

# School of Film/Video Academic Requirements

## Table of Contents

- [Residence Requirements](#)
- [Curriculum Requirements](#)
  - [Bachelor of Fine Arts and Certificate of Fine Arts](#)
  - [Master of Fine Arts and Advanced Certificate of Fine Arts](#)
  - [Concentration in Integrated Media](#)
- [Program in Film and Video](#)
  - [BFA Required Courses](#)
  - [MFA Required Courses](#)
- [The Film Directing Program \(MFA Only\)](#)
  - [MFA Required Courses](#)
- [Program in Experimental Animation](#)
  - [BFA Required Courses](#)
  - [MFA Required Courses](#)
- [Character Animation Program](#)
  - [BFA Required Courses](#)

## Residence Requirements

The four-year Bachelor of Fine Arts and Certificate of Fine Arts programs in the School of Film/Video require a minimum of two years fulltime study in residence. The Master of Fine Arts and Advanced Certificate of Fine Arts programs require three years in residence (see CalArts Residence policy). On rare occasions, the program faculty may recommend an earlier graduation (see Accelerated Graduation policy), based on that program's specific policies (accessible in the School of Film/Video office).

## Curriculum Requirements

### Bachelor of Fine Arts and Certificate of Fine Arts

Forty-six semester units of Critical Studies coursework are required of all BFA candidates; specific Critical Studies requirements are detailed in the Critical Studies section of this Course Catalog (see Critical Studies requirements). Certificate of Fine Arts candidates are not required to complete Critical Studies coursework; all other curriculum and course requirements for the Certificate of Fine Arts are identical to those for the BFA.

All required courses must be completed satisfactorily. Students must complete the program of studies agreed upon by the mentor and the student, and all required courses herein specified.

Students are required to complete a Mid-Residence Review and a Graduation Review (see Reviews policy). Work-in-progress must be submitted for faculty review at the time of the student's Mid-Residence Review. Final project(s) are submitted at the time of the Graduation Review. Information regarding Mid-Residence and Graduation Review procedures and timing is available in the School of Film/Video office.

## Master of Fine Arts and Advanced Certificate of Fine Arts

Graduate students must demonstrate proficiency in graduate-level techniques and concepts. Students must pass the required courses or the equivalent before being allowed access to the facilities and equipment needed for independent work.

Graduate students must submit a thesis project proposal at the Preliminary Review, during the third semester of residence. The proposal must be approved by the faculty review committee as sufficiently challenging to merit the Master of Fine Arts degree or Advanced Certificate of Fine Arts.

Completed graduate thesis works must be presented, and the students must participate in a Graduation Review. Final approval for graduation is awarded by the faculty review committee.

Information regarding Preliminary Review and Graduation Review procedures and timing is available online.

## Integrated Media Curriculum (Graduate Only)

See Center for Integrated Media curriculum.

## Program in Film and Video Requirements

### Learning Goals

The Program in Film and Video has a required core curriculum for both undergraduate and graduate degrees. The BFA program is designed to provide students with a full range of technical and practical skills, to teach them to think critically about their chosen mediums, and to guide their artistic growth as they experiment with different forms of cinematic expression. To this end, undergraduate students must successfully complete a series of required classes during each of their years in the program. Academic and artistic progress is assessed at a Mid-Residency Review during the student's 3rd semester. In order to graduate, undergraduate students are again fully evaluated and must successfully complete a Graduation Review in their final semester.

The MFA program offers an intense and intellectually charged curriculum which inspires and requires students to immerse themselves in the production of new work. During the course of three years, graduate students are expected to achieve technical expertise, to gain historical and critical perspective in their area of focus and to produce a substantial body of work.

In their first year, graduate students are required to take a full schedule of foundation classes which include technical and production workshops as well as classes in history, theory and criticism. Students are expected to meet regularly with appropriate faculty as they begin to produce work. In their 3rd semester, graduate students must propose and gain approval for their thesis project at a Preliminary Thesis Review. This provides the next year and a half for the production and completion of their thesis film, video or installation. Graduates are encouraged to work closely with faculty by taking a number of independent studies in their final year. Graduation is contingent upon the successful presentation and evaluation of their thesis project during a Graduation Review at the end of their final semester.

## Required Courses for Undergraduate Students

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

### BFA1

- PPFV101/PPFV 102 Filmmaking Fundamentals (fall and spring)
- PPFV126\* Video Production Workshop (fall)
- PPFV134\* Digital Editing: Introduction to Avid (fall)
- PPFV153 Structuring Strategies/Artist Presentations (fall and spring)
- FAIC420/FAIC421 Film History (fall and spring)

### BFA2

- PPFV203 Cinematography (fall)
- PPFV204/PPFV205\* Film Production Workshop (fall and spring)
- PPFV285\* Production Sound (fall)
- PPFV286\* Post-Production Sound (spring)

### BFA2 Transfer Students

- PPFV101/PPFV 102 Filmmaking Fundamentals (fall and spring)
- PPFV126\* Video Production Workshop (fall)
- PPFV134\* Digital Editing: Introduction to Avid (fall)
- PPFV153\* Structuring Strategies/Artist Presentations (fall and spring)
- PPFV203 Cinematography (fall)
- PPFV285\* Production Sound (fall)
- PPFV286\* Post-Production Sound (spring)
- PPFV304/PPFV305\* Film Production Workshop (fall and spring)
- FAIC420/FAIC421 Film History (fall & spring)

### BFA3 Transfer Students

- PPFV101/PPFV 102 Filmmaking Fundamentals (fall and spring)
- PPFV126\* Video Production Workshop (fall)

- FPFV134\* Digital Editing: Introduction to Avid (fall)
- FPFV153\* Structuring Strategies/Artist Presentations (fall and spring)
- FPFV203 Cinematography (fall)
- FPFV285\* Production Sound (fall)
- FPFV286\* Post-Production Sound (spring)
- FPFV304/FPFV305\* Film Production Workshop (fall and spring)
- FAIC420/FAIC421 Film History (fall & spring)

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

## BFA3 and BFA4

Undergraduate students are required to take Undergraduate Critique (FPFV340) 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 (FAIC420/FAIC421). Students who enter as BFA1 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 (FPFV450) during their 3rd or 4th year.

## Required Courses for Incoming Graduate Students

- FPFV501 Film-making Fundamentals (fall)
- FPFV503 Cinematography (fall)
- FPFV504/FPVF505\* Film Production Workshop (fall and spring)
- FPFV526\* Video Production Workshop (fall)
- FPFV534\* Digital Editing: Introduction to Avid (fall)
- FPFV553 Structuring Strategies/Artists Presentations (fall and spring)
- FPFV585\* Production Sound (fall)
- FPFV586\* Post Production Sound (spring)
- FAIC620/FAIC621 Film History or FAIC600 Film Today (fall or 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 (FAIC620 - Fall or FAIC621 - Spring) unless exempted by instructor based on prior education. Graduates are also required to take one semester of Film Today (FAIC600 - Fall or Spring).

*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 (FPFV650).

*Graduate Students* are required to leave a copy of their Thesis Project for the CalArts archives.

## 2014-2015 List of History, Theory or Criticism Courses for Program in Film and Video Students in Fall and/or Spring

Students who enter as BFA1 are required to complete 6 semesters of film/video history, theory or criticism courses; BFA2 Transfer students are required to complete 5 semesters of film/video history, theory, or criticism courses; BFA3 Transfer students are required to complete 4 semesters of film/video history, theory, or criticism courses.

### Course Options

- PPFV424 Sound and the Image
- PPFV442 Radicalizing Vision: Long Form
- PPFV452 Cinema of Transformation
- PPFV490 Graduate Seminar: Deleuze and Cinema
- FAIC400 Film Today
- FAIC410 History of Documentary Film
- FAIC412 Documentary Inquiries -- Performance, Witnessing and Restless Archives
- FAIC415 Questions of Third Cinema
- FAIC420 Film History
- FAIC428 Prostitution in Film
- FAIC430 History of Video Art
- FAIC453 Special Topics: The Western
- CSOC442 Contemporary Latin American Film/TV/Video

MFA students are required to complete 5 semesters of film/video history, theory, or criticism courses listed below:

- FFDP657 Special Topics: Love Stories
- PPFV624 Sound and the Image
- PPFV642 Radicalizing Vision: Long Form
- PPFV652 Cinema of Transformation
- PPFV690 Graduate Seminar: Deleuze and Cinema
- FAIC600 Film Today
- FAIC610 History of Documentary Film
- FAIC612 Documentary Inquiries -- Performance, Witnessing and Restless Archives
- FAIC615 Questions of Third Cinema
- FAIC620 Film History
- FAIC628 Prostitution in Film
- FAIC630 History of Video Art
- FAIC653 Special Topics: The Western

This list may be subject to change.

# The Film Directing Program (MFA Only)

The Film Directing Program (FDP) is a unique three-year graduate course of study examining the broad spectrum of independent narrative cinema. The Master of Fine Arts and Advanced Certificate of Fine Arts programs require three years of residency to complete the degree.

Completion of a three year residency allows a full experience of craft, artistry, experimentation and critical thinking. FDP artists hone their powers of observation, work closely with actors, develop visual strategies and discover methods for shaping stories--both invented and adapted--that are emotionally true and dramatically credible.

The three year residency begins with two semesters of required foundation work in which the student builds skills; experiments with narrative technique and process; and conceives, shoots and edits several short film projects. The following four semesters are comprised of the remaining graduation requirements including 6 *métier* directing classes, 2 special topic seminars, and 3 elective courses from across CalArts, all of which culminate in the final thesis: an aspirational film demonstrating a highly developed directorial point of view. Guided by their mentor, students develop their second and third year curriculum from a slate of courses designed to progress individual artistic development.

Students must successfully complete a Preliminary Thesis Review and Project Approval in the third semester to progress to the thesis project. A Graduation Review will be held in the final semester to review the thesis project. Graduation is contingent on a successful review of the thesis work and completion of all Film Directing Program course requirements.

Scheduled classes are supplemented with a Guest Artist Workshop program. Recent guests have included directors James Mangold, Haile Gerima, Aurora Guerrero, Ramin Bahrani, John Greyson, Peter Medak, The Polish Brothers, Rodrigo Garcia, Catherine Hardwicke, Lance Hammer and Jim Finn, actors Ed Harris, Ewan McGregor, Joseph Gordon Levitt and Annette Bening, Academy Award winning composer David Shire, producers Ted Hope, Effie Brown and many others. The Guest Artist roster changes each year.

All students are encouraged to learn experientially by creating work beyond that assigned by faculty, by participating fully in a community of artists and by discovering their own directorial process. The Film Directing Program's primary efforts are guided by a mission to excite, challenge, and nurture artists to create compelling, authentic and unique work.

## Learning Goals

By graduation, MFA students in the Film Directing Program should have developed the following skills and competencies:

- The ability to tell a story visually that is dramatically and emotionally compelling;
- A distinct directorial voice;
- Comprehensive filmmaking ability, as evidenced by the thesis project;
- The demonstrated ability to lead a team of both performance and production artists toward the shared goal of a finished film;
- An understanding of the processes and systems by which work might be conceived, produced and completed, as well as an awareness of the resources and opportunities available to independent

filmmakers.

## Film Directing Course Requirements

First year requirements provide necessary fundamentals. The second and third years are comprised of minimum 6 métier classes, minimum 2 special topics seminars, and minimum 3 electives selected by the students, in collaboration with their mentor, from a list of courses designed to challenge, enhance and develop artists who work in authentic and compelling narrative forms.

### MFA 1 Required Classes and Modules

In the first semester, FDP students will participate in modular workshops that teach technical and production fundamentals, dramaturgy and the craft of directing actors. Courses in history, theory and criticism are also required. The second semester advances exploration of this work in structured classes and projects. Students are expected to meet regularly with appropriate faculty as they begin to produce work.

#### FALL SEMESTER

- FFDP504 Acting Workshop 1
- FFDP520 Narrative Fundamentals
- FFDP530 Cinematography for Directors (with lab)
- FFDP534 Digital Editing: Introduction to Avid
- FFDP540 Guest Artist Workshop
- FFDP580 Production Sound
- FAIC620 Film History

Highly Recommended:

- FFDP506 Cinematheque
- FFDP599 Independent Study MFA 1

#### SPRING SEMESTER

- FFDP513 Scene Study
- FFDP521 Narrative Fundamentals
- FFDP529 Technical Workshop (fall and spring)
- FFDP540 Guest Artist Workshop
- FAIC621 Film History
- FFDP680 Post Production Sound

Highly Recommended:

- FFDP599 Independent Study MFA 1
- Metier special topics and elective courses as determined by student and mentor (see course list below).

## MFA 2 Students Required Courses

### FALL SEMESTER

- FFDP540 Guest Artist Workshop
- FFDP535/435 Visual Design

Highly Recommended:

- FFDP699 Independent Study MFA 2
- Métier, special topics and elective courses as determined by student and mentor (see course list below).

### SPRING SEMESTER

- FFDP540 Guest Artist Workshop

Highly Recommended:

- FFDP699 Independent Study MFA 2
- Métier, Special Topics and Elective courses as determined by student and mentor (see course list below)

## MFA 3 Students

### FALL AND SPRING SEMESTERS

Métier, Special Topics and Elective courses as determined by student and mentor (see course list below).

## Métier Directing Courses (minimum 6 courses required over three year residency)

*Open To MFA 2s/3s (unless with permission from the instructor)*

\* Courses offered in Fall 2014 semester

\*\* Courses offered in Spring 2015 semester

- FFDP682\*\* Project Development
- FFDP616\*/FFDP617\*\* One Act to Cinematic Event
- FFDP524\*\* Cinematic Storytelling
- FFDP625\* Advanced Scripting
- FFDP632\*\* Advanced Staging
- FFDP633\*\* Real World Survival Skills
- FFDP655 Special Topics: Survey of Historical Directors
- FFDP656 Special Topics: Experiments in Narrative
- FFDP657 Special Topics: Love Stories
- FFDP654 Special Topics: History and Practice of Performance in Film
- FFDP675 Thesis Workshop
- FFDP677\*\* Narrative Editing



- FAIC651\*\* Special Topics: The Curious Art of Autobiography
- FAIC653\* Special Topics: The Western
- FFDP659\* Special Topics: History/Narrative
- FFDP604 Acting Workshop II

## FDP Special Topics (minimum 2 courses over three year residency, not including Special Topics courses used to fulfill métier requirements):

*Open To MFA 2s/3s (unless with permission from the instructor)*

\* Courses offered in Fall 2014 semester

\*\* Courses offered in Spring 2015 semester

- FFDP655 Survey of Historical Directors
- FFDP656 Experiments in Narrative
- FFDP657 Love Stories
- FFDP658 Coming of Age Stories
- FFDP659\* Special Topics: History/Narrative
- FAIC650 Realist Style
- FAIC651\*\* The Curious Art of Autobiography
- FAIC652 Rock & Roll and Movies
- FAIC653\* The Western
- And graduate level seminars from across the institute.

## Electives (minimum 3 courses required over three year residency)

Elective courses drawn from FDP and throughout the Institute as determined by consultation with mentor. While there will be many offerings in Film Directing and the Film/Video School, we actively encourage exploration throughout the Institute.

## Program in Experimental Animation

The Experimental Animation Program offers both BFA and MFA degrees. The degree programs emphasize the creative development of a personal aesthetic in an artist-centered environment. A broad range of animation approaches, processes, and techniques are covered in lecture courses, seminars, workshops, visiting artist lectures, internships, and independent studies. The program supports 2D animation, stop-motion, multiplane, digital production, installation, stereoscopy, motion capture, performance animation, programming, and other approaches. Students work closely with a mentor in developing skills, course schedules, and projects, and also benefit from working among artistic peers in a studio environment. To support development of each student's creative voice, we offer technical and critical skills within a wide range of production courses, as well as history and theory. Students are also required to take production courses in other Schools at CalArts (Theater, Dance, Music, and Art), in order to develop interdisciplinary approaches. Study abroad opportunities are also offered, mainly for BFA students.

# Bachelor of Fine Arts Program in Experimental Animation

BFA students in Experimental Animation leave the program with a well-developed artistic identity and varied abilities, and establish careers in studio production and personal practice, often forming creative partnerships with fellow students. In the program, students are provided with a comprehensive education in the history, styles, techniques, and technology of animation arts. As a culminating project they conceive, design, and produce a graduation project that reflects the student's personal artistic sensibilities.

The Experimental Animation Program accepts BFA-level students in one of two tracks: 1) at the BFA1 level with a four-year residency or 2) at the BFA2 level as a transfer student with a three-year residency. In the Experimental Animation Program, residency requirements cannot be altered after admission, regardless of the number of credits earned. Students must attend full-time; part-time attendance is not allowed.

## Learning Goals for BFA Students

- Individual voice: Student's style is recognizable and compelling. This distinctive voice extends through his or her creative process, resulting in conceptually complex works that display competency with technical skills.
- Contextual knowledge: Student is aware of and can critically discuss current developments in time-based art and is cognizant of past developments in animation and live-action media history. Student is able to demonstrate his/her understanding of the historical/cultural/social context of his/her work.
- Interdisciplinary approaches: Student is aware of production practices in other métiers, such as art, theater, dance, and music, and has participated in one or more of these areas while at the Institute.
- Technical skills: Student has a working knowledge of digital media used in animation production, and can apply them effectively in realizing projects. Students are able to use technology creatively and with an experimental attitude.
- Collegiality: Student is an active participant within critiques, applying knowledge and experience effectively in his/her arguments and valuing other people's opinions. Student understands the value of mentorship and works closely with faculty to achieve personal goals. Student values collaboration with others.
- Professionalism: Student's personal work is outstanding, fulfilling his or her potential as an artist. Student is able to give cogent presentations about his or her work and is prepared to enter the professional world. Student attends visiting artist workshops, makes contacts through internships or various projects, and participates in portfolio presentations, and he or she is sought after for professional opportunities.

## Track 1 Requirements: Student Accepted as a BFA1

BFA students accepted as a BFA1 complete a four-year residency. In this track, the first two years provide the student with an understanding of principles and techniques of animation, as well as the history of animation, digital methods, and elements of sound development. An animation project is produced in both the BFA1 and BFA2 years. The BFA3 year is left relatively open, so students can take practice-related courses in other Schools at the Institute; they must take at least three courses totaling six credits or more in another métier (Art, Theater, Dance, or Music) during the four-year residency. A mid-residency review

occurs during fall of the BFA3 year, when the student presents work he or she has produced within the program to a group of faculty. This review is scheduled by the student through the Film/Video office, after meeting with his or her mentor to assure that all required métier and critical studies courses have been taken. At this review, the student is to discuss plans for his or her senior animation project. BFA students are required to complete an approved senior project during their BFA4 year as part of graduation requirements. That project, along with other significant work, will be evaluated during the student's graduation review in the last semester of residence. The student arranges this review with the Film/Video office, after getting a graduation check from his or her mentor and having critical studies requirements signed off by the Registrar's office.

## Required courses:

The following courses are required for students accepted at the BFA1 level in the Experimental Animation program, but they do not constitute a student's entire program. In addition to the Experimental Animation requirements below, BFA students are also required to take production courses in other métiers.\* Consult the online catalog for critical studies and other requirements. Students schedule regular meetings with their mentors throughout each semester to discuss the development of work and progress through required courses. The student will be asked to provide documentation of academic progress when he or she schedules mid-residency and graduation reviews. It is the student's responsibility to fulfill all graduation requirements.

## BFA1

### FALL SEMESTER

- FVEA107 BFA Animation Workshop (4 credits)
- FVEA255 Hybrid Imaging (2 credits)
- FAIC170 Animation History (3 credits)
- Critical Studies (3 credits)
- Elective (3 - 6 credits recommended)

### SPRING SEMESTER

- FVEA108 BFA Animation Production (4 credits)
- FVEA145 Intermediate After Effects (2 credits)
- FAIC171 Animation History (3 credits)
- Critical Studies (3 credits)
- Elective (3 - 6 credits recommended)

## BFA2

### FALL SEMESTER

- FVEA202 The Digital Path/Short Projects (3 credits)
- FSFV240 SoundImage One (2 credits)
- FAIC420 Film History I (3 credits)

- Other métier practice\* (2 credits)
- Critical Studies (3 credits recommended)
- Elective (2 - 4 credits recommended)

## SPRING SEMESTER

- FVEA203 The Digital Path/Short Projects (3 credits)
- FVEA241 Post Production Sound for Experimental Animators (2 credits)
- FAIC421 Film History II (3 credits)
- Critical Studies (3 - 6 credits recommended)
- Elective (4 - 6 credits recommended)

## BFA3

### FALL SEMESTER

- Mid-Residency Review
- FPFV153 Structuring Strategies (2 credits)
- Other métier practice\* (2 credits)
- Critical Studies and electives as needed (11 - 15 credits recommended)

### SPRING SEMESTER

- Other métier practice\* (2 credits)
- Critical Studies and electives as needed (13 - 16 credits recommended)

## BFA4

### FALL SEMESTER

- FVEA382 Experimental Animation Undergrad Critique (3 credits)
- Critical Studies and electives as needed (9 - 15 credits recommended)

### SPRING SEMESTER

- Graduation review/Submit Senior Project
- FVEA483 Experimental Animation Undergrad Critique (3 credits)
- Critical Studies and electives as needed (9 -15 credits recommended)

\* over a four year residency, BFA students must complete at least three courses totaling six credits or more in another métier practice: Art, Theater, Dance, or Music. These courses must be completed at CalArts, not transferred in. They can be taken in any semester. Recommended timing for courses is indicated above.

## Track 2 Requirements: Student Accepted as a BFA2 Transfer Student

Most BFA applicants are accepted at the BFA1 level, but in some cases a student may be accepted as a BFA2 transfer student. Transfer students who begin in the BFA2 year complete a three-year residency. In this track, the first two years provide the student with an understanding of principles and techniques of animation, as well as the history of animation, digital methods, and elements of sound development. An animation project is produced in both the BFA2 and BFA3 years. During the BFA3 year, these students also should take practice-related courses in other Schools at the Institute; they must take at least two courses totaling four credits or more in another métier (Art, Theater, Dance, or Music) during the three-year residency. A mid-residency review occurs during fall of the BFA3 year, when the student presents work he or she has produced within the program to a group of faculty. This review is scheduled by the student through the Film/Video office, after meeting with his or her mentor to assure that all required métier and critical studies courses have been taken. At this review, the student is to discuss plans for his or her senior animation project. Students are required to complete an approved senior project during their BFA4 year as part of graduation requirements. That project, along with other significant work, will be evaluated during the student's graduation review in the last semester of residence. The student arranges this review with the Film/Video office, after getting a graduation check from his or her mentor and having critical studies requirements signed off by the Registrar's office.

## Required courses:

The following courses are required for students accepted at the BFA2 transfer level in the Experimental Animation program, but they do not constitute a student's entire program. In addition to the Experimental Animation requirements below, BFA students are also required to take production courses in other métiers.\* Consult the online catalog for critical studies and other requirements. Students schedule regular meetings with their mentors throughout each semester to discuss the development of work and progress through required courses. The student will be asked to provide documentation of academic progress when he or she schedules mid-residency and graduation reviews. It is the student's responsibility to fulfill all graduation requirements.

## BFA2

### FALL SEMESTER

- FVEA107 BFA Animation Workshop (4 credits)
- FVEA255 Hybrid Imaging (2 credits)
- FAIC170 Animation History (3 credits)
- FAIC420 Film History I (3 credits)
- Critical Studies and electives as needed (3 - 6 credits recommended)

## BFA2

### SPRING SEMESTER

- FVEA108 BFA Animation Production (4 credits)
- FVEA145 Intermediate After Effects (2 credits)
- FAIC171 Animation History (3 credits)
- FAIC421 Film History II (3 credits)

- Critical Studies and electives as needed (3 - 6 credits recommended)

## BFA3

### FALL SEMESTER

- Mid-Residency Review
- FVEA202 The Digital Path/Short Projects (3 credits)
- FSFV240 SoundImage One (2 credits)
- FPFV153 Structuring Strategies (2 credits)
- Other métier practice\* (2 credits)
- Critical Studies and electives as needed (6 - 9 credits recommended)

## BFA3

### SPRING SEMESTER

- FVEA203 The Digital Path/Short Projects (3 credits)
- FVEA241 Post Production Sound for Experimental Animators (2 credits)
- Other métier practice\* (2 credits)
- Critical Studies and electives as needed (6 - 9 credits recommended)

## BFA4

### FALL SEMESTER

- FVEA382 Experimental Animation Undergrad Critique (3 credits)
- Critical Studies and electives as needed (9 - 15 credits recommended)

### SPRING SEMESTER

- Graduation Review/Submit Senior Project
- FVEA483 Experimental Animation Undergrad Critique (3 credits)
- Critical Studies and electives as needed (9 - 15 credits recommended)

\* over a three year residency, BFA transfer students must complete at least two courses totaling four credits or more in another métier practice: Art, Theater, Dance, or Music. These courses must be completed at CalArts, not transferred in. They can be taken in any semester. Recommended timing for courses is indicated above.

## Master of Fine Arts Program in Experimental Animation

Graduates of the MFA Program in Experimental Animation become creative leaders in the field, establishing careers in studio production, teaching, and personal practice, often forming creative partnerships with fellow students. In the program, students are provided with a comprehensive education in the history,

styles, techniques, and technology of animation arts. As a culminating project they conceive, design, and produce a thesis that reflects the student's personal artistic sensibilities.

The Experimental Animation program accepts MFA-level students in one of two tracks: 1) at the MFA1 level with a three-year residency or, in rare instances, 2) at the MFA2 level, with a two-year residency, an option that may be offered only to students who already have a BFA from the Experimental Animation program. In the Experimental Animation program, residency requirements cannot be altered after admission, regardless of the number of credits earned. Students must attend full-time; part-time attendance is not allowed.

## Learning Goals for MFA Students

- Individual voice: Student's style is unique and developed over a body of work. This distinctive voice extends through his or her creative process, resulting in conceptually complex works that display competency with technical skills. Students develop creative methods that serve their personal styles.
- Contextual knowledge: Student can discuss current developments in time-based art as well as past developments in animation and live-action media history. Student is able to demonstrate his/her advanced understanding of the historical/cultural/social context of his/her work convincingly in presentations, discussions, and writing.
- Interdisciplinary approaches: Student is aware of production practices in other métiers, such as art, theater, dance, and music, and has participated in one or more of these areas while at the Institute. Student draws upon these disciplines as appropriate to expand his or her own creative approaches.
- Technical skills: Student has an advanced knowledge of digital media used animation production, and can apply them with confidence in realizing projects. Student projects reflect the creative use of technology and an experimental attitude.
- Collegiality: Student is an active participant within critiques, applying knowledge and experience effectively in his/her arguments and valuing other people's opinions. Student works with others on projects. Student understands the value of mentorship and works closely with faculty to achieve personal goals. Student finds opportunity for leadership and collaboration within the program and the larger animation community.
- Professionalism: Student's personal work is outstanding, fulfilling his or her potential as an artist. Student gives cogent presentations about his or her work and is prepared to enter the professional world. Student attends visiting artist workshops, makes contacts through internships or various projects, and participates in portfolio presentations, and he or she is sought after for professional opportunities. Student is familiar with leading film festivals and has submitted his or her work to them as appropriate. Student attends professional gatherings and events and/or is a member of related organizations. He or she contributes to the advancement of animation production, history, and/or theory.

## Track 1 Requirements: Student Accepted as an MFA1

Students accepted into the Master of Fine Arts Program in Experimental Animation complete a three-year residency, which provides time for students to participate in the full range of studies necessary for artistic and professional growth. MFA1 year level courses provide students with a comprehensive understanding of

production techniques, including both visual and sound elements. In seminar-type settings, students are encouraged to engage in critical discourse as a means of developing and articulating personal aesthetics. The spring semester culminates in completion of a first-year project, which is developed within supporting coursework. Through the study of animation history and continued conceptual investigation, MFA 2s further their understanding of the creative possibilities of animation and are encouraged to take courses from other métiers (Art, Dance, Theater, and Music) to develop in interdisciplinary ways.

During the MFA2 year, students develop a proposal for a thesis project that is completed in the MFA3 year, within courses and in consultation with a mentor and other faculty. This proposal is presented within a preliminary review during the spring semester of the MFA2 year. The student schedules this review with the Film/Video office after meeting with his or her mentor to assure that all course requirements have been met. During the preliminary review, the student receives feedback and establishes an agreement with his or her faculty committee on the goals of the project. The creative development of the thesis parallels studies focusing on advanced technical and conceptually oriented courses that support its production.

During the MFA3 year, students focus mostly on producing the thesis project under the tutelage of a mentor and other faculty, while continuing to participate in supporting coursework. After checking graduation requirements with his or her mentor, the student schedules a graduation review with his or her committee during the spring semester of the MFA3 year. At this meeting, he or she presents the completed thesis project for review by the faculty committee. MFA students are required to complete an approved thesis project in order to graduate.

## Required courses:

Following is information about courses that are required for the Experimental Animation MFA, but they do not constitute a student's entire program. Students must take at least 60 credits at the graduate level to graduate. Consult the official curriculum online for other requirements. Students schedule regular meetings with their mentors throughout each semester to discuss the development of work and progress through required courses. The student will be asked to provide documentation of academic progress when he or she schedules preliminary and graduation reviews. It is the student's responsibility to fulfill all graduation requirements, including at least 7 graduate-level credits of history/theory coursework in residence at CalArts. To fulfill these requirements, students take FAIC570 Seminar in Animation History, FAIC675 History of Experimental Animation, and PPFV553 Structuring Strategies. Any changes to the schedule of required courses must be approved by the required course instructor and the student's mentor.

## MFA1

### FALL SEMESTER

- FVEA502 The Digital Path for Animation (2 credits)
- FVEA515 Drawn Techniques for the Experimental Animator (3 credits)
- FVEA525 First Year Shorts (3 credits)
- FSFV540 SoundImage One (2 credits)
- FVEA555 Hybrid Imaging\* (2 credits)
- Electives (0 – 4 credits recommended)

### SPRING SEMESTER



- FVEA526 First Year Shorts (3 credits)
- FVEA541 Post Production Sound for Experimental Animators (2 credits)
- FAIC675 History of Experimental Animation (2 credits)
- Electives (2 – 8 credits recommended)

## MFA2

### FALL SEMESTER

- FVEA520 Experimental Animation Thesis Concept Seminar (3 credits)
- FAIC570 Seminar in Animation History (2 credits)
- Electives (4 - 13 credits recommended)

### SPRING SEMESTER

- Preliminary Review (before Spring break)
- FVEA521 Experimental Animation Thesis Concept Seminar (3 credits)
- PPFV553 Structuring Strategies (2 credits)
- Electives (4 - 13 credits recommended)

## MFA3

### FALL SEMESTER

- FVEA530 Experimental Animation Thesis Production Seminar (3 credits)
- Electives (6 - 15 credits recommended)

### SPRING SEMESTER

- Graduation Review/Submit Thesis Project
- FVEA531 Experimental Animation Thesis Production Seminar (3 credits)
- Electives (6 - 15 credits recommended)
- To graduate, a total of 60 or more credits is needed for MFA students in a three-year residency.

\* Incoming MFA students must attend the first class in order to gain access to the computer lab. They will be given the opportunity to pass out of this class based on their prior computer/software experience.

## Track 2: Student Accepted as an MFA2

Students accepted at the MFA2 level of the Master of Fine Arts Program in Experimental Animation complete a two-year residency. This MFA degree is meant to supplement the BFA experience by allowing time for development of an additional, more complex animation project and more study of both interdisciplinary and historical/theoretical frameworks. Students in Experimental Animation leave the program as creative leaders in the field, primarily finding careers in production and teaching, often forming creative partnerships with fellow students. In the program, students are exposed to a comprehensive education in the history, styles, techniques, and technology of animation arts. They also further the skills necessary to conceive, design, and produce a thesis project demonstrating continued development of

personal aesthetics.

Through the study of animation history and conceptual investigation, MFA2s further their understanding of the creative possibilities of animation and are encouraged to take courses from other métiers (Art, Dance, Theater, and Music) to develop in interdisciplinary ways. During the MFA2 year, students develop a proposal for a thesis project that is completed in the MFA3 year, within courses and in consultation with a mentor and other faculty. This proposal is presented within a preliminary review during the spring semester of the MFA2 year. The student schedules this review with the Film/Video office after meeting with his or her mentor to assure that all course requirements have been met. During the preliminary review, the student receives feedback and establishes an agreement with his or her faculty committee on the goals of the project. The creative development of the thesis parallels studies focusing on advanced technical and conceptually oriented courses that support its production.

During the MFA3 year, students focus most of their concentration on producing the thesis project under the tutelage of a mentor and other faculty, while continuing to participate in supporting coursework. After checking graduation requirements with his or her mentor, the student schedules a graduation review with his or her committee during the spring semester of the MFA3 year. At this meeting he or she presents the completed thesis project for review by the faculty committee. MFA students are required to complete an approved thesis project in order to graduate.

## Required courses:

Following is information about courses that are required for the two-year residency track Experimental Animation program, but they do not constitute a student's entire program. Students who have an undergraduate degree from Experimental Animation and are accepted into the two-year MFA track must complete at least 40 credits as graduate students. The two-year track is open only to students who have a BFA from the Experimental Animation program at CalArts. Students schedule regular meetings with their mentors throughout each semester to discuss the development of work and progress through required courses. The student will be asked to provide documentation of academic progress when he or she schedules preliminary and graduation reviews. It is the student's responsibility to fulfill all graduation requirements, including at least 7 graduate-level credits of history/theory coursework in residence at CalArts. To fulfill these requirements, students take FAIC570 Seminar in Animation History (3 credits), FAIC675 History of Experimental Animation (2 credits), and one other history/theory course (2 credits). Any changes to the schedule of required courses must be approved by the required course instructor and the student's mentor.

## MFA2

### FALL SEMESTER

- FVEA520 Experimental Animation Thesis Concept Seminar (3 credits)
- FAIC570 Seminar in Animation History (2 credits)
- Electives (4 - 13 credits recommended)

### SPRING SEMESTER

- Preliminary Review (before Spring break)
- FVEA521 Experimental Animation Thesis Concept Seminar (3 credits)
- FAIC675 History of Experimental Animation (2 credits)

- Additional graduate level history/theory course (2 credits)
- Electives (2 - 11 credits recommended)

## MFA3

### FALL SEMESTER

- FVEA530 Experimental Animation Thesis Production Seminar (3 credits)
- Electives (6 - 15 credits recommended)

### SPRING SEMESTER

- Graduation Review/Submit Thesis Project
- FVEA531 Experimental Animation Thesis Production Seminar (3 credits)
- Electives (6 - 15 credits recommended)

To graduate, a total of 40 or more credits is needed for MFA students in a two-year residency.

# Character Animation Program

## Learning Goals for the Character Animation Program

- The ability to tell compelling, visual stories, both time-based and static, using animated actors;
- A developed personal aesthetic, utilizing strong 2D and/or 3D animation techniques;
- Advanced understanding of film and theatrical production principles, such as directing, acting, editing, screenwriting and producing;
- A demonstrated breadth of advanced animation skills, including conceptual framing; visual observation; highly developed ability in either 2D or 3D technique with proficiency in the other; story development; layout, design and color; locomotion; character improvisation; sound design; and drawing;
- An understanding of and appreciation for the history of animation and its artistic / cultural contexts;
- The ability to relate critically, creatively and collaboratively to the other artistic disciplines at CalArts, as evidenced by a broad contextual grounding and participation in the greater arts landscape and the world of ideas; and
- The ability to function effectively as a professional artist in a variety of work settings, as demonstrated by (1) the ability to communicate verbally, visually and in writing; (2) demonstrated willingness to work collaboratively as part of a creative team, as well as entrepreneurially as an individual auteur; (3) participation in one of the Program's professional practices workshops; and (4) a demonstrated work ethic and commitment to the craft through the timely completion of coursework and projects.

The Character Animation Program is limited to undergraduate study and offers a comprehensive four-year curriculum for traditional and CG animation artists. Required courses are:

## First Year / BFA1

## FALL

- FVCA100 2D Character Animation I
- FVCA110 Life Drawing I
- FVCA132 Color and Design I
- FVCA150 Story I
- FVCA160 Digital Methods I
- FVCA170 CG Character Animation I
- FVCA180 CG Foundation I

## SPRING

- FVCA101 2D Character Animation I
- FVCA111 Life Drawing I
- FVCA140 Perspective I
- FVCA151 Story I
- FVCA161 Digital Methods I
- FVCA171 CG Character Animation I
- FVCA181 CG Foundation I

## Second year / BFA2

### FALL

- FVCA200 2D Character Animation II
- FVCA210 Life Drawing II
- FVCA220 Film Workshop II
- FVCA240 Animation Layout
- FVCA252 Story II: Storyboarding
- FVCA260 Digital Methods II: Sound
- FVCA270 CG Character Animation II
- FVCA280 CG Foundation II

### SPRING

- FVCA201 2D Character Animation II
- FVCA211 Life Drawing II
- FVCA221 Film Workshop II
- FVCA271 CG Character Animation II

## Third Year / BFA3

### FALL

- FVCA300 2D Character Animation III
- FVCA311 through FVCA316 Life Drawing (choice of various classes; 3 hrs required)
- FVCA320 Film Workshop III

- FVCA334 Professional Preparation III
- FVCA370 CG Character Animation III

#### SPRING

- FVCA301 2D Character Animation III
- FVCA311 through FVCA316 Life Drawing (choice of various classes; 3 hrs required)
- FVCA321 Film Workshop III

## Fourth Year / BFA4

#### FALL

- FVCA400 2D Character Animation IV
- FVCA311 through FVCA316 Life Drawing (choice of various classes; 3 hrs required)
- FVCA420 Film Workshop IV

#### SPRING

- FVCA401 2D Character Animation IV
- FVCA421 Film Workshop IV

**In addition, all Character Animation students are required to take Acting for Animators (FVCA-290) once during their BFA degree.□**

<input type="checkbox"/> TITLE	COURSE NAME	DESCRIPTION	ACADEMIC LEVEL	COURSE TYPES
Animation History I	FAIC-170	Course is for BFA1s and BFA2 transfer students, but other students can add it with Permission of Instructor on Course Advising Day. This is the first semester of a yearlong international historical survey of animated media, covering the period from the mid-20th century to current contexts. Lectures and readings stress the historical contexts of the topics covered.	Undergraduate	Arts in Context
Animation History II	FAIC-171	Course is for BFA1s and BFA2 transfer students, but other students can add it with Permission of Instructor on Course Advising Day. This is the second semester of a yearlong international historical survey of animated media, covering the period from the mid-20th century to current contexts. Lectures and readings stress the historical contexts of the topics covered.	Undergraduate	Arts in Context
History of Character Anim	FAIC-294	Course available by Permission of Instructor only. This course covers the history of character animation, mainly focusing on the American studio system. It focuses on studio and individual styles, as well as the influences of technological development, other arts, and historical events (including political and sociological shifts). Students will be exposed to a wide range of examples through screenings in each class and they will engage in critical discussion in class and within course papers. A flipbook project demonstrates the student's knowledge of basic animation principles.	Undergraduate	Arts in Context
Survey of CG Art & Animation	FAIC-370	Historical survey of CG (computer graphic) art and animation from the early introduction of digital technology to current developments. The course will engage in frequent discussions about the theory and practice of CG art and animation. Class sessions will consist of lectures, screenings and readings that focus on the historical, social, and cultural contexts of related topics.	Undergraduate	Arts in Context; Open to the Institute
Screenwriting for Animators	FAIC-390	Open to BFA2, BFA3 and BFA4 Character Animation students by permission of instructor only (enroll on Course Advising Day). Course receives Critical Studies credit in the Arts in Context (AIC) category. A writing class for animators that avoids traditional gag-oriented animation writing. Screenwriting basics such as format, structure, action, conflict, story and character will be addressed at length. Long and short character-driven narratives will be explored with the ultimate goal of screenplay literacy and completion of a script. Each student will write a screenplay, guided by the instructor and augmented by class discussion and critique.	Undergraduate	Arts in Context
Screenwriting for Animators	FAIC-391	Open to BFA2, BFA3 and BFA4 Character Animation students by permission of instructor only (enroll on Course Advising Day). Course receives Critical Studies credit in the Arts in Context (AIC) category. A writing class for animators that avoids traditional gag-oriented animation writing. Screenwriting basics such as format, structure, action, conflict, story and character will be addressed at length. Long and short character-driven narratives will be explored with the ultimate goal of screenplay literacy and completion of a script. Each student will write a screenplay, guided by the instructor and augmented by class discussion and critique.	Undergraduate	Arts in Context
History of Character Anim	FAIC-394	Course available by permission of instructor only (enroll on Course Advising Day). Course receives Critical Studies credit in the Arts in Context (AIC) category. This course covers the history of character animation, mainly focusing on the American studio system. It focuses on studio and individual styles, as well as the influences of technological development, other arts, and historical events (including political and sociological shifts). Students will be exposed to a wide range of examples through screenings in each class and they will engage in critical discussion in class and within course papers. A flipbook project demonstrates the student's knowledge of basic animation principles.	Undergraduate	Arts in Context
Character Animation in Disney Features	FAIC-395	Course available by permission of instructor only (enroll online; a few spots will be available on Course Advising Day as well). Course receives Critical Studies credit in the Arts in Context(AIC) category. In this course, students will learn about Disney 2D animated features from the studio's beginnings through the 1960s. Readings, lectures, and screenings will be prepare students for discussion of the films. They will analyze developments in narrative, adaptation, character design, animated movement, backgrounds, and other aesthetic elements. They will also learn about the role of individual artists at the Disney studio. Students will keep weekly notes on films, generate short papers, and take written exams.	Undergraduate	Arts in Context; Open to the Institute
Comics World: History and Art	FAIC-396	Course available by permission of instructor only (enroll on Course Advising Day).Course receives Critical Studies credit in the Arts in Context (AIC) category. An introductory tour through 100 years of prints, newspaper comic strips, comic books, and other forms of 'sequential' mixed media. Classes will focus on the medium's history, especially as seen in work by iconoclasts committed to breaking taboos and embracing their own vision. Work to be studied includes early precursors; pioneers of the 19th century; comics as popular entertainment, first as newspaper strips and then as comic books;	Undergraduate	Arts in Context

the rise of Underground Comix; RAW and international comics in the 1980's; graphic novels; and small press, self-published and Internet designed graphic art. The history of commercial comics will frequently be touched upon, especially as practiced by artists and publishers interested in expanding popular genres. However, the main focus will be on artists who made significant contributions to the broad field. Two short papers and one longer one will be due, in addition to one quiz in the middle of the semester. Papers will critique or analyze an artist covered in class. Students will be asked to spend \$52 on one book and reproduced artwork to be handed out in class. \* Approved for Critical Studies credit

Film Today	FAIC-400	This course is available online. It will also be open by Permission of Instructor at Advising Day for additional enrollment. A screening discussion course examining social and aesthetic issues on current filmmaking practice. Recent films that may be regarded as groundbreaking or exemplary will be screened, and the basic issues of composition and content they raise will be discussed. Students will have to write one paper (1-2 pages, 12 points, double interline) per film shown and fill out a questionnaire in the first few weeks of the semester. Offered by Program in Film and Video. May be repeated for credit.	Undergraduate	Arts in Context
Animals and the Nonhuman in Film & Video	FAIC-401	This course is available online. It will also be open by Permission of Instructor at Advising Day for additional enrollment. Film has been obsessed with animals since its emergence in the late 19th century. From nature documentaries to animal stars, animals have served to function in film as everything from melodramatic companions and allegorical figures to objects of quasi-scientific fascination. This course offers an introduction to some of the key concepts in animal studies, and asks the question "Why Look at Animals?" The first section of the course explores what cinema teaches us about animals: the second section focuses on the way animals have been used to represent issues in gender and sexuality; the third section turns more broadly to questions of the nonhuman realm by exploring nature and landscape in cinema.	Undergraduate	Arts in Context; Open to the Institute
History of Experimental Film	FAIC-405	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. Offered by Program in Film and Video. May be repeated for credit.	Undergraduate	Arts in Context
History of Documentary Film I	FAIC-410	This course is available for online registration and also open by Permission of the Instructor at Advising Day. An historical survey of documentary (or non-fiction) tradition in motion pictures and its major genre: the exploration film, the ethnographic film, the travel film, historical reconstruction and essay film. Offered by the Program in Film and Video. Maybe repeated for credit.	Undergraduate	Arts in Context
History of Documentary Film II	FAIC-411	This course is available for online registration and also open by Permission of the Instructor at Advising Day. An historical survey of documentary (or non-fiction) tradition in motion pictures, with special emphasis on the development of the origins and development of cinema verite, direct cinema and counter trends in response to the theoretical claims of the partisans of these two influential approaches. And will trace the subsequent development in technology, aesthetics approaches and evolving subject matter in the field. The course will cover the last forty-five years of developments in documentary or non-fiction film, from 1970- 2016.	Undergraduate	Arts in Context
Documentary Inquiries	FAIC-412	Course available by Permission of Instructor only. This course will investigate a broad range of media art and documentary projects, with attention to the performative act of witnessing, the creative address of media archives by artists, and the aspiration to negotiate new social relations with collaborators and audiences. Drawing from work in film, video, and new media, this course will explore time-based projects informed by documentary gestures such as journaling, cinema-verite recording, surveillance, re-performance, and non-linear structuring of information. Narrative and performative projects resulting from creative detours in documentary exercises will also be screened. The course will additionally examine collections of work from specific historical moments that aspired to strategic cultural interventions, including a range of provocative work across genre on incarceration in the U.S., samizdat and media arts projects produced during late 1980s, dramatic cultural shifts in east central Europe, and collective experiments with new technologies and audiences from the U.S. in the 1960s/early 70s. Media projects from Chile, Nunavut, and South East Asia address generational loss or repression of archived information and reinvigorate dialogues across the distance of time. Offered by Program in Film and Video.	Undergraduate	Arts in Context
Questions of Third Cinema	FAIC-415	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	Undergraduate	Arts in Context

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. Offered by Program in Film and Video. May be repeated for credit.

Cinema and Media: East Central Europe	FAIC-416	Course open to BFA3 and BFA4 students across the institute. This course will also have spaces available to enroll at Course Advising Day. This course will examine narrative films from Czechoslovakia [now Czech Republic and Slovakia] and Hungary from post-WWII to the present, including the remarkably inventive and often banned films of the 1960s Czech New Wave ("diamonds of the everyday"); the often dark and experimental "documentary fictions" of 1970s-80s Hungary; and probing work of the transitional period (1988-91) including samizdat media and video art from societies experiencing dramatic cultural and political changes. The ongoing impact of surrealism (and animation) in the region, ethnic tensions reflected in art and media before and during the wars in Yugoslavia (1990s), the austere realism of the "hard to live in" post-socialist society reflected in New Romanian Cinema (2000s), and work from other countries that contribute insights to contemporary directions in the "former East" will also be explored.	Undergraduate	Arts in Context
Film History I - 1895-1950	FAIC-420	Course available by Permission of Instructor only. Film History is a two semester survey of cinema from its origins in the late 19th century to the present day. The course emphasizes the development of cinema aesthetics through the study of works by major filmmakers and national cinemas. The Fall semester covers the period from 1895 to 1950, focusing on both the evolution of narrative filmmaking and challenges to that style. The Spring semester is concerned with work from 1950 to today, with particular attention paid to the impact of neo-realism and the proliferation of new national cinemas and alternative approaches. The course is designed as a yearlong sequence and is best experienced that way, but students can begin the sequence in Spring, take a single semester, or repeat semesters to see alternate programming. Auditing is encouraged depending on class size. The class consists of lectures and screenings; after each session a voluntary (but highly recommended) discussion group meets to talk about that week's films. Requirements include strict regular attendance, weekly readings, weekly short papers and a final research paper. Offered by Program in Film and Video. Required of PFV BFA1 and EA BFA1. May be repeated for credit.	Undergraduate	Arts in Context
Film History II - 1950-PRESENT	FAIC-421	Course available by permission of instructor only. Film History is a two semester survey of cinema from its origins in the late 19th century to the present day. The course emphasizes the development of cinema aesthetics through the study of works by major filmmakers and national cinemas. The Fall semester covers the period from 1895 to 1950, focusing on both the evolution of narrative filmmaking and challenges to that style. The Spring semester is concerned with work from 1950 to today, with particular attention paid to the impact of neo-realism and the proliferation of new national cinemas and alternative approaches. The course is designed as a yearlong sequence and is best experienced that way, but students can begin the sequence in Spring, take a single semester, or repeat semesters to see alternate programming. Auditing is encouraged depending on class size. The class consists of lectures and screenings; after each session a voluntary (but highly recommended) discussion group meets to talk about that week's films. Requirements include strict regular attendance, weekly readings, weekly short papers and a final research paper. Purchase of a course reader is mandatory each semester. Offered by Program in Film and Video. Required of PFV BFA1 and EA BFA1. May be repeated for credit. Attendance required during Interim and Practicum.	Undergraduate	Arts in Context
Sexuality, Gender, Destruction in Cinema	FAIC-424	This course will provide a forum to view and discuss films and readings which problematize traditional constructions of gender and sexuality on multiple levels. The selected works also have a special emphasis on trajectories of violence and destruction that involve sexuality, with an emphasis on works in which the knife, so to speak, is pointed in the 'wrong direction'. Offered by Program in Film and Video.	Undergraduate	Arts in Context
Cinema of Exile	FAIC-426	Cinema of Exile: Perspectives on Palestine and Israel The course addresses the experience of exile and displacement understood both as a physical and psychic condition, as expressed in films and texts from Palestine and Israel. Through screening a variety of documentary, narrative and experimental films, the course provides an opportunity for an expanded perspective on the region and its history, one that goes far beyond the usual news reports and headlines. This is primarily a screening class, but students will also be encouraged to make work (media or written) that relates to the subject matter. The instructor recently returned from one year in the	Undergraduate	Arts in Context



region as a MENA (Middle East and North Africa) Fulbright Fellow. This course is open to the institute, available for online registration and also open by Permission of the Instructor at Advising Day. Critical Studies credit.

Prostitution in Film	FAIC-428	Course available by permission of instructor only. The course will view films and read texts that center on the prostitution, 'the world's oldest profession'. Prostitution has been a subject of singular fascination since biblical times. We will consider the construction of prostitution in a range of cinema, including mainstream work, alternative experimental fiction, as well as documentary films. Our investigation will necessarily intersect with questions of the representation of sexuality, and exploitation in a more global sense. Offered by Program in Film and Video.	Undergraduate	Arts in Context
History of Video Art	FAIC-430	Course available by permission of instructor only. This course will survey video art and alternative media practice following the introduction of portable video recording equipment in 1967-68. It will examine early video projects responding to a radical late 60s shift in cultural strategies where perceptual process and performance were often valorized over art product; artists explored properties of the electronic signal; and media consumers and grassroots documentarians were approached as potential producers in efforts to democratize telecommunications. The course will examine video work from the 1980s through mid 90s that registered theoretical shifts from post-minimalism to post-modernism together with the impact of new subjectivities. And an examination of the impact of digital technology in the mid90s will introduce new media and the net cultural environment. Readings will focus on critical texts and writings by artists. A few short writing projects will be assigned. Offered by Program in Film and Video.	Undergraduate	Arts in Context
Women in Cinema: Femininity /Performance	FAIC-432	Course available by Permission of Instructor only. Using feminist film criticism, film and cultural theory, psychoanalytic and post-colonial texts, we will explore how the advent of cinema has changed the symbolic and visual representation of sexual difference, how the images of men and women in film have been constructed as signifiers of that sexual difference. Different films will be shown in Fall 2014 than were shown in Fall 2013. Offered by Program in Film and Video. May be repeated for credit.	Undergraduate	Arts in Context
Cinema Against the Grain	FAIC-442	Now that the cinematic present is dominated by previews for video games and theme park rides, and the cinematic past threatens to congeal into AFI's greatest hits lists, it is particularly important to examine under-appreciated, even disreputable films that have gotten lost in the shuffle. 'Cinema Against the Grain' presents (mostly) independent films in historical context and deals with the themes and formal strategies of works that have thus far been refused a secure place in the canon. Screenings include films directed by Oscar Michaeux, Rowland Brown, James Bidgood, Fred Halsted, Doris Wishman and others. The requirements for the course are a paper per week, attendance at lectures and readings from photocopied articles and books on reserve. Offered by Program in Film and Video.	Undergraduate	Arts in Context
Jean-Luc/Cinema/Godard	FAIC-445	Course available by permission of instructor only. Jean-Luc Godard once said, "as long as I'm alive, [the cinema] shall live." No other film director has identified himself so intimately and passionately with the cinema and its history. And no other director has created so many new cinematic forms and connections between images, as his motto demands: "An image is not strong because it is brutal or fantastic, but because the association of ideas is distant and true." We can certainly learn something from Godard about images and sounds and montage. To create cinema, you have to know what it is. The course will concentrate on his lesser-known films, from Le petit soldat to Helas pour moi and Eloge de l'amour. The primary text will be Everything is Cinema: The Working Life of Jean-Luc Godard by Richard Brody. Brody's accounts of Godard's films are often reductionist, but this failing has the virtue of demystifying the films, which can seem daunting and obscure on a first or second viewing. Students will be required to watch Godard's other films and write short papers on five of them.	Undergraduate	Arts in Context
Special Topics: Realist Style	FAIC-450	Course available by permission of instructor only. An investigation into the formal means that narrative filmmakers (from the Italian neo-realists to Dogme95, 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.	Undergraduate	Arts in Context
Spec Topic: Curious Art of Autobiography	FAIC-451	This is a critical examination of first-person films drawn from personal experience, literature and history, as well as a practicum for students' own autobiographical work. We will be concerned with a wide variety of autobiographical sources including memoir, testimony, diary and historical record as we consider strategies for	Undergraduate	Arts in Context

using one's own experience to tell cinematic stories. Works considered will be fictional, documentary, personal and hybrids of these, and will offer an opportunity to trace the shifting qualities of a story as it travels from one form to another, and raises questions of reference, location, time, audience, structure and authenticity. Students will complete several short video sketches and a final project consisting of a research paper or autobiographical work.

Special Topics: Rock & Roll Movies	FAIC-452	Rock & Roll & Movies is a history of Popular Music from 1955 to the present, as seen through its representation in cinema. We will see key works in the history of Rock & Roll movies and read a number of the important critical texts on the music. Issues covered will include the role of race and class in popular music, the paradox of 'radical' culture distributed through corporate capital, amateurism, 'authenticity' as a cultural value, and the interplay of history and pop culture.	Undergraduate	Arts in Context
Special Topics: The Western	FAIC-453	Course available by Permission of Instructor only. A survey of the richest, most inexhaustible genre in the American cinema. We will approach the Western as genre, as history and as mythology. Particular attention will be paid to questions of authorship, the roles of race and gender and the recurring death - and rebirth - of the genre.	Undergraduate	Arts in Context
Chantal Akerman: An Intimate Passion	FAIC-465	When Chantal Akerman (1950-2015) committed suicide, she left behind a prolific and singular oeuvre. A truly independent filmmaker, she used to write or co-write all her screenplays, and her films outline an autobiography of sorts. She worked in a variety of formats, exploring both documentary, fiction and the personal essay form - in most than 60 works: 18 features, countless shorts and featurettes, and a dozen multiple-screen installations that were often variations of her single-channel films - always mixing high art with popular culture, minimalist rigor with physical exuberance. Through this multiplicity of formats, though, a unique tone, the specific quality of the gaze, an inimitable mastery of the mise en scene constituted a style that can be immediately spotted. Her presence in her films was the index of a new way of performing femininity, as well as queerness and the anguish felt by the children of Holocaust survivors. Hers was an unclassifiable body willfully exploding the boundaries of sex, race, ethnicity, genre, language, and geography - or, at the border of the image, at the border between documentary and fiction (to allude to the title of one of her installations), as an inimitable voice, talking and singing, the thinly melodious voice of a child, later made husky by the smoke of a thousand cigarettes. Many of her films are about a girl/a woman whose desires, passions, longings, and obsession with an unspoken past are too big to be contained. Women run away, cut classes, hitch-hike, sleeplessly walk the streets at night, love two people at the same time, strive to marry the wrong person, stalk female ex-lovers, commit murders, travel throughout Europe, go to America, to Eastern Europe, to Asia, illegally cross borders - in situations that go from the banal to the surreal. The excess contained in Akerman's signature frontal shots pours out in language, in pleasure. Having been a friend of Akerman's, co-curated two major retrospectives of her work, edited a dossier on her legacy shortly after her death, and written a number of articles about her, I have access to DVDs and VHS not commercially available and will contextualize them, as well as more "mainstream" examples of her work, within a discussion of - gender politics - queer theory - the ethics of representation of the Shoah and the question of "the witness" - questions of mise en scene and cinematic representation (composition of shots, editing, off-screen space, relationship between image and sound).	Undergraduate	Arts in Context; Open to the Institute
The Tracking Shot in Kapo	FAIC-470	This course is available online. It will also be open by Permission of Instructor at Advising Day for additional enrollment. The Tracking Shot in KAPO: Aesthetics and Politics In The Cinematic Representation of War, Destruction and Violence Look however in Kapo, the shot where [Emmanuelle] Riva commits suicide by throwing herself on electric barbed wire: the man who decides at this moment to make a forward tracking shot to reframe the dead body - carefully positioning the raised hand in the corner of the final framing - this man is worthy of the most profound contempt. - Jacques Rivette, Cahiers du cinema, June 1961. This seminal text by Jacques Rivette marks a turning point in film theory and criticism, opening the door to a critical investigation on how the form of a film is producing as much discourse as its expressed content (leading later to some major developments, such as the political analyses of Cahiers du cinema in the 1970s; the incisive writings of Serge Daney; Jacques Ranciere's texts on history and cinema, etc.). The shot is at the center of any critical discourse on cinema - even though both film practitioners (such as Robert Bresson) and analysts (such as Jean-Pierre Oudart) have asserted that what is important in a shot is not the image within its frame, but the shot that comes before, and the shot that comes after - each new shot "denying" or "eradicating" the shot that preceded it and, in some way, enacting the death of the spectator himself/herself. By returning to the basics of what a shot can do and cannot do, as well as the theoretical and	Undergraduate	Arts in Context

ideological applications of the way it is composed and articulated within the frame, in relation to the off-screen space and the camera movements, we will investigate what it at the heart of the production of meaning in modern cinema. Here we will take the notion of modernity in the wake of authors such as Jean-Luc Godard (for whom the history of cinema is divided into two: before and after concentration camps) and Gilles Deleuze (who locates the birth of cinematic modernity in post-war Europe). A crucial combination took place (as noted by Paul Virilio) when the apparatus of cinema met with the apparatus of mass killing during WWII.

History of Experimental Animation	FAIC-475	This course is by Permission of Instructor Only. This thematically organized trip through the history of experimental animation will look at work from pre-cinema to the present day, with an eye towards connecting disparate time periods, traditions, and techniques by finding and exploring some common threads. In our class attempt to define what "experimental animation" is, we will arrive at a more complex understanding of the concept of animation itself. By the end of the semester, students will have been exposed to a radically diverse selection of work, and ideally come away from the experience with a rich, impressionistic understanding of the history, scope, and possibilities in experimental animation. Each class session will include screenings of multiple works, as well as contextualizing and supplemental information. Discussion will be greatly encouraged in class.	Undergraduate	Arts in Context
The Art of Intuition	FAIC-485	This course is aimed at enhancing and building creative instincts toward the making of new original works. In this course we will strive to place ourselves in positions of not knowing where our curiosity will take us. Instead of viewing historical works in animation for reference and inspiration, we will instead throughout the course screen several experimental live action and found footage non-animation films and videos, examining in particular the conceptual and intuitive construction of avant-garde works past and present in an effort to expand the students' awareness of montage, poetic assembly, sound and image constructs, and the overall impressions and meanings these films convey. We will produce sequences which may include photographs, found footage, drawing under the camera, cut-outs, objects, perhaps 16mm, stream of consciousness writing, and other experimental techniques which seem appropriate to each filmmaker's interest. Audio elements will be an ongoing part of	Undergraduate	Arts in Context; Open to the Institute
Seminar in Animation History	FAIC-570	Seminar in Animation History is a course for graduate students focusing on animation history and related research. The course includes related readings and seminar discussions on a range of topics, in-depth research on a topic of the student's choosing, a resulting 15-page paper utilizing multiple sources, a class presentation, a research interview, and development of writing skills. Course topics include historical research techniques, interviewing, conference papers, and publication strategies, and other graduate-level issues related to writing.	Graduate	
Survey of CG Art & Animation	FAIC-580	Historical survey of CG (computer graphic) art and animation from the early introduction of digital technology to current developments. The course will engage in frequent discussions about the theory and practice of CG art and animation. Class sessions will consist of lectures, screenings and readings that focus on the historical, social, and cultural contexts of related topics.	Graduate	Open to the Institute
Screenwriting for Animators	FAIC-590	Open to MFA students on a limited basis by permission of instructor only (enroll on Course Advising Day). A writing class for animators that avoids traditional gag-oriented animation writing. Screenwriting basics such as format, structure, action, conflict, story and character will be addressed at length. Long and short character-driven narratives will be explored with the ultimate goal of screenplay literacy and completion of a script. Each student will write a screenplay, guided by the instructor and augmented by class discussion and critique.	Graduate	
Comics World: History and Art	FAIC-596	Course available by permission of instructor only (enroll on Course Advising Day). Course receives Critical Studies credit in the Arts in Context (AIC) category. An introductory tour through 100 years of prints, newspaper comic strips, comic books, and other forms of 'sequential' mixed media. Classes will focus on the medium's history, especially as seen in work by iconoclasts committed to breaking taboos and embracing their own vision. Work to be studied includes early precursors; pioneers of the 19th century; comics as popular entertainment, first as newspaper strips and then as comic books; the rise of Underground Comix; RAW and international comics in the 1980's; graphic novels; and small press, self-published and Internet designed graphic art. The history of commercial comics will frequently be touched upon, especially as practiced by artists and publishers interested in expanding popular genres. However, the main focus will be on artists who made significant contributions to the broad field. Two short papers and one longer one will be due, in addition to one quiz in the middle of the semester. Papers will critique or analyze an artist covered in class. Students will be asked	Graduate	

to spend \$52 on one book and reproduced artwork to be handed out in class. \* Approved for Critical Studies credit

Film Today	FAIC-600	This course is available online. It will also be open by Permission of Instructor at Advising Day for additional enrollment. A screening discussion course examining social and aesthetic issues on current filmmaking practice. Recent films that may be regarded as groundbreaking or exemplary will be screened, and the basic issues of composition and content they raise will be discussed. Students will have to write one paper (1-2 pages, 12 points, double interline) per film shown and fill out a questionnaire in the first few weeks of the semester. Offered by Program in Film and Video. May be repeated for credit.	Graduate	
Animals and the Nonhuman in Film & Video	FAIC-601	This course is available online. It will also be open by Permission of Instructor at Advising Day for additional enrollment. Film has been obsessed with animals since its emergence in the late 19th century. From nature documentaries to animal stars, animals have served to function in film as everything from melodramatic companions and allegorical figures to objects of quasi-scientific fascination. This course offers an introduction to some of the key concepts in animal studies, and asks the question "Why Look at Animals?" The first section of the course explores what cinema teaches us about animals: the second section focuses on the way animals have been used to represent issues in gender and sexuality; the third section turns more broadly to questions of the nonhuman realm by exploring nature and landscape in cinema.	Graduate	Open to the Institute
History of Experimental Film	FAIC-605	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. Offered by Program in Film and Video. May be repeated for credit.	Graduate	
History of Documentary Film I	FAIC-610	This course is available for online registration and also open by Permission of the Instructor at Advising Day. An historical survey of documentary (or non-fiction) tradition in motion pictures and its major genre: the exploration film, the ethnographic film, the travel film, historical reconstruction and essay film. Offered by the Program in Film and Video. Maybe repeated for credit.	Graduate	
History of Documentary Film II	FAIC-611	This course is available for online registration and also open by Permission of the Instructor at Advising Day. An historical survey of documentary (or non-fiction) tradition in motion pictures, with special emphasis on the development of the origins and development of cinema verite, direct cinema and counter trends in response to the theoretical claims of the partisans of these two influential approaches. And will trace the subsequent development in technology, aesthetics approaches and evolving subject matter in the field. The course will cover the last forty-five years of developments in documentary or non-fiction film, from 1970- 2016.	Graduate	Arts in Context
Documentary Inquiries	FAIC-612	Course available by Permission of Instructor only. This course will investigate a broad range of media art and documentary projects, with attention to the performative act of witnessing, the creative address of media archives by artists, and the aspiration to negotiate new social relations with collaborators and audiences. Drawing from work in film, video, and new media, this course will explore time-based projects informed by documentary gestures such as journaling, cinema-verite recording, surveillance, re-performance, and non-linear structuring of information. Narrative and performative projects resulting from creative detours in documentary exercises will also be screened. The course will additionally examine collections of work from specific historical moments that aspired to strategic cultural interventions, including a range of provocative work across genre on incarceration in the U.S., samizdat and media arts projects produced during late 1980s, dramatic cultural shifts in east central Europe, and collective experiments with new technologies and audiences from the U.S. in the 1960s/early 70s. Media projects from Chile, Nunavut, and South East Asia address generational loss or repression of archived information and reinvigorate dialogues across the distance of time. Offered by Program in Film and Video.	Graduate	
Questions of Third Cinema	FAIC-615	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. Offered by Program in Film and Video. May be repeated for credit.	Graduate	

Cinema and Media: East Central Europe	FAIC-616	This course will also have spaces available to enroll at Course Advising Day. This course will examine narrative films from Czechoslovakia [now Czech Republic and Slovakia] and Hungary from post-WWII to the present, including the remarkably inventive and often banned films of the 1960s Czech New Wave ("diamonds of the everyday"); the often dark and experimental "documentary fictions" of 1970s-80s Hungary; and probing work of the transitional period (1988-91) including samizdat media and video art from societies experiencing dramatic cultural and political changes. The ongoing impact of surrealism (and animation) in the region, ethnic tensions reflected in art and media before and during the wars in Yugoslavia (1990s), the austere realism of the "hard to live in" post-socialist society reflected in New Romanian Cinema (2000s), and work from other countries that contribute insights to contemporary directions in the "former East" will also be explored.	Graduate	Open to the Institute
Film History I - 1895-1950	FAIC-620	Course available by Permission of Instructor only. Film History is a two semester survey of cinema from its origins in the late 19th century to the present day. The course emphasizes the development of cinema aesthetics through the study of works by major filmmakers and national cinemas. The Fall semester covers the period from 1895 to 1950, focusing on both the evolution of narrative filmmaking and challenges to that style. The Spring semester is concerned with work from 1950 to today, with particular attention paid to the impact of neo-realism and the proliferation of new national cinemas and alternative approaches. The course is designed as a yearlong sequence and is best experienced that way, but students can begin the sequence in Spring, take a single semester, or repeat semesters to see alternate programming. Auditing is encouraged depending on class size. The class consists of lectures and screenings; after each session a voluntary (but highly recommended) discussion group meets to talk about that week's films. Requirements include strict regular attendance, weekly readings, weekly short papers and a final research paper. Offered by Program in Film and Video. PFV MFA are required to take one semester of FAIC620 or FAIC621. Required of FDP MFA1. May be repeated for credit.	Graduate	
Film History II - 1950-PRESENT	FAIC-621	Course available by permission of instructor only. Film History is a two semester survey of cinema from its origins in the late 19th century to the present day. The course emphasizes the development of cinema aesthetics through the study of works by major filmmakers and national cinemas. The Fall semester covers the period from 1895 to 1950, focusing on both the evolution of narrative filmmaking and challenges to that style. The Spring semester is concerned with work from 1950 to today, with particular attention paid to the impact of neo-realism and the proliferation of new national cinemas and alternative approaches. The course is designed as a yearlong sequence and is best experienced that way, but students can begin the sequence in Spring, take a single semester, or repeat semesters to see alternate programming. Auditing is encouraged depending on class size. The class consists of lectures and screenings; after each session a voluntary (but highly recommended) discussion group meets to talk about that week's films. Requirements include strict regular attendance, weekly readings, weekly short papers and a final research paper. Purchase of a course reader is mandatory each semester. Offered by Program in Film and Video. PFV MFA are required to take one semester of FAIC620 or FAIC621. Required of FDP MFA1. May be repeated for credit. Attendance required during Interim and Practicum.	Graduate	
Sexuality, Gender, Destruction in Cinema	FAIC-624	This course will provide a forum to view and discuss films and readings which problematize traditional constructions of gender and sexuality on multiple levels. The selected works also have a special emphasis on trajectories of violence and destruction that involve sexuality, with an emphasis on works in which the knife, so to speak, is pointed in the 'wrong direction'. Offered by Program in Film and Video.	Graduate	
Cinema of Exile	FAIC-626	Cinema of Exile: Perspectives on Palestine and Israel The course addresses the experience of exile and displacement understood both as a physical and psychic condition, as expressed in films and texts from Palestine and Israel. Through screening a variety of documentary, narrative and experimental films, the course provides an opportunity for an expanded perspective on the region and its history, one that goes far beyond the usual news reports and headlines. This is primarily a screening class, but students will also be encouraged to make work (media or written) that relates to the subject matter. The instructor recently returned from one year in the region as a MENA (Middle East and North Africa) Fulbright Fellow. This course is open to the institute, available for online registration and also open by Permission of the Instructor at Advising Day. Critical Studies credit.	Graduate	
Prostitution in Film	FAIC-628	Course available by permission of instructor only. The course will view films and read texts that center on the prostitution, 'the world's oldest profession'. Prostitution has been a subject of singular fascination since biblical times. We will consider the construction of	Graduate	

prostitution in a range of cinema, including mainstream work, alternative experimental fiction, as well as documentary films. Our investigation will necessarily intersect with questions of the representation of sexuality, and exploitation in a more global sense. Offered by Program in Film and Video.

History of Video Art	FAIC-630	Course available by permission of instructor only. This course will survey video art and alternative media practice following the introduction of portable video recording equipment in 1967-68. It will examine early video projects responding to a radical late 60s shift in cultural strategies where perceptual process and performance were often valorized over art product; artists explored properties of the electronic signal; and media consumers and grassroots documentarians were approached as potential producers in efforts to democratize telecommunications. The course will examine video work from the 1980s through mid 90s that registered theoretical shifts from post-minimalism to post-modernism together with the impact of new subjectivities. And an examination of the impact of digital technology in the mid 90s will introduce new media and the net cultural environment. Readings will focus on critical texts and writings by artists. A few short writing projects will be assigned. Offered by Program in Film and Video.	Graduate	
Women in Cinema: Femininity/Performance	FAIC-632	Course available by Permission of Instructor only. Using feminist film criticism, film and cultural theory, psychoanalytic and post-colonial texts, we will explore how the advent of cinema has changed the symbolic and visual representation of sexual difference, how the images of men and women in film have been constructed as signifiers of that sexual difference. Different films will be shown in Fall 2014 than were shown each semester. Offered by Program in Film and Video. May be repeated for credit.	Graduate	
Cinema Against the Grain	FAIC-642	Now that the cinematic present is dominated by previews for video games and theme park rides, and the cinematic past threatens to congeal into AFI's greatest hits lists, it is particularly important to examine under-appreciated, even disreputable films that have gotten lost in the shuffle. 'Cinema Against the Grain' presents (mostly) independent films in historical context and deals with the themes and formal strategies of works that have thus far been refused a secure place in the canon. Screenings include films directed by Oscar Michaeux, Rowland Brown, James Bidgood, Fred Halsted, Doris Wishman and others. The requirements for the course are a paper per week, attendance at lectures and readings from photocopied articles and books on reserve. Offered by Program in Film and Video.	Graduate	
Jean-Luc/Cinema/Godard	FAIC-645	Course available by permission of instructor only. Jean-Luc Godard once said, "as long as I'm alive, [the cinema] shall live." No other film director has identified himself so intimately and passionately with the cinema and its history. And no other director has created so many new cinematic forms and connections between images, as his motto demands: "An image is not strong because it is brutal or fantastic, but because the association of ideas is distant and true." We can certainly learn something from Godard about images and sounds and montage. To create cinema, you have to know what it is. The course will concentrate on his lesser-known films, from <i>Le petit soldat</i> to <i>Helas pour moi</i> and <i>Eloge de l'amour</i> . The primary text will be <i>Everything is Cinema: The Working Life of Jean-Luc Godard</i> by Richard Brody. Brody's accounts of Godard's films are often reductionist, but this failing has the virtue of demystifying the films, which can seem daunting and obscure on a first or second viewing. Students will be required to watch Godard's other films and write short papers on five of them.	Graduate	Open to the Institute
Special Topics: Realist Style	FAIC-650	Course available by Permission of Instructor only. An investigation into the formal means that narrative filmmakers (from the Italian neo-realists to Dogme95, 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.	Graduate	
Spc Topics: Curious Art of Autobiography	FAIC-651	This is a critical examination of first-person films drawn from personal experience, literature and history, as well as a practicum for students' own autobiographical work. We will be concerned with a wide variety of autobiographical sources including memoir, testimony, diary and historical record as we consider strategies for using one's own experience to tell cinematic stories. Works considered will be fictional, documentary, personal and hybrids of these, and will offer an opportunity to trace the shifting qualities of a story as it travels from one form to another, and raises questions of reference, location, time, audience, structure and authenticity. Students will complete several short video sketches and a final project consisting of a research paper or autobiographical work.	Graduate	
Special Topics: Rock &	FAIC-652	Rock & Roll & Movies is a history of Popular Music from 1955 to the	Graduate	

Roll Movies

present, as seen through its representation in cinema. We will see key works in the history of Rock & Roll movies and read a number of the important critical texts on the music. Issues covered will include the role of race and class in popular music, the paradox of 'radical' culture distributed through corporate capital, amateurism, 'authenticity' as a cultural value, and the interplay of history and pop culture.

Special Topics: The Western	FAIC-653	Course available by Permission of Instructor only. A survey of the richest, most inexhaustible genre in the American cinema. We will approach the Western as genre, as history and as mythology. Particular attention will be paid to questions of authorship, the roles of race and gender and the recurring death - and rebirth - of the genre.	Graduate	
Chantal Akerman: An Intimate Passion	FAIC-665	When Chantal Akerman (1950-2015) committed suicide, she left behind a prolific and singular oeuvre. A truly independent filmmaker, she used to write or co-write all her screenplays, and her films outline an autobiography of sorts. She worked in a variety of formats, exploring both documentary, fiction and the personal essay form - in most than 60 works: 18 features, countless shorts and featurettes, and a dozen multiple-screen installations that were often variations of her single-channel films - always mixing high art with popular culture, minimalist rigor with physical exuberance. Through this multiplicity of formats, though, a unique tone, the specific quality of the gaze, an inimitable mastery of the mise en scene constituted a style that can be immediately spotted. Her presence in her films was the index of a new way of performing femininity, as well as queerness and the anguish felt by the children of Holocaust survivors. Hers was an unclassifiable body willfully exploding the boundaries of sex, race, ethnicity, genre, language, and geography - or, at the border of the image, at the border between documentary and fiction (to allude to the title of one of her installations), as an inimitable voice, talking and singing, the thinly melodious voice of a child, later made husky by the smoke of a thousand cigarettes. Many of her films are about a girl/a woman whose desires, passions, longings, and obsession with an unspoken past are too big to be contained. Women run away, cut classes, hitch-hike, sleeplessly walk the streets at night, love two people at the same time, strive to marry the wrong person, stalk female ex-lovers, commit murders, travel throughout Europe, go to America, to Eastern Europe, to Asia, illegally cross borders - in situations that go from the banal to the surreal. The excess contained in Akerman's signature frontal shots pours out in language, in pleasure. Having been a friend of Akerman's, co-curated two major retrospectives of her work, edited a dossier on her legacy shortly after her death, and written a number of articles about her, I have access to DVDs and VHS not commercially available and will contextualize them, as well as more "mainstream" examples of her work, within a discussion of - gender politics - queer theory - the ethics of representation of the Shoah and the question of "the witness" - questions of mise en scene and cinematic representation (composition of shots, editing, off-screen space, relationship between image and sound).	Graduate	Arts in Context; Open to the Institute
The Tracking Shot in Kapo	FAIC-670	This course is available online. It will also be open by Permission of Instructor at Advising Day for additional enrollment. This course is an elective for the MA in Aesthetics and Politics. The Tracking Shot in KAPO: Aesthetics and Politics In The Cinematic Representation of War, Destruction and Violence Look however in Kapo, the shot where [Emmanuelle] Riva commits suicide by throwing herself on electric barbed wire: the man who decides at this moment to make a forward tracking shot to reframe the dead body - carefully positioning the raised hand in the corner of the final framing - this man is worthy of the most profound contempt. - Jacques Rivette, Cahiers du cinema, June 1961. This seminal text by Jacques Rivette marks a turning point in film theory and criticism, opening the door to a critical investigation on how the form of a film is producing as much discourse as its expressed content (leading later to some major developments, such as the political analyses of Cahiers du cinema in the 1970s; the incisive writings of Serge Daney; Jacques Ranciere's texts on history and cinema, etc.). The shot is at the center of any critical discourse on cinema - even though both film practitioners (such as Robert Bresson) and analysts (such as Jean-Pierre Oudart) have asserted that what is important in a shot is not the image within its frame, but the shot that comes before, and the shot that comes after - each new shot "denying" or "eradicating" the shot that preceded it and, in some way, enacting the death of the spectator himself/herself. By returning to the basics of what a shot can do and cannot do, as well as the theoretical and ideological applications of the way it is composed and articulated within the frame, in relation to the off-screen space and the camera movements, we will investigate what it is at the heart of the production of meaning in modern cinema. Here we will take the notion of modernity in the wake of authors such as Jean-Luc Godard (for whom the history of cinema is divided into two: before and after concentration camps) and Gilles Deleuze (who locates the birth of cinematic modernity in post-war Europe). A crucial combination took place (as noted by Paul	Graduate	

Virilio) when the apparatus of cinema met with the apparatus of mass killing during WWII.

History of Experimental Animation	FAIC-675	This thematically organized trip through the history of experimental animation will look at work from pre-cinema to the present day, with an eye towards connecting disparate time periods, traditions, and techniques by finding and exploring some common threads. In our class attempt to define what "experimental animation" is, we will arrive at a more complex understanding of the concept of animation itself. By the end of the semester, students will have been exposed to a radically diverse selection of work, and ideally come away from the experience with a rich, impressionistic understanding of the history, scope, and possibilities in experimental animation. Each class session will include screenings of multiple works, as well as contextualizing and supplemental information. Discussion will be greatly encouraged in class.	Graduate	Open to the Institute
The Art of Intuition	FAIC-685	This course is aimed at enhancing and building creative instincts toward the making of new original works. In this course we will strive to place ourselves in positions of not knowing where our curiosity will take us. Instead of viewing historical works in animation for reference and inspiration, we will instead throughout the course screen several experimental live action and found footage non-animation films and videos, examining in particular the conceptual and intuitive construction of avant-garde works past and present in an effort to expand the students' awareness of montage, poetic assembly, sound and image constructs, and the overall impressions and meanings these films convey. We will produce sequences which may include photographs, found footage, drawing under the camera, cut-outs, objects, perhaps 16mm, stream of consciousness writing, and other experimental techniques which seem appropriate to each filmmaker's interest. Audio elements will be an ongoing part of	Graduate	
Flash	FCOM-364	Open to the Institute (enroll online). Course receives Critical Studies credit in the Computing & Research category. Fundamentals of Adobe Flash, for digital art and animation, as well as the study of digital art-making online. Adapted for students of varying experience levels with Flash, including those who haven't used the program before.	Undergraduate	Computing & Research
Flash	FCOM-564	Open to the Institute (enroll online). Course receives Critical Studies credit in the Computing & Research category. Fundamentals of Adobe Flash, for digital art and animation, as well as the study of digital art-making online. Adapted for students of varying experience levels with Flash, including those who haven't used the program before.	Graduate	Open to the Institute
Story	FFDP-150S	This intensive class will focus on all aspects of Story, as it relates to animation. Students will get a real immersion into the process of how stories are generated and developed at the major animation studio level. We will cover all aspects of Storytelling for animation, including: How to pick a concept that lends itself well to animation; How to develop that idea, both visually, and from a screenwriting standpoint; and how to create believable and interesting animated film characters. The course will delve into many of the basics of storyboarding, such as staging, cutting and continuity. Students will also learn about the different types of Storyboarding, and what their functions and considerations are. Many examples of professional concept drawings, storyboards, and story reels will be brought in for review and discussion. We will also spend time going over how to pitch and present your ideas effectively, using techniques that are taught at the studios.	Undergraduate	
Cinema Panic	FFDP-304	Cinema is a remarkable blend of vision, technology, inspiration, craft, imagination and practical realities. But, what is a filmmaker to do when they lack resources? How do you accomplish your vision without the perfect camera or special lens? Will the struggle to cast remarkable actors, provide wardrobe or other production elements sabotage a project? CINEMA PANIC immerses the filmmaker/film director in an environment where story is primary and the ability to coalesce a cinematic event is as accessible as your smart phone or antiquated brownie camera. The CINEMA PANIC workshop is comprised of exercises designed to teach several essential elements of narrative filmmaking including, but not limited to: Discover and develop unique cinematic stories, teach how to direct actors toward true and compelling performances, and develop an expanded appreciation for cinematic forms and genres. The 5 week session will result in a portfolio comprised of minimum 3 short film treatments, minimum 1 developed short film screenplay, and minimum 1 edited short film. Each exercise will represent a unique filmmaking practice ranging from traditional dramatic narrative work to docu-drama hybrids. Making diverse projects will allow the student to explore their artistic voice and personal aesthetics. Workshop projects will employ an array of film equipment including personal recording devices ranging from cellular phones and electronic tablets to semi-sophisticated consumer cameras. The equipment and stories made in this workshop will ultimately demonstrate how wonderful cinematic work can be made under the most basic conditions. Artists need	Undergraduate	



never PANIC! The realization of an artistic impulse is infinitely accessible when accompanied by a strong imagination and willing artistic spirit. Prerequisites: Permission of instructor required. To be considered please submit a typed, one-page statement explaining your film knowledge, experience and goals to Hilary Darling at [summer@calarts.edu](mailto:summer@calarts.edu). Participants in CINEMA PANIC must have fundamental knowledge of film grammar and basic cinematic practices. Participants in Cinema Panic must have fundamental knowledge of film grammar and basic cinematic practices. We recommend you bring your own camera-doesn't have to be fancy-but if you do not have your own equipment please do not hesitate to apply.

Independent Project	FFDP-399	Course available by permission of instructor	Undergraduate	
Acting Workshop	FFDP-404	Acting Workshop: The focus is on the craft of acting and the examination of multiple methodologies. Character development is arrived at through script analysis, exercises, monologues, writing and scene work. This class works to create true & credible performance, and to be able to recognize it as well. Work also includes honing observational skills and the investigation of self, space & others. Will craft behavior that illustrates the world of the story through specific intentions/actions, gesture & physicality. All participants should expect to work on a weekly basis. Recommended highly for all artists across all disciplines. Course available by Permission of Instructor only. Course available by Permission of Instructor only. An in-depth investigation of the acting process through exercises using improvisation, prepared scene work, and some acting for the camera. This class takes an in-depth approach to the creation of a true and credible performance. Work will focus on how to develop a character through text analysis, research methodologies, and the exploration of human behavior through dynamic action and intention. Acting Workshop 2 builds on fundamentals established in beginning acting courses bringing the artist to a deeper appreciation of how to use this delicate craft in achieving true and honest storytelling. Recommended highly for artists across all disciplines.	Undergraduate	
Advanced Acting Workshop	FFDP-405	Course available by permission of instructor only. An in-depth investigation of the acting process through exercises using improvisation, prepared scene work. This class takes an in-depth approach to the creation of a true and credible performance. Work will focus on how to develop a character through text analysis, research methodologies, and the exploration of human behavior through dynamic action and intention. Acting Workshop 2 builds on fundamentals established in beginning acting courses bringing the artist to a deeper appreciation of how to use this delicate craft in achieving true and honest storytelling. Recommended highly for artists across all disciplines.	Undergraduate	Open to the Institute
Cinematheque	FFDP-406	Course available by Permission of instructor only A student curated screening course; a student teacher is selected each year from proposals submitted by students and selected by the FDP faculty. Precise topics and concentrations vary by year. Recommended for MFA One FDP students, but open to all.	Undergraduate	Open to the Institute
Rehearsal Crews & Performance	FFDP-407	Course available by Permission of Instructor only. Students will rehearse and otherwise prepare and present, in other classes or labs, scenes for Stage and Screen. Required of FDP MFA1s and MFA2s.	Undergraduate	
Scene Study	FFDP-412	The collaborative work between an actor and director is critical to dramatic narrative storytelling. Many essential fundamentals are shared between the two disciplines including, but not limited to, basic story/text analysis, research skills, the art of rehearsal, and a shared vocabulary centered on action-intention. Students will participate as both actors and directors throughout the course of the workshop; fundamentals will be developed through scene work both improvised and scripted, and by breaking down material on paper, on stage and through critical analysis of film clips. Performance in class work encourages the director to challenge their vulnerability and willingness to risk. Scene study teaches the director to evaluate the events materializing in front of them and make effective adjustments to the scene while working on the floor.	Undergraduate	
Advanced Scene Study	FFDP-413	Advanced Scene Study: Available by permission of instructor only This course advances principles addressed in Scene Study 1: text analysis, working with actors, staging and dramatic construction. Exercises apply a variety of methodologies to the development of scene work and cinematic storytelling. Directors rehearse and/or produce adapted or self-generated material for in-class presentations. Critiques are guided by the Instructor with participation from the full class. Pre-Requisite: FDP Scene Study 1 or comparable course.	Undergraduate	
One Act to Cinematic Event	FFDP-416	Course available by Permission of Instructor only. Working in the live performance-theatrical medium contributes to the film directorEs exploration of storytelling with rigorous attention to text analysis and casting. This course offers directors opportunities to collaborate with artists across disciplines including actors, and possibly puppeteers,	Undergraduate	

		designers, musicians, and dance/movement. Each director will explore the intricate relationship between actors, space and text by helming a ten to fifteen minute play or section of a play, presented in a short run of public performances. Plays will be chosen with a specific theme determined by the instructors and students to coalesce the presentation. In the second semester, the plays will be adapted into a cinematic treatment or step outline. Students are encouraged to film the adaptation, although not required.		
One Act to Cinematic Event: Adaptation	FFDP-417	Course available by permission of instructor only. Working in the live performance-theatrical medium contributes to the film director's exploration of storytelling with rigorous attention to text analysis and casting. This course offers directors opportunities to collaborate with artists across disciplines including actors, and possibly puppeteers, designers, musicians, and dance/movement. Each director will explore the intricate relationship between actors, space and text by helming a ten to fifteen minute play or section of a play, presented in a short run of public performances. Plays will be chosen with a specific theme determined by the instructors and students to coalesce the presentation. In the second semester, the plays will be adapted into a cinematic treatment or step outline. Students are encouraged to film the adaptation, although not required.	Undergraduate	
Looking At The Sky	FFDP-422	This course is available by Permission of Instructor only on Advising Day. The entire sky is a grand narrative filled with stories enacted by protagonists and antagonists portraying legendary tropes and mythologies. This course explores story structure through experiences of , and exposure to, the history of astronomy including how the constellations were named and placed in the heavens. Students will invent cinematic story ideas through the process of looking at the canvas of stars in the night sky. Additionally this process will examine the basic concepts of cinematography such as depth of field, lens perspectives, exposure and aesthetics of composition while gazing through a telescope or capturing nighttime images on field trips. A creative project is required for completion of the course. Field trips will be a regular part of the class programming.	Undergraduate	Open to the Institute
Screenwriting: Expanded Cinema Structure	FFDP-423	This course examines expanded cinematic structures including feature films and episodic narratives, with a focus on dramatic tension, story turns, character arcs and the elements of a well written scene. The class will be tailored to each developing individual artist, encouraging them to find their unique voice while writing an emotionally engaging story. Study scripts and film clips will illuminate the writer's ongoing journey. Students will be expected to bring new pages to class every week, participate in table reads, and problem-solve each other's drafts in an "egoless writer's room." Screenwriting tools such as synopsis, story beats, scene cards and treatments will support writers toward completion of a feature length screenplay or series pilot/episodes. Course can be taken as a one or two semester option.	Undergraduate	
Cinematic Storytelling	FFDP-424	Course available by permission of instructor only. Fashioning cinematic stories from the artistEs developing ideas while exploring the storytelling strategies of influential cinema artists. The use of film clips,screenplays and other tools are used to inspire and inform decisions in sculpting the story idea,culminating in a short script. Second course in Film Directing Program Writing sequence.	Undergraduate	
Advanced Scripting	FFDP-425	Course available by Permission of Instructor only. Advanced work in screenwriting. Operates as both a lecture on narrative form and a workshop to create and critique advanced student work. Can be taken more than once.	Undergraduate	
Screenwriting: NarrativeRumble	FFDP-427	Screenwriting: NarrativeRumble-Eclectic Approaches to Storytelling This course is a series of eclectic, short term (maximum 2 to 3 weeks) writing workshops taught by a rotation of different artists. The instructors use a variety of themes and prompt to spark adventurous storytelling. While the emphasis is cinema, the course will allow students to unleash their ideas in a variety of narrative expressions not limited to words, but perhaps drawn or photographed (still or moving images). Specific themes for each session are yet to be finalized but the following list offers a sense of the potential. Screaming in Your Dreams: The Horror, Suspense, Thriller Genre and its application to heightened emotional expression. Love, Hate and Other Stories: Mine the depth of human emotions by sitting in memories of heartbreak, passion or lust (real or imagined). Students will grapple with filial, paternal or maternal love, celebrity worship and many other forms of intense emotions. Threading Stories from Historical Dress and Fashion: Utilizing the forms of fashion silhouettes from a variety of eras, students will develop characters and their backstories or histories from the shapes of celebrated clothing and accessories. Cheap and Cheesy: By making "terrible" scripts, we learn what elements are needed to create emotionally true, sophisticated, or dynamically inventive ones. Students examine cheesy 1-hour movie of the week scripts, telenovelas and American Soap operas among other genre driven "product" in order to tease out personal, original work.	Undergraduate	Open to the Institute

Cinematography for Directors	FFDP-430	Course open to MFA1 Film Directing students only, by Permission of Instructor only. An introduction to film and video techniques, this is a practical course on the concepts and uses of the various elements of filmmaking; both technical and conceptual. Students will learn fundamental technical concerns of video and film production including both camera operation and the fundamentals of technical cinematography. The course will include discussions of basic ideas of camera use, file flow and management, lab practices, lighting, grip and gaffing demands and production methodologies. The course will also discuss various modes and models of production and distribution, and the ways that each implements and affects the development of story, process, and politics. The course will be a technical class geared towards directors, with the idea that an understanding of camera technologies and production practicalities aid are essential to the artistic work of any filmmaker. Required for FDP MFA 1's.	Undergraduate	
Advanced Staging	FFDP-432	Course available by permission of instructor only. This workshop explores the aesthetics and methodologies of complex and non-traditional approaches to narrative staging. The class consists of in-class shoots that should expand the student's recent directing and shooting methods, several field trips beyond the studio, and hands-on experimentation with techniques such as off-screen space, layered and limited space, kinetic ensemble staging, the moving master, live locations, direct address, and use of multiple cameras. We will look specifically at issues of framing, composition, blocking, and in particular, staging of the camera and the dramatic moment. Assignments include a small research project, in-class exercises, and a short work that reflects engagement in advanced staging techniques.	Undergraduate	
Real World Survival Skills	FFDP-433	Course available by permission of instructor only. The goals of this class are to give the student practical knowledge and skills to succeed at sustaining their art practice post CALARTS. The art of making films continually evolves with different technologies and modalities, as do the myriad delivery systems and approaches to monetizing the work. It is crucial for early career artists to learn skills that will help them continue developing artistically and practically. To accomplish this, the class covers topics such as: Film financing from equity to crowdfunding. Film festival strategy. "Independent and/or Personal Filmmaking" vs. "Film Industry" and other types of film production. Agents, Managers, Lawyers. How to pitch a project. Emphasis will be on new forms of career development strategies focusing on audience development, personal branding, and new distribution and marketing models.	Undergraduate	
Visual Design	FFDP-435	This directing workshop draws on ideas and investigations about filmmaking that were introduced in first year, asking you to consider how concept relates to image and meaning. Our main task will be a hands-on investigation of visual strategies for narrative directing, specifically focused on the translation from concept to cinema. In a series of labs and workshops, students will experiment with text analysis, visual design, mise-en-scene, staging, composition, movement, angle, focal length, rhythm, continuity, coverage and most of all, visual meanings. Students will prepare a portfolio of visual designs for a series of scenes, and act as a key collaborator in the design, production and editing of one scene, to be shot in class. Undergraduates must have previously taken a foundational production workshop course in order to enroll.	Undergraduate	
Guest Artist Workshop	FFDP-440	Course available by permission of instructor only. Meeting once a week, students are introduced to artists from a variety of worlds including film, theater, video, music, still photography, etc. Workshops vary: some are dedicated to conversation with an artist, others to working in a hands-on situation. The GAW is designed to stimulate, provoke and open the student to different professional and aesthetic models.	Undergraduate	Open to the Institute
Heroes and Villains	FFDP-455	Heroics and Villainy: The Majesty of Good vs. Evil This is a course that explores heroics & villainy in storytelling as filtered through cinematic tropes. It is a journey into the origins and creation of mythic archetypes that have populated narrative forms from primitive storytelling to the silver screen. The majesty of any hero is only as good as the villain that opposes him. And is the image of villain devoid of heroic impulse? Is a sympathetic villain the antithesis to the antihero? What characteristics form our notions of heroism? What has led a person to engage in villainy? Why do we romanticize the hero and vilify the villain? What is the difference between heroes & villains and protagonist & antagonist? Through lectures and discussions, examination of film clips and storytelling exercises, we will find our way to answering why strong drama is grounded in conflict, how tropes emerge from contemporary issues influencing the cinema of its time and discover cultural impulses that lead to celebration of these characters. Throughout the class scripted scenes will be used to diagnose and "act" the complex architecture of hero, villain. This will be a class geared to practical application by allowing students to enact the elements of heroism or villainy in	Undergraduate	Open to the Institute

scenes realized through some rehearsal, and through coursework culminating in either a 5 page script or short film, capturing each student's personal version of heroism or villainy. Additional course fees \$75.00

Special Topics: Survey of Hist Directors	FFDP-456	Survey of Historical Directors: Through the examination of seminal directors, their work and creative practices, this course takes an in-depth look at diverse filmmaking methodologies. In-class exercises model various processes. Additionally, each student will present a lecture focused on a director/filmmaker chosen from a broad list of artists. Research around the histories and political environment of each subject encourages the student to examine their own lived experience as it influences their work. The course culminates with students making a creative project: film, live performance or other art form. Highly recommended for artists interested in self-generated work. Also, for those interested in developing effective artistic collaborations, and/or teaching.	Undergraduate	
Special Topics: Love Stories	FFDP-457	This class will focus on stories of love as told on film; love is a word that means everything and nothing at all. Love is politic, desire, obsession, belief; it is a paradox, one that continually contradicts its expectations. The class will examine how one describes the indescribable, films unique ability to speak to the ineffable. Most of all, love is dynamic, and requires a description of the exchange between people. It is seen in the most unlikely of gestures and exchanges. The class will focus on the ways a filmmaker depicts the substance of human relations, and how one articulates such moments. It will also focus on the dynamics and politics of human interactions, and the exchange of love and sex, especially as depicted in film. The class will be small and seminar based; students will be responsible for presentations throughout, organized around discussion topics. Films watched and discussed will draw on both fiction and documentary work; screening will be supp	Undergraduate	
Special Topics: Coming of Age Stories	FFDP-458	Course available by permission of instructor only. This course proposes a broad reading of the coming of age story, framing it not just as a specific moment of adolescent development, but as a narrative of personal transformation most often concerned with transgression and epiphany. Through an examination of classic, independent and avant-garde examples of this vast genre, we will investigate thematic questions of sex and sexuality, the body, spiritual awakening, ethics, race, gender, nationality and community, autobiography, anger and violence. We will also be concerned with a range of production issues that arise in the making of such films, such as working with child actors, staging sex scenes, visual and dramatic treatments of rites of passage, and the presence of nostalgia and episodic structure in writing coming of age stories. Assignments include several short personal writings or cinematic essays, and either a one-hour seminar based on a germane topic or a substantial, relevant artistic work.	Undergraduate	
Special Topics: History/Narrative	FFDP-459	Course available by Permission of Instructor only. A practical analysis and methodologies course for the development of work based upon past events, or what some might call history. The writing of history in many ways mirrors the aims of dramatic film; the way events, document, archive, experience are constructed reveals similar questions of reality, authorship, subjectivity, and position. The course will examine the way that film grammar and narrative structure affects our understanding of past events. Through a survey of various works in the hopes of beginning to understand how form can sculpt an awareness of the often dichotomous phenomena and events in both cultural and personal memory. Films will range from classical dramatic features to more radical filmic gestures and movements. The aim of the seminar is both creative and analytic, the work of analysis ultimately feeding into the understanding and implementation of new models of storytelling and depiction.	Undergraduate	
Fictions of Completion	FFDP-472	Fictions of Completion: Film Production Methods & Strategies This class will explore different strategies and methods of production, from shooting without a screenplay to scripting, storyboarding and rigorous pre-production planning. Students will work on a minimum of 3 short films. Each of them will be developed, produced, photographed and edited individually. The course encourages students to question the idea of completion: when is a film a film? Is a film completed after post production, after its first screening or does it ever reach completion? One of the main goals of this course is that students discover which method of production is more suitable for their temperament and artistic objectives. Furthermore, we will approach filmmaking as a holistic craft in which one person is able to create a cinematic work from start to finish. The course will incorporate screenings and discussions that present a variety of narrative and formal explorations for each film created in class. At the same time, we will incorporate floor exercises with equipments of various types so that students immerse themselves in deeper investigations of camerawork and editing techniques.	Undergraduate	Open to the Institute
Thesis Workshop	FFDP-475		Undergraduate	

Narrative Editing	FFDP-477	A practical workshop in editing the narrative film, emphasizing post-production strategies, narrative structure, editing rhythms, and cutting for performance. Students must be in post-production on a substantial narrative project in order to take the course. The class is built around critique; each student must screen at least three times over the semester and participate actively in discussions.	Undergraduate	
Project Development	FFDP-482	Course available by Permission of Instructor only. An advanced theoretical and practical workshop to generate advanced projects, and foster a critical and creative community amongst second and third year students. This will be a development class, though the paths towards developing narrative work will be expansive, self motivated and, hopefully, challenging to the assumptions about process and methodology for narrative filmmaking. Students must make substantial progress towards a major work; this may be demonstrated in modes as diverse as traditional scriptwriting to documentary research, staging and performance exercises to theoretical writings.	Undergraduate	
Independent Project	FFDP-499	Course available by permission of instructor	Undergraduate	
Graduate Critique	FFDP-502	Course available by Permission of Instructor only. Workshop course for preparation of second year and thesis film projects.	Graduate	
Acting Workshop I	FFDP-504	Acting Workshop: The focus is on the craft of acting and the examination of multiple methodologies. Character development is arrived at through script analysis, exercises, monologues, writing and scene work. This class works to create true & credible performance, and to be able to recognize it as well. Work also includes honing observational skills and the investigation of self, space & others. Will craft behavior that illustrates the world of the story through specific intentions/actions, gesture & physicality. All participants should expect to work on a weekly basis. Recommended highly for all artists across all disciplines. Course available by Permission of Instructor only. Course available by Permission of Instructor only. An in-depth investigation of the acting process through exercises using improvisation, prepared scene work, and some acting for the camera. This class takes an in-depth approach to the creation of a true and credible performance. Work will focus on how to develop a character through text analysis, research methodologies, and the exploration of human behavior through dynamic action and intention. Acting Workshop 2 builds on fundamentals established in beginning acting courses bringing the artist to a deeper appreciation of how to use this delicate craft in achieving true and honest storytelling. Recommended highly for artists across all disciplines.	Graduate	
Cinematheque	FFDP-506	Course available by Permission of instructor only A student curated screening course; a student teacher is selected each year from proposals submitted by students and selected by the FDP faculty. Precise topics and concentrations vary by year. Recommended for MFA One FDP students, but open to all.	Graduate	Open to the Institute
Rehearsal Crews & Performance	FFDP-507	Course available by Permission of Instructor only. Students will rehearse and otherwise prepare and present, in other classes or labs, scenes for Stage and Screen. Required of FDP MFA1s and MFA2s.	Graduate	
Scene Study	FFDP-512	The collaborative work between an actor and director is critical to dramatic narrative storytelling. Many essential fundamentals are shared between the two disciplines including, but not limited to, basic story/text analysis, research skills, the art of rehearsal, and a shared vocabulary centered on action-intention. Students will participate as both actors and directors throughout the course of the workshop; fundamentals will be developed through scene work both improvised and scripted, and by breaking down material on paper, on stage and through critical analysis of film clips. Performance in class work encourages the director to challenge their vulnerability and willingness to risk. Scene study teaches the director to evaluate the events materializing in front of them and make effective adjustments to the scene while working on the floor.	Graduate	
Advanced Scene Study	FFDP-513	Advanced Scene Study: Pre-Requisite: FDP Scene Study 1 or comparable course. Available by permission of instructor only. This course advances principles addressed in Scene Study 1: text analysis, working with actors, staging and dramatic construction. Exercises apply a variety of methodologies to the development of scene work and cinematic storytelling. Directors rehearse and/or produce adapted or self-generated material for in-class presentations. Critiques are guided by the Instructor with participation from the full class.	Graduate	
Narrative Fundamentals	FFDP-520	Course open to MFA1 Film Directing students only, by Permission of Instructor only. This course is taught by core FDP faculty as a hands-on, exploratory introduction to narrative filmmaking. Over the semester, students move through five modular block sessions, each several weeks long. In each block, they will complete a cinematic assignment, including a 52 second silent "Lumiere" film, a cinematic landscape project, an observation exercise, a collaborative narrative	Graduate	

work, and the depiction of an event that provokes an emotional and visceral response. The final "block" is the completion of a 3-5 minute film, which each student prepares and completes independently. The course explores different methods and approaches towards making narrative work, positing the idea that process and form are inextricably linked. Its intention is to begin the dialogue about form focused on critique and exploration of the student's own voice, method and body of work.

Narrative Structure and Form	FFDP-521	Narrative Structure and Form Course open to MFA1 Film Directing students only, by Permission of Instructor only. This course is an examination of narrative film structure and form. The course examines the construction of narrative works ranging from dramatic narrative to epic, episodic and anecdotal forms. These lectures will draw on the practical ideas introduced in your production classes, and ask you to interrogate your assumptions about construction of events in time, and the making of images and meaning. It is meant to question such basic assumptions as cinema and narrative, while developing an understanding of the material and language of both. Assignments will include analysis, writing and shooting assignments.	Graduate	
Looking At The Sky	FFDP-522	This course is available by Permission of Instructor only on Advising Day. The entire sky is a grand narrative filled with stories enacted by protagonists and antagonists portraying legendary tropes and mythologies. This course explores story structure through experiences of , and exposure to, the history of astronomy including how the constellations were named and placed in the heavens. Students will invent cinematic story ideas through the process of looking at the canvas of stars in the night sky. Additionally this process will examine the basic concepts of cinematography such as depth of field, lens perspectives, exposure and aesthetics of composition while gazing through a telescope or capturing nighttime images on field trips. A creative project is required for completion of the course. Field trips will be a regular part of the class programming.	Graduate	Open to the Institute
Screenwriting: Expanded Cinema Structure	FFDP-523	This course examines expanded cinematic structures including feature films and episodic narratives, with a focus on dramatic tension, story turns, character arcs and the elements of a well written scene. The class will be tailored to each developing individual artist, encouraging them to find their unique voice while writing an emotionally engaging story. Study scripts and film clips will illuminate the writer's ongoing journey. Students will be expected to bring new pages to class every week, participate in table reads, and problem-solve each other's drafts in an "egoless writer's room." Screenwriting tools such as synopsis, story beats, scene cards and treatments will support writers toward completion of a feature length screenplay or series pilot/episodes. Course can be taken as a one or two semester option.	Graduate	
Cinematic Storytelling	FFDP-524	Course available by permission of instructor only. Fashioning cinematic stories from the artistEs developing ideas while exploring the storytelling strategies of influential cinema artists. The use of film clips,screenplays and other tools are used to inspire and inform decisions in sculpting the story idea,culminating in a short script. Second course in Film Directing Program Writing sequence.	Graduate	
Post-Production for Directors	FFDP-529	Course available by permission of instructor only. Students will learn fundamental technical concerns of video production including video cameras and signal flow information. In conjunction with FD 579A Production Workshop, students will complete several small exercises in shooting and editing to help practice and integrate material covered in class.	Graduate	
Cinematography for Directors	FFDP-530	Course open to MFA1 Film Directing students only, by Permission of Instructor only. An introduction to film and video techniques, this is a practical course on the concepts and uses of the various elements of filmmaking; both technical and conceptual. Students will learn fundamental technical concerns of video and film production including both camera operation and the fundamentals of technical cinematography. The course will include discussions of basic ideas of camera use, file flow and management, lab practices, lighting, grip and gaffing demands and production methodologies. The course will also discuss various modes and models of production and distribution, and the ways that each implements and affects the development of story, process, and politics. The course will be a technical class geared towards directors, with the idea that an understanding of camera technologies and production practicalities aid are essential to the artistic work of any filmmaker. Required for FDP MFA 1's.	Graduate	
Digital Editing & Workflows	FFDP-534	Course available by Permission of Instructor only. This course will provide a foundation for working in a digital environment applied to filmmaking. The fundamentals of non-linear editing will be practiced, and editing theory will be discussed. Students will learn contemporary practices and technologies used in the post-production process of filmmaking, focusing on the "digital pipeline" from camera file ingesting, digital editing, to multi-venue delivery methods.	Graduate	

Visual Design	FFDP-535	This directing workshop draws on ideas and investigations about filmmaking that were introduced in first year, asking you to consider how concept relates to image and meaning. Our main task will be a hands-on investigation of visual strategies for narrative directing, specifically focused on the translation from concept to cinema. In a series of labs and workshops, students will experiment with text analysis, visual design, mise-en-scene, staging, composition, movement, angle, focal length, rhythm, continuity, coverage and most of all, visual meanings. Students will prepare a portfolio of visual designs for a series of scenes, and act as a key collaborator in the design, production and editing of one scene, to be shot in class.	Graduate	
Guest Artist Workshop	FFDP-540	Course available by Permission of Instructor only. Meeting once a week, students are introduced to artists from a variety of worlds including film, theater, video, music, still photography, etc. Workshops vary: some are dedicated to conversation with an artist, others to working in a hands-on situation. The GAW is designed to stimulate, provoke and open the student to different professional and aesthetic models.	Graduate	
Production Sound	FFDP-580	Course available by Permission of Instructor only. This course covers field and studio recording and mic techniques. If students can achieve good production sound, they have beaten the toughest part of post-production sound. Gives access to field recorders and microphones.	Graduate	
Internship	FFDP-598		Graduate	
Independent Projects	FFDP-599	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Graduate	
Advanced Acting Workshop	FFDP-604	Course available by permission of instructor only. An in-depth investigation of the acting process through exercises using improvisation, prepared scene work. This class takes an in-depth approach to the creation of a true and credible performance. Work will focus on how to develop a character through text analysis, research methodologies, and the exploration of human behavior through dynamic action and intention. Acting Workshop 2 builds on fundamentals established in beginning acting courses bringing the artist to a deeper appreciation of how to use this delicate craft in achieving true and honest storytelling. Recommended highly for artists across all disciplines.	Graduate	
One Act to Cinematic Event	FFDP-616	Course available by Permission of Instructor only. Working in the live performance-theatrical medium contributes to the film director's exploration of storytelling with rigorous attention to text analysis and casting. This course offers directors opportunities to collaborate with artists across disciplines including actors, and possibly puppeteers, designers, musicians, and dance/movement. Each director will explore the intricate relationship between actors, space and text by helming a ten to fifteen minute play or section of a play, presented in a short run of public performances. Plays will be chosen with a specific theme determined by the instructors and students to coalesce the presentation. In the second semester, the plays will be adapted into a cinematic treatment or step outline. Students are encouraged to film the adaptation, although not required.	Graduate	
One Act to Cinematic Event: Adaptation	FFDP-617	Course available by permission of instructor only. Working in the live performance-theatrical medium contributes to the film director's exploration of storytelling with rigorous attention to text analysis and casting. This course offers directors opportunities to collaborate with artists across disciplines including actors, and possibly puppeteers, designers, musicians, and dance/movement. Each director will explore the intricate relationship between actors, space and text by helming a ten to fifteen minute play or section of a play, presented in a short run of public performances. Plays will be chosen with a specific theme determined by the instructors and students to coalesce the presentation. In the second semester, the plays will be adapted into a cinematic treatment or step outline. Students are encouraged to film the adaptation, although not required.	Graduate	
Advanced Scripting	FFDP-625	Course available by Permission of Instructor only. Advanced work in screenwriting. Operates as both a lecture on narrative form and a workshop to create and critique advanced student work. Can be taken more than once.	Graduate	
Screenwriting: NarrativeRumble	FFDP-627	Screenwriting: NarrativeRumble-Eclectic Approaches to Storytelling This course is a series of eclectic, short term (maximum 2 to 3 weeks) writing workshops taught by a rotation of different artists. The instructors use a variety of themes and prompt to spark adventurous storytelling. While the emphasis is cinema, the course will allow students to unleash their ideas in a variety of narrative expressions not limited to words, but perhaps drawn or photographed (still or moving images). Specific themes for each session are yet to be finalized but the following list offers a sense of the potential. Screaming in Your Dreams: The Horror, Suspense,	Graduate	Open to the Institute

Thriller Genre and its application to heightened emotional expression. Love, Hate and Other Stories: Mine the depth of human emotions by sitting in memories of heartbreak, passion or lust (real or imagined). Students will grapple with filial, paternal or maternal love, celebrity worship and many other forms of intense emotions. Threading Stories from Historical Dress and Fashion: Utilizing the forms of fashion silhouettes from a variety of eras, students will develop characters and their backstories or histories from the shapes of celebrated clothing and accessories. Cheap and Cheesy: By making "terrible" scripts, we learn what elements are needed to create emotionally true, sophisticated, or dynamically inventive ones. Students examine cheesy 1-hour movie of the week scripts, telenovelas and American Soap operas among other genre driven "product" in order to tease out personal, original work.

Advanced Staging	FFDP-632	Course available by permission of instructor only. This workshop explores the aesthetics and methodologies of complex and non-traditional approaches to narrative staging. The class consists of in-class shoots that should expand the student's recent directing and shooting methods, several field trips beyond the studio, and hands-on experimentation with techniques such as off-screen space, layered and limited space, kinetic ensemble staging, the moving master, live locations, direct address, and use of multiple cameras. We will look specifically at issues of framing, composition, blocking, and in particular, staging of the camera and the dramatic moment. Assignments include a small research project, in-class exercises, and a short work that reflects engagement in advanced staging techniques.	Graduate	
Real World Survival Skills	FFDP-633	Course available by permission of instructor only. The goals of this class are to give the student practical knowledge and skills to succeed at sustaining their art practice post CALARTS. The art of making films continually evolves with different technologies and modalities, as do the myriad delivery systems and approaches to monetizing the work. It is crucial for early career artists to learn skills that will help them continue developing artistically and practically. To accomplish this, the class covers topics such as: Film financing from equity to crowdfunding. Film festival strategy. "Independent and/or Personal Filmmaking" vs. "Film Industry" and other types of film production. Agents, Managers, Lawyers. How to pitch a project. Emphasis will be on new forms of career development strategies focusing on audience development, personal branding, and new distribution and marketing models.	Graduate	
Heroes and Villains	FFDP-655	Heroics and Villainy: The Majesty of Good vs. Evil This is a course that explores heroics & villainy in storytelling as filtered through cinematic tropes. It is a journey into the origins and creation of mythic archetypes that have populated narrative forms from primitive storytelling to the silver screen. The majesty of any hero is only as good as the villain that opposes him. And is the image of villain devoid of heroic impulse? Is a sympathetic villain the antithesis to the antihero? What characteristics form our notions of heroism? What has led a person to engage in villainy? Why do we romanticize the hero and vilify the villain? What is the difference between heroes & villains and protagonist & antagonist? Through lectures and discussions, examination of film clips and storytelling exercises, we will find our way to answering why strong drama is grounded in conflict, how tropes emerge from contemporary issues influencing the cinema of its time and discover cultural impulses that lead to celebration of these characters. Throughout the class scripted scenes will be used to diagnose and "act" the complex architecture of hero, villain. This will be a class geared to practical application by allowing students to enact the elements of heroism or villainy in scenes realized through some rehearsal, and through coursework culminating in either a 5 page script or short film, capturing each student's personal version of heroism or villainy. Additional course fees \$75.00	Graduate	Open to the Institute
Special Topics: Survey of Hist Directors	FFDP-656	Survey of Historical Directors: Through the examination of seminal directors, their work and creative practices, this course takes an in-depth look at diverse filmmaking methodologies. In-class exercises model various processes. Additionally, each student will present a lecture focused on a director/filmmaker chosen from a broad list of artists. Research around the histories and political environment of each subject encourages the student to examine their own lived experience as it influences their work. The course culminates with students making a creative project: film, live performance or other art form. Highly recommended for artists interested in self-generated work. Also, for those interested in developing effective artistic collaborations, and/or teaching.	Graduate	
Special Topics: Love Stories	FFDP-657	This class will focus on stories of love as told on film; love is a word that means everything and nothing at all. Love is politic, desire, obsession, belief; it is a paradox, one that continually contradicts its expectations. The class will examine how one describes the indescribable, film's unique ability to speak to the ineffable. Most of all, love is dynamic, and requires a description of the exchange	Graduate	



between people. It is seen in the most unlikely of gestures and exchanges. The class will focus on the ways a filmmaker depicts the substance of human relations, and how one articulates such moments. It will also focus on the dynamics and politics of human interactions, and the exchange of love and sex, especially as depicted in film. The class will be small and seminar based; students will be responsible for presentations throughout, organized around discussion topics. Films watched and discussed will draw on both fiction and documentary work; screening will be supp

Special Topics: Coming of Age Stories	FFDP-658	Course available by permission of instructor only. This course proposes a broad reading of the coming of age story, framing it not just as a specific moment of adolescent development, but as a narrative of personal transformation most often concerned with transgression and epiphany. Through an examination of classic, independent and avant-garde examples of this vast genre, we will investigate thematic questions of sex and sexuality, the body, spiritual awakening, ethics, race, gender, nationality and community, autobiography, anger and violence. We will also be concerned with a range of production issues that arise in the making of such films, such as working with child actors, staging sex scenes, visual and dramatic treatments of rites of passage, and the presence of nostalgia and episodic structure in writing coming of age stories. Assignments include several short personal writings or cinematic essays, and either a one-hour seminar based on a germane topic or a substantial, relevant artistic work.	Graduate	
Special Topics: History/Narrative	FFDP-659	Course available by Permission of Instructor only. A practical analysis and methodologies course for the development of work based upon past events, or what some might call history. The writing of history in many ways mirrors the aims of dramatic film; the way events, document, archive, experience are constructed reveals similar questions of reality, authorship, subjectivity, and position. The course will examine the way that film grammar and narrative structure affects our understanding of past events. Through a survey of various works in the hopes of beginning to understand how form can sculpt an awareness of the often dichotomous phenomena and events in both cultural and personal memory. Films will range from classical dramatic features to more radical filmic gestures and movements. The aim of the seminar is both creative and analytic, the work of analysis ultimately feeding into the understanding and implementation of new models of storytelling and depiction.	Graduate	
Fictions of Completion	FFDP-672	Fictions of Completion: Film Production Methods & Strategies This class will explore different strategies and methods of production, from shooting without a screenplay to scripting, storyboarding and rigorous pre-production planning. Students will work on a minimum of 3 short films. Each of them will be developed, produced, photographed and edited individually. The course encourages students to question the idea of completion: when is a film a film? Is a film completed after post production, after its first screening or does it ever reach completion? One of the main goals of this course is that students discover which method of production is more suitable for their temperament and artistic objectives. Furthermore, we will approach filmmaking as a holistic craft in which one person is able to create a cinematic work from start to finish. The course will incorporate screenings and discussions that present a variety of narrative and formal explorations for each film created in class. At the same time, we will incorporate floor exercises with equipments of various types so that students immerse themselves in deeper investigations of camerawork and editing techniques.	Graduate	Open to the Institute
Thesis Workshop	FFDP-675	Permission of instructor required. A seminar intended to be a creative and practical environment designed to facilitate the completion of the students thesis film. While much of the work will center around group critiques and discussions of the editing of each students individual film, the class will also include discussions about sound design, sound mixing, postproduction, festival preparation and materials and postgraduate fellowships and opportunities. The instructor will also work individually with students to help them facilitate their individual technical concerns. Though the course is designed for third year thesis students, second year students completing significant projects will be considered. * Can be used towards fulfillment of the metier course requirements for FDP MFA2 and MFA3 students.	Graduate	
Narrative Editing	FFDP-677	Course available by permission of instructor only. A practical workshop in editing the narrative film, emphasizing post-production strategies, narrative structure, editing rhythms, and cutting for performance. Students must be in post-production on a substantial narrative project in order to take the course. The class is built around critique; each student must screen at least three times over the semester and participate actively in discussions. Prerequisite could be FFDP-534 or equivalent. To be taken for FDP metier credit.	Graduate	
Post Production Sound	FFDP-680	This course is by Permission of Instructor. It is required of MFA1 Film Directing students. Covers all aspects of post-production and	Graduate	

basic sound design, editing and mixing concepts. Gives access to individual Pro Tools rooms and E 105 basic studio.

Project Development	FFDP-682	Course available by Permission of Instructor only. An advanced theoretical and practical workshop to generate advanced projects, and foster a critical and creative community amongst second and third year students. This will be a development class, though the paths towards developing narrative work will be expansive, self motivated and, hopefully, challenging to the assumptions about process and methodology for narrative filmmaking. Students must make substantial progress towards a major work; this may be demonstrated in modes as diverse as traditional scriptwriting to documentary research, staging and performance exercises to theoretical writings.	Graduate
Internship	FFDP-698		Graduate
Independent Project	FFDP-699	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Graduate
Internship	FFDP-798		Graduate
Independent Project	FFDP-799	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Graduate
Film/Video - Internship	FINT-199		Undergraduate
Film/Video - Internship	FINT-299		Undergraduate
Film/Video - Internship	FINT-399		Undergraduate
Film/Video - Internship	FINT-499		Undergraduate
Film/Video - Internship	FINT-599		Graduate
Film/Video - Internship	FINT-699		Graduate
Film/Video - Internship	FINT-799		Graduate
Filmmaking Fundamentals I	PPFV-101	Course open to Film/Video Program only, by Permission of Instructor only. An investigation of the aesthetics and language of film and video Students will be encouraged to make personal works. Class will include analysis and the beginning of a critical dialogue. Required of all PFV BFA1s and incoming transfer students.	Undergraduate
Filmmaking Fundamentals II	PPFV-102	Course open to Film/Video Program only, by Permission of Instructor only. An examination of contemporary visual culture and production techniques. Participants are expected to finish several short projects. Required of all PFV BFA1s and incoming transfer students	Undergraduate
Video Production Workshop	PPFV-126	Course open to Film/Video Program only, by Permission of Instructor only. Must also take PPFV-134. Required of and limited to all incoming undergraduate Program in Film and Video students. This course is required for access to video field production equipment. Video fundamentals, HD signal information and workflow, and DSLRs will be covered.	Undergraduate
Digital Editing	PPFV-134	A comprehensive introduction to digital editing techniques and post-production workflows using Avid Media Composer, Adobe Premiere, Compressor, and related software. Topics will include media management, transcoding, editing, sound editing, effects, color correction, and exporting. Required of and limited to all incoming PFV students. A Digital Editing Lab is being provided on Wednesdays 7-10pm in E60.	Undergraduate
Cinematic Voices: Film & Video In-Person	PPFV-153	Course available by permission of instructor only. A screening and analysis class in which members of the Film/Video faculty and visiting artists show and discuss their work. The class is intended to acquaint students with the faculty as well as different kinds of independent film and video. Students are expected to participate in the critiques and analysis. There will be reading requirements and students will be expected to write two short papers. Required of all PFV incoming students for both Fall and Spring semesters. May be repeated for credit.	Undergraduate
Internship	PPFV-198		Undergraduate
Independent Project	PPFV-199	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Undergraduate
Cinematography	PPFV-203	Course available by Permission of Instructor only. A lecture course exploring the basic concepts of film photography. Required of and limited to all incoming PFV transfer students and continuing PFV BFA 2 students	Undergraduate

Film Production Workshop I	PPFV-204	Course available by permission of instructor only. Two-semester sequence. Students will learn all phases of 16mm production and post-production, including working with telecine and Avid Media Composer/FilmScribe. Each student will shoot, edit and complete to answer print a 16mm film and collaborate on a class 16mm synch-sound film which will finish on digital. Lab time is required. Required of and limited to continuing PFV BFA 2 students.	Undergraduate
Film Production Workshop I	PPFV-205	Course available by permission of instructor only. Two-semester sequence. Students will learn all phases of 16mm production and post-production, including working with telecine and Avid Media Composer/FilmScribe. Each student will shoot, edit and complete to answer print a 16mm film and collaborate on a class 16mm synch-sound film which will finish on digital. Lab time is required. Required of and limited to continuing PFV BFA 2 students.	Undergraduate
Intermediate Digital Editing	PPFV-234	This course is Permission of Instructor only. This is an intermediate editing course that will expand on topics covered in PPFV 134/534: Digital Editing. Through lecture, demonstration, and work on individual projects, students will learn intermediate editing techniques and post-production workflows, as well as explore strategies and aesthetics of editing in documentary, experimental, narrative, and hybrid forms. Students will be required to bring in a current work-in-progress or be prepared to begin post-production on a new project.	Undergraduate
Production Sound	PPFV-285	Course available by Permission of Instructor only. This course covers field and studio recording and mic techniques. If students can achieve good production sound, they have beaten the toughest part of post-production sound. Gives access to field recorders and microphones. Required of all PFV BFA 2 students.	Undergraduate
Post Production Sound	PPFV-286	Course available by permission of instructor only. Covers all aspects of post-production and basic sound design, editing and mixing concepts. Gives access to individual Pro Tools rooms and E105 basic studio. Required of all PFV BFA 2 students.	Undergraduate
Internship	PPFV-298		Undergraduate
Independent Project	PPFV-299	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Undergraduate
Filmmaking Fundamentals	PPFV-301	Course available by Permission of Instructor only. An investigation of the aesthetics inherent to low cost production equipment. Students will be encouraged to make personal, experimental works from the point of view of the individual. Class analysis of these works will be directed toward the development of a critical model.	Undergraduate
Bad Sound: Non-Traditional Ways	PPFV-306	Bad Sound: Non-Traditional Ways to Create Sounds for Images Sound for image has traditionally been a matter of recording high-fidelity sounds with high-end equipment, then manipulating those sounds in a mix. This class will look for new ways to find appropriate sounds, often by accident. Will cover found sounds, improvised & misused equipment, worldizing, damaging media, capturing complex environments, and non-traditional layering.	Undergraduate
Filmmaker As Curator: the Bijou Festival	PPFV-330	Filmmaker as Curator: The Bijou Festival A course on curating, programming, and creating a community film festival. Course available by permission of instructor only. Students will explore and discuss the practice of curation and film programming. We will explore the concept of the "festival" as it has appeared in various cultures throughout history, in order to gain a deeper perspective on the possibilities inherent in contemporary film festivals. Students will create film programs for the week-long Bijou Festival, soliciting current student work and also curating screening of alumni work from the CalArts archive. Students will also plan and implement all aspects of the festival activities, including planning receptions and participatory events, and facilitating discussions during the Festival. Students will gain experience in curating and programming, and will learn to work with a team to organize all aspects of a multi-faceted community film festival.	Undergraduate
Undergraduate Critique	PPFV-340	Course available by Permission of Instructor only. A forum for undergraduates to produce and present work. Students working on projects outside of class will show their work in various stages of pre and post-production for group discussion and critique. Two semester are required of PFV students during their BFA3 and/or BFA4 semester.	Undergraduate
Internship	PPFV-398		Undergraduate
Independent Project	PPFV-399	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Undergraduate
Intermediate Digital Production/Post	PPFV-401	Course available by Permission of Instructor only. Students will be exposed to video production and post-production methodologies	Undergraduate

necessary for becoming self-sufficient video makers within the CalArts environment. Various methods of digital production and post-production will be covered, with special focus on best practices for production with Sony EX and Canon DSLR cameras, as well as finishing within the CalArts post path. Both the technical and aesthetic ramifications of video production and post will be covered. Limited to upper level PFV students.

Light and Lighting	PPFV-402	Course available by permission of instructor only. A practical and aesthetic introduction to light in all its forms, from natural radiations to darkness and the many worlds of artificial light, including its use in moving image works, still works and light art. The first half of the class will be dedicated to observing and analyzing the qualities and mood of light in artistic expression as well as lived experience. The second part of the class will be dedicated to the craft of designing and using artificial light. Technical workshops will be supplemented with screenings and field trips.	Undergraduate	
Adv Digital Production and Post	PPFV-403	Students will be exposed to various methods of HD and Digital Cinema production and postproduction, with special focus on the Sony EX3 workflow. Both the technical and aesthetic ramifications of HD production will be covered, including the best practices for cinematography, on set data wrangling, editing, and output, among other topics. Limited to upper level PFV and FDP students.	Undergraduate	
Site-Specificity/Moving Image	PPFV-404	Explorations of Site-Specificity and the Moving Image This course looks to investigate what relationship moving image media can have to site-specificity and through this investigation will collectively create a site-specific based installation within the community. The concept of site will be investigated as a subject, as exhibition venue, and as a public practice. This historical overview of the intersection of site-specificity and the moving image, through lectures, readings and discussions will form the core conceptual framework to build upon while working together as a group to create site-specific works within the local community. Physical explorations of the locations, meetings with members of the community and community leaders, and academic research into historical and current points of importance and concern will all be part of the development in creating the moving image based site-specific pieces. Emphasis in this class will be placed on creating new artworks together as a group, not individual pieces. Short and long term responsibility to sites and the people who live/work/play in those spaces is a core conversation to the class and the work(s) that the class creates. Alternate methods of distribution and display, outside of the theatrical venues will be emphasized, such as mobile devices, installation and streaming. By the end of the semester, at least one group site-specific project will be planned for and executed in the community. Addressing issues of site-specificity requires exploring the site and the adjacent areas in all phases of the project, and thus this class will often leave campus and have the potential for need to meet and work at irregular times, as the community's schedule demands, thus students in this course will need to have some flexibility in their schedule and access to transportation.	Undergraduate	Open to the Institute
Writing About Film	PPFV-405	Course available by Permission of Instructor only. The class will teach students how to write about film (as well as video and other media using the moving image) in a variety of forms, genres, and contexts: writing about one's work, about the work of peers, reviews of films seen in commercial theater, critical essays, academic papers, filmmaker's interviews, press releases, grant proposals etc. Examples of writing about film will be handed out and discussed. Sequences of classical, contemporary, foreign and experimental film and videos will be screened in class and analyzed using the proper descriptive and critical vocabulary. Major critical approaches to film and video will also be discussed. In addition each student is expected to complete a full-length critical essay on a topic decided after discussion with the instructor. Through-out the semester students will bring samples of their writing in class and will get feedback from the instructor and from their peers. * Open to the Institute but you must have completed a minimum of one short film or video (under 30 minutes) to be eligible. *Priority given to Film/Video students.	Undergraduate	
Improper Cinema	PPFV-408	Improper Cinema: Working Ways Through/Within/Out of/Around What Ought to be a Cinematic Practice This class proposes a reconsideration of impropriety as an organizing principle, a guiding methodology of critical reflection that may facilitate the dislocation, fracture, and/or erosion of conventions and norms; thus, aiming at challenging the constraints imposed on difference and dissent; consequently making possible the exploration of traditional subjects in distinctly non-traditional ways. Considering that impropriety may represent a much different nature of attaining knowledge than what we are kept to believe it is, how could we picture cinematic practices informed by notions such as laziness, idleness or vagrancy? Could the disruption of the logical order by which we frame and understand the world around us, that is to say, by acting properly, help further the horizon of methodological possibilities within cinematic practices? Besides a conceptual framing of filmmaking, what other realms of	Undergraduate	

this artistic practice can be intervened by impropriety? Participants of the class will explore creatively into the strategies aimed at the dispossession of the order of the proper by analyzing examples of existing works, and through the discussion of a selected bibliography. Throughout the semester, participants will experiment in various modes, culminating in a final project. Reading and viewing of all the materials in a comprehensive way is required. Artists and writers whose work will be considered in his class will include: Ximena Cuevas, Guy Debord, Loretta Fahrenholz, John Greyson, Johan Grimonprez, Paul Lafargue, Jonathan Lethem, Dusan Makavejev, Toshio Matsumoto, Carlos Mayolo, Youshua Okon, Luis Ospina, Cristina Rivera Garza, Lionel Rogosin, Roe Rosen, Miriam Ross, Bertrand Russell, Ruti Sela, John Smith, Melanie Smith, Hito Steyerl.

Optical Printing	PPFV-409	Course available by Permission of Instructor only. This class offers an introduction to the method, magic and madness of optical printing: the wonderful possibilities of re-filming film. Students will learn how to perform time manipulations, multiple exposures, format transfers, and matte and title making, with training in the use of the Acme Optical Printer & the Oxberry Animation Stand. Intense workshops will be supplemented with screenings of films displaying printing virtuosity: from Hollywood spectacles to B-movie mayhem to avant-garde wonders. Students will be required to complete a series of short assignments and produce a short film.	Undergraduate
Documentary Production	PPFV-410	Course available by Permission of Instructor only. This course explores the documentary form through theory and practice. Students will look at different documentary approaches and methods. Viewing and analysis of various films will be a vital part of the class; however, the main emphasis of the course will be on documentary production.	Undergraduate
Documentary Prod: The Virtual Field	PPFV-410A	Documentary Production: Fieldwork in the Virtual Field This project-based class will investigate a wide range of themes and possibilities suggested by the particularities of networked media in relation to documentary production, including, but not limited to identity, privacy, collaboration, virtuality, security, fragility and storytelling. We will look critically at a variety of apps and platforms and work both with and against them to engage with the formal, aesthetic, political, social and economic issues that they suggest.	Undergraduate
Devices of Illusion	PPFV-413	Course available by Permission of Instructor only. This is a hands-on course in which students adapt, modify, reconfigure and boulderise optical and mechanical devices, creating mysterious machines for recording the ephemeral. Projects include but are not restricted to the creation of stereographic images and anamorphic distortions, dissection of cameras and projection of ghostly illusions. Our investigations will be supplemented by historical lectures, technical demonstrations and philosophical discussions concerning the extraordinary aesthetic possibilities of perceived motion and space. Students will create projects using still and motion picture film.	Undergraduate
Production Crews	PPFV-415	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.	Undergraduate
Post Production Crews	PPFV-416	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: editing, sound editing and sound design. Must be supervised by appropriate faculty member.	Undergraduate
Videographics	PPFV-417	Course available by permission of instructor only. Electronic image acquisition, generation and manipulation are the focus of this class aimed at experimentation. Combining the image processing and production power of the video studio and the videographics lab, students will learn the basic building blocks of analog and digital video. Students are encouraged to expand that knowledge toward their own personal vision. Topics include voltage image control, blue screen techniques, video to film transfer, video synthesis and more. Required for independent access to video graphics.	Undergraduate
Teaching, Research & ...	PPFV-420	Course available by Permission of Instructor only. This course is to provide Graduate Students with an opportunity to gain valuable teaching experience. Each student will prepare a two-hour teaching presentation and each week a different student will perform/teach their presentation. The course will pursue both innovative and creative ways of disseminating information and ideas. Students will be encouraged to consider the research they are currently undertaking for their thesis projects, but presentations will not only be limited to such research. Research in general is an essential element of this course. The demands for research and alternatives will be extensive. The final hour of each class will be used for general group critique of the teaching and presentation techniques. Graduate students only.	Undergraduate
Film to Video	PPFV-422	Course available by permission of instructor only. A film-making and	Undergraduate

Production		video production course. Film will be shot on students own preexisting film, then transferred to video to be reworked using a digital editing system. Ambitious projects will be encouraged.		
Aesthetics of Sound and Image	PPFV-424	Course available by Permission of Instructor only. An exploration of the aesthetic concerns when combining sound with the image. This class will explore the aural dimension and its profoundly psychological role in cinematic work. Sound is a vital component in filmmaking and this class will examine aesthetic concerns regarding the use of voice-over, musical composition and sound design. A broad range of work will be presented plus lots of listening in the dark. May be repeated for credit.	Undergraduate	
Graduate Critique	PPFV-425	Course available by Permission of Instructor only. A practical theory course providing a working environment for Program in Film and Video Graduate students to develop, discuss, theorize, and complete their work. Students will be required to spend at least 20 hours a week working outside of class on their own project. Additional time will also be required to prepare for group discussions and periodic one-on-one meetings with the instructor. Recommended for PPFV 2nd and 3rd year Graduate students. May be repeated for credit.	Undergraduate	
Media Temporalities	PPFV-426	This course will concentrate on time as a category of analysis. Cinema possesses distinct affinities with the rationalization of labor and standardization of time that took place at the end of the nineteenth century, and yet it also provides a way of negotiating and resisting these processes, as it imagines alternative relations to standardized time. The first half of this course will proceed from this hypothesis to explore how cinema provided a way for the twentieth century to re-think it's changed relation to time after industrial modernity. In the second half of the semester, we will open our consideration of temporality from the strictly cinematic to examine how the advent of networked, digital media-with its spatial metaphors and obsession with asymptotically approaching simultaneity-has changed our lived relation to time and recast conceptions of cinematic time. Topics will include amnesia, boredom, duration, distraction, finitude, indexicality memory, the supposed "death of cinema," the remembered film, real time, and simultaneity.	Undergraduate	
Video Studio Teaching Assistant Class	PPFV-428	Course available by Permission of Instructor only. A technical course expanding on basic video equipment, knowledge, practice and theory. Emphasis on transfers between formats, both analog and digital time code and compression principles, equipment safety issues, special techniques in production and problem solving. Video Studio TAs will have access to the Video Studio.	Undergraduate	
Multi-Ch. & Video Installation	PPFV-430	Course available by permission of instructor only. The objectives of this course are to learn how to work with the moving image and sound in the form of installation. We will focus on using video to create understanding through intentional relations between content, space and scale. We will contemplate the essential component of video (time), the definitive condition of installation (space), and their combined physical output in the form of video installation. Beginning with an overview of the unique properties of video/film installation, the projected image, and multi-channel works, we will study how concepts of kinesthetic insight, perception, space and duration affect ways of working with content in installation form. There are screenings, assigned readings and written responses, and each student will produce on sustained installation. Students will be given substantial time to present ideas and content, receive feedback, and learn to write and present proposals for video projects. *Students with a current project in mind are encouraged to enroll. Open to Institute with priority given to Film Students.	Undergraduate	Integrated Media; Open to the Institute
Intimate Images-The History & Art of 8MM	PPFV-432	Intimate Images - The History and Art of 8mm Filmmaking Discover a vibrant world of filmmaking that has existed for nearly 100 years but remains little known and appreciated. Small-gauge film -- Regular 8mm and Super-8mm -- was the first, and for decades the only -- way people had to make and show moving pictures in their own homes. In the hands of artists and lovers of home movies, 8mm film was a medium with special qualities that have never been replaced. It can still be used for personal and radical artistic expression. Compared with 35mm, 16mm, and more recently, Digital, 8mm frames allow a small compositional area in which space, people and objects are less precisely defined and even become somewhat abstracted. However, when used creatively, these qualities convey a sense of reality that has exquisite subtlety, fragility, and is expressive of the maker. Beginning in the 1940s and 1950s, serious young filmmakers were also attracted to small-gauge 8mm, making intimate and poetic films that utilized the formats' immediacy, inexpensiveness and inherent visual qualities. In contrast to the Hollywood cinema, these early 'personal' filmmakers focused on their lives, inner concerns and fantasies as subjects. This course will familiarize students with little-known but great 8mm films by Stan Brakhage, Takahiko Iimura, George and Mike Kuchar, Bruce Conner, Storm De Hirsch, Marjorie Keller, Saul Levine, Carolee Schneemann, Vito Acconci, Anne Charlotte Robertson, Luther Price, Willie Varela, Lewis Klahr, Phil Solomon, John Porter, Peggy Ahwesh, Joe Gibbons,	Undergraduate	

Helga Fanderl, Nathaniel Dorsky, Daichi Saito, Pablo Marin, Karen Johannesen, Joe Bernard, James Otis, Rick Bahto and others, as well as notable examples of anonymous home movies. Two filmmakers will appear in person. Small-format videos by artists who have shared these filmmakers' concerns will also be shown, among them Nam Jun Paik, Martha Rosler, Sadie Benning, William Wegman, Julia Heyward and Mona Hatoum, as well as filmmakers who also made intimate small-gauge videos, such as George Kuchar, Carolee Schneemann, Bruce Baillie, Owen Land, Leslie Thornton and Peggy Ahwesh. In addition to weekly responses and one longer paper, students will be asked to make a short, one roll Super-8mm (or Standard/Regular 8mm if preferred) film so they will have a first-hand, creative experience using tools that are considered outmoded but are still commonly available. A knowledge of avant-garde/experimental film, or previous completion of one of the following courses is suggested: History of Experimental Film, History of Video Art, Radicalizing Vision, or, Aesthetics of Sound.

Shame and Trauma in Cinema	PPFV-433	This course is available online. It will also be open by Permission of Instructor at Advising Day for additional enrollment. A course in which we look at Trauma on two levels 1) how it has been represented cinematically, and 2) how we, as artists, transform our own traumas into our art practice. To this end we will watch filmic representations of abuse and trauma, as well as read and discuss ways in which we, as artists, work with our traumatic experiences in our art practice. Can creative work heal, or is it self-expression without healing power?	Undergraduate
Sound T.A. Course	PPFV-435	Course available by Permission of Instructor only. 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.	Undergraduate
Experimental Film Techniques I	PPFV-436	Course available by Permission of Instructor only. Advanced explorations into various aspects of the filmmaking process. Topics will include thorough examinations of different film stocks and image manipulation techniques. This class seeks to inspire and encourage alternative cinematic visions. Advanced Cinematography with an experimental bent. Students must shoot a minimum 3 rolls of film.	Undergraduate
Experimental Film Techniques 2	PPFV-437	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 laboratory procedures and 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 encouraged to shoot and complete a short 16mm film. Students must shoot a minimum of 3 rolls of film..	Undergraduate
Color Grading & Adv Workflows	PPFV-438	Course available by permission of instructor only. Filmmakers will get an introduction to the color correction/grading of digital footage. Our primary tool will be Davinci Resolve, but also grading within the primary NLE's. A foundation of color science and theory will be covered. You will be involved in evaluating images, making contrast and color adjustments, secondary corrections, creating looks and matching shots. The history and impact of cinematic color will be examined through screenings, readings and discussions. Also covered will be working with contemporary 4K (and above) RAW, Log, DNG, etc., camera files, including acquisition and workflows to and from editing software. This class will provide the necessary color grading skills in order to finish your film. You will work with your own projects, as well as examples provided by the instructor. Limit 12. Open to upper level PFV students only. Prerequisite: PPFV134.	Undergraduate
Finding Money	PPFV-440	Course available by Permission of Instructor only. Wonder where and how to look for funding, prepare and present your work and yourself when applying for grants or pitching a project for industry consideration? You will learn this, as well as how to prepare a budget, production book, and look book, understand copyrights, contracts, business plans, and fiscal sponsorship. When possible, there will be presentations by industry professionals. Recommended for MFAs and BFA3s & BFA4s.	Undergraduate
Pre-Production/Visualization	PPFV-441	Pre-Production/Pre-Visualization explores concept development through story analysis, and the conceptual and visceral intent of your vision, as it is affected by camera choice, film grammar techniques, environmental considerations such as the controlled environment of a studio, and/or alternative interior and exterior locations analyzing space, light, sound, and choreography of movement. All film genres, from experimental, to exploratory narrative in various stages of development, from idea, story, or script will be considered. Lectures, practice and location field trips will take place during the	Undergraduate

class period, except for one evening lecture. Pre-production/Pre-visualization, is a prerequisite for the Advanced Production Class.

Radicalizing Sound & Image	PPFV-442	Course available by permission of instructor only. This class will present a survey of recent and historical avant-garde films that stretch the limits of cinematic expression. Equal time will be dedicated to innovative works of sound, music and the spoken word, either in combination with or separate from the visual form. The class will present a range of work in different formats that are radical in both form and content, and will examine how and if unconventional approaches are able to translate between mediums.	Undergraduate
Editing Aesthetics	PPFV-444	The class focuses on the aesthetics and practical techniques of film editing, including an exploration of structure and formats in experimental, documentary and narrative forms, sound elements, film maker's POV, performance, and post-production management. Students are required to bring a work or works in progress that they will be editing over the semester. The class functions as an editing workshop with critique and feedback, as well as studying existing works.	Undergraduate
Art and Ethnography	PPFV-445	What exactly is 'ethnography'? Even anthropologists argue among themselves about what is and is not ethnographic, especially when it comes to media. Ethnographic film practice used to mean making a non-fiction film through participant observation, and communicating that locally gathered knowledge about that culture. But cultures are in fact neither discrete nor isolable from one another, and over the last generation, anthropologists have also 'come home' to study their own cultures. If anthropologists have traditionally sought to render the unfamiliar familiar, this complementary endeavor poses a reciprocal provocation: to render the apparently familiar strange, and to allow us to engage with it anew, to apprehend it with fresh eyes or ears. This course will look at key moments in the history of ethnographic film as well as consider contemporary creative responses to that history with an emphasis on the work of Jean Rouch. The films in this course are not made exclusively by anthropologists -in fact many were not made self-consciously as ethnographic documents. The films are highly varied in approach and in intention but they all seek to represent the diversity of lived experience. In this class we will look at what the debates around ethnographic film in anthropology have to offer a wider range of media practices, and what we as mediamakers have to offer to the debates ourselves.	Undergraduate
The Film Essay	PPFV-446	Permission of Instructor required. This production class will explore the essay-film. Film critic Alexandre Astruc created the term camera-stylo in 1948 to suggest a new means of writing through cinema, in which the camera would serve as a pen, creating arguments, meditation and inquiries. Film essays are neither straight documentaries nor fictional narratives but are usually a hybrid of different forms and tend to be driven by theme rather than plot. We will screen film essays and read written essays paired to compliment the films. We will consider how these media can inform each other. Students will produce three short videos over the course to the semester in response to course directives. Priority give to MFA studnets and upper level undergraduates.	Undergraduate
Under 15 Min. Workshop	PPFV-447	Course available by permission of instructor only. The class will provide a structure and a workshop for students who wish to create a short work (under fifteen minutes) of their choosing. We will work on each stage of the production process, including script/concept, production planning, casting, shooting, cutting and finishing the film or video. Each student is expected to fully complete one piece by the end of the semester. Students who are currently in process on a short film are also welcome.	Undergraduate
Advanced Production	PPFV-448	Course available by permission of instructor only. Every student will have the opportunity to direct their own project in the location and time of their choice, as well as, learn key crew roles as they support fellow students throughout the course of the semester. Project may be in any chosen genre, including, but not limited to, abstract imagery, narrative, documentary and experimental forms.	Undergraduate
On the Edge of Narrative	PPFV-449	This course is available online. It will also be open by Permission of Instructor at Advising Day for additional enrollment. A production workshop for students working on films of any length that could be called "experimental narrative". These films can be in any format, but will typically be concerned with distinct, developed characters and some form of a story-line. The course will function both as a forum for critique of student work-in-progress, as well as a workshop where we will cover all aspects of shooting/working with actors, including alternative audition techniques, casting, how to handle a set, how to select and work with a crew, how to customize a set, building tension in unconventional ways, etc.	Undergraduate
Visiting Filmmaker Workshop	PPFV-450	Course available by Permission of Instructor only. Intensive small workshops with visiting filmmakers. There will be individual sign-ups per Visiting Artist.	Undergraduate



Cinema of Transformation	PPFV-452	Course available by Permission of Instructor only. The course will view films that are, in very different ways, centrally concerned with inner life, faith/lack of faith, and various forms of transformation. Although film is a visual medium, and these films are without exception beautiful and powerful visually, they point to experiences which touch the deepest core of our invisible spirit. We will view work by Tarkovsky, Bresson, Parajanov, Cocteau, Bergmann...and many others. The reading combines theoretical/critical texts, fiction, and Jungian theory of transformation.	Undergraduate
Cinema: East Central Europe	PPFV-453	This course will examine narrative films from Czechoslovakia [now Czech Republic and Slovakia] and Hungary from post-WWII to the present, including the remarkably inventive and often banned films of the 1960s Czech New Wave ('diamonds of the everyday'); the often dark and experimental 'documentary fictions' of 1970s-80s Hungary; and probing work of the transitional period (1988-91) including samizdat media and video art from societies experiencing dramatic cultural and political changes. The ongoing impact of surrealism (and animation) in the region, ethnic tensions reflected in art and media before and during the wars in Yugoslavia (1990s), reflections of a post-socialist societies that is 'hard to live in' but 'spectacular to render' in New Romanian Cinema (2000s), and work from other countries that contributes insights to contemporary directions in the 'former East' will also be explored.	Undergraduate
Advanced Sound T.A. Course	PPFV-455	Course available by Permission of Instructor only. 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.	Undergraduate
Listening/Seeing	PPFV-456	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.	Undergraduate
Shooting Landscapes	PPFV-460	Students will visit and film six different landscapes in Southern California. Emphasis will be given on capturing the unique essence of place. The class will meet for a full day each week. Each student is required to complete one landscape film.	Undergraduate
Screenwriting	PPFV-470	Course available by Permission of Instructor only. 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. Priority given to upper level PPFV students.	Undergraduate
Writing for Alternative Cinema	PPFV-471	This course is Permission of Instructor only. Writing for Alternative Cinema is a writing workshop in which students will have an opportunity to challenge traditional techniques in screenwriting for any moving image medium, including experimental documentary, non-narrative, experimental narrative, video installation, web-based non-linear media, etc. Students will learn how to construct and deconstruct screenplays that are based on criteria other than that of conventional narrative, such as: manipulating the rhythm and pacing of descriptive imagery without the boundaries of linear structure, the layering of narratives, word and image montage, text on screen, and other conventions that may challenge linear story-telling. Traditional screenplay format will be discussed in depth, and will be challenged. This class can be used as a mechanism for creating malleable blueprints for film art that will also stand alone as unique, literary works.	Undergraduate
Acting Bad	PPFV-473	A course to de-construct acting and narration. The main goal will be to define performance in new, non-traditional ways. Students will develop dialogues and/or narrations taken from real life (court transcripts, overheard conversations) to fictional (soap operas, novels) and poetic texts. These texts will then be performed in class emphasizing a multitude of executions. Each performance will be recorded on video, studied and then re-performed.	Undergraduate
Los Angeles: A City on	PPFV-475	Los Angeles, it seems, continues to fascinate people around the world	Undergraduate

Film		<p>although its time as 'the city of the future' has long passed. Is it simply because of the movies? Because it has been the production center of the American motion picture industry for almost one hundred years, images of the city have been projected into the minds of many million people throughout the world. In the early days of the movies, these images were used to promote a city that had nothing to sell except itself. When the city lost its self-confidence in the 1960s, these images turned darker but they became even more fascinating. If the city of the future had failed, how could the cities of the past survive? So Los Angeles has become a proving ground for the intersection of movies with the real world. This two-semester course will survey how the city and its people have been represented on film from the 1920s to the present, offering a case study in the relations between representation and reality. Hollywood film-makers have often misread and misrepresented the city and its history in various ways. Most 'true', valid, and useful images' (to quote Wim Wenders on Ozu) of the city come from marginal practices of film and video making. The possible explanations for this situation are worth pondering. Film-makers will discuss the works presented whenever possible. Course credit available for each semester separately.</p>	
Sound Mixing & Editing	FPFV-481	<p>Course available by Permission of Instructor only. This course covers practical and aesthetic surround sound design and technical issues. Students will be able to see how their edits translate to a mixing facility. Covers intermediate sound design and high-end Pro Tools editing, including use of plug-ins to premix a soundtrack.</p>	Undergraduate
Creative Sound Design	FPFV-483	<p>How sound is a catalyst for the imagination, master/slave relationship of picture/sound, sound and memory, psychological implications of sound. Psycho-acoustics and the physics of sound. Critical evaluation of student and established work.</p>	Undergraduate
Dangerous Filmmaking: A Production Wksh	FPFV-485	<p>Course available by Permission of Instructor only. A production workshop. The course is called "dangerous" because we will be delving deep within ourselves to look at our maybe not-so-comfortable family relationships and ourselves from a deeply interior perspective. Each student will produce a work or works dealing with: 1)MOTHER; 2)FATHER ; 3)SEX ; 4)MYSELF. As a sub-plot, the class is also open to students whose "dangerous" topics involve international issues -- questions of exile, displacement and disconnection. Grading: To receive a HP a student must complete Three out of Four short films on the topics above OR--a longer work on one of the topics, or any combination thereof. As time permits, we will also be viewing films that deal with these topics.</p>	Undergraduate
Post-Production	FPFV-488	<p>A practical methodology and technology course designed to take the student through the post-production process to the completion of a finished work. Continued exploration of software introduced in CalArts Film/Video introductory courses such as PPFV134 Digital Editing, and additional software tools and techniques which aid in the visual post-production process will be covered. This class serves as the access pathway to advanced post-production stations in the Digital Editing and Post area such as the Avid Symphony suite, the Apple Color suite, the Ultra Studio 4K w/ Resolve suite and the Avid Media Composer w/ Mojo DX suites. Students will be required to bring current work in progress. Additional lab time will be required for anyone seeking independent access to advanced post-production suites. * Prerequisite: PPFV205 or PPFV305, PPFV126 and PPFV134. * Required for advanced editing suite access. * Recommended for PFV MFA2/3 students and PFV BFA3/4 students. * Permission of instructor required. * May be repeated for credit.</p>	Undergraduate
Graduate Seminar: Deleuze & Cinema	FPFV-490	<p>Course available by permission of instructor only. Gilles Deleuzes' 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. This course is approved for Critical Studies credit.</p>	Undergraduate
Graduate Seminar: Film & Politics	FPFV-491	<p>Mao Tse-tung once said, 'Not being politically correct is like having no soul.' In a society that values 'political incorrectness' above all-even after the irony that briefly invigorated that phrase has completely vanished-it may be hard to understand what he had in mind, but we will propose that the recent revival of political film-making, particularly in documentaries intended for theatrical release, has suffered from both a lack of political correctness and a lack of soul. That is, these films lack a utopian vision, an ideal of a better social order and a sense of how it might come about. So a bit of political theory is necessary. And a bit of history. How did conservatism turn into neoliberalism? How did utopian socialism turn into scientific socialism? We can blame Karl Marx for the latter transformation, but we need to consider what can be saved from this mode of thinking Marx was so eager to jettison. More concretely, the course will explore the relations between journalism and film-making, beginning from Kieslowski's theory of description: it is necessary to describe what has not yet been described or acknowledged because without description, it doesn't officially exist and thus we can't refer to it, we can't speculate about it, and we can't alter it. This necessity applies</p>	Undergraduate

to ideas as well as to situations. Written texts will include Kieslowski on Kieslowski, The Need for Roots by Simone Weil, The Cultural Front by Michael Denning, To the Finland Station by Edmund Wilson, and The Coast of Utopia by Tom Stoppard. Screenings will include works by Kieslowski, Emile de Antonio, Jon Jost, Jean-Luc Godard, Chris Marker, and Adam Curtis. This course has been approved for Critical Studies credit.

Graduate Seminar: Narrative Theory	FPFV-492	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.	Undergraduate
Grad Seminar: Artist & The Archive	FPFV-493	In this course we will consider the archive as a repository for cultural and historical artifacts. We will also explore the archive as a conceptual framework for thinking about the historical record. How have artists used, created and disrupted actual archives? How have they been inspired by the idea of the archive? Can we think of the internet as a kind of boundless archive? Can we think of film itself as an archive? Emphasis will be on film and video, but we will also look at artists' projects across a wide range of media. Coursework will include readings, screenings and 2 field trips to LA area archives. Students will be asked to produce a creative final project in response to the issues raised in the seminar.	Undergraduate
Alchemical Cinema	FPFV-497	Course available by permission of instructor only. This course offers an introduction to the mysteries of photographic film-its properties, processes, and potentials. Technique is introduced as an organic component of the expressive arsenal. Everything is DIY and low-tech, as students hand-process films utilizing a variety of easily available tools and chemicals. B/W and color developing, reversal and negative, and high and low contrast emulsions will be explored from an artistEs 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.	Undergraduate
Internship	FPFV-498		Undergraduate
Independent Project	FPFV-499	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Undergraduate
Filmmaking Fundamentals	FPFV-501	Course available by Permission of Instructor only. An investigation of the aesthetics inherent to low cost production equipment. Students will be encouraged to make personal, experimental works from the point of view of the individual. Class analysis of these works will be directed toward the development of a critical model.	Graduate
Cinematography	FPFV-503	Course available by Permission of Instructor only. A lecture course exploring the basic concepts of film photography. Required of and limited to all new PFV incoming students.	Graduate
Film Production Workshop	FPFV-504	Course available by Permission of Instructor only. Must also take FPFV-503. Two-semester sequence. Students will learn all phases of 16mm production and post-production, including working with telecine and Avid Media Composer/FilmScribe. Each student will shoot, edit and complete to answer print a 16mm film and collaborate on a class 16mm synch-sound film which will finish on digital. Lab time is required. Required of all PFV MFA 1s.	Graduate
Film Production Workshop	FPFV-505	Course available by permission of instructor only. Two-semester sequence. Students will learn all phases of 16mm production and post-production, including working with telecine and Avid Media Composer/FilmScribe. Each student will shoot, edit and complete to answer print a 16mm film and collaborate on a class 16mm synch-sound film which will finish on digital. Lab time is required. Required of all PFV MFA 1s.	Graduate
Video Production Workshop	FPFV-526	Course open to Film/Video Program only, by Permission of Instructor only. Must also take FPFV-534. Required of and limited to all incoming Program in Film and Video graduate students. This course is required for access to video field production equipment. Video fundamentals, HD signal information and workflow, and DSLRs will be covered. Bijou.	Graduate
Filmmaker As Curator: the Bijou Festival	FPFV-530	Filmmaker as Curator: The Bijou Festival A course on curating, programming, and creating a community film festival. Course available by permission of instructor only. Students will explore and discuss the practice of curation and film programming. We will explore the concept of the "festival" as it has appeared in various cultures throughout history, in order to gain a deeper perspective on the possibilities inherent in contemporary film festivals. Students will create film programs for the week-long Bijou Festival, soliciting current student work and also curating screening of alumni work from the CalArts archive. Students will also plan and implement all	Graduate

aspects of the festival activities, including planning receptions and participatory events, and facilitating discussions during the Festival. Students will gain experience in curating and programming, and will learn to work with a team to organize all aspects of a multi-faceted community film festival.

Digital Editing	PPFV-534	A comprehensive introduction to digital editing techniques and post-production workflows using Avid Media Composer, Adobe Premiere, Compressor, and related software. Topics will include media management, transcoding, editing, sound editing, effects, color correction, and exporting. Required of and limited to all incoming PFV students. A Digital Editing Lab is being provided on Wednesdays 7-10pm in E60.	Graduate	
Cinematic Voices: Film & Video In-Person	PPFV-553	A screening and analysis class in which members of the Film/Video faculty and visiting artists show and discuss their work. The class is intended to acquaint students with the faculty as well as different kinds of independent film and video. Students are expected to participate in the critiques and analysis. There will be reading requirements and students will be expected to write two short papers. Required of all PFV incoming students for both Fall and Spring semesters. May be repeated for credit.	Graduate	
Production Sound	PPFV-585	Course available by Permission of Instructor only. Through discussion, critique, technical workshops, we will develop an understanding of the rich meaning-potential of sound, made even more powerful in its relationship to moving images. We will analyze the nature of sound perception. We will analyze the function of sound recorders and microphones. If we can capture appropriate, relevant sound during production, we have already beaten the toughest part of post-production sound. Gives access to field recorders and microphones. Required of all incoming PFV MFA1 students.	Graduate	
Post Production Sound	PPFV-586	Course available by permission of instructor only. Covers all aspects of post-production and basic sound design, editing and mixing concepts. Gives access to individual Pro Tools rooms and E105 basic studio. Required of all PFV incoming students.	Graduate	
Internship	PPFV-598		Graduate	
Independent Project	PPFV-599	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Graduate	
Intermediate Digital Production/Post	PPFV-601	Course available by Permission of Instructor only. Students will be exposed to video production and post-production methodologies necessary for becoming self-sufficient video makers within the CalArts environment. Various methods of digital production and post-production will be covered, with special focus on best practices for production with Sony EX and Canon DSLR cameras, as well as finishing within the CalArts post path. Both the technical and aesthetic ramifications of video production and post will be covered. Limited to upper level PFV students.	Graduate	
Light and Lighting	PPFV-602	Course available by permission of instructor only. A practical and aesthetic introduction to light in all its forms, from natural radiations to darkness and the many worlds of artificial light, including its use in moving image works, still works and light art. The first half of the class will be dedicated to observing and analyzing the qualities and mood of light in artistic expression as well as lived experience. The second part of the class will be dedicated to the craft of designing and using artificial light. Technical workshops will be supplemented with screenings and field trips.	Graduate	
Adv Digital Production and Post	PPFV-603	Students will be exposed to various methods of HD and Digital Cinema production and postproduction, with special focus on the Sony EX3 workflow. Both the technical and aesthetic ramifications of HD production will be covered, including the best practices for cinematography, on set data wrangling, editing, and output, among other topics. Limited to upper level PFV and FDP students.	Graduate	
Site-Specificity/Moving Image	PPFV-604	Explorations of Site-Specificity and the Moving Image This course looks to investigate what relationship moving image media can have to site-specificity and through this investigation will collectively create a site-specific based installation within the community. The concept of site will be investigated as a subject, as exhibition venue, and as a public practice. This historical overview of the intersection of site-specificity and the moving image, through lectures, readings and discussions will form the core conceptual framework to build upon while working together as a group to create site-specific works within the local community. Physical explorations of the locations, meetings with members of the community and community leaders, and academic research into historical and current points of importance and concern will all be part of the development in creating the moving image based site-specific pieces. Emphasis in this class will be placed on creating new artworks together as a group, not individual pieces. Short and long term responsibility to sites and the people who live/work/play in those spaces is a core conversation to	Graduate	Open to the Institute

the class and the work(s) that the class creates. Alternate methods of distribution and display, outside of the theatrical venues will be emphasized, such as mobile devices, installation and streaming. By the end of the semester, at least one group site-specific project will be planned for and executed in the community. Addressing issues of site-specificity requires exploring the site and the adjacent areas in all phases of the project, and thus this class will often leave campus and have the potential for need to meet and work at irregular times, as the community's schedule demands, thus students in this course will need to have some flexibility in their schedule and access to transportation.

Writing About Film	PPFV-605	Course available by Permission of Instructor only. The class will teach students how to write about film (as well as video and other media using the moving image) in a variety of forms, genres, and contexts: writing about one's work, about the work of peers, reviews of films seen in commercial theater, critical essays, academic papers, filmmaker's interviews, press releases, grant proposals etc. Examples of writing about film will be handed out and discussed. Sequences of classical, contemporary, foreign and experimental film and videos will be screened in class and analyzed using the proper descriptive and critical vocabulary. Major critical approaches to film and video will also be discussed. In addition each student is expected to complete a full-length critical essay on a topic decided after discussion with the instructor. Through-out the semester students will bring samples of their writing in class and will get feedback from the instructor and from their peers. * Open to the Institute but you must have completed a minimum of one short film or video (under 30 minutes) to be eligible. *Priority given to Film/Video students.	Graduate
Bad Sound: Non-Traditional Ways	PPFV-606	Bad Sound: Non-Traditional Ways to Create Sounds for Images Sound for image has traditionally been a matter of recording high-fidelity sounds with high-end equipment, then manipulating those sounds in a mix. This class will look for new ways to find appropriate sounds, often by accident. Will cover found sounds, improvised & misused equipment, worldizing, damaging media, capturing complex environments, and non-traditional layering.	Graduate
Improper Cinema	PPFV-608	Improper Cinema: Working Ways Through/Within/Out of/Around What Ought to be a Cinematic Practice This class proposes a reconsideration of impropriety as an organizing principle, a guiding methodology of critical reflection that may facilitate the dislocation, fracture, and/or erosion of conventions and norms; thus, aiming at challenging the constraints imposed on difference and dissent; consequently making possible the exploration of traditional subjects in distinctly non-traditional ways. Considering that impropriety may represent a much different nature of attaining knowledge than what we are kept to believe it is, how could we picture cinematic practices informed by notions such as laziness, idleness or vagrancy? Could the disruption of the logical order by which we frame and understand the world around us, that is to say, by acting properly, help further the horizon of methodological possibilities within cinematic practices? Besides a conceptual framing of filmmaking, what other realms of this artistic practice can be intervened by impropriety? Participants of the class will explore creatively into the strategies aimed at the dispossession of the order of the proper by analyzing examples of existing works, and through the discussion of a selected bibliography. Throughout the semester, participants will experiment in various modes, culminating in a final project. Reading and viewing of all the materials in a comprehensive way is required. Artists and writers whose work will be considered in this class will include: Ximena Cuevas, Guy Debord, Loretta Fahrenholz, John Greyson, Johan Grimonprez, Paul Lafargue, Jonathan Lethem, Dusan Makavejev, Toshio Matsumoto, Carlos Mayolo, Youshua Okon, Luis Ospina, Cristina Rivera Garza, Lionel Rogosin, Roee Rosen, Miriam Ross, Bertrand Russell, Ruti Sela, John Smith, Melanie Smith, Hito Steyerl.	Graduate
Optical Printing	PPFV-609	Course available by Permission of Instructor only. This class offers an introduction to the method, magic and madness of optical printing: the wonderful possibilities of re-filming film. Students will learn how to perform time manipulations, multiple exposures, format transfers, and matte and title making, with training in the use of the Acme Optical Printer & the Oxberry Animation Stand. Intense workshops will be supplemented with screenings of films displaying printing virtuosity: from Hollywood spectaculars to B-movie mayhem to avant-garde wonders. Students will be required to complete a series of short assignments and produce a short film.	Graduate
Documentary Production	PPFV-610	Course available by Permission of Instructor only. This course explores the documentary form through theory and practice. Students will look at different documentary approaches and methods. Viewing and analysis of various films will be a vital part of the class; however, the main emphasis of the course will be on documentary production.	Graduate
Documentary Prod: The Virtual Field	PPFV-610A	Documentary Production: Fieldwork in the Virtual Field This project-based class will investigate a wide range of themes and possibilities suggested by the particularities of networked media in relation to	Graduate

documentary production, including, but not limited to identity, privacy, collaboration, virtuality, security, fragility and storytelling. We will look critically at a variety of apps and platforms and work both with and against them to engage with the formal, aesthetic, political, social and economic issues that they suggest.

Devices of Illusion	PPFV-613	Course available by Permission of Instructor only. This is a hands-on course in which students adapt, modify, reconfigure and boulderise optical and mechanical devices, creating mysterious machines for recording the ephemeral. Projects include but are not restricted to the creation of stereographic images and anamorphic distortions, dissection of cameras and projection of ghostly illusions. Our investigations will be supplemented by historical lectures, technical demonstrations and philosophical discussions concerning the extraordinary aesthetic possibilities of perceived motion and space. Students will create projects using still and motion picture film.	Graduate
Production Crews	PPFV-615	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 recroding and production design. Must be supervised by appropriate faculty.	Graduate
Post Production Crews	PPFV-616	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: editing, sound editing and sound design. Must be supervised by appropriate faculty member.	Graduate
Videographics	PPFV-617	Course available by permission of instructor only. Electronic image acquisition, generation and manipulation are the focus of this class aimed at experimentation. Combining the image processing and production power of the video studio and the videographics lab, students will learn the basic building blocks of analog and digital video. Students are encouraged to expand that knowledge toward their own personal vision. Topics include voltage image control, blue screen techniques, video to film transfer, video synthesis and more. Required for independent access to video graphics.	Graduate
Teaching, Research & ...	PPFV-620	Course available by Permission of Instructor only. This course is to provide Graduate Students with an opportunity to gain valuable teaching experience. Each student will prepare a two-hour teaching presentation and each week a different student will perform/teach their presentation. The course will pursue both innovative and creative ways of disseminating information and ideas. Students will be encouraged to consider the research they are currently undertaking for their thesis projects, but presentations will not only be limited to such research. Research in general is an essential element of this course. The demands for research and alternatives will be extensive. The final hour of each class will be used for general group critique of the teaching and presentation techniques. Graduate Students only.	Graduate
Film to Video Production	PPFV-622	Course available by permission of instructor only. A film-making and video production course. Film will be shot on students own preexisting film, then transferred to video to be reworked using a digital editing system. Ambitious projects will be encouraged.	Graduate
Aesthetics of Sound and Image	PPFV-624	Course available by Permission of Instructor only. An exploration of the aesthetic concerns when combining sound with the image. This class will explore the aural dimension and its profoundly psychological role in cinematic work. Sound is a vital component in filmmaking and this class will examine aesthetic concerns regarding the use of voice-over, musical composition and sound design. A broad range of work will be presented plus lots of listening in the dark. May be repeated for credit.	Graduate
Graduate Critique	PPFV-625	Course available by Permission of Instructor only. A practical theory course providing a working environment for Program in Film and Video Graduate students to develop, discuss, theorize, and complete their work. Students will be required to spend at least 20 hours a week working outside of class on their own project. Additional time will also be required to prepare for group discussions and periodic one-on-one meetings with the instructor. Recommended for PPFV 2nd and 3rd year Graduate students. May be repeated for credit.	Graduate
Media Temporalities	PPFV-626	This course will concentrate on time as a category of analysis. Cinema possesses distinct affinities with the rationalization of labor and standardization of time that took place at the end of the nineteenth century, and yet it also provides a way of negotiating and resisting these processes, as it imagines alternative relations to standardized time. The first half of this course will proceed from this hypothesis to explore how cinema provided a way for the twentieth century to re-think it's changed relation to time after industrial modernity. In the second half of the semester, we will open our consideration of temporality from the strictly cinematic to examine how the advent of networked, digital media-with its spatial metaphors and obsession with asymptotically approaching simultaneity-has changed our lived relation to time and recast	Graduate

conceptions of cinematic time. Topics will include amnesia, boredom, duration, distraction, finitude, indexicality memory, the supposed "death of cinema," the remembered film, real time, and simultaneity.

Video Studio Teaching Assistant Class	PPFV-628	Course available by Permission of Instructor only. A technical course expanding on basic video equipment, knowledge, practice and theory. Emphasis on transfers between formats, both analog and digital time code and compression principles, equipment safety issues, special techniques in production and problem solving. Video Studio TAs will have access to the Video Studio.	Graduate	Integrated Media; Open to the Institute
Multi-Ch. & Video Installation	PPFV-630	Course available by permission of instructor only. The objectives of this course are to learn how to work with the moving image and sound in the form of installation. We will focus on using video to create understanding through intentional relations between content, space and scale. We will contemplate the essential component of video (time), the definitive condition of installation (space), and their combined physical output in the form of video installation. Beginning with an overview of the unique properties of video/film installation, the projected image, and multi-channel works, we will study how concepts of kinesthetic insight, perception, space and duration affect ways of working with content in installation form. There are screenings, assigned readings and written responses, and each student will produce on sustained installation. Students will be given substantial time to present ideas and content, receive feedback, and learn to write and present proposals for video projects. *Students with a current project in mind are encouraged to enroll. Open to Institute with priority given to Film Students. students.	Graduate	Integrated Media; Open to the Institute
Intimate Images-The History & Art of 8MM	PPFV-632	Intimate Images - The History and Art of 8mm Filmmaking Discover a vibrant world of filmmaking that has existed for nearly 100 years but remains little known and appreciated. Small-gauge film -- Regular 8mm and Super-8mm -- was the first, and for decades the only -- way people had to make and show moving pictures in their own homes. In the hands of artists and lovers of home movies, 8mm film was a medium with special qualities that have never been replaced. It can still be used for personal and radical artistic expression. Compared with 35mm, 16mm, and more recently, Digital, 8mm frames allow a small compositional area in which space, people and objects are less precisely defined and even become somewhat abstracted. However, when used creatively, these qualities convey a sense of reality that has exquisite subtlety, fragility, and is expressive of the maker. Beginning in the 1940s and 1950s, serious young filmmakers were also attracted to small-gauge 8mm, making intimate and poetic films that utilized the formats' immediacy, inexpensiveness and inherent visual qualities. In contrast to the Hollywood cinema, these early 'personal' filmmakers focused on their lives, inner concerns and fantasies as subjects. This course will familiarize students with little-known but great 8mm films by Stan Brakhage, Takahiko Iimura, George and Mike Kuchar, Bruce Conner, Storm De Hirsch, Marjorie Keller, Saul Levine, Carolee Schneemann, Vito Acconci, Anne Charlotte Robertson, Luther Price, Willie Varela, Lewis Klahr, Phil Solomon, John Porter, Peggy Ahwesh, Joe Gibbons, Helga Fanderl, Nathaniel Dorsky, Daichi Saito, Pablo Marin, Karen Johannesen, Joe Bernard, James Otis, Rick Bahto and others, as well as notable examples of anonymous home movies. Two filmmakers will appear in person. Small-format videos by artists who have shared these filmmakers' concerns will also be shown, among them Nam Jun Paik, Martha Rosler, Sadie Benning, William Wegman, Julia Heyward and Mona Hatoum, as well as filmmakers who also made intimate small-gauge videos, such as George Kuchar, Carolee Schneemann, Bruce Baillie, Owen Land, Leslie Thornton and Peggy Ahwesh. In addition to weekly responses and one longer paper, students will be asked to make a short, one roll Super-8mm (or Standard/Regular 8mm if preferred) film so they will have a first-hand, creative experience using tools that are considered outmoded but are still commonly available. A knowledge of avant-garde/experimental film, or previous completion of one of the following courses is suggested: History of Experimental Film, History of Video Art, Radicalizing Vision, or, Aesthetics of Sound.	Graduate	Open to the Institute
Shame and Trauma in Cinema	PPFV-633	This course is available online. It will also be open by Permission of Instructor at Advising Day for additional enrollment. A course in which we look at Trauma on two levels 1) how it has been represented cinematically, and 2) how we, as artists, transform our own traumas into our art practice. To this end we will watch filmic representations of abuse and trauma, as well as read and discuss ways in which we, as artists, work with our traumatic experiences in our art practice. Can creative work heal, or is it self-expression without healing power?	Graduate	
Intermediate Digital Editing	PPFV-634	This course is Permission of Instructor only. This is an intermediate editing course that will expand on topics covered in PPFV 134/534: Digital Editing. Through lecture, demonstration, and work on individual projects, students will learn intermediate editing techniques and post-production workflows, as well as explore strategies and aesthetics of editing in documentary, experimental,	Graduate	

narrative, and hybrid forms. Students will be required to bring in a current work-in-progress or be prepared to begin post-production on a new project.

Sound T.A. Course	FPFV-635	Course available by Permission of Instructor only. 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.	Graduate
Experimental Film Techniques I	FPFV-636	Course available by Permission of Instructor only. Advanced explorations into various aspects of the filmmaking process. Topics will include thorough examinations of different film stocks and image manipulation techniques. This class seeks to inspire and encourage alternative cinematic visions. Advanced Cinematography with an experimental bent. Students must shoot a minimum 3 rolls of film.	Graduate
Experimental Film Techniques 2	FPFV-637	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 laboratory procedures and 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 encouraged to shoot and complete a short 16mm film. Students must shoot a minimum of 3 rolls of film..	Graduate
Color Grading & Adv Workflows	FPFV-638	Course available by permission of instructor only. Filmmakers will get an introduction to the color correction/grading of digital footage. Our primary tool will be Davinci Resolve, but also grading within the primary NLE's. A foundation of color science and theory will be covered. You will be involved in evaluating images, making contrast and color adjustments, secondary corrections, creating looks and matching shots. The history and impact of cinematic color will be examined through screenings, readings and discussions. Also covered will be working with contemporary 4K (and above) RAW, Log, DNG, etc., camera files, including acquisition and workflows to and from editing software. This class will provide the necessary color grading skills in order to finish your film. You will work with your own projects, as well as examples provided by the instructor. Limit 12. Open to Upper level PFV students and FDP students only. Prerequisites: FFDP 534 or FPFV 534.	Graduate
Finding Money	FPFV-640	Course available by Permission of Instructor only. Wonder where and how to look for funding, prepare and present your work and yourself when applying for grants or pitching a project for industry consideration? You'll learn this, as well as how to prepare a budget, production book, and look book, understand copyrights, contracts, business plans, and fiscal sponsorship. Class will include presentations by industry professionals. Recommended for MFAs, BFA3s & BFA4s.	Graduate
Pre-Production/Visualization	FPFV-641	Pre-Production/Pre-Visualization explores concept development through story analysis, and the conceptual and visceral intent of your vision, as it is affected by camera choice, film grammar techniques, environmental considerations such as the controlled environment of a studio, and/or alternative interior and exterior locations analyzing space, light, sound, and choreography of movement. All film genres, from experimental, to exploratory narrative in various stages of development, from idea, story, or script will be considered. Lectures, practice and location field trips will take place during the class period, except for one evening lecture. Pre-production/Pre-visualization, is a prerequisite for the Advanced Production Class.	Graduate
Radicalizing Sound & Image	FPFV-642	Course available by permission of instructor only. This class will present a survey of recent and historical avant-garde films that stretch the limits of cinematic expression. Equal time will be dedicated to innovative works of sound, music and the spoken word, either in combination with or separate from the visual form. The class will present a range of work in different formats that are radical in both form and content, and will examine how and if unconventional approaches are able to translate between mediums.	Graduate
Editing Aesthetics	FPFV-644	The class focuses on the aesthetics and practical techniques of film editing, including an exploration of structure and formats in experimental, documentary and narrative forms, sound elements, film maker's POV, performance, and post-production management. Students are required to bring a work or works in progress that they will be editing over the semester. The class functions as an editing workshop with critique and feedback, as well as studying existing works.	Graduate
Art and Ethnography	FPFV-645	What exactly is 'ethnography'? Even anthropologists argue among themselves about what is and is not ethnographic, especially when it	Graduate



comes to media. Ethnographic film practice used to mean making a non-fiction film through participant observation, and communicating that locally gathered knowledge about that culture. But cultures are in fact neither discrete nor isolable from one another, and over the last generation, anthropologists have also 'come home' to study their own cultures. If anthropologists have traditionally sought to render the unfamiliar familiar, this complementary endeavor poses a reciprocal provocation: to render the apparently familiar strange, and to allow us to engage with it anew, to apprehend it with fresh eyes or ears. This course will look at key moments in the history of ethnographic film as well as consider contemporary creative responses to that history with an emphasis on the work of Jean Rouch. The films in this course are not made exclusively by anthropologists -in fact many were not made self-consciously as ethnographic documents. The films are highly varied in approach and in intention but they all seek to represent the diversity of lived experience. In this class we will look at what the debates around ethnographic film in anthropology have to offer a wider range of media practices, and what we as mediamakers have to offer to the debates ourselves.

The Film Essay	PPFV-646	Permission of Instructor required. This production class will explore the essay-film. Film critic Alexandre Astruc created the term camera-stylo in 1948 to suggest a new means of writing through cinema, in which the camera would serve as a pen, creating arguments, meditation and inquiries. Film essays are neither straight documentaries nor fictional narratives but are usually a hybrid of different forms and tend to be driven by theme rather than plot. We will screen film essays and read written essays paired to compliment the films. We will consider how these media can inform each other. Students will produce three short videos over the course to the semester in response to course directives. Priority give to MFA studnets and upper level undergraduates.	Graduate
Under 15 Minutes: A Short Film Workshop	PPFV-647	Course available by permission of instructor only. The class will provide a structure and a workshop for students who wish to create a short work (under fifteen minutes) of their choosing. We will work on each stage of the production process, including script/concept, production planning, casting, shooting, cutting and finishing the film or video. Each student is expected to fully complete one piece by the end of the semester. Students who are currently in process on a short film are also welcome.	Graduate
Advanced Production	PPFV-648	Course available by permission of instructor only. Every student will have the opportunity to direct their own project in the location and time of their choice, as well as, learn key crew roles as they support fellow students throughout the course of the semester. Project may be in any chosen genre, including, but not limited to, abstract imagery, narrative, documentary and experimental forms.	Graduate
On the Edge of Narrative	PPFV-649	This course is available online. It will also be open by Permission of Instructor at Advising Day for additional enrollment. A production workshop for students working on films of any length that could be called "experimental narrative". These films can be in any format, but will typically be concerned with distinct, developed characters and some form of a story-line. The course will function both as a forum for critique of student work-in-progress, as well as a workshop where we will cover all aspects of shooting/working with actors, including alternative audition techniques, casting, how to handle a set, how to select and work with a crew, how to customize a set, building tension in unconventional ways, etc.	Graduate
Visiting Filmmaker Workshop	PPFV-650	Course available by Permission of Instructor only. Intensive small workshops with visiting filmmakers. There will be individual sign-ups per Visiting Artist.	Graduate
Cinema of Transformation	PPFV-652	Course available by Permission of Instructor only. The course will view films that are, in very different ways, centrally concerned with inner life, faith/lack of faith, and various forms of transformation. Although film is a visual medium, and these films are without exception beautiful and powerful visually, they point to experiences which touch the deepest core of our invisible spirit. We will view work by Tarkovsky, Bresson, Parajanov, Cocteau, Bergmann...and many others. The reading combines theoretical/critical texts, fiction, and Jungian theory of transformation.	Graduate
Cinema: East Central Europe	PPFV-653	This course will examine narrative films from Czechoslovakia [now Czech Republic and Slovakia] and Hungary from post-WWII to the present, including the remarkably inventive and often banned films of the 1960s Czech New Wave ('diamonds of the everyday'); the often dark and experimental 'documentary fictions' of 1970s-80s Hungary; and probing work of the transitional period (1988-91) including samizdat media and video art from societies experiencing dramatic cultural and political changes. The ongoing impact of surrealism (and animation) in the region, ethnic tensions reflected in art and media before and during the wars in Yugoslavia (1990s), reflections of a post-socialist societies that is 'hard to live in' but 'spectacular to render' in New Romanian Cinema (2000s), and work from other	Graduate

countries that contributes insights to contemporary directions in the 'former East' will also be explored.

Advanced Sound T.A. Course	PPFV-655	Course available by Permission of Instructor only. 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.	Graduate
Listening/Seeing	PPFV-656	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.	Graduate
Shooting Landscapes	PPFV-660	Students will visit and film six different landscapes in Southern California. Emphasis will be given on capturing the unique essence of place. The class will meet for a full day each week. Each student is required to complete one landscape film.	Graduate
Screenwriting	PPFV-670	Course available by Permission of Instructor only. 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.	Graduate
Writing for Alternative Cinema	PPFV-671	This course is Permission of Instructor only. Writing for Alternative Cinema is a writing workshop in which students will have an opportunity to challenge traditional techniques in screenwriting for any moving image medium, including experimental documentary, non-narrative, experimental narrative, video installation, web-based non-linear media, etc. Students will learn how to construct and deconstruct screenplays that are based on criteria other than that of conventional narrative, such as: manipulating the rhythm and pacing of descriptive imagery without the boundaries of linear structure, the layering of narratives, word and image montage, text on screen, and other conventions that may challenge linear story-telling. Traditional screenplay format will be discussed in depth, and will be challenged. This class can be used as a mechanism for creating malleable blueprints for film art that will also stand alone as unique, literary works.	Graduate
Acting Bad	PPFV-673	A course to de-construct acting and narration. The main goal will be to define performance in new, non-traditional ways. Students will develop dialogues and/or narrations taken from real life (court transcripts, overheard conversations) to fictional (soap operas, novels) and poetic texts. These texts will then be performed in class emphasizing a multitude of executions. Each performance will be recorded on video, studied and then re-performed.	Graduate
Los Angeles: A City on Film	PPFV-675	Los Angeles, it seems, continues to fascinate people around the world although its time as 'the city of the future' has long passed. Is it simply because of the movies? Because it has been the production center of the American motion picture industry for almost one hundred years, images of the city have been projected into the minds of many million people throughout the world. In the early days of the movies, these images were used to promote a city that had nothing to sell except itself. When the city lost its self-confidence in the 1960s, these images turned darker but they became even more fascinating. If the city of the future had failed, how could the cities of the past survive? So Los Angeles has become a proving ground for the intersection of movies with the real world. This two-semester course will survey how the city and its people have been represented on film from the 1920s to the present, offering a case study in the relations between representation and reality. Hollywood film-makers have often misread and misrepresented the city and its history in various ways. Most 'true', valid, and useful images' (to quote Wim Wenders on Ozu) of the city come from marginal practices of film and video making. The possible explanations for this situation are worth pondering. Film-makers will discuss the works presented whenever possible. Course credit available for each semester separately.	Graduate
Sound Mixing & Editing	PPFV-681	Course available by Permission of Instructor only. This course covers practical and aesthetic surround sound design and technical issues. Students will be able to see how their edits translate to a mixing	Graduate

facility. Covers intermediate sound design and high-end Pro Tools editing, including use of plug-ins to premix a soundtrack.

Creative Sound Design	PPFV-683	How sound is a catalyst for the imagination, master/slave relationship of picture/sound, sound and memory, psychological implications of sound. Psycho-acoustics and the physics of sound. Critical evaluation of student and established work.	Graduate
Dangerous Filmmaking: a Production Wkshp	PPFV-685	Course available by Permission of Instructor only. A production workshop. The course is called "dangerous" because we will be delving deep within ourselves to look at our maybe not-so-comfortable family relationships and ourselves from a deeply interior perspective. Each student will produce a work or works dealing with: 1)MOTHER; 2)FATHER ; 3)SEX ; 4)MYSELF. As a sub-plot, the class is also open to students whose "dangerous" topics involve international issues -- questions of exile, displacement and disconnection. Grading: To receive a HP a student must complete Three out of Four short films on the topics above OR--a longer work on one of the topics, or any combination thereof. As time permits, we will also be viewing films that deal with these topics.	Graduate
Post-Production	PPFV-688	A practical methodology and technology course designed to take the student through the post-production process to the completion of a finished work. Continued exploration of software introduced in CalArts Film/Video introductory courses such as PPFV134 Digital Editing, and additional software tools and techniques which aid in the visual post-production process will be covered. This class serves as the access pathway to advanced post-production stations in the Digital Editing and Post area such as the Avid Symphony suite, the Apple Color suite, the Ultra Studio 4K w/ Resolve suite and the Avid Media Composer w/ Mojo DX suites. Students will be required to bring current work in progress. Additional lab time will be required for anyone seeking independent access to advanced post-production suites. * Prerequisite: PPFV505, PPFV526 and PPFV534 or FFD534. * Required for advanced editing suite access. * Recommended for PFV & FDP MFA2/3 students. * Permission of instructor required. * May be repeated for credit.	Graduate
Graduate Seminar: Deleuze & Cinema	PPFV-690	Course available by permission of instructor only. Gilles Deleuzes' 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. This course is approved for Critical Studies credit.	Graduate
Graduate Seminar: Film & Politics	PPFV-691	Mao Tse-tung once said, 'Not being politically correct is like having no soul.' In a society that values 'political incorrectness' above all-even after the irony that briefly invigorated that phrase has completely vanished-it may be hard to understand what he had in mind, but we will propose that the recent revival of political film-making, particularly in documentaries intended for theatrical release, has suffered from both a lack of political correctness and a lack of soul. That is, these films lack a utopian vision, an ideal of a better social order and a sense of how it might come about. So a bit of political theory is necessary. And a bit of history. How did conservatism turn into neoliberalism? How did utopian socialism turn into scientific socialism? We can blame Karl Marx for the latter transformation, but we need to consider what can be saved from this mode of thinking Marx was so eager to jettison. More concretely, the course will explore the relations between journalism and film-making, beginning from Kieslowski's theory of description: it is necessary to describe what has not yet been described or acknowledged because without description, it doesn't officially exist and thus we can't refer to it, we can't speculate about it, and we can't alter it. This necessity applies to ideas as well as to situations. Written texts will include Kieslowski on Kieslowski, The Need for Roots by Simone Weil, The Cultural Front by Michael Denning, To the Finland Station by Edmund Wilson, and The Coast of Utopia by Tom Stoppard. Screenings will include works by Kieslowski, Emile de Antonio, Jon Jost, Jean-Luc Godard, Chris Marker, and Adam Curtis. This course has been approved for Critical Studies credit.	Graduate
Graduate Seminar: Narrative Theory	PPFV-692	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.	Graduate
Graduate Seminar: Artist & The Archive	PPFV-693	In this course we will consider the archive as a repository for cultural and historical artifacts. We will also explore the archive as a conceptual framework for thinking about the historical record. How have artists used, created and disrupted actual archives? How have they been inspired by the idea of the archive? Can we think of the internet as a kind of boundless archive? Can we think of film itself as an archive? Emphasis will be on film and video, but we will also look at artists' projects across a wide range of media. Coursework will include readings, screenings and 2 field trips to LA area archives.	Graduate

Students will be asked to produce a creative final project in response to the issues raised in the seminar.

Alchemical Cinema	PPFV-697	Course available by permission of instructor only. This course offers an introduction to the mysteries of photographic film-its properties, processes, and potentials. Technique is introduced as an organic component of the expressive arsenal. Everything is DIY and low-tech, as students hand-process films utilizing a variety of easily available tools and chemicals. B/W and color developing, reversal and negative, and high and low contrast emulsions will be explored from an artistEs 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.	Graduate	
Internship	PPFV-698		Graduate	
Independent Project	PPFV-699	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Graduate	
Internship	PPFV-798		Graduate	
Independent Project	PPFV-799	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Graduate	
Visual Astronomy for Artists	FSCM-467	Urbanization and its overabundance of artificial light has left us blind to the wonders of the night sky, something our ancestors both took for granted and were profoundly influenced by. This course aims at regaining that awareness. This renewed awareness, not unlike a trip abroad or reading an inspiring piece of literature, can inform our art practice, bring a greater richness to what we produce. The primary focus of the course is observational. Employing a collection of research grade telescopes, we will learn to locate and observe the myriad of celestial objects the night sky has to offer. The course will be underpinned by the history of astronomy and its basic scientific models and theories. The student must be willing to free up two Saturdays for field trips. The regularly scheduled astronomy class for that week will be canceled. The class will normally meet at night 7-9 PM.	Undergraduate	
Visual Astronomy for Artists	FSCM-667	Urbanization and its overabundance of artificial light has left us blind to the wonders of the night sky, something our ancestors both took for granted and were profoundly influenced by. This course aims at regaining that awareness. This renewed awareness, not unlike a trip abroad or reading an inspiring piece of literature, can inform our art practice, bring a greater richness to what we produce. The primary focus of the course is observational. Employing a collection of research grade telescopes, we will learn to locate and observe the myriad of celestial objects the night sky has to offer. The course will be underpinned by the history of astronomy and its basic scientific models and theories. The student must be willing to free up two Saturdays for field trips. The regularly scheduled astronomy class for that week will be canceled. The class will normally meet at night 7-9 PM.	Graduate	
SoundImage One	FSFV-240	Course available by Permission of Instructor only. Through discussion, critique, technical workshops, and labs, in this course we will develop an understanding of the rich meaning-potential of sound, made even more powerful in its relationship to moving images. We will analyze the nature of sound perception. We will analyze the function of sound recorders and microphones. We will practice the art of Foley. We will learn the basics of sound editing and mixing using ProTools as a dynamic and exciting audio tool. We will do this all through lecture/discussions, workshops, creative sound design assignments, readings, technical training, and lab work.	Undergraduate	Open to the Institute
Filmmaker - Composer Workshop	FSFV-301	Course available by Permission of Instructor only. The objective of this class is to facilitate successful collaborations between filmmakers and composers through a combination of assignments and exercises, lecture / demo, critique, readings, and screenings, so that they can develop a mutually understandable vernacular for communicating their ideas to each other.	Undergraduate	Open to the Institute
Mid-Res Sound Design Workshop	FSFV-410	The charter of the Mid-Res Essential Sound Workshop is to guide mid-res students from all School of Film/Video programs toward a practical understanding of sound as the invisible equivalent of picture, thereby incorporating sound into the overall arc of their project development from inception to final mix. The course is intended primarily for mid-res students across all programs in the School of Film/Video. MFA2s and BFA 3s and 4s are typically at a development stage in their films and could benefit from a concentrated class that focuses on sound design concepts and practical tools and techniques that will directly relate to students' current and future projects. The course is also open to MFA3s in all Film/Video programs. Students will be expected to have completed	Undergraduate	

one or two film sound courses at CalArts as prereqs or to have had prior experience with sound in film. This is a combination workshop/discussion/practical hands-on class that starts from renown sound designer Randy Thom's essay "Designing A Movie For Sound", which suggests that consideration of sound -- on a multitude of levels -- be woven into the life-cycle of a project, versus conceived of as some kind of mechanical glaze that is baked onto an already completed work; that sound design is not just "cool noises", but ideally an essential component of the filmmaking architecture. The quality of a sound is not the most important thing to consider. Rather, it is the quality of the relationship of any particular sound to the picture, to the preceding pictures and sounds, to the pictures and sounds that will follow, and to the viewers' expectations that is the complex realm we will be exploring in this class. Over this foundation, the course will revisit/refresh/expand the practical and technical film sound concepts pertinent to the work of the students' present and future projects. As one of the first steps of the Workshop, we will discuss, assess, and map out practical aspects of the sound process that would be most essential to the students' development as integrated filmmakers. Via a diversity of film and sound examples, discussions, and hands-on exercises, this Sound Workshop aspires to expand students' notions of the potential of sound and how they can use it wisely.

Tiny Camera/Giant Image	FSFV-420A	<p>Tiny Camera/ Giant Image: Challenging Standards of Digital Video            *Limited seats in this class are available for online registration. Additional seats will be available in-person on Course Advising Day.            **This class will meet using a stretched meeting structure: class will meet two weeks in a row on and off throughout the semester for a total of 7 actual class meetings. Weeks we don't meet are intended to give time and breathing room to make work. We will experiment with social media and other online learning platforms to share our work outside of class. Emerging digital technology has created the proliferation of compact cameras like GoPros and Cell Phones without significant loss of image quality. This course encourages play and experimentation with these devices to uncover new and unorthodox ways of making images. Can we break the conception that digital video should merely mimic analog film and instead discover new possibilities inherent within the medium? Students are encouraged to play and experiment with various cameras in order to invent their own techniques, camera stabilizers, or DIY lenses. Class sessions will be devoted to discussing the possibilities of each camera, completing assigned challenges with them, and sharing the resulting footage. Emphasis will be placed on resisting our common, pre-conceived notions regarding camera placement, stabilization, and movement in order to discover fresh, odd, or exciting ways to engage with the devices. A final assignment will require students to complete a project that incorporates an experimental technique they have developed over the course's duration. Short readings will be assigned and discussed regarding the proliferation of digital image-making, its use on the internet, and artists that are actively redefining notions of cinema and video art by using similar devices. The class aims to create an environment of open playfulness and curiosity among students, choosing to downplay intent or fully-formed reasons for working with a particular method or tool. The in-class challenges should be seen as sketches, exercises to let the mind draw freely with the camera. The purpose of the class is to establish a habit of questioning, experimentation, and assessment towards the artist's materials that can be applied to specific aesthetic questions and interests later on. Recommended to have some prior experience shooting video and editing with NLE of your choice.</p>	Undergraduate	Open to the Institute
World Building	FSFV-420B	<p>The term "world building" has often been used to describe the art direction decisions of video game designers or large studio film productions in the science-fiction/fantasy genres, but more recently this term is being used by individual artists making personal work in animation, comic art, and gallery installation. In this class, we will look at the process of creating short films, animated and live-action, as the building of a world governed by aesthetic "rules" determined by the artist from the onset. These rules may be dictated by constraints in software, available materials, time, but all these limitations will be consciously considered for the sake of conveying a more coherent vision. Questions posed to the class might be: How could the palette of the film be limited to 2 or 3 dominant colors? What effect does CG work that rejects the time consuming labor of photorealism create? How might sound be used to project a world extending far beyond the camera frame? Could the entirety of the narrative be expressed in a single shot composition? We will explore world building in the manner that it is more dominantly discussed within science-fiction media (William Gibson, Jean "Moebius" Giraud), as well as utopic/dystopic visions imagined by feminist, queer and minority artists/art movements (Afrofuturism, Margaret Atwood, Jacolby Satterwhite, and more). We will discuss "internal logic" in contemporary narrative animated shorts, and also the idiosyncratic visual guidelines found in various works of outsider art. These discussions will frame the way the class engages several practical demonstrations on producing and integrating animated and</p>	Undergraduate	Open to the Institute

live-action assets. Students will be encouraged to use traditional hand-drawn media, Adobe After Effects, Flash, Photoshop, Premiere, and Cinema 4D with an emphasis on experimental ways to misuse, mask and mix these softwares to express singular aesthetics. This class is intended for animators and non-animators alike, so technical comprehension of a specific program is not compulsory. Students will be assessed based on two individual projects - ideally one minute-long films - that will be workshopped repeatedly as an exercise to reduce aesthetic elements to the leanest amount necessary to express a coherent vision. Weekly class-wide critique sessions of works in progress are essential for this course. The purpose is to teach each artist how to articulate exactly why certain details in a film aren't working or why a certain world seems unbelievable rather than a vague "feeling" of incoherence.

Story vs. Social Media	FSFV-420C	Story vs. Social Media: De-/Constructing Narrative in Social Media. How has social media changed the way we tell stories? There are vast possibilities and extreme limitations when one tells a story in social media. In this course students will create several narrative projects within various social media platforms. These projects will be grounded in critique, discussion, assigned theoretical readings, and analysis of existing social media narrative works. We will explore a range of storytelling modes through forms as diverse as creative writing, photography, moving image, soundscape, podcast, and newer, less defined media. For context, we will also look at everything from Twitter novels, to Instagram poetry, to feature length films published on Snapchat. Limited seats in this class are available for online registration. Additional seats will be available in-person on Course Advising Day.	Undergraduate	Open to the Institute
Framing the Unexplainable	FSFV-420D	Framing the Unexplainable: A hybrid theory/practice course on cinematic moments that lie beyond language and reason. Limited seats in this class are available for online registration. Additional seats will be available in-person on Course Advising Day. Cinema is an alternate reality that both relies on language and is beyond language. We experience emotions, visions, and phenomena that do not easily translate into words. In this hybrid course, theory meets practice as students mine means of communication in order to create an artistic work that depicts a visceral, transcendent, or enigmatic moment. Short video exercises will be supported by readings in philosophy and art that examine memory, nostalgia, trauma, disease, hallucination, mysticism, and limit experiences (eroticism and death). Though open to all metiers, the course will focus on cinematic articulations of these moments. We will discuss the paradox of darkness and light, or fear and ecstasy, in historical mystical texts and how this concept translates to our respective mediums, which (not coincidentally) are studies in darkness and light, sound and silence themselves. In his book, <i>In the Dust of This Planet</i> , Eugene Thacker considers "the problem of mystical experience--its structure, its meaning, and the possibility (or impossibility) of its communication." We will take the path of possibility and face the questions of its structure and meaning. Students will locate recurring words, images, or symbols commonly used to describe mystical experiences and dig deeper to create fresh, personal renditions of these moments. We will view example scenes from script to screen and examine the process in between. How does the director communicate these opaque or unpredictable scenes? What tools does she use to direct a dissociative character? How does an animator invoke an out of body experience? Can we ever truthfully represent the internal? With what languages can we articulate how to portray these ineffable moments? Students will build a director's or artist's book of materials (sketches, writings, music, colors, soundscapes, etc.) for developing and communicating their visions. Through this process, students will specify their concepts and hone communication skills. Students can then use the personalized method of conception, analysis, and communication as well as the materials developed in class for upcoming productions or performances. Collaboration across metiers is encouraged, but individual projects are also acceptable.	Undergraduate	Open to the Institute
AMPAS Visiting Artist Workshops	FSFV-450	This course will be a series of hands-on workshops taught by visiting artists funded by the AMPAS grant. Students will be exposed to artists from around the world specializing in unique skills.	Undergraduate	Open to the Institute
Sound Mixing & Editing	FSFV-481	Course available by Permission of Instructor only. This course covers practical and aesthetic surround sound design and technical issues. Students will be able to see how their edits translate to a mixing facility. Covers intermediate sound design and high-end Pro Tools editing, including use of plug-ins to premix a soundtrack.	Undergraduate	
SoundImage One	FSFV-540	Course available by Permission of Instructor only. Through discussion, critique, technical workshops, and labs, in this course we will develop an understanding of the rich meaning-potential of sound, made even more powerful in its relationship to moving images. We will analyze the nature of sound perception. We will analyze the function of sound recorders and microphones. We will practice the art of foley. We will learn the basics of sound editing and mixing using	Graduate	Open to the Institute

ProTools as a dynamic and exciting audio tool. We will do this all through lecture/discussions, workshops, creative sound design assignments, readings, technical training, and lab work.

Filmmaker - Composer Workshop	FSFV-601	Course available by Permission of Instructor only. The objective of this class is to facilitate successful collaborations between filmmakers and composers through a combination of assignments and exercises, lecture / demo, critique, readings, and screenings, so that they can develop a mutually understandable vernacular for communicating their ideas to each other.	Graduate	Open to the Institute
Mid-Res Sound Design Workshop	FSFV-610	The charter of the Mid-Res Essential Sound Workshop is to guide mid-res students from all School of Film/Video programs toward a practical understanding of sound as the invisible equivalent of picture, thereby incorporating sound into the overall arc of their project development from inception to final mix. The course is intended primarily for mid-res students across all programs in the School of Film/Video. MFA2s and BFA 3s and 4s are typically at a development stage in their films and could benefit from a concentrated class that focuses on sound design concepts and practical tools and techniques that will directly relate to students' current and future projects. The course is also open to MFA3s in all Film/Video programs. Students will be expected to have completed one or two film sound courses at CalArts as prereqs or to have had prior experience with sound in film. This is a combination workshop/discussion/practical hands-on class that starts from renown sound designer Randy Thom's essay "Designing A Movie For Sound", which suggests that consideration of sound -- on a multitude of levels -- be woven into the life-cycle of a project, versus conceived of as some kind of mechanical glaze that is baked onto an already completed work; that sound design is not just "cool noises", but ideally an essential component of the filmmaking architecture. The quality of a sound is not the most important thing to consider. Rather, it is the quality of the relationship of any particular sound to the picture, to the preceding pictures and sounds, to the pictures and sounds that will follow, and to the viewers' expectations that is the complex realm we will be exploring in this class. Over this foundation, the course will revisit/refresh/expand the practical and technical film sound concepts pertinent to the work of the students' present and future projects. As one of the first steps of the Workshop, we will discuss, assess, and map out practical aspects of the sound process that would be most essential to the students' development as integrated filmmakers. Via a diversity of film and sound examples, discussions, and hands-on exercises, this Sound Workshop aspires to expand students' notions of the potential of sound and how they can use it wisely.	Graduate	
Tiny Camera/Giant Image	FSFV-620A	Tiny Camera/ Giant Image: Challenging Standards of Digital Video *Limited seats in this class are available for online registration. Additional seats will be available in-person on Course Advising Day. **This class will meet using a stretched meeting structure: class will meet two weeks in a row on and off throughout the semester for a total of 7 actual class meetings. Weeks we don't meet are intended to give time and breathing room to make work. We will experiment with social media and other online learning platforms to share our work outside of class. Emerging digital technology has created the proliferation of compact cameras like GoPros and Cell Phones without significant loss of image quality. This course encourages play and experimentation with these devices to uncover new and unorthodox ways of making images. Can we break the conception that digital video should merely mimic analog film and instead discover new possibilities inherent within the medium? Students are encouraged to play and experiment with various cameras in order to invent their own techniques, camera stabilizers, or DIY lenses. Class sessions will be devoted to discussing the possibilities of each camera, completing assigned challenges with them, and sharing the resulting footage. Emphasis will be placed on resisting our common, pre-conceived notions regarding camera placement, stabilization, and movement in order to discover fresh, odd, or exciting ways to engage with the devices. A final assignment will require students to complete a project that incorporates an experimental technique they have developed over the course's duration. Short readings will be assigned and discussed regarding the proliferation of digital image-making, its use on the internet, and artists that are actively redefining notions of cinema and video art by using similar devices. The class aims to create an environment of open playfulness and curiosity among students, choosing to downplay intent or fully-formed reasons for working with a particular method or tool. The in-class challenges should be seen as sketches, exercises to let the mind draw freely with the camera. The purpose of the class is to establish a habit of questioning, experimentation, and assessment towards the artist's materials that can be applied to specific aesthetic questions and interests later on. Recommended to have some prior experience shooting video and editing with NLE of your choice.	Graduate	Open to the Institute
World Building	FSFV-620B	The term "world building" has often been used to describe the art direction decisions of video game designers or large studio film	Graduate	Open to the Institute

productions in the science-fiction/fantasy genres, but more recently this term is being used by individual artists making personal work in animation, comic art, and gallery installation. In this class, we will look at the process of creating short films, animated and live-action, as the building of a world governed by aesthetic "rules" determined by the artist from the onset. These rules may be dictated by constraints in software, available materials, time, but all these limitations will be consciously considered for the sake of conveying a more coherent vision. Questions posed to the class might be: How could the palette of the film be limited to 2 or 3 dominant colors? What effect does CG work that rejects the time consuming labor of photorealism create? How might sound be used to project a world extending far beyond the camera frame? Could the entirety of the narrative be expressed in a single shot composition? We will explore world building in the manner that it is more dominantly discussed within science-fiction media (William Gibson, Jean "Moebius" Giraud), as well as utopic/dystopic visions imagined by feminist, queer and minority artists/art movements (Afrofuturism, Margaret Atwood, Jacolby Satterwhite, and more). We will discuss "internal logic" in contemporary narrative animated shorts, and also the idiosyncratic visual guidelines found in various works of outsider art. These discussions will frame the way the class engages several practical demonstrations on producing and integrating animated and live-action assets. Students will be encouraged to use traditional hand-drawn media, Adobe After Effects, Flash, Photoshop, Premiere, and Cinema 4D with an emphasis on experimental ways to misuse, mask and mix these softwares to express singular aesthetics. This class is intended for animators and non-animators alike, so technical comprehension of a specific program is not compulsory. Students will be assessed based on two individual projects - ideally one minute-long films - that will be workshopped repeatedly as an exercise to reduce aesthetic elements to the leanest amount necessary to express a coherent vision. Weekly class-wide critique sessions of works in progress are essential for this course. The purpose is to teach each artist how to articulate exactly why certain details in a film aren't working or why a certain world seems unbelievable rather than a vague "feeling" of incoherence.

Story vs. Social Media	FSFV-620C	<p>Story vs. Social Media: De-/Constructing Narrative in Social Media. How has social media changed the way we tell stories? There are vast possibilities and extreme limitations when one tells a story in social media. In this course students will create several narrative projects within various social media platforms. These projects will be grounded in critique, discussion, assigned theoretical readings, and analysis of existing social media narrative works. We will explore a range of storytelling modes through forms as diverse as creative writing, photography, moving image, soundscape, podcast, and newer, less defined media. For context, we will also look at everything from Twitter novels, to Instagram poetry, to feature length films published on Snapchat. Limited seats in this class are available for online registration. Additional seats will be available in-person on Course Advising Day.</p>	Graduate	Open to the Institute
Framing the Unexplainable	FSFV-620D	<p>Framing the Unexplainable: A hybrid theory/practice course on cinematic moments that lie beyond language and reason. Limited seats in this class are available for online registration. Additional seats will be available in-person on Course Advising Day. Cinema is an alternate reality that both relies on language and is beyond language. We experience emotions, visions, and phenomena that do not easily translate into words. In this hybrid course, theory meets practice as students mine means of communication in order to create an artistic work that depicts a visceral, transcendent, or enigmatic moment. Short video exercises will be supported by readings in philosophy and art that examine memory, nostalgia, trauma, disease, hallucination, mysticism, and limit experiences (eroticism and death). Though open to all metiers, the course will focus on cinematic articulations of these moments. We will discuss the paradox of darkness and light, or fear and ecstasy, in historical mystical texts and how this concept translates to our respective mediums, which (not coincidentally) are studies in darkness and light, sound and silence themselves. In his book, <i>In the Dust of This Planet</i>, Eugene Thacker considers "the problem of mystical experience--its structure, its meaning, and the possibility (or impossibility) of its communication." We will take the path of possibility and face the questions of its structure and meaning. Students will locate recurring words, images, or symbols commonly used to describe mystical experiences and dig deeper to create fresh, personal renditions of these moments. We will view example scenes from script to screen and examine the process in between. How does the director communicate these opaque or unpredictable scenes? What tools does she use to direct a dissociative character? How does an animator invoke an out of body experience? Can we ever truthfully represent the internal? With what languages can we articulate how to portray these ineffable moments? Students will build a director's or artist's book of materials (sketches, writings, music, colors, soundscapes, etc.) for developing and communicating their visions. Through this process, students will specify their</p>	Graduate	Open to the Institute



concepts and hone communication skills. Students can then use the personalized method of conception, analysis, and communication as well as the materials developed in class for upcoming productions or performances. Collaboration across metiers is encouraged, but individual projects are also acceptable.

AMPAS Visiting Artist Workshops	FSFV-650	This course will be a series of hands-on workshops taught by visiting artists funded by the AMPAS grant. Students will be exposed to artists from around the world specializing in unique skills.	Graduate	Open to the Institute
Sound Mixing & Editing	FSFV-681	Course available by Permission of Instructor only. This course covers practical and aesthetic surround sound design and technical issues. Students will be able to see how their edits translate to a mixing facility. Covers intermediate sound design and high-end Pro Tools editing, including use of plug-ins to premix a soundtrack.	Graduate	
2D Character Animation I	FVCA-100	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to hand-drawn Character Animation techniques.	Undergraduate	
2D Character Animation I	FVCA-101	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to hand-drawn Character Animation techniques.	Undergraduate	
Life Drawing I	FVCA-110	Required course; open to BFA1 Character Animation students only (pre-enrolled). Fundamental concepts of figure drawing, with emphasis on application to character animation. Analysis of the physical structures of the human body, focusing on anatomy, mechanics, three dimensional conception of form, and observational description.	Undergraduate	
Life Drawing I Drawing Basics	FVCA-110S	This is an introductory life-drawing course using the figure to develop observation, expression, and ultimately a style unique to the artist. Drawing the figure in motion and short poses to capture the feeling of movement and life, and longer poses to explore how to express drama and personality.	Undergraduate	
Life Drawing I	FVCA-111	Required course; open to BFA1 Character Animation students only (pre-enrolled). Fundamental concepts of figure drawing, with emphasis on application to character animation. Analysis of the physical structures of the human body, focusing on anatomy, mechanics, three dimensional conception of form, and observational description.	Undergraduate	
Character Design I	FVCA-130	Optional course; open to BFA1 Character Animation students by permission of instructor only (enroll on Course Advising Day). Introduction to character design for animation, including the study of gesture, shape, construction, drapery, texture, composition / staging, rhythm, and design.	Undergraduate	
Color and Design I	FVCA-132	Required course; open to BFA1 Character Animation students only (pre-enrolled) Examination of various design elements that exemplify core artistic principles applicable in a variety of artistic endeavors, including shape, proportion, line, movement and counter-movement.	Undergraduate	
Design for Storytellers	FVCA-134	Optional course; open to BFA1 Character Animation students by permission of instructor only (enroll on Course Advising Day). The study of basic design principles to enhance and manipulate character, emotion and story across all of the arts.	Undergraduate	
Perspective I	FVCA-140	Required course; open to BFA1 Character Animation students only (pre-enrolled). Basic rendering and perspective drawing.	Undergraduate	
Story I	FVCA-150	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to story development, storyboarding, visual storytelling and scripting.	Undergraduate	
Story I	FVCA-150S	This intensive class will focus on all aspects of Story, as it relates to animation. Students will get a real immersion into the process of how stories are generated and developed at the major animation studio level. We will cover all aspects of Storytelling for animation, including: How to pick a concept that lends itself well to animation; How to develop that idea, both visually, and from a screenwriting standpoint; and how to create believable and interesting animated film characters. The course will delve into many of the basics of storyboarding, such as staging, cutting and continuity. Students will also learn about the different types of Storyboarding, and what their functions and considerations are. Many examples of professional concept drawings, storyboards, and story reels will be brought in for review and discussion. We will also spend time going over how to pitch and present your ideas effectively, using techniques that are taught at the studios.	Undergraduate	
Story I	FVCA-151	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to story development, storyboarding, visual storytelling and scripting.	Undergraduate	
Digital Methods I	FVCA-160	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to digital methods for painting,	Undergraduate	

compositing, and editing.

Digital Methods I	FVCA-161	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to digital methods for painting, compositing, and editing.	Undergraduate	
CG Character Animation I	FVCA-170	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to CG animation.	Undergraduate	
CG Character Animation I	FVCA-171	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to CG animation.	Undergraduate	
CG Foundation I	FVCA-180	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to CG software, concepts, and tools.	Undergraduate	
CG Foundation I	FVCA-181	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to CG software, concepts, and tools.	Undergraduate	
Internship	FVCA-198		Undergraduate	
Independent Project	FVCA-199	Individual intensive project or study, with scheduled meetings to be arranged between faculty member and student. Tangible evidence of project or mastery of subject matter required. Individual contact required.	Undergraduate	
2D Character Animation II	FVCA-200	Required course; open to BFA2 Character Animation students only (pre-enrolled). Study of hand-drawn animation techniques, with assignments involving scenes animated in continuity, recorded dialogue, and an emphasis on performance.	Undergraduate	
2D Character Animation II	FVCA-201	Required course; open to BFA2 Character Animation students only (pre-enrolled). Study of hand-drawn animation techniques, with assignments involving scenes animated in continuity, recorded dialogue, and an emphasis on performance.	Undergraduate	
Life Drawing II	FVCA-210	Required course; open to BFA2 Character Animation students only (pre-enrolled). Life drawing with an emphasis on gesture, observation, fluidity, rhythm, tempo, and emotion. In-depth study of drawing concepts, anatomy, costume, character and lighting.	Undergraduate	
Life Drawing II	FVCA-211	Required course; open to BFA2 Character Animation students only (pre-enrolled). Life drawing with an emphasis on gesture, observation, fluidity, rhythm, tempo, and emotion. In-depth study of drawing concepts, anatomy, costume, character and lighting.	Undergraduate	
Introduction to Sculpture	FVCA-212	This course will introduce students to figurative sculpture, as well as imaginative sculpture. We will work in a variety of materials. Students are required to produce 2-3 finished camera-ready finished pieces. Enrollment limited to BFA1 and BFA2 students by permission of instructor; priority will be given to Character Animation students, but students from across the institute are welcome to speak to the instructor about enrolling.	Undergraduate	
Design for Film	FVCA-212S	Working primarily in a sketchbook, we will work on the fundamentals of film design exploration. Assignments include character design, compositing for the screen, and field studies of landscapes in color. By starting with basic design concepts we will search for your own unique way of expressing a story with appeal and clarity.	Undergraduate	
Film Workshop II	FVCA-220	Required course; open to BFA2 Character Animation students only (pre-enrolled). Instruction and guidance in the process of developing an individually conceived and executed animated short film.	Undergraduate	
Film Workshop II	FVCA-221	Required course; open to BFA2 Character Animation students only (pre-enrolled). Instruction and guidance in the process of developing an individually conceived and executed animated short film.	Undergraduate	
Introduction to Digital Painting	FVCA-228	This introductory course will teach students the basics of digital painting in Adobe Photoshop. Various aspects of the program will be explored, with emphasis on creating illustrations. In each class session, the instructor will demonstrate a different tool, and students will use that demonstration to create their own work.	Undergraduate	Open to the Institute
Character Design II	FVCA-230	Optional course; open to BFA2 Character Animation students by permission of instructor only (enroll on Course Advising Day) Intermediate study of drawing and character design, focused on innovative approaches to gesture, construction, lines, composition and staging.	Undergraduate	
Animation Layout	FVCA-240	Required course; open to BFA2 Character Animation students only (pre-enrolled). Basic composition and design of layout animation techniques.	Undergraduate	
Story II: Storyboarding	FVCA-252	Required course; open to BFA2 Character Animation students only (pre-enrolled) Study of the theory and structure behind storytelling and its application towards the short form animated film.	Undergraduate	
Story II: Storyboarding	FVCA-253	Optional course; open to BFA2 Character Animation students by permission of instructor only (enroll on Course Advising Day). Study	Undergraduate	

of the theory and structure behind storytelling and its application towards the short form animated film.

Digital Methods II: Sound	FVCA-260	Required course; open to BFA2 Character Animation students only (pre-enrolled). Introduction to digital methods for sound design in animated films, including recording, gathering audio, editing, mixing, and audio design principles.	Undergraduate	
CG Character Animation II	FVCA-270	Required course; open to BFA2 Character Animation students only (pre-enrolled). CG animation techniques, focusing on animating scenes that emphasize performance.	Undergraduate	
CG Character Animation II	FVCA-271	Required course; open to BFA2 Character Animation students only (pre-enrolled). CG animation techniques, focusing on animating scenes that emphasize performance.	Undergraduate	
CG Foundation II	FVCA-280	Required course; open to BFA2 Character Animation students only (pre-enrolled). CG modeling, focusing on concepts and techniques for designing blended surface humans, animals, or other expressive characters for animation.	Undergraduate	
CG Foundation II	FVCA-281	Required course; open to BFA2 Character Animation students only (pre-enrolled). CG modeling, focusing on concepts and techniques for designing blended surface humans, animals, or other expressive characters for animation.	Undergraduate	
Acting for Animators	FVCA-290	Optional course; open to Character Animation students of all year levels by permission of instructor only (enroll on Course Advising Day). Character Animation students are required to take this course once during their BFA degree. Beginning acting class for animators, using the Meisner Technique to ignite creative instinct and excite the imagination, and offering a detailed understanding of behavior and emotion as applied to storytelling.	Undergraduate	
Internship	FVCA-298		Undergraduate	
Independent Project	FVCA-299	Individual intensive project or study, with scheduled meetings to be arranged between faculty member and student. Tangible evidence of project or mastery of subject matter required. Individual contact required.	Undergraduate	
2D Character Animation III	FVCA-300	Required course; open to BFA3 Character Animation students only (pre-enrolled). Intermediate character animation techniques, with emphasis on performance, story construction, character development and dramatic structure.	Undergraduate	
2D Character Animation III	FVCA-301	Required course; open to BFA3 Character Animation students only (pre-enrolled). Intermediate character animation techniques, with emphasis on performance, story construction, character development and dramatic structure.	Undergraduate	
Advanced Painting	FVCA-311	Optional course; open to BFA3 and BFA4 students from across the Institute by permission of instructor only (enroll on Course Advising Day). Painting techniques with acrylic, gouache, watercolor, glazing, texture, and mixed media. Study of models, landscape, and still life. Color theory, color relationships, examination of warm and cool, dark and light.	Undergraduate	Open to the Institute
Advanced Life Drawing: Sculpture	FVCA-312	Optional course; open to BFA3 and BFA4 students from across the Institute by permission of instructor only (enroll on Course Advising Day). Armature, realistic and fantasy sculpting, mold making.	Undergraduate	Open to the Institute
Advanced Life Drawing: Illustration	FVCA-313	Optional course; open to BFA3 and BFA4 students from across the Institute by permission of instructor only (enroll on Course Advising Day). Single image storytelling methods for graphic novels, book covers, children's books, posters, comics, and movie design presentations. Costume models will be used for reference in most classes.	Undergraduate	Open to the Institute
Advanced Life Drawing: Form, Structure	FVCA-314	Optional course; open to BFA3 and BFA4 students from across the Institute by permission of instructor only (enroll on Course Advising Day). Three-dimensional analysis of form, design, and the structure of the human figure as it translates from careful observation to the language of drawing. Investigation of human anatomical structures, movement, distortions, composition, natural rhythm and characteristics of the figures' individual parts. Examination of the figure in garments, including the formation, behavior and the structure and of folds, wraps, draping and various fabrics, as they are affected by gravity and motion.	Undergraduate	Open to the Institute
Life Drawing for Animation	FVCA-315	Optional course; open to BFA3 and BFA4 students from across the Institute by permission of instructor only (enroll on Course Advising Day). Life drawing techniques for animation, focusing on gesture and story.	Undergraduate	Open to the Institute
Advanced Portrait Drawing and Painting	FVCA-316	Optional course; open to BFA3 and BFA4 students from across the Institute by permission of instructor only (enroll on Course Advising Day). Students will learn to accurately paint a portrait and/or figure	Undergraduate	Open to the Institute

from life, with an emphasis on interpreting tonal values and shapes to accurately create an image with fidelity to the model.

Film Workshop III	FVCA-320	Required course; open to BFA3 Character Animation students only (pre-enrolled). Instruction and guidance in the process of developing an individually conceived and executed animated short film.	Undergraduate	
Film Workshop III	FVCA-321	Required course; open to BFA3 Character Animation students only (pre-enrolled). Instruction and guidance in the process of developing an individually conceived and executed animated short film.	Undergraduate	
CG Film Workshop III	FVCA-322	Optional course; open to BFA3 Character Animation students by permission of instructor only (enroll on Course Advising Day). Instruction and guidance in the process of developing an individually conceived and executed animated short film that contains CG.	Undergraduate	
CG Film Workshop III	FVCA-323	Optional course; open to BFA3 Character Animation students by permission of instructor only (enroll on Course Advising Day). Instruction and guidance in the process of developing an individually conceived and executed animated short film that contains CG.	Undergraduate	
Professional Preparation III	FVCA-334	Required course; open to BFA3 Character Animation students only (pre-enrolled). Designing a professional portfolio suitable for presentation to various audiences, including potential employers, clients and gallery owners.	Undergraduate	
Visual Development	FVCA-340	Optional course; open to BFA3 and BFA4 Character Animation students by permission of instructor only (enroll on Course Advising Day). Instruction in the use of visual communication to tell and support story, breaking down line value, color and composition along with subject.	Undergraduate	
Cinematography	FVCA-342	Optional course; open to BFA3 and BFA4 Character Animation students by permission of instructor only (enroll on Course Advising Day). This course will address composition from the bottom up, with an emphasis on visual storytelling. Whether you are interested in 2D or 3D animation the final result is the projected image which both share the same potential aspects of visual communication. Together, cinematography and composition deliver vital subtext to every shot and scene. Placement, scale, shape, movement, tonal value and contrast are some of the factors that can help a shot communicate its visual message most effectively. We will cover these vital factors to demonstrate how they can improve the clarity of your visual expression.	Undergraduate	
Advanced Story	FVCA-350	Optional course; open to BFA3 Character Animation students by permission of instructor only (enroll on Course Advising Day). Intermediate story development, storyboard preparation, scripting and story essentials. Numerous sections to choose from.	Undergraduate	
CG Character Animation III	FVCA-370	Required course; open to BFA3 Character Animation students only (pre-enrolled). Intermediate CG animation techniques, with a focus on performance in animation.	Undergraduate	
CG Look Development	FVCA-383	This course focuses on developing individual workflows to take character and/or environment designs from concept to completion using CG rendering. Looks may focus on the photoreal to the highly stylized, as per the student's individual goals. Using examples and design assignments, students will be challenged to create their own designs and realize them using a CG platform in conjunction with traditional art-making practices. Using Maya with mental ray and V-Ray, students will leverage textures and materials to better define the look of their designs and flesh out final looks for CG or traditional animations and films.	Undergraduate	Open to the Institute
Introduction to ZBrush	FVCA-384	Optional course; open to BFA3 and BFA4 Character Animation students by permission of instructor only (enroll on Course Advising Day). BFA2 students with advanced knowledge of CG may also speak to the instructor about enrolling. This course teaches ZBrush software and CG modeling concepts. The class will be a direct resource for producing material that the studios are looking for, such as video game characters, prop design, and styles that cannot be created by traditional material. Also, the inventiveness of our students will influence how digital characters are designed.	Undergraduate	
Integrating CG & Live Action	FVCA-388	Integrating CG Techniques for Live Action The course focuses on incorporating CG and live-action filming to achieve special effects and animations. From scripts to storyboards, students will practice pre-production techniques to properly plan for and direct digital/live action workflows in production and post-production. Digital compositing and CG integration will be presented and practiced as students film and compose digital/live-action shots throughout the semester, including using digital characters and or environments to achieve their desired look.	Undergraduate	
CG Mini-Course: Toon Shading	FVCA-393	This 7-week mini-course focuses on a few CG techniques tot output scenes that look like and/or integrate with traditional animation. From outline rendering to flat shaded output to applying hand drawn	Undergraduate	Open to the Institute

textures on CG assets, students will practice CG techniques to output renders that emulate traditional animation looks.

CG Mini-Course: Mapping BGs	FVCA-394	CG Mini-Course: Mapping Techniques for Backgrounds This 7-week mini-course focuses on a few CG techniques to create backgrounds and environments for CG or traditional animations. Students will be presented with, and heavily practice techniques to efficiently add background elements and environmental movement in CG for use in their animations or films. Techniques include transparency mapping, matte paintings, multi-planing in CG, and integration using compositing.	Undergraduate	Open to the Institute
Cg Mini-Course: Camera Projections	FVCA-395	CG Mini-Course: Camera Projections & Perspective Tricks This 7-week mini-course focuses on a few CG techniques to allow animators to previsualize their traditional films for layout and camera movement. Students will create traditional artwork to be projected onto simple geometry in CG scenes to allow for more subtle camera movement and a heightened sense of perspective & camera use in their traditional style films.	Undergraduate	Open to the Institute
VR Mini-Course: Unity & HTC Vive	FVCA-396	CG Mini-Course: Virtual Reality Mini-Course: Unity and HTC Vive The course will provide students with an opportunity to develop their own project in virtual reality (VR). Students will create a short experience related to their current film project, or something unique to the class itself. They will be able to immerse a player/spectator into a world they design. Students will design their own unique VR experience, using their knowledge of filmmaking and storytelling. At the end of the course, students' work will be compiled into one individual VR space, to be shared in numerous avenues, including the CalArts Digital Arts Expo, and the website itch.io.	Undergraduate	
Entrepreneurial Studies	FVCA-397	Optional course; open to Character Animation students of all year levels by permission of instructor only (enroll on Course Advising Day). Understanding copyright laws, contracts and the basics of starting your own animation studio.	Undergraduate	
Internship	FVCA-398		Undergraduate	
Independent Project	FVCA-399	Individual intensive project or study, with scheduled meetings to be arranged between faculty member and student. Tangible evidence of project or mastery of subject matter required. Individual contact required.	Undergraduate	
2D Character Animation IV	FVCA-400	Required course; open to BFA4 Character Animation students only (pre-enrolled). Advanced character animation techniques, with emphasis on performance, story construction, character development and dramatic structure.	Undergraduate	
2D Character Animation IV	FVCA-401	Required course; open to BFA4 Character Animation students only (pre-enrolled). Advanced character animation techniques, with emphasis on performance, story construction, character development and dramatic structure.	Undergraduate	
Film Workshop IV	FVCA-420	Required course; open to BFA4 Character Animation students only (pre-enrolled). Instruction and guidance in the process of developing an individually conceived and executed animated short film.	Undergraduate	
Film Workshop IV	FVCA-421	Required course; open to BFA4 Character Animation students only (pre-enrolled). Instruction and guidance in the process of developing an individually conceived and executed animated short film.	Undergraduate	
CG Film Workshop IV	FVCA-422	Optional course; open to BFA4 Character Animation students by permission of instructor only (enroll on Course Advising Day). Instruction and guidance in the process of developing an individually conceived and executed animated short film that contains CG.	Undergraduate	
CG Film Workshop IV	FVCA-423	Optional course; open to BFA4 Character Animation students by permission of instructor only (enroll on Course Advising Day). Instruction and guidance in the process of developing an individually conceived and executed animated short film that contains CG.	Undergraduate	
Character Design IV	FVCA-430	Optional course; open to BFA3 and BFA4 Character Animation students by permission of instructor only (enroll on Course Advising Day). The art of drawing and character design, and techniques for producing top-notch character designs.	Undergraduate	
CG Character Modeling	FVCA-436	This course provides a focused exploration of CG character modeling in Maya. Production techniques and aesthetic considerations are examined in detail. Students learn the finer points of constructing clean, deformable surfaces, which can be rigged for animation in CG Character Rigging the following semester.	Undergraduate	
CG Character Rigging	FVCA-446	Optional course; open to students from across the Institute (enroll online). This course provides a focused exploration of 3D character rigging and animation setup techniques in Maya. Building on the previous CG work in modeling or foundation classes, students learn how to rig a model as an appealing, animatable character with intuitive controls.	Undergraduate	Open to the Institute

Advanced Story	FVCA-450	Optional course; open to BFA4 Character Animation students by permission of instructor only (enroll on Course Advising Day). Advanced story development, storyboard preparation, scripting and story essentials. Numerous sections to choose from.	Undergraduate	
CG Special Effects for Animated Films	FVCA-486	Optional course; open to BFA3 and BFA4 Character Animation students by permission of instructor only (enroll on Course Advising Day). BFA2 students with advanced knowledge of CG may also speak to the instructor about enrolling. The course focuses on using advanced digital tools to create special effects for CG as well as traditional animation. Special effects include lightning, rain, snow, smoke, water, fire, etc.	Undergraduate	
Internship	FVCA-498		Undergraduate	
Independent Project	FVCA-499	Individual intensive project or study, with scheduled meetings to be arranged between faculty member and student. Tangible evidence of project or mastery of subject matter required. Individual contact required.	Undergraduate	
2D Character Animation I	FVCA-500	Introduction to hand-drawn Character Animation techniques.	Graduate	
2D Character Animation I	FVCA-501	Introduction to hand-drawn Character Animation techniques.	Graduate	
Advanced Painting	FVCA-511	Enrollment limited; instructor approval required. Painting techniques with acrylic, gouache, watercolor, glazing, texture, and mixed media. Study of models, landscape, and still life. Color theory, color relationships, examination of warm and cool, dark and light.	Graduate	Open to the Institute
Advanced Life Drawing: Sculpture	FVCA-512	Enrollment limited; instructor approval required. Armature, realistic and fantasy sculpting, mold making.	Graduate	Open to the Institute
Advanced Life Drawing: Illustration	FVCA-513	Enrollment limited; instructor approval required. Single image storytelling methods for graphic novels, book covers, children's books, posters, comics, and movie design presentations. Costume models will be used for reference in most classes.	Graduate	Open to the Institute
Advanced Life Drawing: Form, Structure	FVCA-514	Enrollment limited; instructor approval required. Single image storytelling methods for graphic novels, book covers, children's books, posters, comics, and movie design presentations. Costume models will be used for reference in most classes.	Graduate	Open to the Institute
Life Drawing I	FVCA-516	Fundamental concepts of figure drawing, with emphasis on application to character animation. Analysis of the physical structures of the human body, focusing on anatomy, mechanics, three dimensional conception of form, and observational description. Enrollment limited; instructor approval required.	Graduate	
Life Drawing I	FVCA-517	Fundamental concepts of figure drawing, with emphasis on application to character animation. Analysis of the physical structures of the human body, focusing on anatomy, mechanics, three dimensional conception of form, and observational description. Enrollment limited; instructor approval required.	Graduate	
Life Drawing II	FVCA-518	Fundamental concepts of figure drawing, with emphasis on application to character animation. Analysis of the physical structures of the human body, focusing on anatomy, mechanics, three dimensional conception of form, and observational description. Enrollment limited; instructor approval required.	Graduate	
Life Drawing II	FVCA-519	Life drawing with an emphasis on gesture, observation, fluidity, rhythm, tempo, and emotion. In-depth study of drawing concepts, anatomy, costume, character and lighting.	Graduate	
CG Film Workshop IV	FVCA-522	Instruction and guidance in the process of developing an individually conceived and executed CG animated short film. Enrollment limited; instructor approval required.	Graduate	
CG Film Workshop IV	FVCA-523	Instruction and guidance in the process of developing an individually conceived and executed CG animated short film. Enrollment limited; instructor approval required.	Graduate	
Advanced Portrait Drawing and Painting	FVCA-526	Students will learn to accurately paint a portrait and/or figure from life, with an emphasis on interpreting tonal values and shapes to accurately create an image with fidelity to the model.	Graduate	Open to the Institute
Introduction to Digital Painting	FVCA-528	This introductory course will teach students the basics of digital painting in Adobe Photoshop. Various aspects of the program will be explored, with emphasis on creating illustrations. In each class session, the instructor will demonstrate a different tool, and students will use that demonstration to create their own work.	Graduate	Open to the Institute
Character Design IV	FVCA-530	Advanced study of drawing and character design, focused on innovative approaches to gesture, construction, lines, composition and staging. Enrollment limited; instructor approval required.	Graduate	

Animation Layout	FVCA-540	Basic composition and design of layout animation techniques. Enrollment limited; instructor approval required.	Graduate	
Visual Development	FVCA-541	Instruction in the use of visual communication to tell and support story, breaking down line value, color and composition along with subject. Enrollment limited; instructor approval required.	Graduate	
Cinematography	FVCA-542	This course addresses composition from the bottom up, with an emphasis on visual storytelling. Whether you are interested in 2D or 3D animation, the final result is the projected image which both share the same potential aspects of visual communication. Together, cinematography and composition deliver vital subtext to every shot and scene. We will cover these vital factors to demonstrate how they can improve the clarity of your visual expression. Enrollment limited; instructor approval required.	Graduate	
Advanced Story	FVCA-550	Advanced story development, storyboard preparation, scripting and story essentials.	Graduate	
Story II: Storyboarding	FVCA-552	Study of storyboarding and and its application towards the short form animated film.	Graduate	
Story II: Storyboarding	FVCA-553	Study of storyboarding and and its application towards the short form animated film.	Graduate	
Advanced CG Lighting/Rendering	FVCA-582	This course focuses on digital lighting and rendering techniques to allow artists to output their work in any number of ways from photo-realism to highly-stylized content such as advanced methods of toon shading. The course will offer rendering and compositing topics as well as materials/shaders and texturing methods for advanced output. Course will also offer topics on integrating digital animated components into traditional, live action, as well as CG backgrounds, as needed. The class will use Mental Ray and V-Ray rendering through Maya and After Effects for compositing.	Graduate	
CG Look Development	FVCA-583	This course focuses on developing individual workflows to take character and/or environment designs from concept to completion using CG rendering. Looks may focus on the photoreal to the highly stylized, as per the student's individual goals. Using examples and design assignments, students will be challenged to create their own designs and realize them using a CG platform in conjunction with traditional art-making practices. Using Maya with mental ray and V-Ray, students will leverage textures and materials to better define the look of their designs and flesh out final looks for CG or traditional animations and films.	Graduate	Open to the Institute
Introduction to ZBrush	FVCA-584	Optional course; open to MFA students by permission of instructor only (enroll on Course Advising Day). This course teaches ZBrush software and CG modeling concepts. The class will be a direct resource for producing material that the studios are looking for, such as video game characters, prop design, and styles that cannot be created by traditional material. Also, the inventiveness of our students will influence how digital characters are designed.	Graduate	
ZBrush-Maya Character Creation	FVCA-586	This course teaches ZBrush software and CG modeling concepts. The class will be a direct resource for producing material that the studios are looking for, such as video game characters, prop design, and styles that cannot be created by traditional material. Also, the inventiveness of our students will influence how digital characters are designed.	Graduate	
CG Special Effects for Animated Films	FVCA-587	This course focuses on using advanced digital tools to create special effects for CG as well as traditional animation. Special effects include lightning, rain, snow, smoke, water, fire, etc.	Graduate	
Integrating CG & Live Action	FVCA-588	Integrating CG Techniques for Live Action The course focuses on incorporating CG and live-action filming to achieve special effects and animations. From scripts to storyboards, students will practice pre-production techniques to properly plan for and direct digital/live action workflows in production and post-production. Digital compositing and CG integration will be presented and practiced as students film and compose digital/live-action shots throughout the semester, including using digital characters and or environments to achieve their desired look.	Graduate	
CG Mini-Course: Toon Shading	FVCA-593	This 7-week mini-course focuses on a few CG techniques tot output scenes that look like and/or integrate with traditional animation. From outline rendering to flat shaded output to applying hand drawn textures on CG assets, students will practice CG techniques tot output renders that emulate traditional animation looks.	Graduate	Open to the Institute
CG Mini-Course: Mapping BGs	FVCA-594	CG Mini-Course: Mapping Techniques for Backgrounds This 7-week mini-course focuses on a few CG techniques to create backgrounds and environments for CG or traditional animations. Students will be presented with, and heavily practice techniques to efficiently add background elements and environmental movement in CG for use in their animations or films. Techniques include transparency mapping,	Graduate	Open to the Institute

matte paintings, multi-planing in CG, and integration using compositing.

CG Mini-Course: Camera Proj.	FVCA-595	CG Mini-Course: Camera Projections & Perspective Tricks This 7-week mini-course focuses on a few CG techniques to allow animators to previsualize their traditional films for layout and camera movement. Students will create traditional artwork to be projected onto simple geometry in CG scenes to allow for more subtle camera movement and a heightened sense of perspective & camera use in their traditional style films.	Graduate	Open to the Institute
VR Mini-Course: Unity & HTC Vive	FVCA-596	CG Mini-Course: Virtual Reality Mini-Course: Unity and HTC Vive The course will provide students with an opportunity to develop their own project in virtual reality (VR). Students will create a short experience related to their current film project, or something unique to the class itself. They will be able to immerse a player/spectator into a world they design. Students will design their own unique VR experience, using their knowledge of filmmaking and storytelling. At the end of the course, students' work will be compiled into one individual VR space, to be shared in numerous avenues, including the CalArts Digital Arts Expo, and the website itch.io.	Graduate	
Entrepreneurial Studies	FVCA-597	Understanding copyright laws, contracts and the basics of starting your own animation studio.	Graduate	
Independent Project	FVCA-599	Course available by Permission of Instructor only. Individual intensive project or study, with scheduled meetings to be arranged between faculty member and student. Tangible evidence of project or mastery of subject matter required. Individual contact required.	Graduate	
CG Character Modeling	FVCA-636	This course provides a focused exploration of CG character modeling in Maya. Production techniques and aesthetic considerations are examined in detail. Students learn the finer points of constructing clean, deformable surfaces, which can be rigged for animation in CG Character Rigging the following semester.	Graduate	
CG Character Rigging	FVCA-646	This course provides a focused exploration of 3D character rigging and animation setup techniques in Maya. Building on the previous CG work in modeling or foundation classes, students learn how to rig a model as an appealing, animatable character with intuitive controls.	Graduate	Open to the Institute
Independent Project	FVCA-699	Individual intensive project or study, with scheduled meetings to be arranged between faculty member and student. Tangible evidence of project or mastery of subject matter required. Individual contact required.	Graduate	
Independent Project	FVCA-799	Individual intensive project or study, with scheduled meetings to be arranged between faculty member and student. Tangible evidence of project or mastery of subject matter required. Individual contact required.	Graduate	
BFA Animation Workshop	FVEA-107	Course open to BFA1 Experimental Animation students only. The Program in Experimental Animation embraces the practice of educating students in a broad animation aesthetic. Beginning in the first year students are encouraged to expand and evolve their talents so they may bring greater expressiveness and innovation to all of their work. Over the course of the semester, meeting twice a week, visiting artists and Experimental Animation faculty specializing in key approaches to creating animation will conduct three individual workshops. These workshops will introduce major processes and additional relevant techniques inherent in the art and craft of (1.) drawn animation, timing, performance, 2D composition, character design issues, straight ahead and cycle animation; (2.) Multi-plane animation using cut-outs and objects as well as investigate specialized lighting techniques and creative possibilities; (3.) Stop-Motion animation, ranging from puppetry to found objects, set design and basic lighting. The Workshop will also include a lab element in which students can hone fundamental technology skills. Classes will employ a hands-on style workshop approach in which students will be expected to actively create during every class meeting as well as in individual assignments.. This structure will help students acquire a direct understanding of each process, as well as the feel and character of each technique.	Undergraduate	
BFA Animation Production	FVEA-108	Open to Experimental Animation students only. This is a follow-up to the fall semester's BFA ANIMATION WORKSHOP. Students are required to see a short project through from concept to completion, culminating in a screening of the final piece in the Bijou Theater during Bijou Week at the end of the spring semester. The class is held two days a week, and comprises a critique and discussion session one day a week and a technical lab session on the second day.	Undergraduate	
Intermediate After Effects	FVEA-145	Course available by permission of instructor only. There is more to creative use of After Effects than knowing basic navigation of the user interface. We will work to build a familiarity with the inner world of After Effects. Build an elevated, sophisticated artistic control through weekly lecture/demonstrations and projects that dig into a	Undergraduate	



wide range of creative techniques underlying the expansive possibilities available in After Effects.

Internship	FVEA-198		Undergraduate	
Independent Project	FVEA-199	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Undergraduate	
Bfa2 Short Projects II	FVEA-202	The first semester of a two-semester course required of BFA2s in Experimental Animation. In this section, students develop and begin production of a short project involving animation. Emphasis is on conceptual development and increasing mastery of the digital work flow.	Undergraduate	
Bfa2 Short Projects II	FVEA-203	The second semester of a two-semester course required of BFA2s in Experimental Animation. In this section, students complete production of the short project involving animation that reflects the student's personal aesthetic.	Undergraduate	
The Animated Woman	FVEA-205	Within this course, students will consider representations of women as characters in a number of contexts—for example, the tortured woman, the damsel in distress, the heroine, within a feminine family dynamic, as appropriated female form, women as accessories, in terms of race and culture, as straw feminist, in respect to age, pregnancy, and birth. Students will examine their work practices and work together on a culminating group project. Some readings will be provided.	Undergraduate	Open to the Institute
Animated Woman 2.0 Workshop	FVEA-205A	This first time workshop will focus on creating an exchange with students and faculty at the Royal College of Art (RCA) surrounding the representation and status of women in animation on the screen or in the field. The course is designed to connect students from the Animated Woman course with RCA students on a collective and individual basis. Concepts explored in the class include international consciousness raising, discussions and connections in current news and issues, readings and screenings related to women in film and animation, plus further explorations and enlightenments in the differences and similarities between Los Angeles and London. The course will be tailored to fit the students participating to fulfill an authentic connection between the participating schools and artists. The course will take place Wednesday Mornings 9a-12p: 10/26 and 11/30 in Room G201	Undergraduate	Open to the Institute
Motion Aesthetics	FVEA-206	Students study the physics of such natural elements as fire, water, and particles, and the ways in which they move. They will study the work of visual effects artist to see how this understanding is translated into animated form. Students will practice these types of movements through their own 2D drawings and paintings. They will also demonstrate how this understanding can inform other types of movement within the context of experimental animation production by creating a series of animated tests.	Undergraduate	
Sound Acquisition for Exp Animation	FVEA-240	This course that covers the process and technology for recording/acquiring soundtrack elements-effects, voice and music will cover techniques used both in the field and studio environment, as well as audio fundamentals. Gives access to non-sync field recorders and microphones. Editing and Pro Tools will be introduced.	Undergraduate	
Post Production Sound for Exp Animators	FVEA-241	Course available by permission of instructor only. Second part of a two semester required sequence. Using Pro Tools for sound editing and mix preparation. Opportunity to build on and expand recordings from the fall semester. Planning and coordination of post-production sound paths, including format/finishing considerations. Post recording of effects/music. Graduate students will be expected to complete additional assignments.	Undergraduate	
Hybrid Imaging	FVEA-255	Course open to BFA1 Experimental Animation students only. From the choice of pencil lead, to what output "codec" to use for screening a film at a particular venue, film/video/media making involves a heavy blend of creative and technical activity at every level of creation. Developing a fluent, robust knowledge of possibilities embedded in the marriage between contemporary image making instruments, methodologies and concepts provides expanded creative choices. In this course, study of digital cinematic possibilities and animation production utilizing current image acquisition and creation through the power of Adobe Photoshop, Premiere Pro, Illustrator, Flash and After Effects are expected to help empower greater student creative abilities.	Undergraduate	
Internship	FVEA-298		Undergraduate	
Independent Project	FVEA-299	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Undergraduate	
Exp Animation: Direct Techniques	FVEA-305	This class is Open to the Institute. Students will explore a variety of animation techniques in which media are directly manipulated, such	Undergraduate	

as paint on glass, sand animation, and direct filmmaking (drawing or scratching on film, for example). The course includes screenings of animation and discussion of related works. Students experiment with the techniques to create short projects.

Production Design for Stop Motion	FVEA-310	This course is Permission of Instructor only. The Production Design for Stop Motion course will explore the full production process of stop motion filmmaking. Through a series of practical workshops in prop design, fabrication, storyboarding, location design, lighting and concept generation students will gain an in- depth understanding of how to create a unified design for a stop motion film and for the principles underlying visual storytelling. Students will work as the role of a Production Designer on a concept and scene from their own personal project idea and will come away with the knowledge and skills underlying the production process.	Undergraduate	
Writers and Directors in Animation Arts	FVEA-312	Visiting writers and directors with an experimental sensibility and background will present case studies of industry work, focusing on such areas as storyboarding, layout, design, editing, and audio. Also discussed is the crew dynamic and the challenges of maintaining an experimental, individualized approach while working on industry projects. Open to students from across the Institute with permission of the instructor.	Undergraduate	Open to the Institute
Location Animation	FVEA-316	There are an infinite number of objects that can be brought to life through stop motion. Anywhere a camera is set up, images can be captured one frame at a time transforming familiar settings into something fantastic. By capturing the world around them through animation, students will be given new tools to creatively use in the future. This class will introduce students to the relative possibilities outside the studio, animating elements in exterior locations. Using pixilation and time-lapse photography, students will experiment with animating physical elements in their environment; animating the subtle changes of a landscape or the frenetic movement of humans. The weather, erosion, construction, demolition, humans and animals will take on a whole new dimension. The course will include screenings, guest speakers, and field trips on campus and possibly off campus.	Undergraduate	
Figures in Motion	FVEA-335	Through study of various examples of drawn animation, live-action film, and figures in motion, students will focus on the physics of motion while developing their personal styles. Topics covered will include effects animation (water, fire, wind, etc.), specialized walk cycles and movement of figures, and the aesthetics of abstraction. Included will be discussion of practical issues for incorporating drawn imagery into a dynamic moving image work, including angels, use of space, and other topics related to the depiction of dynamic moving images. Students taking the course should have familiarity with drawing media and should have taken at least one previous drawing course. Open to students outside the program with permission of instructor.	Undergraduate	Open to the Institute
Intro to Cinema4D	FVEA-338	Permission of instructor required. Animators and artists can find a rapid entree into CG animation for a range of personal work using Cinema 4D. In this course, students will develop CG animation skills with this particular software. They will be introduced to central facets of CG, including modeling, surface rendering and animating. Students will learn to use additional standard and procedural animation tools to aid workflow and streamline development. In the second half of the semester, the course will focus on strategies and techniques to assist in the development of final projects. Open to BFA3 & BFA4.	Undergraduate	
Advanced Cinema 4D	FVEA-339	Advanced Cinema 4D Course open by permission of instructor only to students who have completed Intro to Cinema 4D, or who have proficiency in the software. In this course, students will develop further CG animation skills with Cinema4D. They'll learn and practice more advanced and diverse techniques. The class can be followed as a workshop. In the second half of the semester, the course will focus on strategies and techniques to assist in the development of final projects.	Undergraduate	Open to the Institute
New Visions in Biodesign and VR	FVEA-340	Reflecting on the past and present, students will recognize how visual mediums, art practices and modalities of experience are in constant development; advancing towards new visions of the future within modern art, cinema, animation and contemporary design. Our focus includes various cultures relationships with storytelling, their engagement with the environment as well as contemporary multimedia contexts, including use of the MUSE brainwave sensor headset and the HTC Vive VR headset. This course focuses on inspiration, concept development, future art practices and designs, developed through sketching and writing exercises along with a final project. We will find inspiration in varied contexts, from natural formations, to cave paintings, shamanistic ritual, weavings, glyphs, the magic lantern, contemporary media, biodesign and ecology.	Undergraduate	Open to the Institute
I Am Not Me: the Horse Is Not Mine	FVEA-345	Borrowing from William Kentridge's exhibit titled: I Am Not Me, the Horse is Not Mine this is a drawing workshop/class. It is to designed	Undergraduate	Open to the Institute

to discover how students can channel the impulses derived from obsessive observation of a particular image, memoir, real events, and appropriation and how to create incisive takes on them. Sound workshops as well will accompany the drawing/writing process to further the imagination and creative process. The Internet, sketchbooks, personal objects too are welcome in class as tools that allow students to gather and collect what resides as well. Future projects will be discussed: in site-specific installations, the book, the animated film, gifs, performance and how one goes about choosing a preferred method of making images that translate into artful actions. Students may bring ideas they are already working on for further development in the workshops. Outside assignments and writing are a necessary part of the research and drawing process. The semester will conclude with an exhibit of works. Additional course fees \$25-\$30

Storyboarding, Layout & Timing	FVEA-363	Course available by permission of instructor only. A workshop that explores, in detail, storyboard, layout and timing for Experimental Animators.	Undergraduate	
Imagining Reality	FVEA-370	"When you try to show reality in cinema, most of the time it's totally false. But when you show what's going on in people's minds that's very cinematic." (Chantal Akerman) This course will investigate a broad range of non-fiction applications within Animation practice. Through a series of screenings, readings, discussions and practical workshops, students will explore the intersection between animation and documentary practice with attention to the use of archive and object-led animation. Drawing from animated essays, long-form documentary and short animation, this course will investigate the representation of the real in animation and explore strategies of research led animation practice. Course available by Permission of Instructor only.	Undergraduate	Open to the Institute
Internship	FVEA-398		Undergraduate	
Independent Project	FVEA-399	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Undergraduate	
Voice and Text: A Mosaic	FVEA-408	This class is designed to realize how writing with the voice in mind is an instrument for writing. Each class is a workshop with different approaches using original writing for recording and performing. Listening to radio plays, the news, film narration, conversation-as-text, and other formats will be part of an ongoing investigation to address the structural components of what makes a good voice-over and how writing informs that. Acting, whether dramatic or minimal, will be developed in conjunction with performers from other practices in order to appreciate how collaboration may contribute to the fullest realization of the workshop investigations undertaken in this class. Technical devices (microphones, etc.) will be studied to realize how to achieve the desired outcome for voice recording. Although a series of exercises will be developed, a final project accompanied with a text version is expected as a final project. A survey of radio artists and formats, playwriting and performance art will be discussed and reviewed. Methods for visual presentation with voice will be a continuous thread throughout the course. This class is designed for students in the Experimental Animation Program but is open to the Institute.	Undergraduate	
Experimental Animation Installation	FVEA-409	A project-based course where students experiment on a continuous basis notions of installation practice today and how it relates to the Experimental Animation artist. Lectures and presentations of installation artists are an important component of the class. The group taking the class will be given a series of dates to consider staging concepts they would like to work with in order to gain better understanding of a more completed project. In this respect there are a number of reserved spaces to support experimentation and testing of equipment. Students may collaborate but in this course collaboration refers more to students supporting each other as the course has a rigorous schedule. It is hoped all members of the class meet their own determined dates for presentation. In this class rather than a large group shows there will be a series of exhibitions allowing for a more opportunities for students to work at the level and scale they wish.	Undergraduate	Open to the Institute
Interactive Media	FVEA-410	Course available by Permission of Instructor only. An interactive boot camp, this course provides a foundation for interactive media installation, creation of art-games, and performance. Students will gain experience using Unity3D, a game engine, for creation of interactive environment, No prior programming experience is required We will look at installation in diverse contexts, including as a kind of 21st Century cabinet of wonder. Introduction to interactive development tools and theories of new media.	Undergraduate	Open to the Institute
Interactive Media: Brain Waves	FVEA-410A	In this course, we will use brain wave sensing and other means in the creation of pieces for performance, installation, and hybrid media forms. We will also look at the use of brain waves to perform video editing. For added inspiration, we will discuss recent and historical	Undergraduate	Open to the Institute

inquiries into cognition, time, and notions of reality, with emphasis on lesser-known, quirky, and quizzical thinking about humans, bodies, space, and thought. We will employ the Muse Platform. We will use Processing to receive data from the Muse and to then affect or generate media. Other methods of interaction can be utilized. The course will function in a workshop environment embracing both collaborative and independent development of work. No prior programming experience required. No prerequisites. Open to the Institute.

Illuminated Language Lounge	FVEA-411	<p>All disciplines are encouraged. This course invites and encourages aeration--a different kind of meta-process in artmaking. We will investigate the aesthetics and history of air and what it can mean for artistic practice. Through utilizing various combinations of code-templates, students will produce animation and video sequences by controlling the software from the inside. Students will develop media virtuosity by learning the art of controlling, rather than using, software. Students will modify and originate templates that tell After Effects to do things it can't (by default) do. Weekly demonstrations will present illuminating practical illustrations. Work will circulate about and within questions of air, flight, ground, grounding, and what it means (for a work) to be a disembodied or re-embodied flying sculpture, a sculpture not limited to matter or not existing as matter at all. Illumination-as-sculpture in achingly slow (or fast or ordinary) motion will be created. We will ask, What is flying sculpture? Students will creatively interpret the concept of sculpture, projection, and surface and may realize work using various means other than projection. The industry standard tool of After Effects will be utilized in out-of-standard ways (ways almost nobody uses). Selected media frontiers will be described in some detail within a workshop, and active, collegial lounge structure. What occurs will not be "same-old". ? Examples: a piece might project onto a bed of rice from an extreme slant. A screen of gossamer might be pulled upward by helium-assist. You can do what you might imagine within the constraints of budget and safety. This course is designed from a spirit of both fun and serious, intent engagement. Class attendance will be an important factor in successful completion of this course. Good prior operational knowledge of After Effects is recommended.</p>	Undergraduate	Open to the Institute
Drawn Techniques for Exp Animation I	FVEA-415	<p>Each week incoming students take on a particular exercise to gain expertise in the skill of drawn animation with a rigor to hold on to the personal. The aim is for students 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 that are fundamental to learning animation. Screenings, critiques and demonstrations parallel weekly viewings of student work.</p>	Undergraduate	
Drawn Techniques for Exp Animation II	FVEA-416	<p>Drawn Techniques welcomes all students in the Experimental Animation Program in the spring semester. The spring course seeks to address advanced problems for the experimental animator with an emphasis on problem solving on a more personal level. The skill of drawn animation with a rigor to hold on to the personal is a primary goal with students aiming to gain control over image movement that is dynamic whether it is political, surreal, abstract memoir driven or humorous. Drawing workshops will yield possibilities for short narratives. Workshops will decide key drawings to be explored in animation as exercises are a fundamental part of learning animation. Screenings, critiques and demonstrations are a parallel part of the process.</p>	Undergraduate	
Lighting and Camera for Exp Animation	FVEA-417	<p>Course available by Permission of Instructor only. This course will cover the equipment available for lighting and shooting stop motion animation and animation techniques that use a DSLR Lighting techniques that will help with your story and concept will be explored. Introduction to digital SLR cameras, lenses and software will be covered. An ability to know what set up is needed for your stop motion production and how to confidently use it will be the outcome for students.</p>	Undergraduate	
Motion Capture for Artists	FVEA-419	<p>This course will take the form of a series of lectures, screenings, and demonstrations in support of a production workshop centered on using our eight camera PhaseSpace Impulse 3D motion capture system in concert with Autodesk's MotionBuilder and Maya software packages. The goal is to explore the potential of performance animation in extending artists direct physical gestures into expressive animation. In addition to exploring the more conventional uses of motion capture how can we reach beyond these conventions to achieve more innovative work? Some possibilities to be explored will be the incorporation of procedural animation, non-representational imagery, dense layering, and unique remapping of gestures. Students are encouraged to explore areas of personal interest and to incorporate this research into their production work.</p>	Undergraduate	Open to the Institute
Stop Motion Animation Basics	FVEA-420	<p>Course available by Permission of Instructor only. The Stop Motion Animation Basics course will explore the art of Stop motion through a series of workshops exploring choreography, timing, lighting and</p>	Undergraduate	

photography. Throughout the semester students will experiment with the expressive range of "frame by frame" manipulation to awaken life into inanimate objects. The assignments will centre on the themes of metamorphosis, found image, embodying voice, the everyday object and the choreography of the camera and the body. These exercises will introduce students to animation and photographic techniques covering both 2d and 3d principles. The course encourages students to find their own language and to expand on their own distinctive voice within Stop Motion practice.

Intuitive Animation Workshop	FVEA-423	Students will explore the use of animation as a creative tool, as an art form and a distinct and personal language, as well as discussing editing approaches, covering techniques for devising a sequence and dealing with screen space. This is a workshop class - an advanced 2D animation class, using primarily Flash and After Effects, working on the Cintiqs in F105. No prior knowledge of Flash is required; the class will teach you the basics of the program. We work on a series of small assignments: the work is started in class, completed out of class, and the assignments presented the following week. Course available by Permission of Instructor only. Please sign up in person on Course Advising Day.	Undergraduate	Open to the Institute
Alternative Stop Motion Techniques	FVEA-425	Course available by permission of instructor only. This course will be a platform for experimentation and play in stop motion animation and will be primarily concerned with image making. Through a series of workshops employing a number of traditional and unconventional techniques, students will shoot tests and push the boundaries of well-known processes. We will take the camera outside its box and use elements of the unpredictable, time lapse, live action, light and others as our subject. Students should come with willingness to experiment and test out new ideas. Weekly screenings of relevant work will be discussed and dissected for insight into new ways of working. Students must have a working knowledge of After Effects and Final Cut Pro.	Undergraduate	
Unity 3D Fundamentals	FVEA-427	This semester, students will learn and use the game-engine platform Unity 3D in a workshop environment. Work may be installations, art games, performances with cinematic or other elements, event-based work, or film or animation. Emphasis will be on a single project to be completed by the end of spring semester. Previous experience in 3DCG or interactivity helpful but not required. Now enhanced with VR! This semester students will be able to develop projects using the HTC Vive and immerse their audience further.	Undergraduate	Open to the Institute
Stop Motion Puppet Design & Fabrication	FVEA-428	Course available by Permission of Instructor only. Unlike live action filmmaking the "puppet" actors in a stop motion film need to be designed and constructed by the filmmaker. This class will introduce students to a variety of fabrication techniques and materials both old and new used in building puppets for animated films. Through a series of demonstrations, reference clips and assignments students will learn how different materials can be used to create flexible puppets for varied looks and function. During the process they will begin to understand how the personality of their puppet character guides the choice of the construction technique.	Undergraduate	
Adv Interactive: Vortex Dome	FVEA-430	This course, open to the institute, is for those wanting to make cinematic work for the Vortex Dome, a fifty foot diameter hemispheric dome located near downtown Los Angeles. In this course, students will create proposals for work that will be completed in the spring. Individual pieces for for the dome will be integrated by class members into a unified viewing/participatory experience. Options for the final work will include non-interactive, interactive, participatory, and performative approaches and hybrids, and any other elements/aspects as class members invent/decide upon. In other words, the course functions to assist experimental approaches to time-based art forms within a visually encompassing experience. Students will learn technical options, in addition to investigation of implications for narrative, non-narrative, documentary, cinematic, non-cinematic, sound-based, and other dome-art pieces. We are not stuck in a dogma of any kind. We will examine what can be different about dome-based work and what opportunities have not yet been explored elsewhere. Open to the Institute. For MFAs, and students at BFA3 and BFA4 year levels. For students producing advanced work, but no prerequisite is strictly required. By permission of instructor.	Undergraduate	Open to the Institute
Adv Interactive: Vortex Dome	FVEA-431	Course open to the institute by permission of instructor. Second semester of a year long course. This spring, we will continue development of immersive and participatory work designed for the Vortex Dome. The Vortex Dome, located at LA Center Stage, near downtown Los Angeles, is a 50 foot diameter dome used for a range of cinematic immersion, performative, and event-based works. We will work with members of the Vortex team and function as a think-tank with a goal of developing the beginnings of a new form, format, or genre that fits well within the context of a dome. A showcase of our work is planned for the latter part of the semester within the Vortex dome. Those wishing to take this course next year are advised to consult Hillary Kapan during the advising day or	Undergraduate	Open to the Institute

immediately as the spring semester begins. By permission of instructor. Open to the institute.

Sound Body of Visions: Drawing From Life	FVEA-434	Sound Body of Visions: Drawing from Life and Place Course available by Permission of Instructor With emphasis on practicing, improving, improving, expanding, experimenting, innovating personal drawing. Traditional AND non traditional, Expressive drawing informed by particular experiences, live models, drawing from memory of places visited, drawing "en plein air", 3D drawing and using a variety of tools are expected to increase students innovative graphic expression.	Undergraduate	Open to the Institute
Sound Body of Visions B	FVEA-435	Using the process of learning and composting guitar sound events ; introduction to Haiku poetry composing; modern dance concepts and practice will be employed for many reasons, primarily as connections to personal experimentation. This semester is a time to focus content, research and production, refine and produce one or more short film essays / designs / stories. Screening and discussing of short art films and ideas about creativity will continue to be presented through many voices, readings and videos. Numerous individual student project status presentations offer a time to discuss personal creative development.	Undergraduate	Open to the Institute
CG Character Modeling	FVEA-436	This course provides a focused exploration of CG character modeling in Maya. Production techniques and aesthetic considerations are examined in detail. Students learn the finer points of constructing clean, deformable surfaces, which can be rigged for animation in CG Character Rigging the following semester.	Undergraduate	
Stereoscopic Imaging: VR	FVEA-442	"Explorations in Stereoscopic Imaging: from Wheatstone to VR". Since 1838 when Charles Wheatstone first formulated a theory of the role of binocular vision in stereopsis, numerous techniques for the creation and display of three dimensional images have been developed. Through a series of lectures, demonstrations, and projects we will explore the theory and practical application of the art of stereoscopy leading from Wheatstone's Stereoscope up to current developments in interactive stereoscopic head mounted VR displays. Is there a medium specificity involved in the production of monographic contrasted with stereographic art? How have artists subverted the stereoscopic potential for an increased sense of realism by creating apparently impossible spaces? In what other ways may stereoscopy be used to challenge notions of representation and objectivity? The course will include hands-on experience with motion control stop motion stereography using the Mark Roberts S3 Stereoscopic Stepper, the conversion of 2D drawings to 3D drawings using Adobe Photoshop, underwater stereography using the GoPro Dual HERO 3D system, and immersive stereoscopic Virtual Reality using the HTC Vive and Oculus Rift VR systems.	Undergraduate	Open to the Institute
Film Get-Feral Club	FVEA-447	Students will use simple programming templates to work with animation and film sequences in unexpected ways. Students will examine and produce films or portions of films that employ projections and quick programming approaches. Specifically, JavaScript will be used to control Photoshop and After Effects. This course will incorporate both on- and off-computer components. Work done in one mode will be taken into another and reworked, then potentially brought back to the first. The idea: make it fast and make it different and make it return to the wild, untamed aspects of filmmaking.	Undergraduate	Open to the Institute
Experimental Animation: Visiting Artists	FVEA-450	This course by Permission of Instructor Only. This course is comprised of presentations given by visiting artists in the form of lecture, workshop, and/or critique. These visitors, selected by student organizers, will be established independent artists and creative commercial leaders. Within the course, students learn how to handle struggles, preparing for pursuits in adventurous, artistic risk-taking throughout life. This course meets periodically through the semester depending on the availability of the artists.	Undergraduate	Open to the Institute
Graphic Short Story	FVEA-455	This one semester course is designed to explore the visual possibilities of the frame in the context of conceptual expression in animation. We will look at the comic book, the graphic novel, the animation storyboard and cartoons and experimental animation; studying the framing, color, style and design. We will experiment with various means of creative development including research, day-dreaming, the psychology of figuration, and in general 'thinking outside of the box' when dreaming up ideas for animation. Each student will create a finished 'graphic short story' a printed realization of an idea, situation, story or simply a series of events emphasizing the development of personal style, color, design, framing and production value. This course is designed to exercise the possibilities.	Undergraduate	Open to the Institute
Scenic Design	FVEA-457	Course available by Permission of Instructor only. In the process of developing an animated film (storyboards, characters, concept) the creation of the actual space in which the film takes place is often left until last. This course is aimed at developing each student's sense of how and why the "setting" for the film can become intrinsic to the	Undergraduate	Open to the Institute

conceptual aim of any given works: from the lightest gestural tonalities to dark and complicated interiors, from the painterly to the realistic, from the built environment for stop motion and the backgrounds for cut-out animation, and from psychological spaces which insinuate surrealism to crisp and bright nighttime scenes, students will explore the possibilities. We may even find that an entire concept for a film can be created from the possibilities in a constructed background. From detailed architecture to the most abstract forms a scenic design can appropriately tell your story mixed with all the other elements to be considered (character design, sound, animation movement). This course is designed to develop your skills in imagining and creating illusory spaces in which your ideas can be realized. The course will include projects in color, light, depth of field, contrast, drawing, and set construction (both 2 and 3 dimensional) We will look at several scenic designs from contemporary and historic theater and opera productions and discuss their relevance to animation, and view animated films whose design is particularly original and intrinsic to the flow of the film. Students are required to complete a final project produced during the last 2-3 weeks of the course. Students are free to create new projects or develop the scenic designs for a film already in development.

Direction & Performance in Stop Motion	FVEA-465	This course is by Permission of Instructor Only. A key component of a stop motion film is the quality of the animation. The success of a character's performance is not merely defined by its smoothness. The movement must communicate the physical and the emotional state of the character to the audience. This class will focus on the physical process of the "frame by frame manipulation" of a stop motion character and give students studio time to experiment with poses, timings and pacing. By testing different increment sizes and experimenting with timing and poses, students will obtain animating experience and create a visual vocabulary to improve their artistic expression. Using a clay or wire puppet and animating with DRAGONFRAME, students will receive hands on experience animating and experimenting with movement. Students will be able to test and rehearse performances for their thesis or other projects.	Undergraduate	
Art Direction & The Exp Animator	FVEA-470	Art Direction and the Experimental Animator This course will cover, in a workshop setting, elements of design most useful to the experimental animator - for example: use of line, color, composition and layout, staging, handing off, aspects of motion, editing and storyboarding. We work in F105 using the Cintiqs and we work primarily in Flash and After Effects. If you do not know Flash, you will pick up the basics of it in this class. Course available by permission of instructor only. Please sign up in person on Course Advising Day.	Undergraduate	
Fast Code Camp: Processing	FVEA-475	Course open to the institute by permission of instructor. Course available by permission of instructor. Fast Code Camp: Fun Optimization with Processing In this course, we will optimize code and apply concepts of optimization to the creation of artistic breakthroughs. We will make code run 30-50 times faster. Code can then be used for a wide variety of purposes, including film/video, sound, installation, performances, and any other time-based forms benefitting by real-time video, animation. We will then adapt the optimization process to the very different, yet optimizable, practice of time-based art using lively methods emphasizing a nexus of research, exploration, and enjoyment. We will opt to optimize to break the creative dome. Students will complete a final project of their choosing. Open to students across the institute. Shifts can go beyond the paradigmatic. One semester of coding required. Not open to BFA1 students.	Undergraduate	Open to the Institute
Rules	FVEA-478	"Rules" focuses on creative experimentation using constraints, permissions, and structures. The course will explore different ways in which setting, following, and breaking rules can allow for creative possibilities. Drawing inspiration from examples like John Cage, surrealist games, automated processes, occult practices, sports, structural film, and the writing methods of the OuLiPo, students will experiment with different ways to take advantage of rules as a creative tool. Students should expect to spend approximately \$100 on supplies.	Undergraduate	Open to the Institute
The Professional World	FVEA-480	Course available by permission of instructor. This intensive workshop will focus on preparing students for life in the professional working world. We'll examine various career paths such as the studio system, freelance, and an independent artist path. We'll learn about and have bi-weekly assignments where students practice presenting an idea (treatments, pitching), bid out a project (invoicing, how to calculate project fees & rates), and self-promotion (reels, portfolios, websites, film festivals). We'll also discuss dealing with clients, representation, working with others, how to protect your work/self, and work/life balance. Additionally students will be encouraged to bring in any questions they have about the working world.	Undergraduate	
Exp Animation Undergrad Critique A	FVEA-482	Course open to BFA4 Experimental Animation students only. This course supports 4th year BFA students in developing their graduation projects. It is structured as a collegial seminar, leveraging the expertise of each class member in the service of assisting the others	Undergraduate	

with the fullest realization of their projects. Students share their work-from the initial stages of development through completion-in a series of scheduled presentations and group critiques.

Exp Animation Undergraduate Critique	FVEA-483	Open to Experimental Animation students only. 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 artists will provide a forum for critical discourse. This course will guide students through completion of their final project required for graduation.	Undergraduate	
Internship	FVEA-498		Undergraduate	
Independent Project	FVEA-499	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Undergraduate	
The Digital Path for Animation	FVEA-502	Course will prepare students for making work using digital tools. This class will focus on the technical aspects of the pre-production, production and post-production processes. Covering animation and live action production workflows. Topics include various methods of acquisition and file type options, importing, basic editing, file output and the completion pathway on and off campus.	Graduate	
The Animated Woman	FVEA-505	Within this course, students will consider representations of women as characters in a number of contexts-for example, the tortured woman, the damsel in distress, the heroine, within a feminine family dynamic, as appropriated female form, women as accessories, in terms of race and culture, as straw feminist, in respect to age, pregnancy, and birth. Students will examine their work practices and work together on a culminating group project. Some readings will be provided.	Graduate	Open to the Institute
Animated Woman 2.0 Workshop	FVEA-505A	This first time workshop will focus on creating an exchange with students and faculty at the Royal College of Art (RCA) surrounding the representation and status of women in animation on the screen or in the field. The course is designed to connect students from the Animated Woman course with RCA students on a collective and individual basis. Concepts explored in the class include international consciousness raising, discussions and connections in current news and issues, readings and screenings related to women in film and animation, plus further explorations and enlightenments in the differences and similarities between Los Angeles and London. The course will be tailored to fit the students participating to fulfill an authentic connection between the participating schools and artists. The course will take place Wednesday Mornings 9a-12p: 10/26 and 11/30 in Room G201	Graduate	Open to the Institute
Motion Aesthetics	FVEA-506	Students study the physics of such natural elements as fire, water, and particles, and the ways in which they move. They will study the work of visual effects artist to see how this understanding is translated into animated form. Students will practice these types of movements through their own 2D drawings and paintings. They will also demonstrate how this understanding can inform other types of movement within the context of experimental animation production by creating a series of animated tests.	Graduate	
Production Design for Stop Motion	FVEA-510	This course is Permission of Instructor only. The Production Design for Stop Motion course will explore the full production process of stop motion filmmaking. Through a series of practical workshops in prop design, fabrication, storyboarding, location design, lighting and concept generation students will gain an in- depth understanding of how to create a unified design for a stop motion film and for the principles underlying visual storytelling. Students will work as the role of a Production Designer on a concept and scene from their own personal project idea and will come away with the knowledge and skills underlying the production process.	Graduate	
Writers and Directors in Animation Arts	FVEA-512	Visiting writers and directors with an experimental sensibility and background will present case studies of industry work, focusing on such areas as storyboarding, layout, design, editing, and audio. Also discussed is the crew dynamic and the challenges of maintaining an experimental, individualized approach while working on industry projects. Open to students from across the Institute with permission of the instructor.	Graduate	Open to the Institute
Drawn Techniques for Exp Animation I	FVEA-515	Each week incoming MFA 1 students take on a particular exercise to gain expertise in the skill of drawn animation with a rigor to hold on to the personal. The aim is for students 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 that are fundamental to learning animation. Screenings, critiques and demonstrations parallel weekly viewings of student work.	Graduate	



Drawn Techniques for Exp Animation II	FVEA-516	Drawn Techniques welcomes all students in the Experimental Animation Program in the spring semester. The spring course seeks to address advanced problems for the experimental animator with an emphasis on problem solving on a more personal level. The skill of drawn animation with a rigor to hold on to the personal is a primary goal with students aiming to gain control over image movement that is dynamic whether it is political, surreal, abstract memoir driven or humorous. Drawing workshops will yield possibilities for short narratives. Workshops will decide key drawings to be explored in animation as exercises are a fundamental part of learning animation. Screenings, critiques and demonstrations are a parallel part of the process.	Graduate	
EA Thesis Concept Seminar A	FVEA-520	The Thesis Concept Seminar analyzes and supports the student's thesis project while it goes through preliminary phases to prepare for the thesis review. The MFA student spends a fair amount of time preparing this project with at least two presentations before the class and one before the Thesis Review Committee. Critiques, writing exercises, modes of visual presentation and screenings are vital parts of this class. The discussions that develop and evolve within the class are critical as visual presentations and written treatments are quite diverse. A review of the stages the project passes through and graduation guidelines are covered as well in the class.	Graduate	
EA Thesis Concept Seminar B	FVEA-521	The Thesis Concept Seminar in the spring semester is designed to support the MFA 2 student while beginning the production of the approved theses. Students design a contract that describes the goals they are committed to completing by the end of the semester. Production processes are reviewed along with the presentation techniques. Workshops are an integral part of the second semester along with the students' work. Graduation guidelines are covered so as to assure that students are prepared to meet the completion of their work by the MFA 3 spring semester.	Graduate	
First Year Shorts A	FVEA-525	Course available by Permission of Instructor only. A two-semester class exploring the process of developing an idea to completion. The course will emphasize the process of development and production, starting with initial ideas, continuing through presentation of several finished concepts, and concluding with the completion of a short animated work.	Graduate	
First Year Shorts B	FVEA-526	Course available by permission of instructor only. A two-semester class exploring the process of developing an idea to completion. The course will emphasize the process of development and production, starting with initial ideas, continuing through presentation of several finished concepts, and concluding with the completion of a short animated work.	Graduate	
EA Thesis Production Seminar A	FVEA-530	Course open to MFA3 Experimental Animation students only. MFA thesis students will present their projects for discussion and analysis. A course designed to guide each student through development, production, and post-production. Students learn to develop critical skills in communicating with each other about the fundamental aspects of creating an original work in Experimental Animation and a successful thesis.	Graduate	
EA Thesis Production Seminar B	FVEA-531	Open to Experimental Animation students only. MFA thesis students will present their projects for discussion and analysis. A course designed to guide each student through development, production, and post-production. Students learn to develop critical skills in communicating with each other about the fundamental aspects of creating an original work in Experimental Animation and a successful thesis.	Graduate	
Figures in Motion	FVEA-535	Through study of various examples of drawn animation, live-action film, and figures in motion, students will focus on the physics of motion while developing their personal styles. Topics covered will include effects animation (water, fire, wind, etc.), specialized walk cycles and movement of figures, and the aesthetics of abstraction. Included will be discussion of practical issues for incorporating drawn imagery into a dynamic moving image work, including angels, use of space, and other topics related to the depiction of dynamic moving images. Students taking the course should have familiarity with drawing media and should have taken at least one previous drawing course. Open to students outside the program with permission of instructor.	Graduate	Open to the Institute
Intro to Cinema4D	FVEA-538	Permission of instructor required. Animators and artists can find a rapid entree into CG animation for a range of personal work using Cinema 4D. In this course, students will develop CG animation skills with this particular software. They will be introduced to central facets of CG, including modeling, surface rendering and animating. Students will learn to use additional standard and procedural animation tools to aid workflow and streamline development. In the second half of the semester, the course will focus on strategies and techniques to assist in the development of final projects. Open to BFA3, BFA4, and graduate students.	Graduate	Open to the Institute

Advanced Cinema 4D	FVEA-539	Advanced Cinema 4D Course open by permission of instructor only to students who have completed Intro to Cinema 4D, or who have proficiency in the software. In this course, students will develop further CG animation skills with Cinema4D. They'll learn and practice more advanced and diverse techniques. The class can be followed as a workshop. In the second half of the semester, the course will focus on strategies and techniques to assist in the development of final projects.	Graduate	Open to the Institute
Sound Acquisition for Exp Animation	FVEA-540	Course open to MFA1 Experimental Animation students only. This course that covers the process and technology for recording/acquiring soundtrack elements-effects, voice and music will cover techniques used both in the field and studio environment, as well as audio fundamentals. Gives access to non-sync field recorders and microphones. Editing and Pro Tools will be introduced.	Graduate	
Post Production Sound for Exp Animators	FVEA-541	Course available by permission of instructor only. Second part of a two semester required sequence. Using Pro Tools for sound editing and mix preparation. Opportunity to build on and expand recordings from the fall semester. Planning and coordination of post-production sound paths, including format/finishing considerations. Post recording of effects/music. Graduate students will be expected to complete additional assignments.	Graduate	
I Am Not Me: the Horse Is Not Mine	FVEA-545	Borrowing from William Kentridge's exhibit titled: I Am Not Me, the Horse is Not Mine this is a drawing workshop/class. It is to designed to discover how students can channel the impulses derived from obsessive observation of a particular image, memoir, real events, and appropriation and how to create incisive takes on them. Sound workshops as well will accompany the drawing/writing process to further the imagination and creative process. The Internet, sketchbooks, personal objects too are welcome in class as tools that allow students to gather and collect what resides as well. Future projects will be discussed: in site-specific installations, the book, the animated film, gifs, performance and how one goes about choosing a preferred method of making images that translate into artful actions. Students may bring ideas they are already working on for further development in the workshops. Outside assignments and writing are a necessary part of the research and drawing process. The semester will conclude with an exhibit of works. Additional course fees \$25-\$30	Graduate	Open to the Institute
Hybrid Imaging	FVEA-555	Course open to MFA1 Experimental Animation students only. MFA students know animation is a blend of creative and technical activities. From the choice of what pencil lead we use, to selecting the right "codec" to render with, technical knowledge is an important factor in successfully expressing your ideas on the screen. Building a fluent, robust knowledge of processes embedded in the marriage between contemporary image making instruments, methodologies and concepts does expands creative choices. Here in this course we shall cover instruction on creative pathways featuring methods you may be partly familiar, explore advanced processes utilizing both analogue and digital technology and when feasible, present totally new insights that may influence development of your "First Year Shot" project. Our course work this semester studying digital cinematic possibilities and animation production utilizing current image creation through the power of Adobe Photoshop, Premiere Pro and After Effects are expected to help empower greater animated art creativity. Students must attend the first class where they will gain access to the lab and may choose to test out.	Graduate	
Storyboarding, Layout & Timing	FVEA-563	Course available by permission of instructor only. A workshop that explores, in detail, storyboard, layout and timing for Experimental Animators.	Graduate	
Imagining Reality	FVEA-570	"When you try to show reality in cinema, most of the time it's totally false. But when you show what's going on in people's minds that's very cinematic." (Chantal Akerman) This course will investigate a broad range of non-fiction applications within Animation practice. Through a series of screenings, readings, discussions and practical workshops, students will explore the intersection between animation and documentary practice with attention to the the use of archive and object-led animation. Drawing from animated essays, long-form documentary and short animation, this course will investigate the representation of the real in animation and explore strategies of research led animation practice. Course available by Permission of Instructor only.	Graduate	Open to the Institute
Internship	FVEA-598		Graduate	
Independent Project	FVEA-599	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Graduate	
Exp Animation: Direct Techniques	FVEA-605	This class is Open to the Institute. Students will explore a variety of animation techniques in which media are directly manipulated, such as paint on glass, sand animation, and direct filmmaking (drawing or scratching on film, for example). The course includes screenings of	Graduate	Open to the Institute

animation and discussion of related works. Students experiment with the techniques to create short projects.

Voice and Text: A Mosaic	FVEA-608	This class is designed to realize how writing with the voice in mind is an instrument for writing. Each class is a workshop with different approaches using original writing for recording and performing. Listening to radio plays, the news, film narration, conversation-as-text, and other formats will be part of an ongoing investigation to address the structural components of what makes a good voice-over and how writing informs that. Acting, whether dramatic or minimal, will be developed in conjunction with performers from other practices in order to appreciate how collaboration may contribute to the fullest realization of the workshop investigations undertaken in this class. Technical devices (microphones, etc.) will be studied to realize how to achieve the desired outcome for voice recording. Although a series of exercises will be developed, a final project accompanied with a text version is expected as a final project. A survey of radio artists and formats, playwriting and performance art will be discussed and reviewed. Methods for visual presentation with voice will be a continuous thread throughout the course. This class is designed for students in the Experimental Animation Program but is open to the Institute.	Graduate	
Experimental Animation Installation	FVEA-609	A project-based course where students experiment on a continuous basis notions of installation practice today and how it relates to the Experimental Animation artist. Lectures and presentations of installation artists are an important component of the class. The group taking the class will be given a series of dates to consider staging concepts they would like to work with in order to gain better understanding of a more completed project. In this respect there are a number of reserved spaces to support experimentation and testing of equipment. Students may collaborate but in this course collaboration refers more to students supporting each other as the course has a rigorous schedule. It is hoped all members of the class meet their own determined dates for presentation. In this class rather than a large group shows there will be a series of exhibitions allowing for a more opportunities for students to work at the level and scale they wish.	Graduate	Open to the Institute
Interactive Media	FVEA-610	Course available by Permission of Instructor only. An interactive boot camp, this course provides a foundation for interactive media installation, creation of art-games, and performance. Students will gain experience using Unity3D, a game engine, for creation of interactive environment, No prior programming experience is required. We will look at installation in diverse contexts, including as a kind of 21st Century cabinet of wonder. Introduction to interactive development tools and theories of new media.	Graduate	Integrated Media
Interactive Media: Brain Waves	FVEA-610A	In this course, we will use brain wave sensing and other means in the creation of pieces for performance, installation, and hybrid media forms. We will also look at the use of brain waves to perform video editing. For added inspiration, we will discuss recent and historical inquiries into cognition, time, and notions of reality, with emphasis on lesser-known, quirky, and quizzical thinking about humans, bodies, space, and thought. We will employ the Muse Platform. We will use Processing to receive data from the Muse and to then affect or generate media. Other methods of interaction can be utilized. The course will function in a workshop environment embracing both collaborative and independent development of work. No prior programming experience required. No prerequisites. Open to the Institute.	Graduate	Open to the Institute
Illuminated Language Lounge	FVEA-611	All disciplines are encouraged. Through utilizing and customizing various combinations of "off the shelf" and hopefully original code-templates, students will produce animation and videos by controlling AE software from the inside. Students will develop a virtuosity, a rapport for code driven media art control. Students will modify existing code commanding After Effects to do things it can't (by default) do. Weekly demonstrations will present illuminating practical illustrations. Inside this environment students will creatively interpret the concept of sculpture, projection, and surface. The industry standard tool of Adobe After Effects will be utilized in none-standard ways, selected media frontiers will be discussed within this collegial lounge atmosphere, workshop. What occurs will not be "same-old". This course is designed from a spirit of fun, seriousness and intense engagement. Class attendance will be an important factor in successful completion of this course. Some prior operational knowledge of After Effects is recommended.	Graduate	
Location Animation	FVEA-616	There are an infinite number of objects that can be brought to life through stop motion. Anywhere a camera is set up, images can be captured one frame at a time transforming familiar settings into something fantastic. By capturing the world around them through animation, students will be given new tools to creatively use in the future. This class will introduce students to the relative possibilities outside the studio, animating elements in exterior locations. Using pixilation and time-lapse photography, students will experiment with animating physical elements in their environment; animating the	Graduate	

subtle changes of a landscape or the frenetic movement of humans. The weather, erosion, construction, demolition, humans and animals will take on a whole new dimension. The course will include screenings, guest speakers, and field trips on campus and possibly off campus.

Lighting & Camera for Exp Animation	FVEA-617	Course available by Permission of Instructor only. This course will cover the equipment available for lighting and shooting stop motion animation and animation techniques that use a DSLR Lighting techniques that will help with your story and concept will be explored. Introduction to digital SLR cameras, lenses and software will be covered. An ability to know what set up is needed for your stop motion production and how to confidently use it will be the outcome for students.	Graduate	Open to the Institute
Motion Capture for Artists	FVEA-619	This course will take the form of a series of lectures, screenings, and demonstrations in support of a production workshop centered on using our eight camera PhaseSpace Impulse 3D motion capture system in concert with Autodesk's MotionBuilder and Maya software packages. The goal is to explore the potential of performance animation in extending artists direct physical gestures into expressive animation. In addition to exploring the more conventional uses of motion capture how can we reach beyond these conventions to achieve more innovative work? Some possibilities to be explored will be the incorporation of procedural animation, non-representational imagery, dense layering, and unique remapping of gestures. Students are encouraged to explore areas of personal interest and to incorporate this research into their production work.	Graduate	
Stop Motion Animation Basics	FVEA-620	Course available by Permission of Instructor only. The Stop Motion Animation Basics course will explore the art of Stop motion through a series of workshops exploring choreography, timing, lighting and photography. Throughout the semester students will experiment with the expressive range of "frame by frame" manipulation to awaken life into inanimate objects. The assignments will centre on the themes of metamorphosis, found image, embodying voice, the everyday object and the choreography of the camera and the body. These exercises will introduce students to animation and photographic techniques covering both 2d and 3d principles. The course encourages students to find their own language and to expand on their own distinctive voice within Stop Motion practice.	Graduate	
Intuitive Animation Workshop	FVEA-623	Students will explore the use of animation as a creative tool, as an art form and a distinct and personal language, as well as discussing editing approaches, covering techniques for devising a sequence and dealing with screen space. This is a workshop class - an advanced 2D animation class, using primarily Flash and After Effects, working on the Cintiqs in F105. No prior knowledge of Flash is required; the class will teach you the basics of the program. We work on a series of small assignments: the work is started in class, completed out of class, and the assignments presented the following week. Course available by Permission of Instructor only. Please sign up in person on Course Advising Day.	Graduate	
Alternative Stop Motion Techniques	FVEA-625	Course available by permission of instructor only. This course will be a platform for experimentation and play in stop motion animation and will be primarily concerned with image making. Through a series of workshops employing a number of traditional and unconventional techniques, students will shoot tests and push the boundaries of well-known processes. We will take the camera outside its box and use elements of the unpredictable, time lapse, live action, light and others as our subject. Students should come with willingness to experiment and test out new ideas. Weekly screenings of relevant work will be discussed and dissected for insight into new ways of working. Students must have a working knowledge of After Effects and Final Cut Pro.	Graduate	
Unity 3D Fundamentals	FVEA-627	This semester, students will learn and use the game-engine platform Unity 3D in a workshop environment. Work may be installations, art games, performances with cinematic or other elements, event-based work, or film or animation. Emphasis will be on a single project to be completed by the end of spring semester. Previous experience in 3DCG or interactivity helpful but not required. Now enhanced with VR! This semester students will be able to develop projects using the HTC Vive and immerse their audience further.	Graduate	
Stop Motion Puppet Design and Fabrication	FVEA-628	Course available by Permission of Instructor only. Unlike live action filmmaking the "puppet" actors in a stop motion film need to be designed and constructed by the filmmaker. This class will introduce students to a variety of fabrication techniques and materials both old and new used in building puppets for animated films. Through a series of demonstrations, reference clips and assignments students will learn how different materials can be used to create flexible puppets for varied looks and function. During the process they will begin to understand how the personality of their puppet character guides the choice of the construction technique.	Graduate	
Advanced Interactive	FVEA-630	This course, open to the institute, is for those wanting to make	Graduate	

Production Workshop

cinematic work for the Vortex Dome, a fifty foot diameter hemispheric dome located near downtown Los Angeles. In this course, students will create proposals for work that will be completed in the spring. Individual pieces for for the dome will be integrated by class members into a unified viewing/participatory experience. Options for the final work will include non-interactive, interactive, participatory, and performative approaches and hybrids, and any other elements/aspects as class members invent/decide upon. In other words, the course functions to assist experimental approaches to time-based art forms within a visually encompassing experience. Students will learn technical options, in addition to investigation of implications for narrative, non-narrative, documentary, cinematic, non-cinematic, sound-based, and other dome-art pieces. We are not stuck in a dogma of any kind. We will examine what can be different about dome-based work and what opportunities have not yet been explored elsewhere. Open to the Institute. For MFAs, and students at BFA3 and BFA4 year levels. For students producing advanced work, but no prerequisite is strictly required. By permission of instructor.

Adv Interactive: Vortex Dome	FVEA-631	Course open to the institute by permission of instructor. Second semester of a year long course. This spring, we will continue development of immersive and participatory work designed for the Vortex Dome. The Vortex Dome, located at LA Center Stage, near downtown Los Angeles, is a 50 foot diameter dome used for a range of cinematic immersion, performative, and event-based works. We will work with members of the Vortex team and function as a think-tank with a goal of developing the beginnings of a new form, format, or genre that fits well within the context of a dome. A showcase of our work is planned for the latter part of the semester within the Vortex dome. Those wishing to take this course next year are advised to consult Hillary Kapan during the advising day or immediately as the spring semester begins. By permission of instructor. Open to the institute.	Graduate	Open to the Institute
Sound Body of Visions: Drawing From Life	FVEA-634	Sound Body of Visions: Drawing from Life and Place Course available by Permission of Instructor With emphasis on practicing, improving, improving, expanding, experimenting, innovating personal drawing. Traditional AND non traditional, Expressive drawing informed by particular experiences, live models, drawing from memory of places visited, drawing "en plein air", 3D drawing and using a variety of tools are expected to increase students innovative graphic expression.	Graduate	
Sound Body of Visions B	FVEA-635	Using the process of learning and composting guitar sound events ; introduction to Haiku poetry composing; modern dance concepts and practice will be employed for many reasons, primarily as connections to personal experimentation. This semester is a time to focus content, research and production, refine and produce one or more short film essays / designs / stories. Screening and discussing of short art films and ideas about creativity will continue to be presented through many voices, readings and videos. Numerous individual student project status presentations offer a time to discuss personal creative development.	Graduate	
CG Character Modeling	FVEA-636	This course provides a focused exploration of CG character modeling in Maya. Production techniques and aesthetic considerations are examined in detail. Students learn the finer points of constructing clean, deformable surfaces, which can be rigged for animation in CG Character Rigging the following semester.	Graduate	
New Visions in Biodesign and VR	FVEA-640	Reflecting on the past and present, students will recognize how visual mediums, art practices and modalities of experience are in constant development; advancing towards new visions of the future within modern art, cinema, animation and contemporary design. Our focus includes various cultures relationships with storytelling, their engagement with the environment as well as contemporary multimedia contexts, including use of the MUSE brainwave sensor headset and the HTC Vive VR headset. This course focuses on inspiration, concept development, future art practices and designs, developed through sketching and writing exercises along with a final project. We will find inspiration in varied contexts, from natural formations, to cave paintings, shamanistic ritual, weavings, glyphs, the magic lantern, contemporary media, biodesign and ecology.	Graduate	Open to the Institute
Stereoscopic Imaging: VR	FVEA-642	"Explorations in Stereoscopic Imaging: from Wheatstone to VR". Since 1838 when Charles Wheatstone first formulated a theory of the role of binocular vision in stereopsis, numerous techniques for the creation and display of three dimensional images have been developed. Through a series of lectures, demonstrations, and projects we will explore the theory and practical application of the art of stereoscopy leading from Wheatstone's Stereoscope up to current developments in interactive stereoscopic head mounted VR displays. Is there a medium specificity involved in the production of monographic contrasted with stereographic art? How have artists subverted the stereoscopic potential for an increased sense of realism by creating apparently impossible spaces? In what other ways may stereoscopy be used to challenge notions of representation	Graduate	

and objectivity? The course will include hands-on experience with motion control stop motion stereography using the Mark Roberts S3 Stereoscopic Stepper, the conversion of 2D drawings to 3D drawings using Adobe Photoshop, underwater stereography using the GoPro Dual HERO 3D system, and immersive stereoscopic Virtual Reality using the HTC Vive and Oculus Rift VR systems.

Intermediate After Effects	FVEA-645	Course available by permission of instructor only. There is more to creative use of After Effects than knowing basic navigation of the user interface. We will work to build a familiarity with the inner world of After Effects. Build an elevated, sophisticated artistic control through weekly lecture/demonstrations and projects that dig into a wide range of creative techniques underlying the expansive possibilities available in After Effects.	Graduate	
CG Character Rigging	FVEA-646	Course available by permission of instructor only. This course provides a focused exploration of 3D character rigging and animation setup techniques in Maya. Building on the previous semester's work in CG Character Modeling or CG Foundation I, students learn how to rig the model as an appealing, animatable character with intuitive controls.	Graduate	
Film Get-Feral Club	FVEA-647	Students will use simple programming templates to work with animation and film sequences in unexpected ways. Students will examine and produce films or portions of films that employ projections and quick programming approaches. Specifically, JavaScript will be used to control Photoshop and After Effects. This course will incorporate both on- and off-computer components. Work done in one mode will be taken into another and reworked, then potentially brought back to the first. The idea: make it fast and make it different and make it return to the wild, untamed aspects of filmmaking.	Graduate	
Exp Animation: Visiting Artists	FVEA-650	This course by Permission of Instructor Only. This course is comprised of presentations given by visiting artists in the form of lecture, workshop, and/or critique. These visitors, selected by student organizers, will be established independent artists and creative commercial leaders. Within the course, students learn how to handle struggles, preparing for pursuits in adventurous, artistic risk-taking throughout life. This course meets periodically through the semester depending on the availability of the artists.	Graduate	
Graphic Short Story	FVEA-655	This one semester course is designed to explore the visual possibilities of the frame in the context of conceptual expression in animation. We will look at the comic book, the graphic novel, the animation storyboard and cartoons and experimental animation; studying the framing, color, style and design. We will experiment with various means of creative development including research, day-dreaming, the psychology of figuration, and in general 'thinking outside of the box' when dreaming up ideas for animation. Each student will create a finished 'graphic short story' a printed realization of an idea, situation, story or simply a series of events emphasizing the development of personal style, color, design, framing and production value. This course is designed to exercise the possibilities.	Graduate	Open to the Institute
Scenic Design	FVEA-657	Course available by Permission of Instructor only. In the process of developing an animated film (storyboards, characters, concept) the creation of the actual space in which the film takes place is often left until last. This course is aimed at developing each student's sense of how and why the "setting" for the film can become intrinsic to the conceptual aim of any given works: from the lightest gestural tonalities to dark and complicated interiors, from the painterly to the realistic, from the built environment for stop motion and the backgrounds for cut-out animation, and from psychological spaces which insinuate surrealism to crisp and bright nighttime scenes, students will explore the possibilities. We may even find that an entire concept for a film can be created from the possibilities in a constructed background. From detailed architecture to the most abstract forms a scenic design can appropriately tell your story mixed with all the other elements to be considered (character design, sound, animation movement). This course is designed to develop your skills in imagining and creating illusory spaces in which your ideas can be realized. The course will include projects in color, light, depth of field, contrast, drawing, and set construction (both 2 and 3 dimensional) We will look at several scenic designs from contemporary and historic theater and opera productions and discuss their relevance to animation, and view animated films whose design is particularly original and intrinsic to the flow of the film. Students are required to complete a final project produced during the last 2-3 weeks of the course. Students are free to create new projects or develop the scenic designs for a film already in development.	Graduate	
Direction & Performance in Stop Motion	FVEA-665	This course is by Permission of Instructor Only. A key component of a stop motion film is the quality of the animation. The success of a character's performance is not merely defined by its smoothness. The movement must communicate the physical and the emotional state of the character to the audience. This class will focus on the physical	Graduate	

process of the "frame by frame manipulation" of a stop motion character and give students studio time to experiment with poses, timings and pacing. By testing different increment sizes and experimenting with timing and poses, students will obtain animating experience and create a visual vocabulary to improve their artistic expression. Using a clay or wire puppet and animating with DRAGONFRAME, students will receive hands on experience animating and experimenting with movement. Students will be able to test and rehearse performances for their thesis or other projects.

Art Direction & The Exp Animator	FVEA-670	Art Direction and the Experimental Animator This course will cover, in a workshop setting, elements of design most useful to the experimental animator - for example: use of line, color, composition and layout, staging, handing off, aspects of motion, editing and storyboarding. We work in F105 using the Cintiqs and we work primarily in Flash and After Effects. If you do not know Flash, you will pick up the basics of it in this class. Course available by permission of instructor only. Please sign up in person on Course Advising Day.	Graduate	
Fast Code Camp: Processing	FVEA-675	Course open to the institute by permission of instructor. Fast Code Camp: Fun Optimization with Processing In this course, we will optimize code and apply concepts of optimization to the creation of artistic breakthroughs. We will make code run 30-50 times faster. Code can then be used for a wide variety of purposes, including film/video, sound, installation, performances, and any other time-based forms benefitting by real-time video, animation. We will then adapt the optimization process to the very different, yet optimizable, practice of time-based art using lively methods emphasizing a nexus of research, exploration, and enjoyment. We will opt to optimize to break the creative dome. Students will complete a final project of their choosing. Open to students across the institute. Shifts can go beyond the paradigmatic. One semester of coding required.	Graduate	Open to the Institute
Rules	FVEA-678	"Rules" focuses on creative experimentation using constraints, permissions, and structures. The course will explore different ways in which setting, following, and breaking rules can allow for creative possibilities. Drawing inspiration from examples like John Cage, surrealist games, automated processes, occult practices, sports, structural film, and the writing methods of the OuLiPo, students will experiment with different ways to take advantage of rules as a creative tool. Students should expect to spend approximately \$100 on supplies.	Graduate	Open to the Institute
The Professional World	FVEA-680	Course available by permission of instructor. This intensive workshop will focus on preparing students for life in the professional working world. We'll examine various career paths such as the studio system, freelance, and an independent artist path. We'll learn about and have bi-weekly assignments where students practice presenting an idea (treatments, pitching), bid out a project (invoicing, how to calculate project fees & rates), and self-promotion (reels, portfolios, websites, film festivals). We'll also discuss dealing with clients, representation, working with others, how to protect your work/self, and work/life balance. Additionally students will be encouraged to bring in any questions they have about the working world.	Graduate	
Internship	FVEA-698		Graduate	
Independent Project	FVEA-699	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Graduate	
Internship	FVEA-798		Graduate	
Independent Project	FVEA-799	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Graduate	
Life Drawing I Drawing Basics	XFRS-110	This is an introductory life-drawing course using the figure to develop observation, expression, and ultimately a style unique to the artist. Drawing the figure in motion and short poses to capture the feeling of movement and life, and longer poses to explore how to express drama and personality.	Undergraduate	
Story I	XFRS-150	This intensive class will focus on all aspects of Story, as it relates to animation. Students will get a real immersion into the process of how stories are generated and developed at the major animation studio level. We will cover all aspects of Storytelling for animation, including: How to pick a concept that lends itself well to animation; How to develop that idea, both visually, and from a screenwriting standpoint; and how to create believable and interesting animated film characters. The course will delve into many of the basics of storyboarding, such as staging, cutting and continuity. Students will also learn about the different types of Storyboarding, and what their functions and considerations are. Many examples of professional concept drawings, storyboards, and story reels will be brought in for review and discussion. We will also spend time going over how to pitch and present your ideas effectively, using techniques that are taught at the studios.	Undergraduate	

Design for Film	XFRS-212	Working primarily in a sketchbook, we will work on the fundamentals of film design exploration. Assignments include character design, composing for the screen, and field studies of landscapes in color. By starting with basic design concepts we will search for your own unique way of expressing a story with appeal and clarity.	Undergraduate	
Cinema Panic!	XFRS-304	Cinema is a remarkable blend of vision, technology, inspiration, craft, imagination and practical realities. But, what is a filmmaker to do when they lack resources? How do you accomplish your vision without the perfect camera or special lens? Will the struggle to cast remarkable actors, provide wardrobe or other production elements sabotage a project? CINEMA PANIC immerses the filmmaker/film director in an environment where story is primary and the ability to coalesce a cinematic event is as accessible as your smart phone or antiquated brownie camera. The CINEMA PANIC workshop is comprised of exercises designed to teach several essential elements of narrative filmmaking including, but not limited to: Discover and develop unique cinematic stories, teach how to direct actors toward true and compelling performances, and develop an expanded appreciation for cinematic forms and genres. The 5 week session will result in a portfolio comprised of minimum 3 short film treatments, minimum 1 developed short film screenplay, and minimum 1 edited short film. Each exercise will represent a unique filmmaking practice ranging from traditional dramatic narrative work to docu-drama hybrids. Making diverse projects will allow the student to explore their artistic voice and personal aesthetics. Workshop projects will employ an array of film equipment including personal recording devices ranging from cellular phones and electronic tablets to semi-sophisticated consumer cameras. The equipment and stories made in this workshop will ultimately demonstrate how wonderful cinematic work can be made under the most basic conditions. Artists need never PANIC! The realization of an artistic impulse is infinitely accessible when accompanied by a strong imagination and willing artistic spirit. Prerequisites: Permission of instructor required. To be considered please submit a typed, one-page statement explaining your film knowledge, experience and goals to Hilary Darling at <a href="mailto:summer@calarts.edu">summer@calarts.edu</a> . Participants in CINEMA PANIC must have fundamental knowledge of film grammar and basic cinematic practices. Participants in Cinema Panic must have fundamental knowledge of film grammar and basic cinematic practices. We recommend you bring your own camera-doesn't have to be fancy-but if you do not have your own equipment please do not hesitate to apply.	Undergraduate	
Acting for Film Residency	XFRS-306	The workshop is comprised of movement and vocal exercises, as well as exercises that focus on developing event, action and personalization in scenes. Students will work on monologues and contemporary film scenes, and there will be extensive work in the analysis, research, and rehearsal. By the end of this residency students will be able to analyze text, build a characterization, develop a basic vocabulary, and will acquire tools to keep them in the moment while they are working. The 5 week session will result in a portfolio comprised of minimum 2-3 short film reels demonstrating the students artistic voice and creative potential.	Undergraduate	Open to the Institute