

## School of Film/Video

### Residence Requirements

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

### Curriculum Requirements

#### I. Bachelor of Fine Arts and Certificate of Fine Arts

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. 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.

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

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

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. Information regarding Preliminary Review procedures and timing is available in the Film/Video School office.

Completed graduate thesis films or videotapes must be presented, and the students must participate in a Graduation Review. Final approval for graduation is awarded by the faculty review committee. Details regarding Graduation Review procedures and timing are available from the Film/Video School office.

#### III. Integrated Media Curriculum (Graduate Only)

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

## Course Requirements

### I. Program in Film and Video

#### 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 accessed at a Mid-Term 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

- F 101A&B** Filmmaking Fundamentals (fall and spring)
- F 126\*** Video Production Workshop (fall)
- CS175A&B** Film History (fall and spring)
- F 153** Structuring Strategies/Artist Presentations (fall and spring)
- F 134\*** Digital Editing: Final Cut Pro Workshop (fall)

##### BFA2

- F 108A&B\*** Undergraduate Film Production Workshop (fall and spring)
- F 103** Cinematography (fall)
- F 185\*** Production Sound (fall)
- F 381\*** Post-Production Sound (spring)

##### BFA2 Transfer Students

- F 126\*** Video Production Workshop (fall)
- CS175A&B** Film History (fall & spring)

- F 153\* Structuring Strategies/Artist Presentations (fall and spring)
- F 134\* Digital Editing: Final Cut Pro Workshop (fall)
- F 108A&B\* Undergraduate Film Production Workshop (fall and spring)
- F 103 Cinematography (fall)
- F 185\* Production Sound (fall)
- F 101B\* Filmmaking Fundamentals (spring)
- F 381\* Post-Production Sound (spring)

## BFA3 Transfer Students

- F 126\* Video Production Workshop (fall)
- CS175A&B Film History (fall and spring)
- F 153 Structuring Strategies/Artist Presentations (fall and spring)
- F 134\* Digital Editing: Final Cut Pro Workshop (fall)
- F 108A&B\* Undergraduate Film Production Workshop (fall and spring)
- F 103 Cinematography (fall)
- F 185\* Production Sound (fall)
- F 381\* Post-Production Sound (spring)
- F 340 Undergraduate Critique (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 (F 340) for at least 2 semesters during their final 2 years of residence. During these final two years, undergraduate students are expected to either produce a senior project or contribute substantially to a number of student projects in one of the following capacities: cinematography, editing, production or sound design.

*Incoming Undergraduate Students* are required to take both semesters of Film History (CS175A&B). Students who enter as 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 during their 3rd or 4th year.

*Required Courses for Incoming Graduate Students:*

- F 501 Filmmaking Fundamentals (fall)
- F 103 Cinematography (fall)
- F 126\* Video Production Workshop (fall)
- F 134\* Digital Editing: Final Cut Pro Workshop (fall)
- F 104A&B\* Film Production Workshop (fall and spring)
- F 185\* Production Sound (fall)

- F 381 Post-Production Sound (spring)
- CS175AorB Film History (fall or spring)
- F 153 Structuring Strategies/Artists Presentations (fall and spring)

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

*Graduate Students* are required to take at least one semester of Film History (CS175A or B) unless exempted by instructor based on prior education. Graduates are also required to take one semester of Film Today (F 114A or B).

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

*Graduate Students* are required to take at least one Visiting Artist Workshop.

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

**II. 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. 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 fundamental classes which result in the first year film. The following four semesters are comprised of the remaining graduation requirements including 6 metier 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.

Mentorship plays a significant role in the Film Directing Program curriculum. Students are assigned their mentor at the point of admission. This faculty member guides the student through practical matters and becomes a vital collaborator during the student's artistic journey at CALARTS.

Scheduled classes are supplemented with a Guest Artist Workshop program. Recent guests have included directors James Mangold, Ramin Bahrani, John Greyson, The Polish Brothers, Rodrigo Garcia, Lance Hammer and Jim Finn, actors Ed Harris, Ewan McGregor, and Annette Bening, Academy Award winning composer David Shire, producer Effie Brown and many others.

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

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.

## Learning Goals / MFA In Film Directing

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 produced and completed, as well as an awareness of the resources and opportunities available to 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 Students

- CS175A&B** Film History (fall and spring)
- FD512A&B** Acting and Directing Workshop: Combined Perspectives on Scene Study (fall and spring)
- FD518** Guest Artist Workshop (fall and spring)
- FD520A** Narrative Fundamentals (fall)
- FD520B** Visual Design (spring)
- FD524** Cinematic Storytelling (fall)
- FD579A&B** Production Workshop (fall and spring)
- FD528A&B** Technical Workshop (fall and spring)
- FD502** Faculty Review (fall)

### MFA 2 Students

Metier, special topics and elective courses as determined by student and mentor.

- FD381** Post-Production Sound (fall)
- FD518** Guest Artist Workshop (fall and spring)

### MFA 3 Students

Metier, Special Topics and Elective courses as determined by student and mentor.

## Metier Directing Courses

**(minimum 6 courses required over three year residency)**

- FD504** Advanced Acting
- FD516** One Act Play Production and Adaptation to Cinema
- FD517A** Special Topics: Realist Style
- FD517C** Special Topics: Survey of Historical Directors

**FD517E** Special Topics: Experiments in Narrative

**FD532** Advanced Staging

**FD525** Advanced Scripting

**FD577** Narrative Editing

**FD580** Adaptation

**FD582** Project Development

**FD575** Master Class

**FD533** Real World Survival Skills

**T 062** Flixus

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

**FD517A** Realist Style

**FD517C** Survey of Historical Directors

**FD517D** The Western

**FD517E** Experiments in Narrative

**FD517L** Love Stories

**FD517S** Coming of Age

**FD517C** Survey of Historical Directors

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. Every semester FDP faculty will compile a list of recommended electives.

## III. Program in Experimental Animation

The Experimental Animation Program offers both BFA and MFA degrees. A broad range of animation approaches, processes, compositing techniques and digital filmmaking methods are covered in a series of workshops, classes, lectures, seminars and independent studies. At the advanced level, students will choose their own production method. This may be 2D animation, stop motion, CGI or any combination of these, and may include other filmmaking techniques. There are several technical courses attached to the different areas of production. Students must successfully complete these courses in order to gain access to related facilities. The sequence of these and other advanced elective classes is established in consultation with the student's mentor.

## Experimental Animation Learning Goals

We expect students to strive for the following goals:

### BFA

#### Creative development:

Student has devised a creative process that includes well-developed drawing, animation and filmmaking skills, and a distinctive voice.

**Individual voice:**

Student's style is recognizable and compelling. Their work shows substantial creativity and an in-depth development of independent ideas.

**Contextual knowledge:**

Student is aware of and can critically discuss current developments in time-based art as well as being cognizant of past developments in animation and filmmaking history. Is able to demonstrate his/her advanced understanding of historical/cultural/social context of his/her work convincingly in presentations, discussions and writing.

**Digital skills:**

Student applies techniques appropriately and with confidence, and combines different techniques in a meaningful manner to achieve a desired outcome. Student is able to explain the process and help others in solving problems.

**Communication and critical skills:**

Student can convincingly argue an idea that is not in accordance with opinions of others. Student listens and responds to what was said. S/he uses her knowledge effectively in his/her arguments and takes other people's opinions seriously. S/he has successfully worked with others on projects.

**Professionalism:**

Student's personal work exceeds expectations. S/he is able to give professional presentations and understands professional etiquette. Student's work is goal oriented, organized and s/he is able to work well under pressure. Student has a good relationship with Faculty, and frequently supports peers with valuable information and/or help.

**MFA****Creative development:**

Student has advanced ability in all aspects of their creative work. The student has developed accomplished animation and filmmaking skills. Their thesis project shows a highly distinctive voice, whose artistic work is at a fully professional level.

**Individual voice:**

Student's thesis is informed, innovative and powerful. Unique combinations of ideas and techniques are used to make highly original work.

**Contextual knowledge:**

Student has perceptive critical skills, is aware of and can critically discuss the historical, social and cultural aspects of their own work and their place within the art world, the animation world, and specifically within the world of time-based art.

**Communication and critical skills:**

Student is fully able to work with others as a collaborator and advisor, and is an effective director.

**Digital skills:**

Student's ability to use key technical equipment, software and digital processes surpasses that of most, to the extent that he or she could be called upon to teach others. Advanced understanding and innovation is evident in their thesis project.

**Professionalism:**

Student is sought out by others because of his/her high degree of professionalism and expertise.

Has a wide range of contacts and has begun integration into the larger arts community. His or her presentations are stimulating. S/he understands and practices good professional etiquette. Student is able to meet personal and artistic goals. S/he is organized and is able to work well under pressure. Student frequently supports peers with valuable information and/or help and has a good relationship with Faculty.

**Bachelor of Fine Arts Program in Experimental Animation**

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

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

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

**Required courses for Bachelor of Fine Arts in Experimental Animation:**

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

## BFA1 year level

**F 107A&B** BFA Foundation in Animation (fall and spring)

**FE255\*** Hybrid Imaging (fall)

**FE445** Intermediate After Effects (spring)

**CS276** Animation Then and Now (spring)

Other Metier Practice (fall/spring)

## BFA2 year level

**FE140** Sound Acquisition (fall)\*

**FE202A&B** The Digital Path and Short Projects (fall/spring)\*

**FE333** History of Experimental Animation (fall)

**FE141** Post Production Sound for Experimental Animators (spring)\*

**F153** Structuring Strategies (spring)

Other Metier Practice (fall/spring)

## BFA2 Transfer Students

**F 107A&B** BFA Foundation in Animation (fall and spring)\*\*

**FE255\*** Hybrid Imaging (fall)\*

**FE333** History of Experimental Animation (fall)

**FE445** Intermediate After Effects (spring)

**CS276** Animation Then and Now (spring)

**FE140** Sound Acquisition (fall)\*

**FE202A&B** The Digital Path and Short Projects (fall/spring)\*

**FE141** Post Production Sound for Experimental Animators (spring)\*

**F153** Structuring Strategies (spring)

Other Metier Practice (fall/spring)

BFA3 year level

**CS175A&B** Film History (fall/spring)

**F153** Structuring Strategies (spring)

Other Metier Practice (fall/spring)

BFA3 Transfer Students

**FE333** History of Experimental Animation (fall)

**FE140** Sound Acquisition (fall)\*

**FE255\*** Hybrid Imaging (fall)\*

**CS175A&B** Film History (fall/spring)

**FE445** Intermediate After Effects (spring)

**CS276** Animation Then and Now (spring)

**F153** Structuring Strategies (spring)

**FE202A&B** The Digital Path and Short Projects (fall/spring)\*

**FE141** Post Production Sound for Experimental Animators (spring)\*

BFA4 year level

**FE382A&B** Experimental Animation Undergrad Critique (fall/spring)

Other Metier Practice (fall/spring)

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

\*\* Unless exempted by instructor based on prior education

### Master of Fine Arts Program in Experimental Animation

The residence requirement for the Master of Fine Arts Program in Experimental Animation is three years providing necessary time for students to participate in the full range of studies effecting animation.

Students are exposed to a comprehensive education in the history, concepts, technique and technology of animation arts. They also learn skills necessary to conceive, design and produce a complete thesis project.

This first year of required courses is designed to help students gain comprehensive understanding of History of Animation, animation practices, digital filmmaking techniques and concepts in Experimental Animation.

Second year students develop a thesis project in the Thesis Concept course and in consultation with their mentor to be submitted during the Preliminary Thesis Review. This review typically occurs during a student's third semester. During the Preliminary Review students will present and discuss their proposed thesis project with a faculty committee. This meeting

establishes an agreement on the goals of the project. The conceptual development of the thesis will parallel studies focusing on advanced technical and conceptual courses that support the production of the thesis.

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

### Required courses for Master of Fine Arts in Experimental Animation:

MFA1 year level

**FE450** Sound Acquisition (fall)

**FE235** Drawn Techniques for the Experimental Animator (fall)

**FE455** Hybrid Imaging\* (fall)

**FE302A&B** The Digital Path for Animation (fall/spring)

**FE425A&B** First Year Shorts (fall/spring)

**FE451** Post Production Sound for Experimental Animators (spring)

**CS276** Animation Then and Now (spring) or FE560 Seminar in Animation History (spring 2011)\*\*

MFA2 year level

**F 153** Structuring Strategies (spring)

**FE333** History of Experimental Animation (fall)

**FE335A&B** Experimental Animation Thesis Concept Seminar (fall/spring)

MFA3 year level

**FE300A&B** Experimental Animation Thesis Production Seminar (fall/spring)

**FE900** Independent Study

\* *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.

\*\* Unless exempted by instructor based on prior education.

IM Students must complete Animation Then and Now or an equivalent film history/theory or criticism course approved by their mentor.

## IV. 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

Fall	Spring
<b>FC100A</b> 2D Character Animation I	<b>FC100B</b> 2D Character Animation I
<b>FC101A</b> CG Character Animation I	<b>FC101B</b> CG Character Animation I
<b>FC102A</b> CG Foundation I	<b>FC102B</b> CG Foundation I
<b>FC104A</b> Digital Methods I	<b>FC104B</b> Digital Methods I
<b>FC110A</b> Life Drawing I	<b>FC110B</b> Life Drawing I
<b>FC130A</b> Character Design I	<b>FC115B</b> Perspective I
<b>FC140A</b> Color and Design I	<b>FC155B</b> Story I
<b>FC155A</b> Story I	

## Second Year

Fall	Spring
<b>FC200A</b> 2D Character Animation II	<b>FC200B</b> 2D Character Animation II
<b>FC201A</b> CG Character Animation II	<b>FC201B</b> CG Character Animation II
<b>FC202A</b> CG Foundation II	<b>FC202B</b> CG Foundation II
<b>FC204A</b> Digital Methods II: Sound	<b>FC204B</b> Digital Methods II
<b>FC210A</b> Life Drawing II	<b>FC210B</b> Life Drawing II
<b>FC226A</b> Film Workshop II: Story/ Animation/Pre-Production	<b>FC226B</b> Film Workshop II: Post-Production
<b>FC270A</b> Animation Layout	<b>FC255B</b> Story II

## Third Year

Fall	Spring
<b>FC300A</b> 2D Character Animation III	<b>FC300B</b> 2D Character Animation III
<b>FC301A</b> CG Character Animation III	<b>FC301B</b> CG Character Animation III

**CS316A** Flash Web Design (Section 1 only) **CS316B** Flash Web Design (Section 2 only)

**FC304A** Digital Methods III (Section 2 only) **FC304B** Digital Methods III (Section 1 only)

**FC310A–314A** Life Drawing (choice of various classes; 3 hrs required) **FC310B–314B** Life Drawing (choice of various classes; 3 hrs required)

**FC326A** Film Workshop III: Story/ Pre-Production **FC326B** Film Workshop III: Animation/ Post-Production

**FC355A** Story III (Section I only) **FC355B** Story III (Section 2 only)

## Fourth Year

Fall	Spring
<b>FC400A</b> 2D Character Animation IV	<b>FC400B</b> 2D Character Animation IV
<b>FC401A</b> CG Character Animation IV	<b>FC404B</b> Digital Methods IV
<b>FC310A–314A</b> Life Drawing (choice of various classes; 3 hrs required)	<b>FC426B</b> Film Workshop IV: Animation/ Post-Production
<b>FC426A</b> Film Workshop IV: Story/ Pre-Production	<b>FC465B</b> Professional Preparation
<b>FC455A</b> Story IV	<b>FC470B</b> Special Topic in Character Animation – TBA
<b>FC470A</b> Special Topic in Character Animation – TBA	



## Program in Film and Video Course Offerings:

### F 101 Filmmaking Fundamentals: Undergraduate

2 units / Semester I, II

An examination of contemporary visual culture in its myriad forms will be complemented by production tips, and video art, including installation. Participants are expected to finish several short videotapes.

- Required of all incoming BFA1 and BFA2 Transfer Film and Video students, or by permission of instructor.
- Spring (F101B) required for BFA2 transfer students

### F 103 Cinematography

2 units / Semester I

A lecture course exploring the basic concepts of film photography.

- Required of and limited to all new graduate students, 2nd year undergraduate students and incoming transfer students in the Program in Film and Video by permission of instructor.

### F 104A&B Film Production Workshop-Graduates

2 units / Semester I, II

Two-semester sequence. Students will learn all phases of 16mm production and post-production, including working with telecine and CinemaTools. Each student will shoot, edit and complete to answer print a 16mm film and collaborate on a class 16mm synch-sound film. Lab time is required.

- Required of all incoming Graduate Program in Film and Video students and transfer undergrads.
- Limited to Program in Film and Video students.
- Permission of instructor required.

### F 108A&B Undergraduate Film Production Workshop

2 units / Semester I, II

Two-semester sequence. Students will learn all phases of 16mm production and post-production, including working with telecine and CinemaTools. Each student will shoot, edit and complete a 16mm film and collaborate on a class 16mm synch-sound film. Lab time is required.

- Required of all BFA2 students in Program of Film and Video
- Permission of instructor required.

### F 117 Videographics

2 units / Semester II

Electronic image acquisition, generation and manipulation are the focus of this class aimed at experimentation. Combining the image processing and production power of the video studio and the videographics lab, students will learn the basic building blocks of analog and digital video. Students are encouraged to expand that knowledge toward their own personal vision. Topics include voltage image control, blue screen techniques, video to film transfer, video synthesis and more. Required for independent access to video graphics.

- Enrollment limited to 8 students, by permission of instructor.

### F 126 Video Production Workshop

2 units / Semester I

Limited to Film and Video students, required for video field production equipment and video

editing access. Basic NTSC signal information, and operation of dub and edit suites. Short works produced in class will be featured in an end-of-semester screening in the Bijou. Please note that students are required to attend a minimum of five lab sessions, and must have that time available.

- Satisfactory completion required for access to field video equipment and editing facilities.
- Required of all incoming Program in Film/Video students.
- Co-requisite: F 134 Digital Editing: Final Cut Pro Workshop

### F 134 Digital Editing: Final Cut Pro Workshop

1 unit / Semester I

Digitize and edit your images with FCP. A workshop style class to learn, or improve your knowledge of, this popular editing software.

- Limited to and required of all incoming Program in Film and Video students.
- Required for video editing room(s) access.
- Co-requisite: F 126

### F 153 Structuring Strategies/Artists Presentations

1 unit / Semester I, II

A screening and analysis class in which members of the Film/Video faculty, visiting artists, and advanced level students show and discuss their work. The class is intended to acquaint students with the faculty as well as different kinds of independent film and video. Students are expected to participate in the critiques and analysis.

- Required of all incoming Program in Film and Video students for two semesters.
- Required of Experimental Animation BFA-2 and MFA-2 students.
- May be repeated for credit.

### F 185 Production Sound

2 units / Semester I

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 MFA1, BFA2 and incoming transfer Program in Film and Video students.
- Required of all MFA2 Film Directing students.

### F 209 Optical Printing

2 units / Semester II

Optical printer operation emphasizing creative use of reprographic techniques in hands-on use of equipment. One hour lab required each week in addition to class.

- Enrollment limited to 12 by permission of instructor.
- Open to Program in Experimental Animation students.

### F 210 Documentary Production

2 units / Semester I, II

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.

- Enrollment limited to 12 by permission of instructor.
- Open to Art/Photography students.

**F 230 Editing Aesthetics**

2 units / Semester TBA

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.

- Permission of instructor required.

**F 235 Sound T.A. Course**

2 units / Semester I, II

Class coincides with work/study in Film/Video Sound Department and provides an intensive introduction to the theory and practice of the modern post-production sound facility. The class covers principles of the sound facility and its components and systems used for transfers, mixing, telecine, sound effects, digitizing, sample-rate conversion, etc.

- Enrollment limited to 12 by permission of instructor.

**F 270 Screenwriting**

3 units / Semester I, II

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.

- Enrollment limited. Priority given to upper level students.
- Permission of instructor required, no exceptions.

**F 272 Optical Printer: Advanced Projects**

2 units / Semester TBA

An advanced printer class for students who are either ready to begin a new printer film or are already in the midst of one. This class will include both technical instruction and aesthetic discussion. Students will look at and discuss work in progress in addition to screening and analyzing a multitude of printer films. Students will be expected to complete a short film or make significant progress on a longer one.

- Pre-requisite: F209

**F 273 Acting Bad**

3 units / Semester I

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.

- Permission of instructor required.
- Open to the Institute.

**F 281 Sound Editing and Mixing**

2 units / Semester I

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.

- Permission of instructor required.

**F 282 Filmmaker-Composer Workshop**

2 units / TBA

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.

- Permission of instructor required.

**F 283 Creative Sound Design**

2 units / Semester I

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.

- Permission of instructor required.

**F 290 Finishing Your Thesis-Image Post-Production**

2 units / Semester I

A practical methodology and technology course designed to take the student through the post-production process to the completion of a finished work. Students are required to bring their thesis work in progress to view and discuss. The course will cover tools and techniques needed in the visual post-production process, such as color correction, and advanced digital film editing concerns, and will also serve as the access pathway to post-production stations such as the FCP/IO on-line suite and the Avid off-line suite. Additional lab time will be required for anyone seeking independent access to post-production equipment.

- Prerequisite: F 104A&B (Film Production Workshop), F 126 (Video Production Workshop) and F 134 (Digital Editing: FCP Workshop).
- Permission of instructor required.
- Required for HFPADL access to Avid off-line suite(s) and FCP/IO on-line suites
- Recommended for Program in Film and Video MFA2 and MFA3 students
- May be repeated for credit.

**F 297 Alchemical Cinema**

3 units / Semester II

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 artist's perspective. After learning the basic principles of photochemistry, students will be presented with an array of non-standard techniques, ranging from cross-processing to Rayographs and different methods of film distress-all transforming commonplace materials into cinematic magic.

- Enrollment limited to 12 by permission of instructor.



**F 298 Devices of Illusion**

3 units / Semester I

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.

- Prerequisite: F 104A&B or F 108A&B
- Enrollment limited to 15 by permission of instructor.

**F 302 Film Lighting Workshop**

2 units / Semester TBA

A ten weeks workshop covers a range of film/video studio lighting practices, concepts and styles. After an introduction to lighting equipment and basic principles of light manipulation, various production scenes are staged to illustrate the required lighting set-ups. Viewing lighting strategies of master cinematographers on the screen widens the understanding of visual styles as they serve the creative concepts in telling a story.

- Enrollment limited to 10 and limited to upper level Program in Film and Video students and Film Directing students, by permission of instructor.

**F303 High Definition**

2 units / Semester I

Students will be exposed to various methods of HD and Digital Cinema production and post-production, 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

- Prerequisite: Video Production Workshop (F126 or FD528)
- Enrollment limited by permission of instructor.
- Open to both Film and Video and FDP students.

**F 305 Directing**

3 units / Semester I

A video studio workshop for dramatic narrative directors. This course will deal with the approach a film/video director should take with the actors and crew when working on a dramatic narrative project. In addition to classroom projects, students are required to shoot and edit three short films. Screenings and scene analysis.

- Limited to 10 students by permission of instructor.

**F 314A&B Film Today**

3 units / Semester I, II

A screening-discussion course examining social and aesthetic issues on current filmmaking practice. Recent films that may be regarded as problematic or exemplary will be screened, and the basic issues of composition and content they raise will be discussed.

- Permission of instructor expressly required. For Spring enrollment, students must fill out a questionnaire give to them by the instructor or the TA at registration or will be dropped from the class.
- Enrollment limited to 80.
- May be repeated for credit.
- Approved for Critical Studies credit.

**F 317 The Business of Film**

2 units / Semester II

This course will focus on post-graduate production, how a professional film-video project is financed, produced, distributed, marketed, exhibited. It will survey the contemporary marketplace, its pitfalls and practices, and propose workable strategies and solutions to get work made and seen while protecting your rights as an artist.

- Enrollment limited to 25, by permission of instructor.

**F 324 Sound and the Image**

2 units / Semester I

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.

- Recommended for all incoming Program in Film and Video students.
- Permission of instructor required.
- May be repeated for credit.

**F 328 Video Studio TA Class**

3 units / Semester I

A technical course expanding on basic video equipment, knowledge, practice and theory. Emphasis on transfers between formats, time code principles, equipment safety issues, special techniques in production and problem solving. Video Studio TAs will have access to the Video Studio.

- Required of F/V students who plan to be Video Studio TAs.
- Prerequisite: F 126, F 528, or by permission of instructor.
- Enrollment limited to 8 students.

**F 336 Experimental Film Techniques I**

2 units / Semester I

Advanced explorations into various aspects of the filmmaking process. Topics will include thorough examinations of different film stocks, image manipulation techniques and laboratory procedures. This class seeks to inspire and encourage alternative cinematic visions. Advanced Cinematography with an experimental bent. Students will be required to shoot 3 rolls of film.

- Priority given to Program in Film and Video students.
- Prerequisite: F 104A&B or F 108A&B.
- Enrollment limited to 15 students by permission of instructor.

**F 337 Experimental Film Techniques II**

2 units / Semester II

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.

- Priority given to Program in Film & Video students.
- Prerequisite: F 104A&B or F 108A&B.
- Enrollment limited to 12 students by permission of instructor.

### **F 340 Undergraduate Critique**

2 units / Semester I, II

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 semesters required of BFA3 & 4 Program in Film and Video students.
- Required of BFA3 transfer students – Spring only.

### **F 341 Cinema of Transformation**

3 units / Semester I

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.

### **F 343 Visiting Filmmaker Workshop**

.5-2 units / Semester I, II

Developing film/video projects with filmmaker in a workshop situation and production of group work.

- Permission of instructor required.

### **F 347 UNDER 15 MINUTES: a short film workshop**

2 units / Not planned for this academic year

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.

- Limited to 12 students.
- Permission of instructor required.

### **F 349 On The Edge of Narrative**

2 units / Semester II

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.

- Permission of instructor required, enrollment limited to 12.

### **F 358 Advanced Production**

3 units / Semester TBA

Abstract imagery, narrative, documentary? This is the place to develop and produce it.

- Prerequisite: F 126, and F104A&B or F108A&B, or permission of instructor.

### **F 370 History of Documentary Film**

3 units / Semester II

A historical survey of the documentary (or nonfiction) tradition in motion pictures and its major genres: the exploration film the ethnographic reconstruction, the agitprop film, direct the observational ethnographic film, the touristic film, the historiographic reconstruction, the essayistic film.

- Approved for Critical Studies credit.
- May be repeated for credit.
- Open to the Institute.

### **F 373A&B Los Angeles: A City on Film**

2 units / Semester TBA

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.

- Permission of instructor required.
- Open to the Institute.

### **F 381 Post-Production Sound**

2 units / Semester II

Covers all aspects of post-production and basic sound design, editing and mixing concepts. Gives access to individual Pro Tools rooms and E 105 basic studio.

- Required of all MFA1, BFA2 and incoming transfer Program in Film and Video students.
- Required of all MFA2 Film Directing students.
- Prerequisite: F 185

### **F382 Dangerous filmmaking: A Production Workshop**

3 units / Semester I

A production workshop for advanced film students. 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. 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.

- Enrollment limited, by permission of instructor.
- May be repeated for credit.

#### **F 385 Pre-Production/Pre-Visualization**

3 units / Not planned for this academic year

Explore alternative methods of concept development by participating in mind bending exercises designed to expand creative thought processes. Combine Gestalt based exercises and techniques with practical, time saving applications for project development screen, discuss and analyze student and artist works.

- Open to the Institute.

#### **F 405 Writing About Film**

3 units/ Semester I

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.

- Limited to 12 students – Permission of the instructor required.
- Open to the Institute but you must have completed a minimum of one short film or video to be eligible. Priority given to Film/Video students.

#### **F 406 Video for Performance/Performance for Video**

2 units / Semester II

What enables a live event to translate to video? How can video play a vital part in a live event, rather than being relegated to being a backdrop? What precedents are there for exciting hybrids combining performance and video? We will address these questions, and more.

#### **F 421 Directing for Digital**

3 units / Not planned for this academic year

Directing for Digital focuses on creating the dynamic between actor and camera as it relates to story, narrative or abstract. The objective of this class is not to document actors acting, but to develop the interplay between actor, camera, and visual environment.

- Open to the school with a maximum of 12 students.
- Permission of instructor required.

#### **F 424 Radicalizing Vision: Avant Garde/Experimental Cinema**

2 units / Semester II

A class dedicated to viewing and discussing experimental film, a genre intent on stretching the limits of cinematic expression. This class will be taught by a different instructor each semester in order to present a varied survey of contemporary avant-garde film with presentation of historical work as well. With ideas and images ranging from the literal to the abstract, experimental films defy simple categorization and include radical work from traditional

genres. Each semester will offer a different focus. Please refer to specific schedule of classes for more detailed semester description.

- Permission of instructor required.
- May be repeated for credit.

#### **F 427 Cinema of Exile**

2 units / Not planned for this academic year

The course will view films and read texts that address the experience of exile and displacement-understood both as a physical and psychic condition. In response to recent world events, the course will focus strongly, though not exclusively, on films concerning the Middle East, and/or from directors now living in this region.

- Enrollment limited, by permission of instructor.
- Approved for Critical Studies credit.
- Open to the Institute.

#### **F 430 Video: Exhibition and Laboratory**

2 units / Semester I

For all interested in conceptualizing, proposing and producing video for a gallery or site-specific installation, this class will provide technical support and a forum for experimentation. An off-site opportunity for screening and/or installing work will be part of this class.

- Open to Institute with priority given to graduate and Integrated Media students.
- Permission of instructor required.

#### **F 446 The Camera-Stylo: The Film Essay**

3 units / Semester I

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. Students will make three short videos over the course of the semester that will explore this form. The course will also include screenings of film essays and readings of informal written essays as sources of inspiration and departure. This course is designed for MFA and upper level BFA students.

- Permission of instructor required.
- Open to Art/Photography students.

#### **F 447 Art and Ethnography**

3 units / Semester II

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.

- Permission of instructor required.
- Open to the Institute.

#### **F 456 Listening/Seeing**

4 units / Not planned for this academic year

Each week a different location (either urban, rural, or wilderness) will be visited for the purposes of listening and seeing. At the end of the visit the class will meet within the location to discuss what each has individually experienced. Attention will be given to how the experiences of listening and looking can translate into the making of images and sound. A written journal is required to document what has been heard and seen, and each student will be required to do extensive research on one of the locations visited. Some of the specific sites are: an oil field, emergency hospital waiting room, Death Valley, the Los Angeles Port in Long Beach, San Fernando Road, and 29 Palms military base.

- Permission of instructor required.

#### **F 460 Shooting Landscapes**

4 units / Semester II

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.

- Permission of instructor required.

#### **F 475 Benning on Benning**

3 units / Not planned for this academic year

James Benning will screen 15 of his feature length films in chronological order. Discussions will focus on both theory and practice. Students will be required to write a paper locating their own work in a historical and theoretical contest.

- Permission of instructor required
- Enrollment limited to 20 students.

#### **F 501 Filmmaking Fundamentals: Graduate**

3 units / Semester I

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.

- Enrollment limited to 15.
- Required of all incoming MFA Graduates in the Program in Film and Video.

#### **F 522 Graduate Seminar**

#### **F 522C Narrative Theory**

3 units / Not planned for this academic year

A course on means of story-telling for film integrating practical handbook rules with theoretical models based on literary constructions. There will be readings from Eugene Vale, Gerard Genette, and Northrop Frye and screenings of excerpts from classic and symptomatic films.

#### **F 522D Deleuze and Cinema**

3 units / Not planned for this academic year

Gilles Deleuze's philosophical reflections on the cinema, which he characterizes as a taxonomy, an attempt at the classification of images or signs rather than a history, will serve as the basis for an inquiry into the composition of basic cinematic forms.

- Approved for Critical Studies credit.

#### **F 522E Film and Politics**

3 units / Not planned for this academic year

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.

#### **F 522F The Artist and the Archive**

3 units / Not planned for this academic year

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.

- Permission of instructor required, enrollment limited to 12.

#### **F 535 Finding Money**

3 units / Semester I

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 MFA students and BFA-3 & BFA-4 students.
- Open to the Institute, with permission of Instructor.

**F 600 Production Crews**

1-4 units / Semester I, II

Hands-on experience for students serving on production crews of projects initiated by fellow students. Credit can be received for substantial contributions in areas such as: cinematography, sound recording and production design. Must be supervised by appropriate faculty.

- May be repeated for credit.

**F 601 Post Production Crews**

1-4 units / Semester I, II

Hands-on experience for students serving on post-production crews of projects initiated by fellow students. Credit can be received for substantial contributions in areas such as: editing, sound editing and sound design.

- May be repeated for credit.

**F 625 Graduate Critique**

4 units / Semester I, II

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 2nd or 3rd year graduate Program in Film and Video students.
- Enrollment limited to 15 by permission of instructor.

**F 800 Undergraduate Independent Project: Program in Film and Video**

1-4 units / Semester I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

- May be repeated for credit.

**F 900 Graduate Independent Project:**

Program in Film and Video and Film Directing Program

1-9 units / Semester I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

- May be repeated for credit.

**CS175A&B Film History I & II**

3 units / Semester I, II

This two-semester course is designed to give an overview of the history of film. Students will be able to take one semester without having taken the other, although it is strongly recommended that they take both in chronological sequence.

- Required of all School of Film/Video students.

**CS175A Film History I-1895-1950**

3 units / Semester I

Film History I is a survey of the development of the cinema from its origins in the late 19th century through the onset of the Second World War. The course will emphasize the development of cinema aesthetics through the study of works by major filmmakers, from Lumière, Méliès and Porter to Renoir, Ozu and Welles. Requirements include regular attendance, weekly readings,

weekly short papers and a final research paper. Purchase of a course reader is mandatory.

- Permission of instructor required.

**CS175B Film History II-1950-2003**

3 units / Semester II

A survey of the cinema from the end of the Second World War to the present. The course traces the impact of the Italian neo-realists upon the development of post-war aesthetics, following the movements that came in their wake, the filmmakers who carried on their legacy and those who rejected it. The story is framed through the study of works by major filmmakers, from Rossellini and DeSica to Godard and Varda, Ford and Hitchcock to Cassavetes and Burnett. Requirements include regular attendance, weekly readings, weekly short papers and a final research paper. Purchase of a course reader is mandatory.

- Permission of instructor required.

**CS272 Prostitution in Film**

3 units / Not planned for this academic year

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 question of the representation of sexuality, and exploitation in a more global sense.

- Permission of instructor required.

**CS275 History of Experimental Film**

3 units / Semester I

A survey of experimental a.k.a. avant garde film from the 1920s to the 1970s. Dominant traditions to be examined include: Dadaist and Surrealist cinema of the 1920s, Trance films and Psychodramas of the 1940s and 50s, the Mythopoetic cinema of the 1960s, and the Structuralists of the 1970s. Eroticism, narrativity, urban portrait, collage, and the impulse toward subjectivity and diary are additional themes forms and genres we will investigate.

- May be repeated for credit.
- Permission of instructor required.

**CS570B Women in Cinema: HISTORY OF THE REPRESENTATION OF WOMEN IN CINEMA PART X: SEXUAL POLITICS IN THE CHINESE MARTIAL ARTS FILM**

3 units / Not planned for this academic year

A hybrid cultural product in which East meets West and in which nostalgia for a lost (non-fragmented) China lingers in the ambiguous space of post-colonialism, the martial arts film (wuxia pian) became a playful and spectacular way of enacting a grand-scale redefinition of gender roles. In the early Republican era (which coincides with the beginning of film production in China), the concept of “new woman” (xin nüxing) was discussed at all levels of discourse. We will examine how the development of the wuxia pian from the 1920s to recent films played a significant role in articulating, projecting, demultiplied the changes affecting the role of women in Chinese society. Martial arts films create an alternative, marginalized “world of vagrants” (jiang hu), composed of thieves, traveling entertainers, knights-errant, killers, bodyguards for hire, and unattached women. The following topics will be discussed: the role of the xia nü (warrior woman); the Fallen Goddess; sexual masquerade and the influence of the different Chinese operatic traditions; fighting as a substitute for sex; martial arts training; actual and symbolic castration; male masochism; homoeroticism; prostitution and the brothel as alternative space; the transmission of a book from father to son or master (sifu) to disciple; the sacred swords; eunuchs and monks; the relationship between sexual (dis)order and the



quest for national identity; the mise en scène of the gaze...

- Permission of the instructor required.

### CS570D History of Video Art

2 units / Semester II

Video has a history quite different from that of film; with roots in gallery practice, performance, documentary activism and alternative TV, its radical roots continue to influence today's productions. In addition to screenings and discussion, we will examine key texts theorizing video practice. Students are expected to write 3 papers and will have an option to submit creative works as final projects.

- Open to both undergraduate and graduate students.
- Open to the Institute with permission of the instructor.

### CS570I Questions of Third Cinema – Cinema of the Global South

2 units / Semester I

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, Taiwa...but also films that assert a cultural/political resistance within Western industrialized countries, such as African American cinema, the Black British workshops and the “Beur” films in France

- Assignment: one paper a week.

### CS570N Cinema Against the Grain

2 units / Semester II

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 Michaux, Spencer Williams, Patrick Keiler, Amir Muhammed, Jean-Marie Straub & Daniele Huillet, and others. The requirements for the course are a paper per week, attendance at lectures and readings from photocopied articles and books on reserve.

### CS570P Chinese Cinema at the Crossroads

3 units / Not planned for this academic year

Cinema was introduced in China in 1898, in a situation of symbolic and actual violence, as “The Middle Empire” was facing the imperialist designs of the West. It developed in the cosmopolitan city of Shanghai, and was a major vector to convey the tropes of modernity during the Republican era (1911-1949). After 1949, it was used as an ideological tool to implement socialism. With the Fifth Generation of filmmakers (graduating after the Cultural Revolution in 1978) and mostly the Sixth Generation (graduating after June 4th, 1989), the age of “post-politics” was reached-with a return to some of the aesthetic concerns of the “Golden Age” of the Shanghai studios. Moreover, the opening to market economy (re)creates new conditions of film production. By comparing the themes, aesthetics, censorship problems and modes of production of the films produced in 1913-1949 and in the “post-Tiananmen era” we will analyze the relationship between the history of Chinese cinema and China's struggle with modernity and post-modernity. Requirements: one short paper (4-5 pages mid-semester), one long paper (10-12 pages) at the end of the semester.

### CS576 The Tracking Shot in Kapo—Aesthetics and Politics in the Cinematic Representation of War, Destruction and Sexual Violence

3 units / Semester I

*Look however in Kapo, the shot where Emmanuelle Riva commits suicide by throwing herself on electric barbwire: 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.*

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. The shot is at the center of any critical discourse on cinema. 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). It becomes clear that a crucial combination took place (as noted by Paul Virilio) when the apparatus of cinema met with the apparatus of mass killing during WWII.

- Elective for Critical Studies Masters in Esthetics and Politics
- Open to the entire Institute

## Film Directing Program Course Offerings:

### FD381 Post Production Sound

2 units / Semester I

Covers all aspects of post-production and basic sound design, editing and mixing concepts. Gives access to individual Pro Tools rooms and E 105 basic studio.

- Required of all MFA2 Film Directing students.

### FD502 (FDP) Faculty Review

0.5 unit / Semester I

Every MFA 1 student will present work in progress to the faculty for critique. Students will prepare for the sessions with their mentor.

- Required of all MFA1 Film Directing Program students.

### FD504 FDP Advanced Acting

2 units / Semester I

An in-depth investigation of the acting process through exercises using improvisation, prepared scenework, 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. This class 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.

- Open to Film Directing MFA 2 and 3 students, otherwise, permission of the instructor required.

### FD506 Cinémathèque

0.5 unit / Semester I

Screenings and discussions of classic films, introduced by graduate students.



- Open to the Institute.
- Recommended of all MFA1 Film Directing Program students.

**FD512A&B Acting and Directing Workshop: Combined Perspectives on Scene Study**

3 units / Semester I, II

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; development of these fundamentals will be given through scene work both improvised and scripted, and by breaking down material on paper, on stage, on camera and through critical analysis of film clips. The Performance (acting) component of this class encourages the artist to challenge their vulnerability and willingness to risk. Work from the directorial perspective is expected to do the same while developing a process by which the director can honestly evaluate the events materializing in front of them and make effective adjustments to the scene.

- Required: FDP MFA 1
- Open to Institute with permission of instructor

**FD516 One Act Play**

2 units / Semester II

Directors explore the intricate relationship between actors, space, and text. Working with live performance places unique demands on a director. These demands translate into skills applicable in all mediums. Each director helms a ten to fifteen minute play, presented in a limited run during a One-Act Festival produced in Spring semester. This series of short plays is a compilation of unique and disparate events designed to offer a wide variety of theatrical adventures. The experience of working in this medium contributes to the director's continuing exploration of storytelling with rigorous attention to text analysis. It also focuses on the magic of making collaborative work with actors and designers.

- Can be used towards fulfillment of the métier course requirements for FDP MFA2 and MFA3 students.

**FD517 Special Topics****FD517A Realist Style**

3 units / Not Planned for this Academic Year

An investigation into the formal means that narrative filmmakers (from the Italian neo-realists to Dogme'95, Renoir to Cassavetes) have used to achieve a heightened sense of reality in their work. Topics include the incorporation of documentary technique into fictional films, "improvisation," performance styles and the relationship between these "naturalist" filmmakers and the mainstream cinema. The class consists of a lecture/discussion and a screening each week. Students are required to present a one hour seminar based on a 15 to 20 page paper or a short original film.

- Limited enrollment by permission of instructor.
- Approved for Critical Studies credit.
- Can be used towards fulfillment of the métier course OR the special topics requirements for FDP MFA2 and MFA3 students.

**FD517C Special Topics: Survey of Historical Directors**

3 units / Semester I

Investigation of an iconic director's work towards the incorporation of those ideas and techniques into the student's vision of process, resulting in a short film project.

- Can be used towards fulfillment of the métier course OR the special topics requirements for FDP MFA2 and MFA3 students.

**FD 517D Special Topics: The Western**

3 units / Semester II

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.

- Permission of instructor required, limited enrollment.
- Can be used towards fulfillment of the special topics course requirements for FDP MFA2 and MFA3 students.

**FD517E Special Topics: Experiments in Narrative**

3 units / Not Planned for this Academic Year

This course asks to examine and challenge the function of narrative conventions, bridging the gap from the experimental or avant garde, looking specifically at the politics of narrative's ability to question identity, reality, representation, and history. Ideas range from a discussion of classic, single channel narrative film to a contemplation of the uses of film narrative within installation and video art. Assignments include a short comparison paper, and either a 10 page research paper or a substantial artistic work.

- Can be used towards fulfillment of the métier course OR the special topics requirements for FDP MFA2 and MFA3 students.

**FD517F Special Topics: History/Narrative/Film**

3 units / Not Planned for this Academic Year

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.

- Can be used towards fulfillment of the special topics course requirements for FDP MFA2 and MFA3 students.

**FD517S Special Topics: Coming of Age Stories**

3 units / Semester II

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 concerns 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.

- Limited enrollment by permission of the instructor.
- Open to the Institute.
- Can be used towards fulfillment of the special topics course requirements for FDP MFA2 and MFA3 students.

#### **FD518 FDP Guest Artist Workshop**

0.5 unit / Semester I, II

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.

\* Required of all MFA1 & 2 Film Directing Program students.

#### **FD520A&B Narrative Fundamentals, Visual Design**

2 units / Semester I,II

Narrative Fundamentals. Form and function are intricately embedded within each other, the way you make images affects the meaning of those images. 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. Practical lectures will be accompanied by assignments that ask you to use the camera as a tool, looking at the ways you go about constructing images through time and space. 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 both practical shooting and staging assignments, which examine the description of event using the language of the camera, as well as exercises in film analysis and examination of director methodology.

- Required of all MFA1 Film Directing Program students.

#### **FD524 Cinematic Storytelling**

2 units / Semester I

Fashioning cinematic stories from the artist’s developing ideas while exploring the storytelling strategies of seminal and influential cinema artists. The use of landscapes, film clips, 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.

- Required of all MFA1 Film Directing Program students.

#### **FD525 Advanced Scripting**

2 units / Semester II

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.

- Can be used towards fulfillment of the métier course requirements for FDP MFA2 and MFA3 students.

#### **FD528 Technical Workshop**

2 units / Semester I, II

Two-semester sequence. Students will learn fundamental technical concerns of video and sound production including video cameras, field and studio sound recording, microphone techniques and signal flow information. Post-production sequence includes non-linear editing software, telecine, post-production pathways, codecs, compression and working among formats. Familiarizes the student with general technical issues of video production,

and serves as an orientation for navigating production and post-production at the Institute. Students will complete several small exercises in shooting, sound recording and editing to help practice and integrate material covered in class. Required for access to video production equipment, sound equipment and editing lab.

- Required of all FDP MFA-1 students.

#### **FD532 Advanced Staging**

3 units / Semester I

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.

- Limited enrollment by permission of the instructor.
- Open to the Institute.
- Can be used towards fulfillment of the métier course requirements for FDP MFA2 and MFA3 students.

#### **FD533 Real World Survival Skills**

2 units / Semester II

This class will cover the basics of functioning in the world after film school: pitching, financing films, the structure of the film and television industry, film festival strategies, publicity, distribution, marketing, etc.

- Open to the Institute.
- Permission of instructor required.
- Can be used towards fulfillment of the métier course requirements for FDP MFA2 and MFA3 students.

#### **FD575 Master Class**

2 units / Semester II

A seminar for advanced students, the course will examine the nature of the motion picture medium in relation to other art forms, the qualities that make a picture entertaining, enriching, enduring and a renewable resource, and the role of the director in pursuing these ideals. A broad spectrum of pictures will be viewed in whole or in part, ranging from seminal works from the silent era to recent festival favorites. Directorial style, studio vs location, casting, the choice of cinematographer, production designer, composer and other collaborators will continue to be discussed. The students will be encouraged as well to discuss current questions regarding their own work, and to share the work with the class.

- Permission of instructor required.
- Can be used towards fulfillment of the métier course requirements for FDP MFA2 and MFA3 students.

#### **FD577 FDP Narrative Editing**

2 units / Semester I

A practical workshop in editing the narrative film, with emphasis on post-production strategies, narrative structure, editing rhythms and cutting for performance. Required assignments include: logging and organization exercises; cutting a short scene provided by the instructor; analysis of editing in a feature film; and active participation in class discussions of student

work. These critiques make up the second half of the course. Students must be in post-production on a substantial narrative project to take the class.

- Enrollment limited.
- Open to the Institute
- Can be used towards fulfillment of the *métier* course requirements for FDP MFA2 and MFA3 students.

#### **FD579A&B Production Workshop I (FDP)**

2 units / Semester I, II

A year-long 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. These include the use of cameras, lens and perspective, concepts of cinematography, elementary lighting, basic set protocols, and various postproduction paths. 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. Each student makes a silent 16mm film in the first semester and a 5-minute narrative in the second semester. Taught as a lab and lecture.

- Required of FDP MFA1 students.

#### **FD580 Adaptation Strategies**

3 units / Not planned for this academic year

Adaptation Strategies is both a critical examination of films adapted from other forms and a practicum for students' own adaptation work. We will be concerned with a wide variety of sources for adaptation, including theatre, song, poetry and prose, memoir, historical record, oral history and other sources, as we consider strategies for reconfiguring material for cinematic treatment. Several case studies will offer an opportunity to trace the shifting qualities of a story as it travels from one form to another, and raise questions of interpretation, reference, location, time, audience, fidelity, appropriation and authenticity. Students will either complete a research project of adapted work or create a short adapted script or film.

- Limited enrollment by permission of the instructor.
- Open to the Institute.
- Can be used towards fulfillment of the *métier* course requirements for FDP MFA2 and MFA3 students.

#### **FD582 Project Development**

3 units / Semester I

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 demonstrated in modes as diverse as traditional scriptwriting to documentary research, staging and performance exercises to theoretical writings.

- Can be used towards fulfillment of the *métier* course requirements for FDP MFA2 and MFA3 students.

#### **FD601 Preparing for the Marketplace**

1 unit / Semester I, II

Designed for directors and writers to develop necessary skills that will sustain their art practice in the professional world. A seminar environment led by a highly successful film professional, the class will be geared toward creating an awareness of the market place. Instruction will help the early career director prepare a pitch for stories and projects in an effort to find

financing, distribution, and representation for their work. Guests from the professional world will contribute to particular topics. Discussions will be geared toward the needs of the class and their emerging sense of place in professional environments.

- Class size is limited. By permission of the instructor.
- Open to the institute.

#### **FD900 Graduate Independent Project: Film Directing Program**

1-9 units / Semester I, II

See description in the Program in Film and Video course descriptions.

- May be repeated for credit.

#### **CS175A&B Film History I & II**

3 units / Semester I, II

See description at the end of the Program in Film and Video course descriptions.

- Required of all FDP MFA1 students.

## **Experimental Animation Course Offerings:**

#### **FE107A&B BFA Foundation in Animation**

6 units / Semester I, II

BFA foundation students will learn the fundamentals of making animated films in a hands-on workshop environment where we are actively creating during every class meeting. This course will serve as a beginning underlayment for further study in Experimental Animation. The foundation class will include drawing sequential motion using pencil and paper, covering all aspects of progressive movement, especially the laying out of ideas through time. We will work on character design, concept development, storyboarding, and production pathways. In addition we will learn some of the experimental animation techniques through making short pieces using cut-outs, found images, photo- graphs, and paint-on-glass. The course will cover basic design techniques and considerations including materials, execution, and color. We will also have a foundation study of contemporary art history and the history of experimental animation viewing slides and videos. Students are required to provide their own pegboards and lights and additional art materials. The course meets twice a week (Tuesday and Thursday).

- Meets twice a week.
- Required of all incoming BFA Experimental Animation students.
- Required of all incoming BFA-2 students unless exempted by instructor based on prior education.

#### **FE117 Lighting and Cameras for Experimental Animation**

2 units / Semester I, II

This course will cover the equipment available for lighting and shooting stop motion animation and animation techniques that use a DSLR. . Learning of 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.

- Enrollment limited to 10 students by permission of instructor.
- Prerequisite: FE320 Stop Motion Animation Basics.
- This class will give you access to the Canon Rebel Kits.

**FE118 Motion Control Workshop for Stop Motion**

1 unit / Not planned for this academic year

This class covers learning and programming the motion control rig in the Butler Building shooting space J. Students who complete the workshop should be able to demonstrate the writing, saving and loading of a predefined camera move as it pertains to stop motion animation. Most of the education process will be done through collaborative hands-on experience. Full (on-time) attendance is mandatory. This class is required to gain access to this facility.

- Permission of instructor required.

**FE140 Sound Acquisition for Experimental Animators (BFA2 students and transfer students)**

2 units / Semester I

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 in ProTools will be introduced.

- Required of all BFA2 Experimental Animation students and BFA-3 transfer students.

**FE141 Post Production Sound for Experimental Animators (BFA2 students and transfer students)**

2 units/ Semester II

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.

- Required of all BFA2 Experimental Animation students and BFA-3 transfer students.
- Pre-requisite FE140

**FE202A&B The Digital Path and Short Projects (BFA2 students and transfer students)**

2 units / Semester I, II

Course will prepare students for making finished work using digital tools. Class covers digital film management as well as low and high-resolution production and workflow; and, deals with the digital post-production path when working in various formats, importing, exporting frames, output and the completion pathway on and off campus. This two-section class creates space for BFA 2 and BFA 3 students to work on short projects in a structured environment. The class will be customized to individual students' needs.

- Required of BFA2 and BFA-3 transfer Experimental Animation students

**FE220 Creative Sound: Sound from the Filmmaker's POV**

3 units / Not planned for this academic year

Watching and listening to films, videos, digital media, radio plays and performances for analyzing the use of sound. Using found footage or self-created imagery to create a new, exceptional combination of sound and imaginary. The aim of this course is to become more creative in using sound-not to refine sound editing skills. A basic knowledge of Premiere or Final Cut Pro is required, further access to a computer lab or a computer of his/her own.

- Open to MFA Experimental Animation students.

**FE227 Editing in Final Cut Pro for Experimental Animators**

2 units / Not planned for this academic year

An overview of Final Cut Pro and its various uses through the animation process will be taught

in a hands-on course. This course will include the tools necessary to work with various media, different editing techniques, and the organizational skills to help you become self sufficient.

- For upper level students by permission of instructor.
- Recommended for MFA 1 and BFA 3 Students
- Basic Mac experience necessary.

**FE235 Drawn Techniques for the Experimental Animator**

3 units / Semester I

Each week we will take on a particular exercise to gain expertise in the skill of drawn animation with a rigor to hold on to the personal. We aim to gain control over image movement that is dynamic whether it be political, surreal, abstract, memoir driven or humorous. Drawing workshops will yield possibilities for short narratives. Workshops will yield key drawings to be explored in animation as exercises are fundamental to learning animation. Screenings, critiques and demonstrations parallel viewings of student work.

- Required of all incoming MFA Experimental Animation students.

**FE236 Experimental Animation: Direct Techniques**

3 units / Semester I

The focus of this course is to work in a variety of different 'direct techniques' with the possibility of combining them. This course encourages students to produce unintended results, value and possibly utilize them in further projects. Concentration on creating a dramatic structure using rhythm-based compositions will improve one important aspect of the students' editing skills.

- Recommended for 1st year MFA Experimental Animation students.
- Required for BFA3 students

**FE237 Just Do It**

3 units / Not planned for this academic year

Just do it! Experiment with different materials: find them, treat them, combine them, and discover the beauty of most likely surprising results! We work with film and digital media and explore the comprehensive possibilities in combining both. Frequent discussions about your work and about work of renown artists will broaden your understanding and appreciation of experimental work and improve your ability to criticize your and other's work. This class compliments the digital path course by putting technical information into practice. All BFA-2s should take this course.

**FE245 Abstract Animation**

3 units / Not planned for this academic year

This course is a framework and workshop for creating content in the non-objective language of the abstract animated film. Students will explore the nature of the organic, the mechanical, the architectural, the ephemeral, and the unknown. Through exercises in painting, drawing, and inking students will explore their own personal visual vocabulary through images moving in time. There will be a lot of emphasis on color, line, texture, and rhythm in the animation as well as basic painting technique. We will make several short animated works, with or without sound. We will emphasize the conceptual in the abstract image as opposed to visual entertainment -searching for meaning and recognition in the abstract. We will look at abstract works by contemporary filmmakers Jeff Scher and David Ehrich, as well as classic films by Oscar Fischinger, Jordan Belson, Len Lye, and Viking Eggeling. Students will need watercolors, gouache or acrylics, pens, brushes, and inks.

- Permission of instruction required.

**FE255 Hybrid Imaging: Photoshop/Premiere/After Effects**

2 units / Semester I

Develop fluent knowledge of creative possibilities embedded in the marriage between contemporary image making instruments, methodologies and concepts. Study of creative digital cinema and animation creation, utilizing current image acquisition possibilities, creation and power of Adobe Photoshop, Illustrator, and After Effects.

- Students must attend the first class where they will gain access to the lab and will be given the opportunity to test out.
- Required for incoming BFA students.

**FE295-CS Cameraless Filmmaking: Aesthetics and Strategies**

3 units / Not planned for this academic year

This course explores the history and aesthetics of films made directly on a filmstrip, without the use of a camera. Course readings and discussions focus on direct cinema as a form of alternative expression within artistic, social, political and theoretical contexts. The course begins with discussion of small-scale art in optical toys as well as related art forms, and then focuses in-depth on direct cinema filmmakers. Course requirements include a journal, production of a thaumatrope and flipbook, a short direct film project and three papers covering: methods used in the direct film, a direct filmmaker discussed in class and a personal manifesto. No previous filmmaking experience required.

- Approved for critical studies credit.

**FE300A&B Experimental Animation Thesis Production Seminar**

3 units / Semester I, II

MFA thesis students will present their thesis projects for discussion and analysis. A course designed to guide each student through development, production, and post-production. Students learn to develop critical skills in communicating with each other about the fundamental aspects of creating an original work in Experimental Animation and a successful thesis.

- Required of MFA3 Experimental Animation students.

**FE302A&B The Digital Path for Animation (Graduates)**

2 units / Semester I, II

Course will prepare students for making work using digital tools. Semester I covers digital film management as well as low and high-resolution production and workflow. Semester II deals with the digital post-production path when working in various formats, importing, exporting frames, output and the completion pathway on and off campus.

- Required of MFA1 Experimental Animation students

**FE303 Alternative Stop Motion Techniques**

3 units / Semester II

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 FCP.

- Permission of instructor required
- Enrollment limited to 12

**FE308 Animation Research**

3 units / Not planned for this academic year

This course provides an introduction to the realm of scholarly research and publication, and allows a student to complete in-depth, original research on a topic of his or her choice. Course content includes at least one field trip, as well as lectures on types of research, the current state of animation studies, use of archival holdings, preservation issues, interviewing techniques, careers in animation studies, formal concerns of writing and publication-related issues.

**FE316 Screenwriting: From Image to Story**

3 units / Not planned for this academic year

A workshop open to all levels-- beginning to advanced, in which students propose, outline and complete a first draft of an original or adapted short screenplay (15 pages). In-class presentations and discussion of in progress drafts is required. Screenplays can be narrative, experimental or anything in between. Emphasis will be given to each student's particular needs and sensibility as well as general formal concerns such as story construction, formatting and dialogue. The syllabus has been designed to be particularly helpful to experimental animation students (MFA2s, BFA3s) as they formulate their thesis projects. Students are asked to purchase Final Draft screenwriting software and have Internet access to email their assignments.

- Recommended for MFA2 and BFA3 Experimental Animation Students
- Open to all students in the Institute
- Limited to 12 to 15 Students
- Permission of instructor required

**FE320 Stop Motion Animation Basics**

2 units / Semester I, II

This course will serve as the foundation for exploring the many and varied techniques of stop-motion animation. Basic principles of fabrication, timing, and performance will be covered using a variety of methods including, wire armature puppets, clay, and found object animation. The class will include weekly screenings, exercises, and demonstrations, and require regular homework assignments.

- Limited to 15.
- Permission from instructor required.

**FE323A&B Intuitive Animation Workshop**

3 units / I, II

An advanced experimental animation class, using both Flash and drawn animation. This is not a Flash class, it is an animation class, but students will learn their way around the program as well as exploring the use of animation as a creative tool, as an art form and a distinct and personal language. The class will include modes of representation, free associative animation, timing, use of the film frame, kinaesthetics, economy, the unfinished statement, graphic narrative devices, problem solving and use of accident.

- Limited to 10 students.

**FE327 Being There**

3 units / Not planned for this academic year

Experiments with different materials and medias will be brought to a high level in this course. When is it appropriate to apply them, how can I utilize them in a meaningful manner and which message do they provide? Topics of this course will be working with rhythm, working with juxtaposition of different materials and medias, and understanding perception. Frequent presentation of your work and work of others will be accompanied by a critical discussion:



what do we perceive, why do we perceive it this way, and what influences our perception?

- Enrollment limited to 12, by permission of instructor

### **FE333 History of Experimental Animation**

3 units / Semester I

History of Experimental Animation explores the origins and development of experimental animation, with in-depth discussion of influential artists and works in a wide range of techniques.

- Required of BFA2, BFA transfer and MFA2 E/A students.
- Approved for Critical Studies credit.

### **FE335A&B Experimental Animation Thesis Concept Seminar**

3 units / Semester I, II

The Thesis Concept Seminar analyzes and supports the student's thesis project while it goes through preliminary phases to prepare for the thesis review. The MFA student spends a fair amount of time in the fall semester preparing this project with two presentations before the class and one before the Thesis Review Committee. Critiques, writing exercises, modes of visual presentation and screenings are vital parts of this class. The discussions that develop and evolve within the class are critical as visual presentations and written treatments are quite diverse. A review of the stages the project passes through and graduation guidelines are covered as well in the class.

- Required of MFA2 Experimental Animation students.
- Students must be available for both sections in the Fall.

### **FE338 Introduction to 3D CG Animation**

3 units / Semester I

An introduction to the general principles of 3D computer graphic animation. Students will work with Maya and related software to learn the basic processes of creating and animating synthetic objects, materials, lights, and cameras.

- Open to the Institute.
- Permission of instructor required.
- Enrollment limited to 15

### **FE347 Documentary Animation**

3 credits / Not planned for this academic year

This is a one semester course designed to develop animation projects, which draw from social, political, environmental, historical, cultural, or other phenomena as the basis for works in animation. We will view and discuss animated films, which represent this small "genre", as well as films, which exemplify creative approaches from the contemporary documentary field (verite, hybrid, reportage, etc.). Through research (newspapers, internet, library) and onsite visits to interesting places which might provide ideas for documentary animation, students will conceive multiple possibilities for animated documentaries and choose one project to develop through completion as an outline, treatment, and storyboard.

- Permission of instructor required.

### **FE348 Dinner with Animation**

1 unit / Semester I

Weekly presentations of contemporary international independent animation and from leading art institutes and universities around the world selected student animation. Check out the new and recent animators from both established and young animators.

- Enrollment limited to 15 students

- Open to the Institute.
- Permission of Instructor required.

### **FE349 BFA Short Projects**

3 units / Not planned for this academic year

A two-section class creating space for BFA 2 and BFA 3 students to work on short projects in a structured environment. The class will be customized to individual students' needs and may be taken as either a one or a two semester class. A one semester class can start in either the Fall or in the Spring semester.

- Limited to BFA 2 and BFA 3 Experimental Animation students.

### **FE350 Intermediate 3D CG Animation**

3 units / Semester II

An intermediate course in 3D computer graphic animation principles and practice utilizing Maya and related software. Students will expand upon the material learned in the introductory course through realizing a set of structured exercises and individual projects.

- Open to the Institute.
- Permission of instructor required.
- Prerequisite: FE338 or equivalent.

### **FE360 Intermediate Concepts of Stop Motion**

3 units / Semester I, II

This workshop introduces students to advanced concepts of stop motion production and explores the enormous range of art techniques, crafts and materials necessary for this field. Focusing on its unique depiction of light, color, texture and movement, participants will experiment with a variety of mediums and animation styles and creatively utilize them to exploit stop motion's distinctive look. Using theme base exercises, students will experiment with puppet fabrication, set construction and animation techniques; with a special emphasis on performance and expressive movement.

- Enrollment limited to 12-15 students by permission of instructor
- Prerequisite: FE320

### **FE363 Storyboarding, Layout and Timing**

3 units / Not planned for this academic year

A workshop that explores, in detail, storyboard, layout and timing for experimental animators.

- Limited to 15 students by permission of instructor.

### **FE365 Graphic Short Story**

3 units / Not planned for this academic year

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.

- Permission of instructor required.
- Enrollment limited to 15 students.



**FE382A&B Experimental Animation Undergraduate Critique**

3 units / Semester I, II

Artistic growth is achieved and shaped through personal examination of art as it is being made and through frequent feedback from others. This course will help students to observe, read contemporary visual language and develop critical opinions about their own artwork and art made by others. Individual Students presentations of personal creative work and presentation of art by recognized international artist will provide a forum for critical discourse. This course will guide students through completion of their final project required for graduation.

- Required of Experimental Animation BFA4 students

**FE409 Experimental Animation Installation**

2 units / Not planned for this academic year

A project-based course in which students will collaborate on two installations integrating animation from an experimental point of view. Animation installations will be placed in the context of media installations with emphasis on collaboration. One mid-term project and one final project. Work will culminate in a group show.

- Permission of instructor required.

**FE410 After Effects: Compositing**

2 units / Semester I, II

Adobe After Effects is highly versatile digital media tool that holds immense possibilities, from creating dense image layering, unique internal animation processes, compositing traditional animation or live video, to many simple image adjustment techniques. Students interested in making conventional, unconventional videos or just fixing visual imperfections will learn to control a wide range of basic to intermediate possibilities that Adobe After Effects offers.

- Permission of instructor required.
- Enrollment limited to 16.

**FE412 Animation Master Class**

3 units / Not planned for this academic year

This one semester class is designed for upper level BFA and MFA students to develop their animation, timing and editing skills. Screenings, exercises and workshops will enhance this understanding.

- Recommended of MFA and BFA upper level students.
- Permission of instructor required.

**FE417 Motion Capture for Artists**

2 units / Semester 2

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.

- Permission of instructor required.
- Open to the Institute.

**FE420 Advanced 3D CG Character Construction I**

2 units / Semester I

This course provides a focused exploration of 3D character modeling in Maya. Production techniques and aesthetic considerations are examined in detail. Students learn the finer points of constructing clean, deformable surfaces, which can be rigged for animation in "Advanced 3D CG Character Construction II" the following semester.

- Prerequisites: FE338, FC320 or equivalent.
- Open to the Institute.
- Permission of instructor required.

**FE421 Advanced 3D CG Character Construction II**

3 units / Semester II

This course provides a focused exploration of 3D character rigging and animation setup techniques in Maya. Building on the previous semester's work in "Advanced 3D CG Character Construction I", students learn how to rig the model as an appealing, animatable character with intuitive controls.

- Open to the Institute.
- Permission of instructor required.
- Prerequisites: FE420 or equivalent.

**FE425A&B First Year Shorts**

3 units / Semester I, II

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.

- Required of Experimental Animation MFA1 students.

**FE428 Stop Motion Puppet Design & Fabrication**

3 units / Semester I

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.

- One semester.
- Enrollment limited to 10 students.
- Must have completed FE320 Beginning Stop Motion.

**FE429 STORY**

3 units / Semester I

This one semester course is designed to explore the possibilities of story structure (not necessarily narrative) and conceptual underlayments for animated films. We will experiment with various methods of personal creative development through research, drawing, observation, and other methods of "dreaming up" ideas for animation- including studies of various structural forms (the poetic, abstraction, story-telling, humor, and tragedy).

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, design, framing and conceptual underpinning. This course is designed to exercise the possibilities

inherent in open-minded development leading to the eventual creation of a finished work in animation.

- Permission of instructor.
- Open to the Institute.

#### **FE430 Professional Practices**

3 units / Not planned for this academic year

Introduces students to an array of practices that are useful in the professional art world related to animation. Includes a survey of employment contexts, resume building, development of a show reel and a press kit, grant applications, festival submissions, copyright and intellectual property considerations, business models for artists, simple website development, self-promotion, distribution, an introduction to contracts, and other relevant topics.

- Recommended for BFA4 or MFA students.

#### **FE445 Intermediate After Effects**

2 units / Semester II

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.

- Required in Semester II for BFA1 students.
- Highly recommended for MFA-1s.
- Permission of instructor required.

#### **FE446 Drawing Propositions**

3 units / Semester II

Drawing is an important and valuable process and key to developing visual thinking. Skill in realizing ideas through drawing enables students to create order and process sequencing so as to communicate their ideas for media or not for media. This class will be a series of specific workshops, which focuses on the potential development of new approaches to drawing. The goal will be to discover how techniques and drawings can spawn and feed off society and the detritus left in its wake. Time; its passing, the traces it leaves, the memory that events, beings and objects leave when we close our eyes on our past is integral to the process. Students will further their understanding of what drawing can become for the animation artist with a broader perspective of spatial cues, mapping a specific experience, questioning the language of drawing and how it brings us closer to what we are trying to say. Written assignments, readings of the state of contemporary drawing, and keeping a sketchbook will enable the student to conceptualize ideas. An exhibit of student works will close the class.

- For MFA students and upper level BFA students.
- Permission of instructor required
- Enrollment limit 12 to 15
- Open to the Institute

#### **FE447 Film Geek-Out Club**

1 unit / Semester 1

Students will use simple programming templates to work with animation and film sequences in unusual 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 AfterEffects. 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.

- Open to the Institute.

#### **FE450 Sound Acquisition for Experimental Animators (MFA)**

2 units / Semester I

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. Also begins to cover protocols acquisition and editing.

- Required of all MFA1 Experimental Animation students.

#### **FE451 Post Production Sound for Experimental Animators (MFA)**

2 units/ Semester II

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.

- Required of all MFA1 students
- Prerequisite FE450

#### **FE455 Hybrid Imaging: Photoshop/Premiere/After Effects**

2 units / Semester I

Develop fluent knowledge of creative possibilities embedded in the marriage between contemporary image making instruments, methodologies and concepts. Study of creative digital cinema and animation creation, utilizing current image acquisition possibilities, creation and layering power of Adobe Photoshop, Illustrator and After Effects.

- Students must attend the first class where they will be given the opportunity to test out.
- Required for MFA1 students.

#### **FE460 Direction and Performance in Stop Motion**

3 Units / Semester II

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 Stop Motion Pro, 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. to 12 students.

- Class is limited to 12 students.
- Permission of instructor required
- Prerequisite: FE320

#### **FE470 Advanced Stop Motion Production**

3 Units / Not planned for this academic year

This is a production course designed to assist students in the production phase of their projects. Focus will be on creative set and puppet construction, specialized lighting, mastery of a high level of performance and timing, and special effects.

- Prior experience in stop motion required with permission of instructor.
- Prerequisite FE360

**FE495A&B Risky Hard Driving in After Effects**

3 units / Semester II

A mixture of structuring, visualizing methodologies and a series of short student projects will be woven together for experienced students seeking an advance forum on working with contemporary graphic media. Personal projects, discussion and feedback will play a major role in this course as we seek ways to break through to new, unique, expressive territory in digital media creation. This advanced After Effects course is designed to join students advanced skill and willingness to seek new personal expression together in a series of projects, lecture/demonstrations and discussions around the subject of digital media art making. Students will use After Effects as a tool to metaphorically “paint outside the lines” and excavate the pure world of hybrid imaging and most importantly be willing to take creative risks while making a series of personal projects.

- Enrollment limited to 10 students
- Open to the Institute.
- Permission of instructor required.

**FE496 Art Hysterie**

3 units / Not planned for this academic year

This is not your grandmother’s art history course. We will explore the unfolding movements of the arts during different periods of the 20th century to the present in the context of the cultural combustion of politics, technology, and the ever-changing definition of “newness”. We will take a look at and listen to some of the styles and ideas expressed in the work of “modern” painters, architects, musicians, cartoonists, and filmmakers. Futurism, Art Happenings of the 1970s, Andy Warhol and his films, Pop Art, Installation Art, Digital Art, Performance Art, post-modernist architecture, graphic novels, documentary and experimental films, experimental music, underground cartoons, Expressionism, Cubism, Dada, Surrealism, Funk Art, Assemblage, and Minimalism will be explored. Projections, recordings, videos, 16mm films and readings will be used to picture and hear the history of modern art. The course will be taught by painter and filmmaker Suzan Pitt. To take this course you must be curious, attentive and open to new ideas: absorb, ponder, question, and learn. There are no papers required. Students will be required to research subjects in art history outside of class and make presentations on this research in class. Art projects relevant to the course material (paintings, music, theater, video, etc.) may be substituted with permission of the instructor.

- Open to the Institute

**FE520 Alternative Approaches in 3D CG Animation**

2 units / Semester II

This seminar class will take the form of a collaborative workshop with the goal of investigating options to the dominant approaches currently found in our 3D computer graphic animation curriculum (which, by design, mirrors the approaches currently found in the larger world). What are some of the interesting possibilities out on the margins of dominant practice? Some of the topics explored will be algorithmic composition, realtime performance, and nonrepresentational imagery. The specific shape of the course will be determined by the particular motivations of the students participating in it. Students will be encouraged to explore areas of personal interest and to present the results of their research to the class.

- Open to the Institute by permission of instructor.
- Enrollment limited to 12 students, by permission of Instructor.

**FE523 Interactive Video with Max/MSP/Jitter**

3 units / Not planned for this academic year

An investigation into the possibilities of interactive video, focusing on the software development environment Max/MSP/Jitter. Originally released in the 1980’s, Max began as a MIDI

programming toolkit, and then expanded into audio and video, becoming one of the premiere environments for multimedia. Jitter, the video portion and newest addition to Max, gives artists unprecedented control of digital video in an intuitive, graphically based patch-cord programming system.

**FE537 Explorations in Stereoscopic Imaging**

2 units / Semester I

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 stereographic 3D CGI.

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? When does the use of stereoscopic imagery appear to be merely a gratuitous gimmick and when does it appear to serve as an integral aspect of an art work? What are the implications for the independent film artist in the expanding adoption of commercial and home theatre 3D stereoscopic exhibition capabilities? These are some of the questions that will be addressed during the course of this class.

- Permission of instructor required.
- Open to the Institute.

**FE560 Seminar in Animation History**

3 units / Not planned for this academic year

Seminar in Animation History is a course for graduate students wishing to develop advanced understanding of animation history and related research. The course includes weekly readings and seminar discussions on a range of topics, in-depth research on a topic of the student’s choosing, a resulting 15-20 page paper utilizing multiple sources, a class presentation, and development of writing skills. Course topics include historical research techniques, conference papers and publication strategies, and other graduate-level issues related to writing. Can be taken in place of CS276 Animation Then and Now.

- Enrollment limited to 15.
- Permissions from instructor required based on writing sample.
- Year level recommendations: graduate students only

**FE610 Interactive & Internet Media:**

(in conjunction with Integrated Media)

3 units / Semester I

An interactive boot camp, this course provides a foundation for interactive media installation and performance. Students interested in FE 621 are encouraged to take FE610 first. 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.

- Open to the institute.
- No prerequisite.
- Permission of instructor required.

**FE620 Interactive Cinema/The Feral Edit**

(in conjunction with Integrated Media)

2 units / Not planned for this academic year

How can a film, animation, or installation look very different? How can it function differently?

Using unusual techniques and creating new approaches to interactive film, media, and animation, we will look at and generate film edits from a body-centric approach. When is the process of editing so odd that it is not considered editing, but something else? Very different edits, and thus, different content will result from a deep reexamination and brainstorming of what-editing-can-be within live action and animated filmmaking and installation. Tools used will include the top level retiming facility from Foundry Furnace, optical flow and DIY editing frameworks. We will explore muscular reshooting techniques, combining projection and live action. What you make will be different than what you've made before. You can use your own footage, found footage, or newly generated footage. Short experiments will result in a serious, intentional project.

- Open to the Institute
- Permission of instructor required.

#### **FE621 Intermediate Interactive: Media and Performance**

(in conjunction with Integrated Media)

2 units / Semester II

A course taught in conjunction with theater school courses and students, FE621 brings students together from many disciplines in the creation of hybrid performance-installations and other event-based work. A workshop class, students will draw from the history of avant-garde performance from both theater and performance art, creating weekly performances that integrate video and projection and other technologies. This course sees fun, play, and edgy spontaneity as central to the rapid prototyping of work. Work will culminate in a final installation/performance.

- Open to the Institute
- No prerequisite.
- Permission of instructor required.

#### **FE630 Advanced Interactive & Internet Production Workshop**

(in conjunction with Integrated Media)

3 units / Not planned for this academic year

This course emphasizes production of unusual work through the use of Max and Jitter lesser known features. Internet and "offscreen" interactive applications figure prominently. Topics include: video image capture and recognition, file I/O, and work with external devices.

- Open to the Institute.
- Enrollment limited to 10 by permission of instructor.

#### **FE800 Undergraduate Independent Project: Experimental Animation**

1-4 units / Semester I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

- May be repeated for credit.

#### **FE900 Graduate Independent Project: Experimental Animation**

1-9 units / Semester I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

- May be repeated for credit.

#### **F 209 Optical Printing**

2 units / Semester II

Optical printer operation emphasizing creative use of rephotographic techniques in hands-on use of equipment. One hour lab required each week in addition to class.

- Enrollment limited to 12 by permission of instructor.
- Open to Program in Experimental Animation students.

#### **F 272 Optical Printer: Advanced Projects**

2 units / Not planned for this academic year

An advanced printer class for students who are either ready to begin a new printer film or are already in the midst of one. This class will include both technical instruction and aesthetic discussion. Students will look at and discuss work in progress in addition to screening and analyzing a multitude of printer films. Students will be expected to complete a short film or make significant progress on a longer one.

- Pre-requisite: FE103 (now F 209)

#### **F 343 Visiting Filmmaker Workshop**

.5 units / Semester I, II

Developing film/video projects with filmmaker in a workshop situation and production of group work.

- Permission of instructor required.

#### **CS175A&B Film History**

3 units / Semester I, II

See description at the end of the Program in Film and Video course descriptions.

#### **CS275 History of Experimental Film**

3 units / Semester I

See description at the beginning of Film/Video course descriptions.

- Required of BFA-3 Experimental Animation students.

#### **CS276 Animation Then and Now**

3 units / Semester II

An international historical survey of animation, from early motion devices to the work of contemporary independent artists and studio productions of various types. Students explore related topics of interest in a research paper and engage in critical discussion related to course screenings.

- Required of Experimental Animation BFA1, incoming BFAs and MFA1 students.
- Approved for Critical Studies.

#### **ID003 Interdisciplinary Student Project**

1 unit / Semester II

The Office of the Provost will be accepting proposals for group interdisciplinary projects for the Spring 2011 semester. Students, in groups of 2-5, will propose projects of interdisciplinary dimension or concept. Each project will culminate in an exhibition/performance to be held on the final day of the semester. Each group will identify one mentor who will monitor the work process, the progress of the project as well as evaluate the end product and the individual student's contribution and growth. Projects will be accepted on a first come first served basis. Those students who have received interdisciplinary grants in the past may use this opportunity to extend the work already accomplished. Special arrangements can be made to begin projects during Interim with the permission of the Provost. An information session will be held in the Provost's Office in the fall. For the date and time please contact Nancy Uscher at nuscher@calarts.edu.

- Contract required.

**ID370 The Peoples Theory**

2 units / Semester I

An interdisciplinary reading and discussion group for art and music students. We will read articles with an aim to crack the codes of proprietary, critical languages in each discipline, to unearth mutual interests. In a critical setting which includes more than one discipline, how do we determine what is “good”? Who owns the codes? How do “specialists” in different disciplines come to talk to one another? Art students with an interest in music or sound are welcomed. Members of art bands are especially encouraged. Collaborations between artists and composers are hoped for.

- Permission of instructor required.

**ID435 Wordrobe: The Intersection of Clothing and Typography**

3 units / Semester I

In the 1970's, the phrase ‘making a fashion statement’ became literal with the emergence of the message T-shirt. Once considered underwear, these walking billboards of self-expression became the rage of the 70's. Wordrobe will look again at the intersection of clothing, words, and typographic expression in ways that seek to blur the boundaries between art, design, writing and theatre - removing the “costume” and typography from their traditional role. We'll explore possibilities through project-based collaborations between students in Costume Design and Graphic Design.

**ID517 Special Topics in Art & Politics: Women's Culture—against marginalization**

2 units / Semester II

From the re-reading and celebration of melodrama, “the woman's film”, to the efforts of such groups as RAWA, which fights for the rights of Afghan women, we will research the ways in which women still face many challenges to achieving equality. Human trafficking is estimated at 14,500 to 17,500 individuals, most of them women, brought into the US per year. How is this possible? Students will select areas of research, which will contribute to events organized in conjunction with International Women's Day, March 8. Students will be asked to complete two papers, plus a project of their own choice.

**ID530 Toward Interdisciplinary Critique: A Survey of Methodologies**

3 units / Not Planned for This Academic Year

A three-hour seminar, open to graduate students and upper-level undergraduate students by permission of instructors. Team-taught by Sara Roberts and Mona Heinze, in conjunction with 8 guests (5 from the Institute, 3 from outside CalArts). In some critiques there is a moderator; participants can say what they want as long as it is their turn. Other critiques stipulate the form of the contribution (it has to be phrased as a question) or circumscribe the content (name what you see without positives and negatives). There is critique that dispenses with words, using the body as the tool for communication; and there is the masked man who ridicules the work until the artist breaks down. There are as many critical modalities as kinds of fish. This class is not a critique, but a meta-critique, an exploration of forms, frameworks and ideas for the critical process. Each week, with a guest instructor, we will use a different critique. We will examine and critique the critical process, with the goal of a) fully engaging in critical conversation (whether as responder or creator), b) gaining a deeper understanding of how we function as critics—our values and prejudices, and c) developing a critical voice that is informed, expressive, and precise.

**ID550 Arts Pedagogy: Artists Preparing to Teach in the Community**

2 units / Semester I, II

This course is aimed at those students who wish to develop teaching skills within community contexts. The course will address topics such as the translation of content in specific artforms

into culturally and gender inclusive curricula for adolescents, community and cultural issues, artistic, conceptual and social development of teens, learning styles, current pedagogical practice, collaboration, team teaching and ethical issues. There will be readings, discussions, guest speakers, panels, demonstrations and off-site observations. Open to all MFA students. BFA students who are CAP teaching assistants are also eligible.

**ID580 Independent Study: Arts in the World Coaching**

1 unit / Semester I, II

This course is open to any current student in the institute who is interested in preparing for their career in arts after graduation. Each student will be assigned a mentor for guidance, but are able to meet with any of the mentors participating in the class. The student will work on an individually crafted plan to help them discover new and inventive ways to bridge the gap between college and their current career objectives. The students and mentors will meet several times during the semester to share their discoveries. Guests will be invited to the class to share their experiences and thoughts with the students about entering the workforce. The course may be taken multiple times. If a student repeats the course, they will have the opportunity to work with a different mentor.

- Open to the institute by permission of the instructor.
- Open to BFA 3's and 4's and graduate students.
- Enrollment is limited to 15 students.
- Does not count towards Critical Studies credit.
- Can be counted as a General Elective.

**Character Animation Courses**

The following courses are subject to change. An updated listing will be available at fall registration.

**Friday Night Visiting Artist Lecture**

0 units / Semester I, II

Open to the Institute. Information available in the Character Animation Office.

- No unit credit is given for this course

**FC100A&B 2D Character Animation I**

1.5 units / Semester I, II

Introduction to hand-drawn Character Animation techniques.

- Required for 1st year Character Animation students

**FC101A&B CG Character Animation I**

1.5 units / Semester I, II

Introduction to CG animation.

- Required for 1st year Character Animation students

**FC102A&B CG Foundation I**

1.5 units / Semester I, II

Introduction to CG software, concepts, and tools.

- Required for 1st year Character Animation students

**FC104A&B Digital Methods I**

1 unit / Semester I, II

Introduction to digital methods for painting, compositing, and editing

- Required for 1st year Character Animation students



**FC110A&B Life Drawing I**

1.5 units / Semester I, II

Life drawing of people and animals, exploring shape, form, contour, contrast, anatomy, and perspective.

- Required for 1st year Character Animation students

**FC115B Basic Perspective**

1.5 units / Semester II

Basic rendering and perspective drawing.

- Required for 1st year Character Animation students

**FC130A&B Character Design I**

1 unit / Semester I, II

Introduction to character design for animation, including the study of gesture, shape, construction drapery, texture, animal construction, composition / staging, rhythm, and design.

- Required for 1st year Character Animation students in Semester I; optional in Semester II

**FC140A Color and Design I**

2 units / Semester I

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, as well as positive and negative organization.

- Required for 1st year Character Animation students

**FC155A&B Story I**

1.5 units / Semester I, II

Introduction to story development, storyboard preparation, and scripting.

- Required for 1st year Character Animation students

**FC200A&B 2D Character Animation II**

1.5 units / Semester I, II

Study of hand-drawn animation techniques, with assignments involving scenes animated in continuity, recorded dialogue, and an emphasis on performance.

- Prerequisite: FC100A&B
- Required for 2nd year Character Animation students

**FC201A&B CG Character Animation II**

1.5 units / Semester I, II

CG animation techniques, focusing on animating scenes that emphasize performance.

- Prerequisite: FC101A&B
- Required for 2nd year Character Animation students

**FC202A&B CG Foundation II**

1.5 units / Semester I, II

CG modeling, focusing on concepts and techniques for designing blended surface humans, animals, or other expressive characters for animation.

- Prerequisite: FC102A&B
- Required for 2nd year Character Animation students

**FC204A Digital Methods II: Sound**

1 unit / Semester I

Introduction to digital methods for sound design in animated films, including recording, gathering audio, editing, mixing, and audio design principles.

- Prerequisite: FC104A&B
- Required for 2nd year Character Animation students

**FC204B Digital Methods II**

1 unit / Semester II

Study of digital methods for painting, compositing, animating and editing.

- Prerequisite: FC204A
- Required for 2nd year Character Animation Students

**FC210A&B Life Drawing II**

1.5 units / Semester I, II

Life drawing with an emphasis on gesture, observation, fluidity, rhythm, tempo, and emotion.

In-depth study of drawing concepts, anatomy, costume, character and lighting.

- Prerequisite for Character Animation students: FC110A&B; permission of instructor required for non-Character Animation students
- Required for 2nd year Character Animation students

**FC220A&B Skill Enrichment for Animators**

2 units / Semester I, II

Exploration of animation skills and techniques in a variety of media.

- Permission of Instructor required for non-Character Animation students

**FC226A Film Workshop II: Story / Pre-Production**

3 units / Semester I

Instruction and guidance in the process of developing an individually conceived and executed animated short film, with an emphasis on story and pre-production.

- Enrollment limited to 2nd year Character Animation Students
- Required for 2nd year Character Animation students

**FC226B Film Workshop II: Animation / Post-Production**

3 units / Semester II

Instruction and guidance in the process of completing an individually conceived and executed animated short film, with an emphasis on animation and post-production.

- Prerequisite: FC226A
- Enrollment limited to 2nd year Character Animation students
- Required for 2nd year Character Animation Students

**FC240B Color and Design II**

2 units / Semester II

Advanced 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.

**FC255B Story II**

1.5 units / Semester II

Study of the theory and structure behind storytelling and its application towards the short



form animated film.

- Prerequisite: FC155A&B
- Required for 1st year Character Animation students

### **FC270A Animation Layout**

1.5 units / Semester I

Basic composition and design of layout animation techniques.

- Required for 2nd year Character Animation students

### **FC272A&B Acting for Animators**

1 unit / Semester I, II

Beginning acting class for animators, using the Meisner Technique to ignite the creative instinct and excite the imagination, and offering a detailed understanding of behavior and emotion as applied to storytelling.

### **FC275B Animation: Art Appreciation**

2 units / Semester II

This course involves the study of classical art, painting and sculpture, as well as contemporary art and other art forms (such as dance and design). It honors students' personal approaches to art and introduces them to artist references of the past and present, in painting, drawing, live-action film, and animation. Students will research references in the library and during field trips to museums, art galleries, as well as observations from life.

- Approved for Critical Studies credit.

### **CS316A&B Flash Web Design**

3 units / Semester I, II

Flash animation and web design techniques, as well as the study of digital media online.

- Required for 3rd year Character Animation students – Semester I required for Section 1; Semester II required for Section 2
- Permission of instructor required for non-Character Animation students
- Approved for Critical Studies credit

### **CS319B Surfing the Web: Theorizing Art and Animation on the Internet**

2 units / Semester II

Exploration of convergence between art, animation, technology and the Internet. Investigation of artistic work online, discussion of digital tools and their influence on creative expression, and examination of theories surrounding the web, cyberculture, and the digital sphere.

- Approved for Critical Studies credit

### **FC300A&B 2D Character Animation III**

2 units / Semester I, II

Intermediate character animation techniques, with emphasis on performance, story construction, character development and dramatic structure.

- Prerequisite: FC200A&B
- Required for 3rd year Character Animation students

### **FC301A&B CG Character Animation III**

2 units / Semester I, II

Intermediate study of CG animation techniques, focusing on animating scenes that emphasize performance.

- Prerequisite: FC201A&B
- Required for 3rd year Character Animation students

### **FC304A&B Digital Methods III**

1 unit / Semester I, II

Intermediate study of digital methods for painting, compositing, animating and editing.

- Prerequisite: FC204A&B
- Required for 3rd year Character Animation students – Semester I required for Section 2; Semester II required for Section 1

**Note: Students in BFA3 and BFA4 must register for a minimum of 3 hours (1 unit) of Life Drawing, choosing one section from any of the following: FC220A, FC310A, FC311A, FC312A, FC313A, FC314A, FC379A.**

\* Prerequisites for Advanced Life Drawing classes: FC210A&B; for non-Character Animation students, permission of instructor required

### **FC310A&B: Advanced Life Drawing: The Figure**

1 units / Semester I, II

In-depth study of the human figure, using varied media techniques.

### **FC311A&B01: Advanced Painting**

1 units / Semester I, II

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.

- Permission of Instructor required for non-Character Animation students

### **FC312A&B Advanced Life Drawing: Sculpture**

1 units / Semester I, II

Armature, realistic and fantasy sculpting, mold making.

- Permission of Instructor required for non-Character Animation students

### **FC313A&B Advanced Life Drawing: Illustration**

1 units / Semester I, II

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.

- Permission of Instructor required for non-Character Animation students

### **FC314A&B Advanced Life Drawing: Form, Structure and Analysis**

1 unit / Semester I, II

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.

- Permission of Instructor required for non-Character Animation students

**FC326A Film Workshop III: Story / Pre-Production**

4 units / Semester I

Instruction and guidance in the process of developing an individually conceived and executed animated short film, with an emphasis on story and pre-production.

- Prerequisite: FC226A&B
- Enrollment limited to 3rd year Character Animation students
- Required for 3rd year Character Animation students

**FC326B Film Workshop III: Animation / Post-Production**

4 units / Semester II

Instruction and guidance in the process of completing an individually conceived and executed animated short film, with an emphasis on animation and post-production.

- Prerequisite: FC326A
- Enrollment limited to 3rd year Character Animation students
- Required for 3rd year Character Animation students

**FC342B Entrepreneurial Studies**

2 units / Semester II

Understanding copyright laws, contracts and the basics of starting your own animation studio.

- Enrollment limited to 20

**FC355A&B Story III**

1.5 units / Semester I, II

Intermediate story development, storyboard preparation, scripting and story essentials.

- Prerequisite: FC255A&B
- Required for 3rd year Character Animation students – Semester I required for Section 1; Semester II required for Section 2

**FC360A&B Visual Development**

1.5 units / Semester I, II

Instruction in the use of visual communication to tell and support story, breaking down line value, color and composition along with subject.

- Priority given to 3rd and 4th year Character Animation students

**FC373A&B Screenwriting for Animators: the Picture in Words**

2 units / Semester I, II

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.

- Enrollment open to 2nd, 3rd, and 4th year levels
- May be repeated for credit

**FC376A Graphic Novel Development**

2 units / Semester I

Investigation of the ways in which text and images can work together to tell stories; students will develop and explore visual storytelling as it relates to the graphic novel form.

**FC378A 3D Stereoscopic Claymation**

2 units / Semester I

Theoretical and practical exploration of 3D stereoscopic claymation.

**FC379A Animal Locomotion: Real and Imaginary**

2 units / Semester I

Life drawing and study of animation locomotion, both real and imaginary.

**FC377A History of Character Animation**

3 units / Semester I

This course covers the history of character animation within the American studio system from its beginnings in the early 20th century to the present. It focuses on studio and individual styles, as well as the influences of technological development, other arts, and historical events (including political and sociological shifts). Students will be exposed to a wide range of examples through screenings in each class and will engage in critical discussion during class and within course papers. A flipbook project demonstrates the student's knowledge of basic animation principles.

- Approved for Critical Studies credit

**FC386A Stop-Motion for Character Animation**

2 units / Semester I

Stop-motion techniques and creature design for character animation.

**FC400A&B 2D Character Animation IV**

2 units / Semester I, II

Advanced character animation techniques, with emphasis on performance, story construction, character development and dramatic structure.

- Prerequisite: FC300A&B
- Required for 4th year Character Animation students

**FC401A CG Character Animation IV**

2 units / Semester I

Intermediate study of CG animation techniques, with assignments involving animating scenes that emphasize performance.

- Prerequisite: FC301A&B
- Required for 4th year Character Animation students in Semester I; optional in Semester II

**FC404B Digital Methods IV**

1 unit / Semester II

Advanced study of digital methods for painting, compositing, animating and editing.

- Prerequisite: FC304A or B
- Required for 4th year Character Animation students

**FC426A Film Workshop IV: Story / Pre-Production**

4 units / Semester I

Instruction and guidance in the process of developing an individually conceived and executed animated short film, with an emphasis on story and pre-production.

- Prerequisite: FC326A&B
- Enrollment limited to 3rd year Character Animation students
- Required for 3rd year Character Animation students

**FC426B Film Workshop IV: Animation / Post-Production**

4 units / Semester II

Instruction and guidance in the process of completing an individually conceived and executed animated short film, with an emphasis on animation and post-production.

- Prerequisite: FC426A
- Enrollment limited to 4th year Character Animation students
- Required for 4th year Character Animation students

**FC430A&B Advanced Character Design**

1.5 units / Semester I, II

The art of drawing and character design, and techniques for producing top-notch character designs.

- Prerequisite: FC130A

**FC455A Story IV**

1.5 units / Semester I

Advanced story development, storyboard preparation, scripting and story essentials.

- Prerequisite: FC355A or B
- Required for 4th year Character Animation students

**FC460A&B Directing for Animators**

2 units / Semester I, II

Directing for animation – traditional, television, and independent film.

**FC465B Professional Preparation**

1 unit / Semester II

Designing a professional portfolio suitable for presentation to various audiences, including potential employers, clients and gallery owners.

- Enrollment limited to 4th year Character Animation students
- Required for 4th year Character Animation students

**FC470A&B Special Topic in Animation Studies: TBA**

0.5 units / Semester I, II

Information will be provided by the Character Animation office at the start of each semester.

- Enrollment limited to 4th year Character Animation students
- Required for 4th year Character Animation students

**FC800 Independent Project: Character Animation**

2-6 units / Semester I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn up at the beginning of each semester.

- May be repeated for credit