

# School of Film/Video Academic Requirements

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## Residence Requirements

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

## Curriculum Requirements

### 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 (see [Critical Studies requirements](#)). Certificate of Fine Arts candidates are not required to complete Critical Studies coursework; all other curriculum and course requirements for the Certificate of Fine Arts are identical to those for the BFA.

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

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

### 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.

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

Information regarding Preliminary Review and Graduation Review procedures and timing is [available online](#).

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

See [Center for Integrated Media curriculum](#).

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## I. Program in Film and Video Requirements

### Learning Goals

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

- [F101A&B Filmmaking Fundamentals \(fall and spring\)](#)
- [F126\\* Video Production Workshop \(fall\)](#)
- [CS175A&B Film History \(fall and spring\)](#)

- [F153 Structuring Strategies/Artist Presentations \(fall and spring\)](#)
- [F134\\* Digital Editing: Introduction to Avid \(fall\)](#)

## BFA2

- [F108A&B\\* Undergraduate Film Production Workshop \(fall and spring\)](#)
- [F103 Cinematography \(fall\)](#)
- [F185\\* Production Sound \(fall\)](#)
- [F381\\* Post-Production Sound \(spring\)](#)

## BFA2 TRANSFER STUDENTS

- [F101A&B Filmmaking Fundamentals \(fall and spring\)](#)
- [F126\\* Video Production Workshop \(fall\)](#)
- [CS175A&B Film History \(fall & spring\)](#)
- [F153\\* Structuring Strategies/Artist Presentations \(fall and spring\)](#)
- [F134\\* Digital Editing: Introduction to Avid \(fall\)](#)
- [F104A&B\\* Film Production Workshop \(fall and spring\)](#)
- [F103 Cinematography \(fall\)](#)
- [F185\\* Production Sound \(fall\)](#)
- F101B\* Filmmaking Fundamentals (spring)
- [F381\\* Post-Production Sound \(spring\)](#)

## BFA3 TRANSFER STUDENTS

- [F101A&B Filmmaking Fundamentals \(fall and spring\)](#)
- [F126\\* Video Production Workshop \(fall\)](#)
- [CS175A&B Film History \(fall & spring\)](#)
- [F153\\* Structuring Strategies/Artist Presentations \(fall and spring\)](#)
- [F134\\* Digital Editing: Introduction to Avid \(fall\)](#)
- [F104A&B\\* Film Production Workshop \(fall and spring\)](#)
- [F103 Cinematography \(fall\)](#)
- [F185\\* Production Sound \(fall\)](#)
- [F381\\* Post-Production Sound \(spring\)](#)
- [F340 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

- [F501 Film-making Fundamentals \(fall\)](#)

- [F103 Cinematography \(fall\)](#)
- [F126\\* Video Production Workshop \(fall\)](#)
- [F134\\* Digital Editing: Introduction to Avid \(fall\)](#)
- [F104A& B\\* Film Production Workshop \(fall and spring\)](#)
- [F185\\* Production Sound \(fall\)](#)
- [F381\\* Post Production Sound \(spring\)](#)
- [CS175A](#) or [B Film History](#) (fall & spring)
- [F153 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.

## 2013-2014 List of History, Theory or Criticism Courses for Program in Film and Video Students in Fall and/or Spring

Students who enter as BFA1 are required to complete 6 semesters of film/video history, theory or criticism courses; BFA2 Transfer students are required to complete 5 semesters of film/video history, theory, or criticism courses; BFA3 Transfer students are required to complete 4 semesters of film/video history, theory, or criticism courses; MFA1 students are required to complete 5 semesters of film/video history, theory, or criticism courses.

- [F314A&B Film Today](#)
- F318 [Sexuality, Gender and Destruction in Cinema](#)
- F324 [Sound and the Image](#)
- F346 [Documentary Inquiryies – Performance, Witnessing and Restless Archives](#)
- F370 [History of Documentary Film](#)
- F424 [Radicalizing Vision: Long Form](#)
- F427 [Cinema of Exile: Perspectives on Israel and Palestine](#)
- F522D [Graduate Seminar: Deleuze and Cinema](#)
- FD517A [Special Topics: Realist Style](#)
- FD517B [Special Topics: The Curious Art of Autobiography](#)
- FD517L [Special Topics: Love Stories](#)
- [CS175A&B](#) Film History
- CS275 [History of Experimental Film](#)
- CS570B [Women in Cinema: Part V](#)
- CS570D [History of Video Art](#)
- CS570I [Questions of Third Cinema](#)
- C5542 [Contemporary Latin American Film/TV/Video](#)

This list may be subject to change.

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## 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. The Master of Fine Arts and Advanced Certificate of Fine Arts programs require three years of residency to complete the degree.

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

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

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 (See [Mentoring policy](#)).

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

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

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

## Learning Goals

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

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

## Film Directing Course Requirements

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

### MFA 1 Required Classes and Modules

In the first semester, FDP students will participate in modular workshops that teach technical and production fundamentals, dramaturgy and the craft of directing actors. Courses in history, theory and criticism are also required.

The second semester advances exploration of this work in structured classes and projects. Students are expected to meet regularly with appropriate faculty as they begin to produce work.

#### FALL SEMESTER

- [CS175A Film History](#)
- [FD134 Digital Editing: Introduction to Avid](#)
- [FD380 Production Sound](#)
- [FD504 Acting Workshop 1](#)
- [FD518 Guest Artist Workshop](#)
- [FD520A Narrative Fundamentals](#)
- [FD521A Visual Design](#)
- [FD523 Finding Your Story](#)
- [FD528A Technical Workshop \(fall and spring\)](#)
- [FD579A Production Workshop \(fall and spring\)](#)

#### SPRING SEMESTER

- [CS175B Film History](#)
- [FD512 Scene Study](#)
- [FD518 Guest Artist Workshop](#)
- FD520B Narrative Fundamentals
- FD521B [Visual Design](#)
- FD528B Technical Workshop (fall and spring)
- [FD579B Production Workshop \(fall and spring\)](#)

#### MFA 2 Students Required Courses

##### FALL SEMESTER

- [FD381 Post Production Sound](#)
- [FD502 Faculty Review](#)
- [FD518 Guest Artist Workshop](#)
- Metier, special topics and elective courses as determined by student and mentor (see course list below).

##### SPRING SEMESTER

- [FD518 Guest Artist Workshop](#)
- Metier, Special Topics and Elective courses as determined by student and mentor (see course list below)

#### MFA 3 Students

##### FALL AND SPRING SEMESTERS

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

#### **METIER DIRECTING COURSES (minimum 6 courses required over three year residency)**

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

\* Courses offered in Fall 2013 semester

\*\* Courses offered in Spring 2014 semester

- [FD504\\*\\* Acting Workshop II](#)
- [FD512C\\*\\* Advanced Scene Study](#)
- [FD516A&B\\*/\\*\\* One Act to Cinematic Event](#)
- [FD517A\\* Realist Style](#)
- [FD517B\\*\\* The Curious Art of Autobiography](#)

- [FD517C Survey of Historical Directors](#)
- [FD517E Experiments in Narrative](#)
- [FD517G History and Practice of Performance in Film](#)
- [FD517L\\* Love Stories](#)
- [FD524 Cinematic Storytelling](#)
- [FD525\\* Advanced Scripting](#)
- [FD532 Advanced Staging](#)
- [FD533\\*\\* Real World Survival Skills](#)
- [FD575 Master Class](#)
- [FD577 Narrative Editing](#)
- [FD580 Adaptation Strategies](#)

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

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

\* Courses offered in Fall 2013 semester

\*\* Courses offered in Spring 2014 semester

- [FD517A\\* Realist Style](#)
- [FD517B\\*\\* The Curious Art of Autobiography](#)
- [FD517C Survey of Historical Directors](#)
- [FD517D The Western](#)
- [FD517E Experiments in Narrative](#)
- [FD517G History and Practice of Performance in Film](#)
- [FD517L\\* Love Stories](#)
- [FD517R Rock & Roll and Movies](#)
- [FD517S Coming of Age Stories](#)
- And graduate level seminars from across the institute.

Electives (minimum 3 courses required over three year residency)

Elective courses drawn from FDP and throughout the institute as determined by consultation with mentor.

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### 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 tools and methods.

The program supports 2D animation, stop motion, CG, installation, performative animation, programming, and other filmmaking techniques, approaches, and outcomes. 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.

#### Learning Goals for BFA Students

Creative development:

Student has devised a creative process that includes well-developed animation and filmmaking skills, and development of 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. Student 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 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. Student is able to give professional presentations and understands professional etiquette. Student's work is goal oriented and organized. Student is able to work well under pressure. Student has a good relationship with faculty, and frequently supports peers with valuable information and/or help.

### Learning Goals for MFA Students

#### Creative development:

Student has advanced ability in all aspects of their creative work. The student has developed accomplished animation and filmmaking skills. His/her 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 his/her own work and their place within the art world, the animation world, and 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. Student has a wide range of contacts and has begun integration into the larger arts community. His/her presentations are stimulating. She/he understands and practices good professional etiquette. Student is able to meet personal and artistic goals, is organized, and 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 between the student and mentor.

The BFA student is required to produce and complete a Senior Project in their fourth year. 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

- [FE107A](#) &B BFA Foundation in Animation (fall and spring)
- [FE255\\*](#) [Hybrid Imaging \(fall\)](#)
- [FE445](#) [Intermediate After Effects \(spring\)](#)
- [CS276A](#)&B [History of Animation BFA \(fall and spring\)](#)
- Other Metier Practice (fall/spring)

##### BFA2 YEAR LEVEL

- [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 \(spring\)](#)
- [CS175A](#)&B [Film History](#) (fall & spring)
- Other Metier Practice (fall/spring)

##### BFA2 TRANSFER STUDENTS

- [FE107A](#)&B BFA Foundation in Animation (fall and spring)\*\*
- [FE255\\*](#) [Hybrid Imaging \(fall\)\\*](#)
- [FE445](#) [Intermediate After Effects \(spring\)](#)
- [CS175A](#)&B [Film History I & II](#) (fall and spring)
- [CS276A](#)&B History of Animation BFA (fall and 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 \(fall & spring\)](#)
- [FE236 Experimental Animation: Direct Techniques \(spring\)](#)
- Other Metier Practice (fall/spring)

## BFA3 TRANSFER STUDENTS

- [FE140 Sound Acquisition \(fall\)\\*](#)
- [FE255\\* Hybrid Imaging \(fall\)\\*](#)
- [FE236 Experimental Animation: Direct Techniques \(spring\)](#)
- [FE445 Intermediate After Effects \(spring\)](#)
- [CS175A&B Film History \(fall & spring\)](#)
- [CS276A&B History of Animation BFA \(one semester only\)](#)
- [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 affecting 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 the history of animation, animation practices, digital filmmaking techniques and concepts in Experimental Animation.

Through experimentation and conceptual investigation, second year students develop a thesis project in the Thesis Concept course and in consultation with their mentor and other faculty to be submitted during the Preliminary 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 students 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 and other faculty, 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 \(spring\)](#)
- [FE560 Seminar in Animation History \(spring\) \\*\\*](#)

### MFA2 YEAR LEVEL

- [F153 Structuring Strategies \(spring\)](#)
- [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.

Integrated Media students must complete *Seminar in Animation History* or an equivalent film history/theory or criticism course approved by their mentor.

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## 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

- [FC100A 2D Character Animation I](#)
- [FC101A CG Character Animation I](#)
- [FC102A CG Foundation I](#)
- [FC104A Digital Methods I](#)
- [FC110A Life Drawing I](#)
- [FC140A Color and Design I](#)
- [FC155A Story I](#)

## SPRING

- FC100B 2D Character Animation I
- FC101B CG Character Animation I
- FC102B CG Foundation I
- FC104B Digital Methods I
- FC110B Life Drawing I
- [FC115B Perspective I](#)
- FC155B Story I

## Second year

## FALL

- [FC200A 2D Character Animation II](#)
- [FC201A CG Character Animation II](#)
- [FC202A CG Foundation II](#)
- [FC204A Digital Methods II: Sound](#)
- [FC210A Life Drawing II](#)
- [FC226A Film Workshop II](#)
- [FC255A Story II](#) (choice of Storyboarding, or Story Analysis; 3 hours per week required)
- [FC270A Animation Layout](#)

## SPRING

- FC200B 2D Character Animation II
- FC201B CG Character Animation II
- FC202B CG Foundation II
- FC210B Life Drawing II
- FC226B Film Workshop II

## Third Year

## FALL

- [FC300A 2D Character Animation III](#)
- [FC301A CG Character Animation III](#)
- FC310A-314A Life Drawing (choice of various classes; 3 hrs required)
- [FC326A Film Workshop III](#)
- [FC365A Professional Preparation III](#)

## SPRING

- FC300B 2D Character Animation III
- FC301B CG Character Animation III
- FC310B-314B Life Drawing (choice of various classes; 3 hrs required)
- [FC326B Film Workshop III](#)

## Fourth Year

### FALL

- [FC400A 2D Character Animation IV](#)
- FC310A-314 A Life Drawing (choice of various classes; 3 hrs required)
- FC426A Film Workshop IV

### SPRING

- [FC400A 2D Character Animation IV](#)
- [FC426B Film Workshop IV](#)

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# School of Film/Video

## View Classes by Program

- [List all School of Film/Video courses](#)
- [Program in Film and Video courses \(F\)](#)
- [Character Animation Program courses \(FC\)](#)
- [Film Directing Program courses \(FD\)](#)
- [Experimental Animation Program courses \(FE\)](#)

The [School of Film/Video](#) promotes the study of *all* major types of filmmaking: dramatic narrative, documentary, experimental live-action, character-based animation, experimental animation, multimedia and installation. There are four programs that share an ethos in combining rigorous practical training with theoretical inquiry, hands-on production with aesthetic reflection.

Course Code	Course Name	Semesters Offered
CS175A	<a href="#">Film History I - 1895-1950</a>	I
CS175B	<a href="#">Film History II - 1950-Present</a>	II
CS272	<a href="#">Prostitution in Film</a>	Not planned for this academic year
CS275	<a href="#">History of Experimental Film</a>	II
CS276A	<a href="#">History of Animation BFA</a>	I, II
CS570B	<a href="#">Women in Cinema: History of the Representation of Women in Cinema: Part V: Femininity as Performance</a>	I
CS570D	<a href="#">History of Video Art</a>	Not planned for this academic year
CS570I	<a href="#">Questions of Third Cinema: Films of the Global South</a>	II
CS570N	<a href="#">Cinema Against the Grain</a>	Not planned for this academic year
CS576	<a href="#">The Tracking Shot in Kapo - Aesthetics and Politics in the Cinematic Representation of Death, War, Destruction and Violence</a>	Not planned for this academic year
CSCR316	<a href="#">Flash</a>	I
CSCR319	<a href="#">Surfing the Web: Theorizing Digital Media and the Internet</a>	I, II
F 101A	<a href="#">Filmmaking Fundamentals: Undergraduate</a>	I, II
F 103	<a href="#">Cinematography</a>	I

Course Code	Course Name	Semesters Offered
F 104A01	<a href="#">Film Production Workshop (Graduates and Undergraduate Transfers)</a>	I, II
F 108A	<a href="#">Undergraduate Film Production Workshop</a>	I, II
F 117	<a href="#">Videographics</a>	II
F 126-01	<a href="#">Video Production Workshop (Graduates)</a>	I
F 134-01	<a href="#">Digital Editing - Introduction to Avid</a>	I
F 140	<a href="#">Film to Video Production</a>	II
F 153	<a href="#">Structuring Strategies/Artists Presentations</a>	I, II
F 185-01	<a href="#">Production Sound</a>	I
F 209	<a href="#">Optical Printing</a>	I
F 210	<a href="#">Documentary Production: Poetic Non-Fiction</a>	I, II
F 212	<a href="#">Design for Film</a>	Not planned for this academic year
F 230	<a href="#">Editing Aesthetics</a>	II
F 235	<a href="#">Sound T.A. Course</a>	I, II
F 270	<a href="#">Screenwriting</a>	I, II
F 272	<a href="#">Optical Printer: Advanced Projects</a>	Not planned for this academic year
F 273	<a href="#">Acting Bad</a>	I
F 281	<a href="#">Sound Editing and Mixing</a>	I, II
F 282	<a href="#">Filmmaker - Composer Workshop</a>	Not planned for this academic year
F 283	<a href="#">Creative Sound Design</a>	I
F 290	<a href="#">Post-Production</a>	I
F 297	<a href="#">Alchemical Cinema</a>	II
F 298	<a href="#">Devices of Illusion</a>	I
F 301	<a href="#">Intermediate Digital Production and Post</a>	II

Course Code	Course Name	Semesters Offered
F 302	<a href="#">Film/Video Lighting Workshop</a>	Not planned for this academic year
F 303	<a href="#">Advanced Digital Production and Post</a>	Not planned for this academic year
F 304	<a href="#">Cinema Panic</a>	Not planned for this academic year
F 314A	<a href="#">Film Today</a>	I, II
F 318	<a href="#">Sexuality, Gender and Destruction in Cinema</a>	II
F 324	<a href="#">Sound and the Image</a>	I
F 328	<a href="#">Video Studio Teaching Asst Class</a>	I
F 336	<a href="#">Experimental Film Techniques I</a>	I
F 337	<a href="#">Experimental Film Techniques II</a>	II
F 340	<a href="#">Undergraduate Critique (BFA3, BFA4)</a>	I, II
F 341	<a href="#">Cinema of Transformation</a>	Not planned for this academic year
F 343	<a href="#">Visiting Filmmaker Workshop</a>	I, II
F 346	<a href="#">Documentary Inquiryies- Performance, Witnessing, and Restless Archives</a>	I
F 347	<a href="#">UNDER 15 MIN: a short film workshop</a>	II
F 349	<a href="#">On the Edge of Narrative</a>	Not planned for this academic year
F 358	<a href="#">Advanced Production</a>	II
F 370	<a href="#">History of Documentary Film</a>	I
F 373B	<a href="#">Los Angeles: A City on Film</a>	Not planned for this academic year
F 381	<a href="#">Post Production Sound</a>	II
F 382	<a href="#">Dangerous Filmmaking: A Production Workshop</a>	I
F 385	<a href="#">Pre-Production/Pre-Visualization</a>	Not planned for this academic year
F 405	<a href="#">Writing About Film</a>	I
F 406	<a href="#">Video Performance/Performance Video</a>	Not planned for this academic year



Course Code	Course Name	Semesters Offered
F 416	<a href="#">Cinema &amp; Media East Central Europe</a>	II
F 421	<a href="#">Directing for Digital</a>	Not planned for this academic year
F 424	<a href="#">Radicalizing Vision: Long Form</a>	I
F 427	<a href="#">Cinema of Exile: Perspectives on Israel and Palestine</a>	I
F 430	<a href="#">Video Installation:Impacts in mind and space</a>	I, II
F 433	<a href="#">Shame and Trauma in Cinema</a>	Not planned for this academic year
F 446	<a href="#">The Film Essay</a>	Not planned for this academic year
F 447	<a href="#">Art and Ethnography</a>	Not planned for this academic year
F 456	<a href="#">Listening/Seeing</a>	Not planned for this academic year
F 460	<a href="#">Shooting Landscapes</a>	Not planned for this academic year
F 475	<a href="#">Benning on Benning</a>	Not planned for this academic year
F 501	<a href="#">Film-Making Fundamentals - Graduate</a>	I
F 520	<a href="#">Teaching, Research &amp; Finding Other Ways</a>	Not planned for this academic year
F 522	<a href="#">Graduate Seminar</a>	I, II
F 522C	<a href="#">Graduate Seminar: Narrative Theory</a>	Not planned for this academic year
F 522D	<a href="#">Graduate Seminar: Deleuze and Cinema</a>	II
F 522E	<a href="#">Graduate Seminar: Film and Politics</a>	Not planned for this academic year
F 522F	<a href="#">Graduate Seminar: Artist and the Archive</a>	Not planned for this academic year
F 535	<a href="#">Finding Money</a>	I
F 600	<a href="#">Production Crews</a>	I, II
F 601	<a href="#">Post Production Crews</a>	II
F 625	<a href="#">Graduate Critique</a>	I, II
F 800	<a href="#">Undergraduate Independent Project: Program in Film and Video</a>	I, II

Course Code	Course Name	Semesters Offered
F 900	<a href="#">Grad Proj: Program in Film and Video</a>	I, II
FC000	<a href="#">Friday Night Visiting Artist Lecture</a>	I, II
FC100A01	<a href="#">2D Character Animation I</a>	I, II
FC101A01	<a href="#">CG Character Animation I</a>	I, II
FC102A01	<a href="#">CG Foundation I</a>	I, II
FC104A01	<a href="#">Digital Methods I</a>	I, II
FC110A01	<a href="#">Life Drawing I</a>	I, II
FC115B	<a href="#">Perspective I</a>	II
FC130A	<a href="#">Character Design I</a>	I, II
FC135A	<a href="#">Design for Storytellers</a>	I, II
FC140A01	<a href="#">Color and Design I</a>	I
FC155A01	<a href="#">Story I</a>	I, II
FC200A01	<a href="#">2D Character Animation II</a>	I, II
FC201A01	<a href="#">CG Character Animation II</a>	I, II
FC202A01	<a href="#">CG Foundation II</a>	I, II
FC204A01	<a href="#">Digital Methods II: Sound</a>	I
FC210A01	<a href="#">Life Drawing II</a>	I, II
FC226A01	<a href="#">Film Workshop II</a>	I
FC230A	<a href="#">Character Design II</a>	I, II
FC240A	<a href="#">Color and Design II: Designing Your Film</a>	I
FC255A01	<a href="#">Story II: Narrative Science</a>	I, II
FC270A01	<a href="#">Animation Layout</a>	I
FC272A	<a href="#">Acting for Animators</a>	I, II

Course Code	Course Name	Semesters Offered
FC275B	<a href="#">Art Appreciation: Site Visit</a>	II
FC300A01	<a href="#">2D Character Animation III</a>	I, II
FC301A01	<a href="#">CG III</a>	I, II
FC310A01	<a href="#">Advanced Life Drawing: The Figure</a>	I, II
FC311A01	<a href="#">Advanced Painting</a>	I, II
FC312A01	<a href="#">Advanced Life Drawing: Sculpture</a>	I, II
FC313A01	<a href="#">Advanced Life Drawing: Illustration</a>	I, II
FC314A01	<a href="#">Advanced Life Drawing: Form, Structure and Analysis</a>	I, II
FC315A	<a href="#">Life Drawing for Animation</a>	I, II
FC317	<a href="#">Comics as Graphic Art: A Historical Review</a>	Not planned for this academic year
FC318A	<a href="#">Introduction to ZBrush</a>	I, II
FC326A	<a href="#">Film Workshop III: Story / Pre-Production</a>	I
FC326B	<a href="#">Film Workshop III: Animation / Post-Production</a>	II
FC340A	<a href="#">Illustration for Animation</a>	I, II
FC355A01	<a href="#">Advanced Story</a>	I, II
FC360A	<a href="#">Visual Development</a>	I, II
FC361A	<a href="#">Cinematography and Composition for Animated Film</a>	I, II
FC365A01	<a href="#">Professional Preparation III</a>	I, II
FC373A	<a href="#">Screenwriting for Animators: the Picture in Words</a>	I, II
FC376A	<a href="#">Graphic Novel Development</a>	I
FC377A	<a href="#">History of Character Animation</a>	I
FC400A01	<a href="#">2D Character Animation IV</a>	I, II
FC401A	<a href="#">CG IV</a>	I

Course Code	Course Name	Semesters Offered
FC430A	<a href="#">Advanced Character Design</a>	I, II
FC455A01	<a href="#">Advanced Story</a>	I, II
FC460A	<a href="#">Film Grammar</a>	I
FC800	<a href="#">Independent Proj/Character Animation</a>	I, II
FD134	<a href="#">Digital Editing - Introduction to Avid</a>	I
FD380	<a href="#">FDP Production Sound</a>	I
FD381-01	<a href="#">Post Production Sound</a>	I
FD502	<a href="#">FDP Faculty Review</a>	I
FD504	<a href="#">FDP Acting Workshop</a>	I, II
FD506	<a href="#">Film Directing Program Cinematheque</a>	I
FD512	<a href="#">Scene Study</a>	II
FD512C	<a href="#">Advanced Scene Study</a>	I
FD516A	<a href="#">One Act to Cinematic Event</a>	I, II
FD517	<a href="#">Special Topics: Film Directing</a>	I, II
FD517A	<a href="#">Special Topics: Realist Style</a>	I
FD517B	<a href="#">Special Topics: The Curious Art of Autobiography</a>	II
FD517C	<a href="#">Special Topics: Survey of Historical Directors</a>	Not planned for this academic year
FD517D	<a href="#">Special Topics: The Western</a>	Not planned for this academic year
FD517E	<a href="#">Special Topics: Experiments in Narrative</a>	Not planned for this academic year
FD517F	<a href="#">Special Topics: History/Narrative/Film</a>	Not planned for this academic year
FD517G	<a href="#">Special Topics: History and Practice of Performance in Film</a>	Not planned for this academic year
FD517L	<a href="#">Special Topics: Love Stories</a>	I
FD517R	<a href="#">Special Topics: Rock &amp; Roll and Movies</a>	Not planned for this academic year

Course Code	Course Name	Semesters Offered
FD517S	<a href="#">Special Topics: Coming of Age Stories</a>	Not planned for this academic year
FD518	<a href="#">FDP Guest Artists Workshop</a>	I, II
FD520A	<a href="#">Narrative Fundamentals</a>	I, II
FD521A	<a href="#">Visual Design</a>	I, II
FD523	<a href="#">Finding Your Story</a>	I
FD524	<a href="#">Cinematic Storytelling</a>	II
FD525	<a href="#">Advanced Scripting</a>	I
FD528A	<a href="#">Technical Workshop</a>	I, II
FD532	<a href="#">Advanced Staging</a>	Not planned for this academic year
FD533	<a href="#">Real World Survival Skills</a>	II
FD545	<a href="#">The Low End Theory of Sound</a>	II
FD575	<a href="#">FDP Thesis Workshop</a>	II
FD577	<a href="#">FDP Narrative Editing</a>	II
FD579	<a href="#">FDP Production Workshop</a>	I
FD580	<a href="#">Adaptation Strategies</a>	Not planned for this academic year
FD582	<a href="#">Project Development</a>	II
FD601	<a href="#">Preparing for the Marketplace</a>	Not planned for this academic year
FD900	<a href="#">Grad Proj: Film Directing</a>	I, II
FE107A	<a href="#">BFA Foundation in Animation</a>	I, II
FE117	<a href="#">Lighting and Cameras for Experimental Animation</a>	I
FE118	<a href="#">Motion Control Workshop Stop Motion</a>	Not planned for this academic year
FE140	<a href="#">Sound Acquisition for Experimental Animators (BFA2 students and transfer students)</a>	I

Course Code	Course Name	Semesters Offered
FE141	<a href="#">Post Production Sound</a>	II
FE202A	<a href="#">The Digital Path and Short Projects (BFA2 students and transfer students)</a>	I, II
FE235	<a href="#">Drawn Techniques for Experimental</a>	I
FE236	<a href="#">Direct Techniques: Visual Music</a>	II
FE237	<a href="#">Just Do It</a>	Not planned for this academic year
FE245	<a href="#">Abstract Animation</a>	Not planned for this academic year
FE255	<a href="#">Hybrid Imaging: Photoshop/Premiere/After Effects (Undergrads)</a>	I
FE295-CS	<a href="#">Cameraless Filmmaking</a>	Not planned for this academic year
FE300A	<a href="#">Experimental Animation Thesis Production Seminar</a>	I, II
FE302A	<a href="#">The Digital Path for Animation</a>	I, II
FE302A01	<a href="#">The Digital Path for Animation</a>	I, II
FE303	<a href="#">Alternative Stop Motion Techniques</a>	II
FE307	<a href="#">Visiting Artists EA</a>	I
FE308	<a href="#">Animation Research</a>	Not planned for this academic year
FE314	<a href="#">The Art of Intuition</a>	I
FE316	<a href="#">Screenwriting: From Image to Story</a>	Not planned for this academic year
FE320	<a href="#">Stop-Motion Animation Basics</a>	I, II
FE323	<a href="#">Intuitive Animation Workshop</a>	I
FE327	<a href="#">Being There</a>	Not planned for this academic year
FE333	<a href="#">History of Experimental Animation</a>	I
FE335A	<a href="#">Experimental Animation Thesis Concept Seminar</a>	I, II
FE338	<a href="#">Introduction to 3D Computer Graphic Animation</a>	I, II
FE347	<a href="#">Documentary Animation</a>	Not planned for this academic year

Course Code	Course Name	Semesters Offered
FE348	<a href="#">Dinner with Animation</a>	Not planned for this academic year
FE350	<a href="#">Intermediate 3D CG Animation</a>	Not planned for this academic year
FE360	<a href="#">Intermediate Concepts of Stop Motion</a>	Not planned for this academic year
FE363	<a href="#">Storyboard, Layout and Timing</a>	Not planned for this academic year
FE365	<a href="#">Graphic Short Story</a>	Not planned for this academic year
FE382A	<a href="#">Experimental Animation Undergraduate Critique</a>	I, II
FE406	<a href="#">Hillary's Guide to the Impossible or the Odd and Unusual Life of Kermiglis Falcon</a>	I
FE408	<a href="#">Voice and Text: A Mosaic</a>	Not planned for this academic year
FE409	<a href="#">Experimental Animation Installation</a>	Not planned for this academic year
FE410	<a href="#">After Effects: Compositing</a>	Not planned for this academic year
FE411	<a href="#">Illuminated Language Lounge, Flying Sculpture</a>	I
FE412	<a href="#">Animation Master Class</a>	Not planned for this academic year
FE417	<a href="#">Motion Capture for Artists</a>	II
FE420	<a href="#">Advanced 3D CG Character Construction I</a>	Not planned for this academic year
FE421	<a href="#">Adv 3D CG Character Construction II</a>	II
FE425A	<a href="#">First Year Shorts</a>	I, II
FE428	<a href="#">Stop Motion Puppet Design &amp; Fabrication</a>	I
FE429	<a href="#">STORY</a>	Not planned for this academic year
FE430	<a href="#">Professional Practices</a>	Not planned for this academic year
FE438A	<a href="#">Sound Body of Visions</a>	I, II
FE445	<a href="#">Intermediate After Effects</a>	II
FE446	<a href="#">Drawing Now: Propositions for the Experimental Animation Process</a>	II

Course Code	Course Name	Semesters Offered
FE447	<a href="#">Film Get-Feral Club</a>	Not planned for this academic year
FE450	<a href="#">Sound Acquisition for Experimental</a>	I
FE451	<a href="#">Post Production Sound for Experimental Animators (MFA)</a>	II
FE455	<a href="#">Photoshop/Premiere/After Effects: Hybrid Imaging (Grad)</a>	I
FE460	<a href="#">Direction and Performance in Stop Motion</a>	II
FE470	<a href="#">Advanced Stop Motion Production</a>	Not planned for this academic year
FE495	<a href="#">Risky Hard Driving in After Effects</a>	Not planned for this academic year
FE496	<a href="#">Art Hysterie</a>	Not planned for this academic year
FE498	<a href="#">Art Direction and the Experimental Animator</a>	II
FE503A	<a href="#">Remix / Mashup</a>	I
FE520	<a href="#">Alternative Approaches 3D CG Animation</a>	Not planned for this academic year
FE537	<a href="#">Explorations in Stereoscopic Imaging</a>	I
FE560	<a href="#">Seminar in Animation History</a>	II
FE610	<a href="#">Interactive &amp; Internet Media: Image Programming Boot Camp</a>	I
FE620	<a href="#">Interactive Cinema/The Feral Edit</a>	Not planned for this academic year
FE621	<a href="#">Intermediate Interactive: Unity</a>	II
FE630	<a href="#">Advanced Interactive &amp; Internet Production</a>	Not planned for this academic year
FE800	<a href="#">U/G Project: Experimental Animation</a>	I, II
FE900	<a href="#">Graduate Independent Project: Experimental Animation</a>	I, II
T 070-01	<a href="#">Voicing Animation: Experiments in Collaboration-Animators</a>	Not planned for this academic year

## CS175A: Film History I - 1895-1950

3.0 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 end



of the Second World War. The course will emphasize the development of cinema aesthetics through the study of works by major filmmakers, from the Lumieres, Melies and Guy to Renoir, Ozu and Murnau. Requirements include regular attendance, weekly readings, weekly short papers and a final research paper. Purchase of a course reader is mandatory.

- \* Required of all PFV MFA-1 students (1 semester, either A or B) and incoming BFA students (year-long, A&B)
- \* Required of Experimental Animation BFA-2 students (year-long, A&B).
- \* Required of FDP MFA-1 students (year-long, A&B)
- \* Permission of instructor required.
- \* May be repeated for credit.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## CS175B: Film History II - 1950-Present

3.0 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 as well as 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.

- \* CS175A is highly recommended but not a prerequisite.
- \* Required of all PFV MFA-1 students (1 semester, either A or B) and incoming BFA students (year-long, A&B)
- \* Required of Experimental Animation BFA-2 students (year-long, A&B).
- \* Required of FDP MFA-1 students (year-long, A&B)
- \* This class meets during the practicum/interim: ALL students are required to attend the first week of class with no exceptions.
- \* May be repeated for credit.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## CS272: Prostitution in Film

3.0 units / Semester: 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.

- \* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## CS275: History of Experimental Film

3.0 units / Semester: II

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

- \* Permission of instructor required.
- \* May be repeated for credit.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## CS276A: History of Animation BFA

3.0 units / Semester: I, II

A yearlong international historical survey of animated films, from early motion devices through the development of studio shorts and features, the styles of experimental artists in various media, and current day applications of animated imagery. Lectures and readings stress the historical contexts of the topics covered, as well as the role of the researcher in historical documentation.

- \* Required of Experimental Animation BFA1 and BFA transfer students.
- \* Approved for Critical Studies.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## CS570B: Women in Cinema: History of the Representation of Women in Cinema: Part V: Femininity as Performance

3.0 units / Semester: I

Using feminist film criticism, film and cultural theory, psychoanalytic and post-colonial texts, we will explore how the advent of cinema has changed the symbolic and visual representation of sexual difference, how the images of men and women in film have been constructed as signifiers of that sexual difference.

This seminar will concentrate on the specific cinematic means through which femininity is constructed, in different cultural, national and sociological contexts, as a performative function by analyzing such tropes and concepts such as 'movie stars,' 'vamps,' 'camp,' 'masquerade,' 'gender-bending,' 'split of the subject', 'woman as signifier of the national identity.' Behind the playfulness and the glamour, we'll be able to look at the tragedies, the lies and the perverse power-plays that such a performance entails.

Requirements: one short paper (about 5 pages) at mid-semester, one long paper (minimum 10 pages) at the end of the semester.

- \* Enrollment limited to 18 students (12 on-line).
- \* Elective for the Master of Aesthetics and Politics.
- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## CS570D: History of Video Art

3.0 units / Semester: Not planned for this academic year

This course will survey video art and alternative media practice following the introduction of portable video recording equipment in 1967-68. It will examine early video projects responding to a radical late 60s shift in cultural strategies where perceptual process and performance were often valorized over art product; artists explored properties of the electronic signal; and media consumers and grassroots documentarians were approached as potential producers in efforts to democratize telecommunications. The course will examine video work from the 1980s through mid 90s that registered theoretical shifts from post-minimalism to post-modernism together with the impact of new subjectivities. And an examination of the impact of digital technology in the mid90s will introduce new media and the net cultural environment. Readings will focus on critical texts and writings by artists. A few short writing projects will be assigned.

- \* Open to both undergraduate and graduate students.
- \* Permission of instructor required.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## CS570I: Questions of Third Cinema: Films of the Global South

3.0 units / Semester: II

The concept of 'Third Cinema,' coined in Latin America by filmmakers Fernando Solanas and Octavio Getino, implies a critical reappraisal of the national or cultural specificity, post-colonial identity, the dialectical connection between domination/subordination, centre/periphery and resistance/hegemony. While First Cinema is Hollywood, Second Cinema is Western 'auteur' cinema, Third Cinema is resolutely non-capitalist and non-Western. We will look at films from Africa, the Arab World, East India, Latin America, Taiwan...but also films that assert a cultural/political resistance within Western industrialized countries, such as African American cinema, the Black British workshops and the 'Beur' films in France.

- \* Assignment: one paper a week.
- \* Permission of instructor required.
- \* May be repeated for credit.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## CS570N: Cinema Against the Grain

2.0 units / Semester: Not planned for this academic year

Now that the cinematic present is dominated by previews for video games and theme park rides, and the cinematic past threatens to congeal into AFI's greatest hits lists, it is particularly important to examine under-appreciated, even disreputable films that have gotten lost in the shuffle. 'Cinema Against the Grain' presents (mostly) independent films in historical context and deals with the themes and formal strategies of works that have thus far been refused a secure place in the canon. Screenings include films directed by Oscar Michaeux, Rowland Brown, James Bidgood, Fred Halsted, Doris Wishman and others. The requirements for the course are a paper per week, attendance at lectures and readings from photocopied articles and books on reserve.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## CS576:

### The Tracking Shot in Kapo - Aesthetics and Politics in the Cinematic Representation of Death, War, Destruction and Violence

3.0 units / Semester: Not planned for this academic year

Look however in Kapo, the shot where Emmanuelle Riva commits suicide by throwing herself on electric barbed wire: the man who decides at this moment to make a forward tracking shot to reframe the dead body carefully positioning the raised hand in the corner of the final framing this man is worthy of the most profound contempt.

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 Aesthetics and Politics

\* Permission of instructor required.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## CSCR316: Flash

3.0 units / Semester: I

Fundamentals of Adobe Flash, for digital art and animation, as well as the study of digital art-making online. Adapted for students of varying experience levels with Flash, including those who haven't used the program before.

\* Open to students across the Institute. Class size limited to 25 students. If questions, please email [mburnett@calarts.edu](mailto:mburnett@calarts.edu).

\* Adapted for students of varying experience levels with Flash, including those who haven't used the program before. Course information: <https://flash.calarts.edu/>

\* Offered for Critical Studies credit.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## CSCR319: Surfing the Web: Theorizing Digital Media and the Internet

2.0 units / Semester: I, II

This course will explore the convergence between art, animation, technology, and the Internet. We will investigate cutting-edge artistic work online, discuss digital tools and their influence on creative expression, and think in-depth about the world wide web, cyberculture, interfaces, and the digital sphere. We will take a close look at various sites on the Internet that showcase art and animation, and discuss how digital tools inspire and affect artistic expression

online--the infinite scalability of vector art, the ability to control every pixel in Photoshop, and the revolution that Flash animation has instigated, in the form of time-based animation and media online.

- \* Offered for Critical Studies credit.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#), [Integrated Media](#)

## F 101A: Filmmaking Fundamentals: Undergraduate

2.0 units / Semester: I, II

In the Fall: An investigation of the aesthetics and language of film and video. Students will be encouraged to make personal works. Class will include analysis and the beginning of a critical dialogue.

In the Spring: 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 BFA1s, BFA2 Transfer & BFA3 Transfer PFV students (Fall and Spring).

Discipline(s): [School of Film/Video](#)

## F 103: Cinematography

2.0 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 PFV by permission of instructor.
- \* Co-requisite: F104A or F108A.
- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 104A01: Film Production Workshop (Graduates and Undergraduate Transfers)

2.0 units / Semester: I, II

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

- \* Cage seminars required.
- \* Co-requisite: F 103
- \* Required of all incoming Graduate PFV students and transfer undergrads.
- \* Limited to PFV students.
- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 108A: Undergraduate Film Production Workshop

2.0 units / Semester: I, II

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

- \* Required of all BFA-2 students in PFV
- \* F 108A prerequisite for F 108B.
- \* Co-requisite: F 103.
- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 117: Videographics

2.0 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.  
\* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 126-01: Video Production Workshop (Graduates)

2.0 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.

- \* Required of all incoming PFV students.
- \* Co-requisite with F 134 Digital Editing: Avid to Blu-Ray
- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 134-01: Digital Editing - Introduction to Avid

1.0 unit / Semester: I

Basic editing and digital workflow essentials from transcoding to delivery. Learn, or improve your knowledge of, fundamental post-production software such as Avid Media Composer and Compressor.

- \* Limited to PFV students, required for video editing room(s) access.
- \* Co-requisite: F 126
- \* Required of all incoming PFV students.
- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 140: Film to Video Production

3.0 units / Semester: II

A film-making and video production course. Film will be shot on students own preexisting film, transferred to video to be reworked with a digital editing system. Ambitious projects will be encouraged.

- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 153: Structuring Strategies/Artists Presentations

1.0 unit / Semester: I, II

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

- \* Required of all incoming Film and Video students for both semesters.
- \* Required of all Experimental Animation BFA-2 and MFA-2 students.
- \* May be repeated for credit.

Discipline(s): [School of Film/Video](#)

## F 185-01: Production Sound

2.0 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.

- \* -01 section required of all MFA-1 and incoming transfer PFV students.
- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 209: Optical Printing

2.0 units / Semester: I

This class offers an introduction to the method, magic and madness of optical printing: the wonderful possibilities of re-filming film. Students will learn how to perform time manipulations, multiple exposures, format transfers, and matte and title making, with training in the use of the Acme Optical Printer & the Oxberry Animation Stand. Intense workshops will be supplemented with screenings of films displaying printing virtuosity: from Hollywood

spectaculars to B-movie mayhem to avant-garde wonders. Students will be required to complete a series of short assignments and produce a short film.

- \* Prerequisite: F104A&B or F108A&B
- \* Enrollment limited to 12.
- \* Priority given to PFV students.
- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [School of Film/Video](#)

## F 210: Documentary Production: Poetic Non-Fiction

2.0 units / Semester: I, II

This course explores the documentary form through theory and practice. Students will be introduced to a variety of non-fiction filmmaking approaches and create new works that experiment with the formal, poetic, personal, and experiential dimensions of documentary filmmaking. We will consider issues of form, structure, style, and process and examine non-fiction works that explore the convergence of subjectivity and objectivity, abstraction and the everyday, as well as challenge perceptions of truth, memory, and personal and cultural history. Practical documentary filmmaking techniques will include pre-production research, interviewing, expressive use of camera and sound, and creative approaches to story structure and editing. Students will be required to create two short films, read the assigned texts, and actively participate in class discussions and critiques.

- \* Enrollment limited to 12.
- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 212: Design for Film

2.0 units / Semester: Not planned for this academic year

This class will cover the basics of telling a story visually. Including color and design, story boarding, and character design, from designing the world in which the story takes place, to designing the characters and their unique facial expressions. By starting with basic design concepts we will search for your own unique way of expressing a story with appeal and clarity.

May 20 June 19 (fifth week reserved for independent work and workshops)

Prerequisite: Instructor permission required. Digitally submit 5-6 drawings, including one character design and multiple observed life drawings--not drawings from memory or photographs. The life drawings should include a self-portrait, a drawing of an animal, and drawings of other things that are alive. Email submission to [summer@calarts.edu](mailto:summer@calarts.edu) and please indicate that you wish to be considered for 'Design for Film.'

Discipline(s): [School of Film/Video](#)

## F 230: Editing Aesthetics

2.0 units / Semester: II

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.

Discipline(s): [School of Film/Video](#)

## F 235: Sound T.A. Course

2.0 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.
- \* Permission of instructor required.
- \* Cross disciplinary class.

Discipline(s): [School of Film/Video](#)

## F 270: Screenwriting

3.0 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 to 12.
- \* Priority given to upper level students.
- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 272: Optical Printer: Advanced Projects

2.0 units / Semester: 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: F 209
- \* Permission of instructor required.
- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 273: Acting Bad

3.0 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.

Discipline(s): [School of Film/Video](#)

## F 281: Sound Editing and Mixing

2.0 units / Semester: I, II

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.

Discipline(s): [School of Film/Video](#)

## F 282: Filmmaker - Composer Workshop

2.0 units / Semester: Not planned for this academic year

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.

Discipline(s): [School of Film/Video](#)

## F 283: Creative Sound Design

2.0 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.

Discipline(s): [School of Film/Video](#)

## F 290: Post-Production

2.0 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. Continued exploration of software introduced in CalArts Film/Video introductory courses such as F134 Digital Editing, and additional software tools and techniques which aid in the visual post-production process will be covered. This class serves as the access pathway to advanced post-production stations in HFPADL such as the Avid Symphony suite, the Apple Color suite, the Ultra Studio 4K w/ Resolve suite and the Avid Media Composer w/ Mojo DX suites. Students will be required to bring current work in progress. Additional lab time will be required for anyone seeking independent access to advanced post-production suites.

- \* Prerequisite: F104A&B, F126 and F134 or FD134 .
- \* Required for advanced HFPADL access.
- \* Recommended for PFV MFA2/3 students and PFV BFA3/4 students.
- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [School of Film/Video](#)

## F 297: Alchemical Cinema

3.0 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.
- \* Priority given to PFV students.
- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 298: Devices of Illusion

3.0 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 108
- \* Enrollment limited to 15 by permission of instructor.
- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 301: Intermediate Digital Production and Post

2.0 units / Semester: II

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

- \* Prerequisite: F126 & F134.
- \* Open to PFV students.
- \* Enrollment limited to 14 students.
- \* Permission of instructor required.
- \* Pre-requisite.

Discipline(s): [School of Film/Video](#)

## F 302: Film/Video Lighting Workshop

2.0 units / Semester: Not planned for this academic year

This hands-on 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. Students will be asked to record their ongoing observations of light outside of class. Graduate students in the course will be required to choose a scene from an existing film, analyze its lighting design, and lead the class in recreating the lighting effects in the workshop.

- \* Prerequisite: F 103.
- \* Enrollment limited to 12 and limited to upper level Program in Film and Video students and Film Directing students.
- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 303: Advanced Digital Production and Post

2.0 units / Semester: Not planned for this academic year

Students will be exposed to various methods of HD and Digital Cinema production and postproduction, with special focus on the Sony EX3 workflow. Both the technical and aesthetic ramifications of HD production will be covered, including the best practices for cinematography, on set data wrangling, editing, and output, among other topics

- \* Prerequisite: F 301 Intermediate Digital Prod & Post or F 303 High Definition.
- \* Enrollment limited by permission of instructor.
- \* Open to both Film and Video and FDP students.
- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 304: Cinema Panic

3.0 units / Semester: Not planned for this academic year

Cinema is a remarkable blend of vision, technology, inspiration, craft, imagination and practical realities. But, what is

a filmmaker to do when they lack resources? How do you accomplish your vision without the perfect camera or special lens? Will the struggle to cast remarkable actors, provide wardrobe or other production elements sabotage a project? CINEMA PANIC immerses the filmmaker/film director in an environment where story is primary and the ability to coalesce a cinematic event is as accessible as your smart phone or antiquated brownie camera.

The CINEMA PANIC workshop is comprised of exercises designed to teach several essential elements of narrative filmmaking including, but not limited to: Discover and develop unique cinematic stories, teach how to direct actors toward true and compelling performances, and develop an expanded appreciation for cinematic forms and genres. The 5 week session will result in a portfolio comprised of minimum 3 short film treatments, minimum 1 developed short film screenplay, and minimum 1 edited short film. Each exercise will represent a unique filmmaking practice ranging from traditional dramatic narrative work to docu-drama hybrids. Making diverse projects will allow the student to explore their artistic voice and personal aesthetics.

Workshop projects will employ an array of film equipment including personal recording devices ranging from cellular phones and electronic tablets to semi- sophisticated consumer cameras.

The equipment and stories made in this workshop will ultimately demonstrate how wonderful cinematic work can be made under the most basic conditions. Artists need never PANIC! The realization of an artistic impulse is infinitely accessible when accompanied by a strong imagination and willing artistic spirit.

Prerequisites: Permission of instructor required. To be considered please submit a typed, one-page statement explaining your film knowledge, experience and goals to Hilary Darling at [summer@calarts.edu](mailto:summer@calarts.edu). Participants in CINEMA PANIC must have fundamental knowledge of film grammar and basic cinematic practices.

May 20 June 19

Discipline(s): [School of Film/Video](#)

## F 314A: Film Today

3.0 units / Semester: I, II

A screening discussion course examining social and aesthetic issues on current filmmaking practice. Recent films that may be regarded as ground-breaking or exemplary will be screened, and the basic issues of composition and content they raise will be discussed. Students will have to write one paper (1-2 pages, 12 points, double interline) per film shown and fill out a questionnaire in the first few weeks of the semester.

Enrollment limited to 75.

May be repeated for credit.

Approved for Critical Studies credit.

\* Permission of instructor required.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## F 318: Sexuality, Gender and Destruction in Cinema

3.0 units / Semester: II

This course will provide a forum to view and discuss films and readings which problematize traditional constructions of gender and sexuality on multiple levels. The selected works also have a special emphasis on trajectories of violence and destruction that involve sexuality, with an emphasis on works in which the knife, so to speak, is pointed in the 'wrong direction'.

\* Approved for Critical Studies credit.

\* Permission of instructor required.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## F 324: Sound and the Image

2.0 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.

- \* Enrollment limited to 30 students.
- \* Permission of instructor required.
- \* May be repeated for credit.
- \* Cross disciplinary class.

Discipline(s): [School of Film/Video](#)

## F 328: Video Studio Teaching Asst Class

3.0 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 or by permission of instructor.
- \* Enrollment limited to 8 students.
- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 336: Experimental Film Techniques I

2.0 units / Semester: I

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

- \* Prerequisite: F 103 and F 104 or F 108.
- \* Enrollment limited to 12 students by permission of instructor.
- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 337: Experimental Film Techniques II

2.0 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..

- \* For Program in Film and Video students only.
- \* Prerequisite: F 104A&B OR F 108A&B.
- \* Enrollment limited to 12 students by permission of instructor.
- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 340: Undergraduate Critique (BFA3, BFA4)

2.0 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.

- \* Required of BFA3&4 PFV students.
- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 341: Cinema of Transformation

3.0 units / Semester: Not planned for this academic year

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.

- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 343: Visiting Filmmaker Workshop

1.0 unit / Semester: I, II

Developing film/video projects with filmmaker in a workshop situation and production of group work. There will be individual sign-ups per Visiting Artist.

- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 346: Documentary Inquiryies- Performance, Witnessing, and Restless Archives

3.0 units / Semester: I

This course will investigate a broad range of media art and documentary projects, with attention to the performative act of witnessing, the creative address of media archives by artists, and the aspiration to negotiate new social relations with collaborators and audiences. Drawing from work in film, video, and new media, this course will explore time-based projects informed by documentary gestures such as journaling, cinema-verite recording, surveillance, re-performance, and non-linear structuring of information. Narrative and performative projects resulting from creative detours in documentary exercises will also be screened. The course will additionally examine collections of work from specific historical moments that aspired to strategic cultural interventions, including a range of provocative work across genre on incarceration in the U.S., samizdat and media arts projects produced during late 1980s, dramatic cultural shifts in east central Europe, and collective experiments with new technologies and audiences from the U.S. in the 1960s/early 70s. Media projects from Chile, Nunavut, and South East Asia address generational loss or repression of archived information and reinvigorate dialogues across the distance of time.

\* Permission of instructor required.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## F 347: UNDER 15 MIN: a short film workshop

2.0 units / Semester: II

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. Meets once a week for three hours.

\* Limited to 12 students. Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 349: On the Edge of Narrative

3.0 units / Semester: Not planned for this academic year

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.

\* Enrollment limited to 12.

\* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 358: Advanced Production



3.0 units / Semester: II

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

\* Prerequisite: F 126 and F 104A&B or F 108A&B or permission of instructor.

Discipline(s): [School of Film/Video](#)

## F 370: History of Documentary Film

3.0 units / Semester: I

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.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

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

2.0 units / Semester: Not planned for this academic year

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.

Discipline(s): [School of Film/Video](#)

## F 381: Post Production Sound

2.0 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 E105 basic studio.

\* Required of all MFA1, BFA2 and incoming transfer Program in Film and Video students.

\* Prerequisite: F 185

Discipline(s): [School of Film/Video](#)

## F 382: Dangerous Filmmaking: A Production Workshop

3.0 units / Semester: I

A production workshop. The course is called 'dangerous' because we will be delving deep within ourselves to look at our maybe not-so-comfortable family relationships and ourselves from a deeply interior perspective. Each student will produce a work or works dealing with: 1)MOTHER; 2)FATHER ; 3)SEX ; 4)MYSELF. 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.

\* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

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

3.0 units / Semester: 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.

Discipline(s): [School of Film/Video](#)

## F 405: Writing About Film

3.0 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.

\* 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.

\* Permission of instructor required.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## F 406: Video Performance/Performance Video

2.0 units / Semester: Not planned for this academic year

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.

Discipline(s): [School of Film/Video](#)

## F 416: Cinema & Media East Central Europe

2.0 units / Semester: II

This course will examine narrative films from Czechoslovakia [now Czech Republic and Slovakia] and Hungary from post-WWII to the present, including the remarkably inventive and often banned films of the 1960s Czech New Wave ('diamonds of the everyday'); the often dark and experimental 'documentary fictions' of 1970s-80s Hungary; and probing work of the transitional period (1988-91) including samizdat media and video art from societies experiencing dramatic cultural and political changes. The ongoing impact of surrealism (and animation) in the region, ethnic tensions reflected in art and media before and during the wars in Yugoslavia (1990s), reflections of a post-socialist societies that is 'hard to live in' but 'spectacular to render' in New Romanian Cinema (2000s), and work from other countries that contributes insights to contemporary directions in the 'former East' will also be explored.

Discipline(s): [School of Film/Video](#)

## F 421: Directing for Digital

3.0 units / Semester: 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.

Discipline(s): [School of Film/Video](#)

## F 424: Radicalizing Vision: Long Form

2.0 units / Semester: I

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.

Discipline(s): [School of Film/Video](#)

## F 427: Cinema of Exile: Perspectives on Israel and Palestine

3.0 units / Semester: I

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 elsewhere who were originally from this area.

'Exile is strangely compelling to think about but terrifying to experience, It is the unhealable rift forced between a human being and a native place, between the Self and its true Home: its sadness can never be surmounted.'- Edward Said

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

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## F 430: Video Installation:Impacts in mind and space

2.0 units / Semester: I, II

The objectives of this course are to learn how to work with the moving image and sound in the form of installation, and translate thought to image and sensation. We will contemplate the essential component of video (time), the definitive condition of installation (space), and focus on the here-and-nowness of video installation. Beginning with an overview of the unique properties of video/film installation, the projected image, and multi- channel works, we will study how concepts of kinesthetic insight, perception, sensation, space, and duration affect ways of working with content in installation form. There are screenings, assigned readings and written responses, an audio/visual experiment, and each student will produce one sustained installation. Students will be given substantial time to present ideas and content, receive feedback, and learn to write and present proposals for video projects.

- \* Open to Institute with priority given to Film Students and Integrated Media students.
- \* Permission of instructor required.
- \* Cross disciplinary class.

Discipline(s): [School of Film/Video](#), [Integrated Media](#)

## F 433: Shame and Trauma in Cinema

2.0 units / Semester: Not planned for this academic year

A course in which we look at Trauma on two levels 1) how it has been represented cinematically, and 2) how we, as artists, transform our own traumas into our art practice.

To this end we will watch filmic representations of abuse and trauma, as well as read and discuss ways in which we, as artists, work with our traumatic experiences in our art practice. Can creative work heal, or is it self-expression without healing power?

- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 446: The Film Essay

3.0 units / Semester: Not planned for this academic year

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.

Discipline(s): [School of Film/Video](#)

## F 447: Art and Ethnography

3.0 units / Semester: Not planned for this academic year

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.

Discipline(s): [School of Film/Video](#)

## F 456: Listening/Seeing

4.0 units / Semester: 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.

Discipline(s): [School of Film/Video](#)

## F 460: Shooting Landscapes

4.0 units / Semester: Not planned for this academic year

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.

Discipline(s): [School of Film/Video](#)

## F 475: Benning on Benning

3.0 units / Semester: 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 context.

\* Enrollment limited to 20 students.

\* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 501: Film-Making Fundamentals - Graduate

3.0 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.

\* Limited to and required of all new PFV graduate students.

Discipline(s): [School of Film/Video](#)

## F 520: Teaching, Research & Finding Other Ways

3.0 units / Semester: Not planned for this academic year

This course is to provide Graduate Students with an opportunity to gain valuable teaching experience. Each student will prepare a two-hour teaching presentation and each week a different student will perform/teach their presentation. The course will pursue both innovative and creative ways of disseminating information and ideas. Students will be encouraged to consider the research they are currently undertaking for their thesis projects, but presentations will not only be limited to such research. Research in general is an essential element of this course. The demands for research and alternatives will be extensive. The final hour of each class will be used for general group critique of the teaching and presentation techniques

\* Graduate Students Only.

\* Limited to 12

\* Permission of instructor required

Discipline(s): [School of Film/Video](#)

## F 522: Graduate Seminar

0.0 units / Semester: I, II

Advanced Topic-Specific Seminars for Graduate Students.

\* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 522C: Graduate Seminar: Narrative Theory

3.0 units / Semester: 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.

\* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## F 522D: Graduate Seminar: Deleuze and Cinema

3.0 units / Semester: II

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.

Discipline(s): [School of Film/Video](#)

## F 522E: Graduate Seminar: Film and Politics

3.0 units / Semester: 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.

- \* Approved for Critical Studies credit for upper level undergraduates.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## F 522F: Graduate Seminar: Artist and the Archive

3.0 units / Semester: 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.

- \* Enrollment limited to 12.
- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [School of Film/Video](#)

## F 535: Finding Money

3.0 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.
- \* Permission of instructor required.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## F 600: Production Crews

0.5 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.

- \* Permission of supervising faculty required.



- \* Permission of instructor required.
- \* May be repeated for credit.
- \* Variable credit.

Discipline(s): [School of Film/Video](#)

## F 601: Post Production Crews

0.5 units / Semester: 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: editing, sound editing and sound design.

- \* Permission of supervising faculty required.
- \* Variable credit
- \* May be repeated for credit.
- \* Variable credit.

Discipline(s): [School of Film/Video](#)

## F 625: Graduate Critique

4.0 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 PFV students.
- \* Enrollment limited to 15 by permission of instructor.
- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

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

2.0 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.
- \* Variable credit.

Discipline(s): [School of Film/Video](#)

## F 900: Grad Proj: Program in Film and Video

2.0 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.

- \* Permission of instructor required.
- \* May be repeated for credit.
- \* Variable credit.

Discipline(s): [School of Film/Video](#)

## FC000: Friday Night Visiting Artist Lecture

0.0 units / Semester: I, II

Information available in the Character Animation Office.

- \* No unit credit is given for this course.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FC100A01: 2D Character Animation I

1.5 units / Semester: I, II

Introduction to hand-drawn Character Animation techniques.

\*Required for 1st year Character Animation Students

Discipline(s): [School of Film/Video](#)

## FC101A01: CG Character Animation I

1.5 units / Semester: I, II

Introduction to CG animation.

\*Required for 1st year Character Animation Students

Discipline(s): [School of Film/Video](#)

## FC102A01: CG Foundation I

1.5 units / Semester: I, II

Introduction to CG software, concepts, and tools.

\*Required for 1st year Character Animation Students

Discipline(s): [School of Film/Video](#)

## FC104A01: Digital Methods I

1.0 unit / Semester: I, II

Introduction to digital methods for painting, compositing, and editing.

\*Required for 1st year Character Animation Students

Discipline(s): [School of Film/Video](#)

## FC110A01: Life Drawing I

2.0 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.

\* Priority given to Character Animation students.

Discipline(s): [School of Film/Video](#)

## FC115B: Perspective I

1.5 units / Semester: II

Basic rendering and perspective drawing.

\*Required for 1st year Character Animation Students

Discipline(s): [School of Film/Video](#)

## FC130A: Character Design I

1.5 units / 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.

\* Optional class.

\* In order to enroll in FC430 as a BFA3 or BFA4, students must take one semester of FC130 and one semester of FC230.

Discipline(s): [School of Film/Video](#)

## FC135A: Design for Storytellers

1.5 units / Semester: I, II

The study of using basic design principles to enhance and manipulate character, emotion and story across all of the arts. Assignments will focus on design over technique and will be created with basic materials such as construction paper, cardboard, magazine clippings and glue. Critiques will be followed with real world case studies found in music, dance, theater and film. Throughout the course, students will be challenged to develop a personal 'story' and point of view within their own design sensibilities.

Discipline(s): [School of Film/Video](#)

## FC140A01: Color and Design I

2.0 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

Discipline(s): [School of Film/Video](#)

## FC155A01: Story I

1.5 units / Semester: I, II

Introduction to story development, storyboard preparation, and scripting.

\* Required for 1st year Character Animation students.

Discipline(s): [School of Film/Video](#)

## FC200A01: 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

Discipline(s): [School of Film/Video](#)

## FC201A01: 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

Discipline(s): [School of Film/Video](#)

## FC202A01: 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 in Fall Semester. Optional in Spring Semester.

Discipline(s): [School of Film/Video](#)

## FC204A01: Digital Methods II: Sound

1.5 units / 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.

Discipline(s): [School of Film/Video](#)

## FC210A01: Life Drawing II

2.0 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

Discipline(s): [School of Film/Video](#)

## FC226A01: Film Workshop II

2.0 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: students will be pre-enrolled

Discipline(s): [School of Film/Video](#)

## FC230A: Character Design II

1.5 units / Semester: I, II

Intermediate study of drawing and character design, focused on innovative approaches to gesture, construction, lines, composition and staging.

\*Optional class.

\*Prerequisite: one semester of FC130 (Character Design I)

\*Fall semester required in order to enroll in Spring semester, or permission of instructor.

\*In order to enroll in FC430 as a BFA3 or BFA4, students must take one semester of FC130 and one semester of FC230.

Discipline(s): [School of Film/Video](#)

## FC240A: Color and Design II: Designing Your Film

2.0 units / Semester: I

COLOR AND DESIGN II is a hands-on inquiry into more advanced components of visual language, composition and color, by means of lectures, audio-visual presentations, studio projects, and critiques. Here you will explore the relationship between form, process, perception and intention. Work will include a deeper study and a practical use of the basic elements and principles of design as they pertain to art making in general, issues of time-based work, and work in a 3-D format. The course work is structured around a series of projects that are designed to expand your present artistic considerations and borders, with an emphasis that comes from the semester's theme of Machines, Dioramas, and Cabinets of Curiosity.

First priority is given to students in Character Animation, Experimental Animation, and Film/Video; however, students from all quadrants of the Institute are invited to attend as space allows. LIMITED ENROLLMENT. By permission of instructor.

\* Optional class

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FC255A01: Story II: Narrative Science

1.5 units / Semester: I, II

Study of the theory and structure behind storytelling and its application towards the short form animated film. There are two sections of this class, each with its own focus:

Story II: Narrative Science (FC255A01)

Story II: Storyboarding (FC255A02)

\*Prerequisite: FC155A&B

\*Requirement: BFA2 Character Animation students must enroll in either Narrative Science or Storyboarding for the Fall Semester; Spring semester is optional.

Discipline(s): [School of Film/Video](#)

## FC270A01: Animation Layout

1.5 units / Semester: I

Basic composition and design of layout animation techniques.

\*Required for 2nd year Character Animation Students

Discipline(s): [School of Film/Video](#)

## FC272A: Acting for Animators

1.0 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.

\*Students are required to take this class at least once during their BFA degree.

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FC275B: Art Appreciation: Site Visit

3.0 units / Semester: II

(First priority given to students in Character Animation, Experimental Animation, and Film/Video; but participants from all areas of the Institute are welcomed; limited enrollment by permission of the instructor ONLY.)

This Critical Studies class is designed to provide first hand experience of the art object for the participant through visits to the various museums, art galleries, private studios, and art events happening in the Los Angeles metropolitan area. This is also a way to begin to generate ideas for potential new work.

The initial meetings will lay out a time-line of the off-campus visits, and establish a working transportation schedule. We will do our very best as a group to figure out a shared transportation plan for getting to these off-campus sites. However, each person is ultimately responsible for his/her own transportation, costs of transportation, and any entrance fees. In preparation of these visits, students will explore ways to speak about the viewing of art, investigate some of the literature about aesthetic questioning, and have readings on art-making written by artists themselves; expect several writing assignments to parallel these parameters.

Vital to the core of this class is the on-going creation of a personal sketchbook/s by each artist, used to 'journal' each visit. Grades will be based on the contribution one makes to the overall conversation of our visits, completed sketchbook/s, and several papers.

[lhobaica@calarts.edu](mailto:lhobaica@calarts.edu) for questions.

\*Offered for Critical Studies credit.

\*Optional class

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## FC300A01: 2D Character Animation III

2.0 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

Discipline(s): [School of Film/Video](#)

## FC301A01: CG III

2.0 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

Discipline(s): [School of Film/Video](#)

## FC310A01: Advanced Life Drawing: The Figure

1.0 unit / Semester: I, II

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

Although each section is three hours, six hours are recommended.

Note: 3rd year Character Animation students are required to take one of the following courses each semester; 4th year students are required to take one in the fall semester.

FC310A&B: Advanced Life Drawing: The Figure

FC311A&B: Advanced Painting

FC312A&B: Advanced Life Drawing: Sculpture

FC313A&B: Advanced Life Drawing: Illustration

FC314A&B: Advanced Life Drawing: Form, Structure, Analysis

FC315A&B: Life Drawing for Animation

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

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FC311A01: Advanced Painting

1.0 unit / 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.

Note: 3rd year Character Animation students are required to take one of the following courses each semester; 4th year students are required to take one in the fall semester.

FC310A&B: Advanced Life Drawing: The Figure

FC311A&B: Advanced Painting

FC312A&B: Advanced Life Drawing: Sculpture

FC313A&B: Advanced Life Drawing: Illustration

FC314A&B: Advanced Life Drawing: Form, Structure, Analysis

FC315A&B: Life Drawing for Animation

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

\* Cross disciplinary class.



\* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FC312A01: Advanced Life Drawing: Sculpture

1.0 unit / Semester: I, II

Armature, realistic and fantasy sculpting, mold making.

Note: 3rd year Character Animation students are required to take one of the following courses each semester;  
4th year students are required to take one in the fall semester.

FC310A&B: Advanced Life Drawing: The Figure

FC311A&B: Advanced Painting

FC312A&B: Advanced Life Drawing: Sculpture

FC313A&B: Advanced Life Drawing: Illustration

FC314A&B: Advanced Life Drawing: Form, Structure, Analysis

FC315A&B: Life Drawing for Animation

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

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FC313A01: Advanced Life Drawing: Illustration

1.0 unit / 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.

Note: 3rd year Character Animation students are required to take one of the following courses each semester;  
4th year students are required to take one in the fall semester.

FC310A&B: Advanced Life Drawing: The Figure

FC311A&B: Advanced Painting

FC312A&B: Advanced Life Drawing: Sculpture

FC313A&B: Advanced Life Drawing: Illustration

FC314A&B: Advanced Life Drawing: Form, Structure, Analysis

FC315A&B: Life Drawing for Animation

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

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FC314A01: Advanced Life Drawing: Form, Structure and Analysis

1.0 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.

Note: 3rd year Character Animation students are required to take one of the following courses each semester;  
4th year students are required to take one in the fall semester.

FC310A&B: Advanced Life Drawing: The Figure

FC311A&B: Advanced Painting

FC312A&B: Advanced Life Drawing: Sculpture

FC313A&B: Advanced Life Drawing: Illustration

FC314A&B: Advanced Life Drawing: Form, Structure, Analysis

FC315A&B: Life Drawing for Animation

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

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FC315A: Life Drawing for Animation

1.5 units / Semester: I, II

Life drawing techniques for animation, focusing on gesture and story.

Note: 3rd year Character Animation students are required to take one of the following courses each semester;  
4th year students are required to take one in the fall semester.

FC310A&B: Advanced Life Drawing: The Figure

FC311A&B: Advanced Painting

FC312A&B: Advanced Life Drawing: Sculpture

FC313A&B: Advanced Life Drawing: Illustration

FC314A&B: Advanced Life Drawing: Form, Structure, Analysis

FC315A&B: Life Drawing for Animation

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

\* Will count as Advanced Life Drawing credit/requirement for 3rd and 4th year Character Animation students.

Discipline(s): [School of Film/Video](#)

## FC317: Comics as Graphic Art: A Historical Review

3.0 units / Semester: Not planned for this academic year

This course will offer an introductory tour through 100 years of newspaper comic strips and comic books. Classes will focus on the chronology of the medium: its graphic precursors from the middle ages to the pioneers of 19th century; its early days as an original form, first as newspaper strip, then as commercial comic book; its post-War boom; the rise of Underground Comix in the late 1960's; RAW and the international adult comics in the 1980's; and the recent emergence of artistically ambitious book-length graphic storytellers. This is not a course that will largely focus on super heroes. Three short papers will be due during the semester. Each will critique an artist covered in class. Students will be asked to spend \$52 on one book and reproduced artwork.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## FC318A: Introduction to ZBrush

1.5 units / Semester: I, II

This course will teach ZBrush software and CG modeling concepts. The class will be a direct resource for producing material that the studios are looking for, such as video game characters, prop design, and styles that cannot be created by traditional material. Also, the inventiveness of our students will influence how digital characters are designed.

\*Enrollment limited to 3rd and 4th year Character Animation students.

\*Optional Class.

Discipline(s): [School of Film/Video](#)

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

2.0 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

\* Includes a CG Film Workshop section for students focusing on CG filmmaking

Discipline(s): [School of Film/Video](#)

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

6.0 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

Discipline(s): [School of Film/Video](#)

## FC340A: Illustration for Animation

2.0 units / Semester: I, II

Illustration and design strategies geared towards animation.

\* Enrollment limited to 3rd and 4th year Character Animation students.

\* Optional class.

Discipline(s): [School of Film/Video](#)

## FC355A01: Advanced Story

1.5 units / Semester: I, II

Intermediate story development, storyboard preparation, scripting and story essentials. Numerous sections to choose from.

- \* Prerequisite: FC255A&B
- \* Optional class for 3rd year Character Animation students. Students may choose any section of FC355A.
- \* Enrollment limited to 3rd year Character Animation students

Discipline(s): [School of Film/Video](#)

## FC360A: Visual Development

2.0 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.

- \*Optional class.
  - \*Priority given to 3rd and 4th year Character students
- Students enrolling in Semester I will continue with the same course in Semester II.
- \* Cross disciplinary class.
  - \* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FC361A: Cinematography and Composition for Animated Film

2.0 units / Semester: I, II

This course will address composition from the bottom up, with an emphasis on visual storytelling. Whether you are interested in 2D or 3D animation the final result is the projected image which both share the same potential aspects of visual communication. Together, cinematography and composition deliver vital subtext to every shot and scene. Placement, scale, shape, movement, tonal value and contrast are some of the factors that can help a shot communicate its visual message most effectively. We will cover these vital factors to demonstrate how they can improve clarity of your visual expression.

- \* Optional class.
- \* Enrollment limited to 3rd and 4th year Character and Experimental Animation students.

Discipline(s): [School of Film/Video](#)

## FC365A01: Professional Preparation III

1.5 units / Semester: I, II

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

- \* Enrollment limited to 3rd year Character Animation students.
- \* Required for 3rd year Character Animation students.

Discipline(s): [School of Film/Video](#)

## FC373A: Screenwriting for Animators: the Picture in Words

2.0 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.

\*Optional class.

\*Enrollment open to 2nd, 3rd, and 4th year levels

\* Approved for Critical Studies credit only first time course is completed. If repeated for credit no additional Critical Studies credit will be given.

\* May be repeated for credit.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## FC376A: Graphic Novel Development

2.0 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.

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FC377A: History of Character Animation

3.0 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

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## FC400A01: 2D Character Animation IV

3.0 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

Discipline(s): [School of Film/Video](#)

## FC401A: CG IV

2.0 units / Semester: I

Advanced study of CG animation techniques, with assignments involving animating scenes that emphasis performance.

\*Optional class.

\*Prerequisite: FC301

Discipline(s): [School of Film/Video](#)

## FC430A: Advanced Character Design

1.5 units / Semester: I, II

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

\*Optional class.

\*Prerequisite: one semester of FC130 (Character Design I), and one semester of FC230 (Character Design II).

Discipline(s): [School of Film/Video](#)

## FC455A01: Advanced Story

1.5 units / Semester: I, II

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

\* Prerequisite: FC255A&B

\* Optional class for 4th year Character Animation students. Students may choose any section of FC455A.

\*Enrollment limited to 4th year Character Animation students.

Discipline(s): [School of Film/Video](#)

## FC460A: Film Grammar

2.0 units / Semester: I

The course will deal with the link between the script and the visuals.

\* Priority for 23 Character Animation students.

Discipline(s): [School of Film/Video](#)

## FC800: Independent Proj/Character Animation

2.0 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.
- \* Variable credit.

Discipline(s): [School of Film/Video](#)

## FD134: Digital Editing - Introduction to Avid

1.0 unit / Semester: I

Basic editing and digital workflow essentials from transcoding to delivery. Learn, or improve your knowledge of, fundamental post-production software such as Avid Media Composer and Compressor.

- \* Limited to FDP students, required for video editing room(s) access.
- \* Co-requisite: FD528A
- \* Required of MFA-1 FDP students.
- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## FD380: FDP Production Sound

2.0 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 Film Directing students.
- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## FD381-01: Post Production Sound

2.0 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 MFA 2 Film Directing students.
- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## FD502: FDP Faculty Review

0.5 units / Semester: I

Workshop course for preparation of second year and thesis film projects.

\* Required of all MFA 2 Film Directing students.

Discipline(s): [School of Film/Video](#)

## FD504: FDP Acting Workshop

2.0 units / Semester: I, II

An in-depth investigation of the acting process through exercises using improvisation, prepared scene work, and some acting for the camera. This class takes an in-depth approach to the creation of a true and credible performance. Work will focus on how to develop a character through text analysis, research methodologies, and the exploration of human behavior through dynamic action and intention. Acting Workshop 2 builds on fundamentals established in beginning acting courses bringing the artist to a deeper appreciation of how to use this delicate craft in achieving true and honest storytelling. Recommended highly for artists across all disciplines.

\* Semester I (Acting Workshop 1), required of all MFA-1 Film Directing Students.

\* Permission of instructor required.

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FD506: Film Directing Program Cinematheque

0.5 units / Semester: I

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

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FD512: Scene Study

3.0 units / Semester: 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; fundamentals will be developed through scene work both improvised and scripted, and by breaking down material on paper, on stage and through critical analysis of film clips. Performance in class work encourages the director to challenge their vulnerability and willingness to risk. Scene study teaches the director to evaluate the events materializing in front of them and make effective adjustments to the scene while working on the floor.



- \* Required of all MFA-1 Film Directing students.
- \* Permission of instructor required.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FD512C: Advanced Scene Study

3.0 units / Semester: I

Building on the foundations of FD512A&B Scene Study, this advanced workshop focuses on the synthesis of elements used to construct dramatic narrative, including text analysis, performance, design and staging. Students will develop scenes in class by deeply investigating story construction, questions of performance concept and style, rehearsal techniques and collaboration with actors and designers. Material will include published as well as original texts, and emphasis is on crafting specific moments and beats within the scene.

- \* Prerequisite: FD512 or equivalent.
- \* Can be used towards fulfillment of the metier course OR the special topics requirements for FDP MFA-2 and MFA-3 students.
- \* Permission of instructor required.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FD516A: One Act to Cinematic Event

2.0 units / Semester: I, II

Working in the live performance-theatrical medium contributes to the film director's exploration of storytelling with rigorous attention to text analysis and casting. This course offers directors opportunities to collaborate with artists across disciplines including actors, and possibly puppeteers, designers, musicians, and dance/movement. Each director will explore the intricate relationship between actors, space and text by helming a ten to fifteen minute play or section of a play, presented in a short run of public performances. Plays will be chosen with a specific theme determined by the instructors and students to coalesce the presentation. In the second semester, the plays will be adapted into a cinematic treatment or step outline. Students are encouraged to film the adaptation, although not required.

- \* Can be used towards fulfillment of the metier course OR the special topics requirements for FDP MFA-2 and MFA-3 students.
- \* Permission of instructor required.
- \* May be repeated for credit.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FD517: Special Topics: Film Directing

3.0 units / Semester: I, II

These graduate seminars take on theoretical and critical issues in filmmaking ranging from genre to authorial voice to the historical development of the medium. They require substantial critical writing and may involve seminar presentations or the production of creative work.

These courses are open to the institute, including advanced undergraduates, with the permission of the instructor.

- \* Permission of instructor required.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FD517A: Special Topics: Realist Style

3.0 units / Semester: I

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 metier course OR the special topics requirements for FDP MFA2 and MFA3 students.
- \* Permission of instructor required.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## FD517B: Special Topics: The Curious Art of Autobiography

3.0 units / Semester: II

This course is an examination of first-person films drawn from personal experience, literature and history, as well as a practicum for students' own autobiographical work. We will consider a variety of actual and fictionalized autobiographical sources including memoir, testimony, diary, vlog, home movie, folk tale and historical record as we investigate strategies for using one's own experience to tell cinematic stories. Works considered will be fiction, documentary, personal and hybrids of these, and offer an opportunity to examine questions of location, time, audience, persona, voice, structure and the ever-elusive 'truth.' Students will complete two short video sketches and a final project consisting of a research paper or autobiographical work.

- \* Can be used towards fulfillment of the metier course OR the special topics requirements for FDP MFA2 and MFA3 students.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## FD517C: Special Topics: Survey of Historical Directors

3.0 units / Semester: Not planned for this academic year

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 metier course OR the special topics requirements for FDP MFA2 and MFA3 students.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FD517D: Special Topics: The Western

3.0 units / Semester: Not planned for this academic year

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.

- \* Can be used towards fulfillment of the metier course OR the special topics requirements for FDP MFA2 and MFA3 students.
- \* Permission of instructor required.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## FD517E: Special Topics: Experiments in Narrative

3.0 units / Semester: 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 metier course OR the special topics requirements for FDP MFA2 and MFA3 students.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#)

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

3.0 units / Semester: 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 metier course OR the special topics requirements for FDP MFA2 and MFA3 students.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FD517G: Special Topics: History and Practice of Performance in Film

3.0 units / Semester: Not planned for this academic year

A study of the development of acting and performance, as it feeds into concepts of presentational aesthetics in film. It is both a practical and analytic class, with the hope that analysis of 'normalized' practices might expand into new processes for creating work.

Specifically, we will examine the particulars of the methodologies directors bring to their work with actors, and the way that these processes manifest on the screen. These will range from improvisational and ensemble methodologies as embodied by Mike Leigh, Shirley Clarke or Fassbinder, to the complicate social dynamics embodied in the works of Otto Preminger.

The scope of the class would move from the idea of performance of everyday life and the study of the ontology of the photographic image into the history of gestural and ritual performance, or the roots of performance practice, and its evolution into more contemporary modes of acting. Paralleling this will be a discussion of the development of will and psychology that feed into the changes in aesthetics of acting, from a shift away from mask and ritual performance, into the emergence of the idea of the individual, as seen first in Edwardian theater practice, and then refined and problematized in the 20th century, by theorists and directors ranging from Meyerhold and Stanislavski to Artaud, Brecht, and Grotowski, within the context of shifting ideas of identity and the specifics of the political climate of the early part of the 20th century.

Behind this discussion will be a contemplation of the political ramifications of these styles, and their uses in maintaining or destabilizing the status quo.

These ideas are to be applied specifically to contemporary film practice, looking at the ways that they manifest within a filmic event, and affect and incorporate within the formal and emotional textures of the work. We will be looking at different exercises and methods used by various practitioners, to give the participants a glimpse into different methodologies and ways of working with actors. We will also examine some of the specific relationships formed between actors and directors, and the politics of this dynamic.

Each section of the class will revolve around film assignments that incorporate the ideas discussed in class. There will be a few short assignments based around the exercises and reading, culminating in a final film.

- \* Can be used towards fulfillment of the metier course OR the special topics requirements for FDP MFA2 and MFA3 students.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FD517L: Special Topics: Love Stories

3.0 units / Semester: I

This class will focus on stories of love as told on film; love is a word that means everything and nothing at all. Love is politic, desire, obsession, belief; it is a paradox, one that continually contradicts its expectations. The class will examine how one describes the indescribable, films unique ability to speak to the ineffable. Most of all, love is dynamic, and requires a description of the exchange between people. It is seen in the most unlikely of gestures and exchanges. The class will focus on the ways a filmmaker depicts the substance of human relations, and how one articulates such moments. It will also focus on the dynamics and politics of human interactions, and the exchange of love and sex, especially as depicted in film. The class will be small and seminar based; students will be responsible for presentations throughout, organized around discussion topics. Films watched and discussed will draw on both fiction and documentary work; screening will be supplemented with outside reading of short stories, essays, and epistolary

literature. Authors included will be William Shakespeare, Charles Wright, Lorrie Moore, Raymond Carver, Giovanni Boccaccio, among others.

- \* Can be used towards fulfillment of the metier course OR the special topics requirements for FDP MFA2 and MFA3 students.
- \* Enrollment limited to 12 students.
- \* Permission of instructor required.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FD517R: Special Topics: Rock & Roll and Movies

3.0 units / Semester: Not planned for this academic year

Rock & Roll & Movies is a history of Popular Music from 1955 to the present, as seen through its representation in cinema. We will see key works in the history of Rock & Roll movies and read a number of the important critical texts on the music. Issues covered will include the role of race and class in popular music, the paradox of 'radical' culture distributed through corporate capital, amateurism, 'authenticity' as a cultural value, and the interplay of history and pop culture.

- \* Approved for Critical Studies credit.
- \* Permission of instructor required.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## FD517S: Special Topics: Coming of Age Stories

3.0 units / Semester: Not planned for this academic year

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.

- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FD518: FDP Guest Artists Workshop

0.5 units / 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 MFA-1&2 Film Directing Program students.

Discipline(s): [School of Film/Video](#)

## FD520A: Narrative Fundamentals

2.0 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.

Discipline(s): [School of Film/Video](#)

## FD521A: Visual Design

2.0 units / Semester: I, II

This narrative directing workshop investigates ways that concept relates to image, meaning and process. As distinct individuals, groups and cultures, we encounter both affinities and clashes in our experience of the phenomenological effects of visual storytelling. Our life-long experience of visual culture affects the ways we make choose to shoot films; those choices affect the ways they are experienced. In the first semester, students investigate how image-making and process affect meaning through collaborative, improvisational experiments with character and event, composition and staging, production strategies and editing choices. In the second semester, students collaborate in scene workshops that explore a range of visual strategies for narrative directing, specifically focused on how the transition from text analysis to visual design affects the audience's experience of story.

\* Required of all MFA1 Film Directing Program students.

Discipline(s): [School of Film/Video](#)

## FD523: Finding Your Story

2.0 units / Semester: I

Exercises and lectures designed to discover sources, processes and methodologies that lead to the development of story ideas and scripted dramatic events. Treatments, step outlines and short scripts will be crafted by the students from a variety of inspirations including, but not limited to, publications, literature, diary and journal work, observations of public spaces and events. Many of these pieces will be workshopped in the class setting and may form the basis for future CalArts projects. Emphasis is given to clear, effective storytelling and the ability to articulate cogent critique of class presentations.

\* Required of all MFA-1 Film Directing Program students.

Discipline(s): [School of Film/Video](#)

## FD524: Cinematic Storytelling

2.0 units / Semester: II

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.

\* Can be used towards fulfillment of the metier course for Film Directing Program students.

\* Permission of instructor required.

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FD525: Advanced Scripting

2.0 units / Semester: I

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.

\* Prerequisite: F 523 and F 524.

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

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FD528A: Technical Workshop

2.0 units / Semester: I, II

Students will learn fundamental technical concerns of video production including video cameras and signal flow information. In conjunction with FD 579A Production Workshop, students will complete several small exercises in shooting and editing to help practice and integrate material covered in class.

\* Required for access to video production equipment.

\* Required of FDP MFA-1 students.

Discipline(s): [School of Film/Video](#)

## FD532: Advanced Staging

3.0 units / Semester: Not planned for this academic year

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.

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

Discipline(s): [School of Film/Video](#)

## FD533: Real World Survival Skills

3.0 units / Semester: II

### Everything I Wish I Had Been Taught in Film School

The goals of this class are to give the student practical knowledge and skills to succeed at sustaining their art practice post CALARTS. The art of making films continually evolves with different technologies and modalities, as do the myriad delivery systems and approaches to monetizing the work. It is crucial for early career artists to learn skills that will help them continue developing artistically and practically. To accomplish this, the class covers topics such as: Film financing from equity to crowdfunding. Film festival strategy. 'Independent and/or Personal Filmmaking' vs. 'Film Industry' and other types of film production. Agents, Managers, Lawyers. How to pitch a project. Emphasis will be on new forms of career development strategies focusing on audience development, personal branding, and new distribution and marketing models. Special guests might include film festival strategists, programmers, agents, managers, producers.

- \* Can be used towards fulfillment of the metier course requirements for FDP MFA2 and MFA3 students.
- \* Open to Program in Film and Video students
- \* Permission of instructor required.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FD545: The Low End Theory of Sound

2.0 units / Semester: II

This 8 week workshop functions under the premise that it is the sound - not the picture - that is the most important component of a narrative film. Students will examine several strategies for cinematic sound while building the soundtracks to their own films. The basic architecture of soundtracks: ambient, SFX, dialog, foley, room tone, music, etc will be presented on both conceptual and craft levels, and analyzed for their affective importance in informing an interior unconscious support for the film scene. The subliminal powers of natural and synthetic disorganized sounds will be emphasized over the affective and narrative potency of music. Metaphors like envelope, pocket, attic, window, universe, and habitat will be used to help students decide on the sonic strategy that best fits their project. Two required projects: an audio editing exercise (for which student build the soundtrack for a preexisting scene) and a final soundtrack that is ready for mix is the final required project. Hand outs provided. Familiarity with Pro-tools helpful, but Avid Media Composer is also an adequate editing platform.

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



\* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FD575: FDP Thesis Workshop

3.0 units / Semester: II

A seminar intended to be a creative and practical environment designed to facilitate the completion of the students thesis film. While much of the work will center around group critiques and discussions of the editing of each students individual film, the class will also include discussions about sound design, sound mixing, postproduction, festival preparation and materials and postgraduate fellowships and opportunities.

The instructor will also work individually with students to help them facilitate their individual technical concerns. Though the course is designed for third year thesis students, second year students completing significant projects will be considered.

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

\* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## FD577: FDP Narrative Editing

2.0 units / Semester: II

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.

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

\* Open to PFV students

\* Permission of instructor required.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FD579: FDP Production Workshop

2.0 units / Semester: I

An introduction to film and video techniques, this is a practical course on the concepts and uses of the various elements of filmmaking; both technical and conceptual. 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. In conjunction with FD 528A Technical Workshop, students will complete several small exercises in shooting and editing to help practice and integrate material covered in class.

\* Required of FDP MFA-1 students.

Discipline(s): [School of Film/Video](#)

## FD580: Adaptation Strategies

3.0 units / Semester: 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.

- \* Can be used towards fulfillment of the metier course requirements for FDP MFA2 and MFA3 students.
- \* Permission of instructor required.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FD582: Project Development

3.0 units / Semester: II

An advanced theoretical and practical workshop to generate advanced projects, and foster a critical and creative community amongst second and third year students. This will be a development class, though the paths towards developing narrative work will be expansive, self motivated and, hopefully, challenging to the assumptions about process and methodology for narrative filmmaking. Students must make substantial progress towards a major work; this may be demonstrated in modes as diverse as traditional scriptwriting to documentary research, staging and performance exercises to theoretical writings.

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

Discipline(s): [School of Film/Video](#)

## FD601: Preparing for the Marketplace

1.0 unit / Semester: Not planned for this academic year

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.

- \* Class size is limited.
- \* May be repeated for credit.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FD900: Grad Proj: Film Directing

2.0 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.

Discipline(s): [School of Film/Video](#)

## FE107A: BFA Foundation in Animation

6.0 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, photographs, 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 BFA2 students unless exempted by instructor based on prior education

Discipline(s): [School of Film/Video](#)

## FE117: Lighting and Cameras for Experimental Animation

2.0 units / Semester: I

This course will cover the equipment available for lighting and shooting stop motion animation and animation techniques that use a DSLR. Lighting techniques that will help with your story and concept will be explored. Introduction to digital SLR cameras, lenses and software will be covered. An ability to know what set up is needed for your stop motion production and how to confidently use it will be the outcome for students.

\* Enrollment limited to 12 students by permission of instructor.

\* Prerequisite: FE320 Stop Motion Animation Basics.

\* This class will give you access to the Canon Rebel Kits.

\* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## FE118: Motion Control Workshop Stop Motion

1.0 unit / Semester: 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.

Discipline(s): [School of Film/Video](#)

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

2.0 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 Pro Tools will be introduced.

\* Required of all BFA2 Experimental Animation students and BFA3 transfer students.

\* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## FE141: Post Production Sound

2.0 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 BFA3 transfer students.

\* Prerequisite FE140

Discipline(s): [School of Film/Video](#)

## FE202A: The Digital Path and Short Projects (BFA2 students and transfer students)

3.0 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 BFA2 and BFA3 students to work on short projects in a structured environment. The class will be customized to individual students' needs.

\* Required of BFA2 and BFA3 transfer Experimental Animation students

Discipline(s): [School of Film/Video](#)

## FE235: Drawn Techniques for Experimental

3.0 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 MFA1 Experimental Animation students.

Discipline(s): [School of Film/Video](#)

## FE236: Direct Techniques: Visual Music

3.0 units / Semester: II

The focus of this course is to work in a variety of different 'direct techniques' with the possibility of combining them to create abstract films.

Dr. William Moritz, who taught at CalArts from 1987 to his death in 2004, was a great advocate of abstract film. We will use some of his studies and our experiments to create visual structures with comparable intricacy, refinement and complexity.

'Abstract films are non-narrative visual/sound experiences with no story and no acting. They rely on the unique qualities of motion, rhythm, light and composition inherent in the technical medium of cinema to create emotional experiences'. Dr. William Moritz, *Optical Poetry*. [Indiana University Press, 2004].

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,

Limited to 14 students, required for BFA3 Experimental Animation students.

The remaining places are open for students of all programs, basic knowledge in digitizing and editing are required.

\* Recommended 1st year MFA Experimental Animation students.

\* Required for BFA3 Experimental Animation students

\* Permission of instructor required.

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FE237: Just Do It

3.0 units / Semester: 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 renowned artists will broaden your understanding and appreciation of experimental work, and improve your ability to criticize your and other's work.

\* Recommended for MFA1 and MFA2 Experimental Animation students.

\* Enrollment limited to 12, by permission of instructor.

\* Permission of instructor required.

\* May be repeated for credit.

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FE245: Abstract Animation

3.0 units / Semester: 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 instructor required.

Discipline(s): [School of Film/Video](#)

## FE255: Hybrid Imaging: Photoshop/Premiere/After Effects (Undergrads)

2.0 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.

\* Enrollment limited

\* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## FE295-CS: Cameraless Filmmaking

3.0 units / Semester: 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.

\* Approved for Critical Studies credit.

Discipline(s): [School of Film/Video](#)

## FE300A: Experimental Animation Thesis Production Seminar

3.0 units / Semester: I, II

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

\* Required of MFA3 Experimental Animation students.

Discipline(s): [School of Film/Video](#)

## FE302A: The Digital Path for Animation

2.0 units / Semester: I, II

Course will prepare students for making work using digital tools. Semester 1 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.

Discipline(s): [School of Film/Video](#)

## FE302A01: The Digital Path for Animation

2.0 units / Semester: I, II

Course will prepare students for making work using digital tools. Semester 1 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.

Discipline(s): [School of Film/Video](#)

## FE303: Alternative Stop Motion Techniques

2.0 units / Semester: II

This course will be a platform for experimentation and play in alternative animation processes and will be primarily concerned with image making. Through a series of workshops students will explore unconventional techniques and invent their own-therby creating unique visuals and considering subject and content in unexpected ways. Students should come with a willingness to experiment and test out ideas. Weekly screenings of relevant work will be discussed and dissected for insight into new ways of working. Attendance is mandatory.

\* Enrollment limited to 12

\* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## FE307: Visiting Artists EA

1.5 units / Semester: I

This course is comprised of weekly presentations, lectures or workshops by a variety of artists. These presentations will span from established independent artists, creative commercial industry leaders to recent alumni.

Students will be exposed to a variety of the life as an artist animator, gain insight into life after CalArts and several select visitors will provide specific skills workshops or be available for critique sessions with individual students.

Learning how to handle struggles overcome failures should prepare students for pursuits in adventurous artistic risk-taking throughout life.

Students will be expected to research each visiting artist's professional history and prepare specific discussion topics for all guest visitors.

Discipline(s): [School of Film/Video](#)

## FE308: Animation Research

3.0 units / Semester: 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.

Discipline(s): [School of Film/Video](#)

## FE314: The Art of Intuition

2.0 units / Semester: I

This course is aimed at enhancing and building creative instincts toward the making of new original works. In this course we will strive to place ourselves in positions of not knowing where our curiosity will take us. Instead of viewing historical works in animation for reference and inspiration, we will instead throughout the course screen several experimental live action and found footage non-animation films and videos, examining in particular the conceptual and intuitive construction of avant-garde works past and present in an effort to expand the students' awareness of montage, poetic assembly, sound and image constructs, and the overall impressions and meanings these films convey. We will produce sequences which may include photographs, found footage, drawing under the camera, cut-outs, objects, perhaps 16mm, stream of consciousness writing, and other experimental techniques which seem appropriate to each filmmaker's interest. Audio elements will be an ongoing part of the class: signals, sounds, audio conflicts to the message, voices, instruments, textures, and so forth. Students will be encouraged to work with mediums and conceptual ideas which seem foreign and untried. Projects will be aimed at each student finding their way in the wilderness of possibility. We will strive to create short sequences which are not 'finished' but instead are truly experiments.

&#8232;\* Open to those students who have access to E21 and/or A115HI and have reasonable expertise in an editing and/or compositing software such as Final Cut Pro, Premiere or After Effects.

\* Cross disciplinary class.

\* Open to the Institute.



Discipline(s): [School of Film/Video](#)

## FE316: Screenwriting: From Image to Story

3.0 units / Semester: 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 (MFA 2's, BFA 3's) 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 MFA 2 and BFA 3 Experimental Animation Students
- \* Limited to 12 to 15 Students
- \* Permission of instructor required.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FE320: Stop-Motion Animation Basics

2.0 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.
- \* FE320 is Prerequisite for FE117, FE303, FE360, FE428,
- \* Permission of instructor required.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FE323: Intuitive Animation Workshop

3.0 units / Semester: I

An advanced experimental animation class, using both Flash and drawn animation. This is not a Flash class, it is an animation class. Students will explore the use of animation as a creative tool, as an art form and a distinct and personal language. The class will include modes of representation, free associative animation, timing, use of the film frame, kinaesthetics, economy, the unfinished statement, graphic narrative devices, problem solving, use of accident; as well as covering some basic techniques such as devising a sequence, dealing with space, cutting on action etc. The class consists of a series of small assignments: the work is started in class, completed out of class, and presented the following week.

- \* Limited to 10 students.
- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## FE327: Being There

3.0 units / Semester: 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?

\* Highly recommended of BFA2 Experimental Animation students.

\* Prerequisite: FE237

\* Enrollment limited to 12, by permission of instructor

Discipline(s): [School of Film/Video](#)

## FE333: History of Experimental Animation

3.0 units / Semester: I

The question for this class will be 'what is experimental animation?'. The emphasis will be on contemporary practices with the discussion framed within concepts and developments in film theory, art history, animation and cultural studies. We will look at traditions of artists' films; the avant-garde; the relationship between the fine art world and animation, including installations; art house cinema, auteur theory and animation; the high art/popular culture debate; and theories of modernism, post-modernism, and the computer age. Students will be expected to purchase a University Reader for the class at a cost of up to \$50.

\* Required of MFA EA students, who started in 2012/13

\* Approved for Critical Studies credit.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## FE335A: Experimental Animation Thesis Concept Seminar

3.0 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 preparing this project with at least two presentations before the class and one before the Thesis Review Committee. Critiques, writing exercises, modes of visual presentation and screenings are vital parts of this class. The discussions that develop and evolve within the class are critical as visual presentations and written treatments are quite diverse. A review of the stages the project passes through and graduation guidelines are covered as well in the class.

\* Required of MFA2 Experimental Animation students.

Discipline(s): [School of Film/Video](#)

## FE338: Introduction to 3D Computer Graphic Animation

3.0 units / Semester: I, II

This course, offered in the fall and spring, will introduce the essential processes and concepts of 3D CG. Personal exploration and experimentation will enable both dedicated animators as well as students from across the institute to engage 3D CG energetically. Akin to rapid prototyping in a sandbox, students will discover entry points through which 3D CG can contribute to and enhance their current artistic practice. In fall, students will be taken directly into animation, learning a wide variety of techniques including dynamic, keyframe and procedural animation, then through a series of experiments aimed at exposing the fundamental underbelly of CG and finally on to personally driven 'play-jects'. In spring, students will broaden and deepen this foundation through both brief potent technical projects and personally driven work.

- \* Enrollment limited to 24.
- \* Permission of instructor required.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FE347: Documentary Animation

3.0 units / Semester: 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.

Discipline(s): [School of Film/Video](#)

## FE348: Dinner with Animation

0.5 units / Semester: Not planned for this academic year

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

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

Discipline(s): [School of Film/Video](#)

## FE350: Intermediate 3D CG Animation

3.0 units / Semester: Not planned for this academic year

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.

- \* Prerequisite: FE338 or equivalent.
- \* Permission of instructor required.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FE360: Intermediate Concepts of Stop Motion

3.0 units / Semester: Not planned for this academic year

This course can be seen as a continuation of Basics of Stop Motion Animation, whereby students will have the chance to explore, more in depth, a specific area of interest. This may include set design, puppet fabrication, lighting, storytelling, animation, compositing, and/or a combination thereof. Weekly exercises will be given to help stimulate creativity and visual innovations, which will help in the creation of an animated short film. Both group work and independent work are encouraged.

Prerequisites:  
FE320

- \* Enrollment limited to 15 students by permission of instructor
- \* Prerequisite: FE320
- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## FE363: Storyboard, Layout and Timing

3.0 units / Semester: Not planned for this academic year

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

- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## FE365: Graphic Short Story

3.0 units / Semester: 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 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.

- \* Enrollment limited to 15.
- \* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## FE382A: Experimental Animation Undergraduate Critique

3.0 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 artists 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.

Discipline(s): [School of Film/Video](#)

## FE406: Hillary's Guide to the Impossible or the Odd and Unusual Life of Kermiglis Falcon

2.0 units / Semester: I

Art has often made a practice of oddity. So it makes practical sense to engage the odd and investigate the odd and figure-out or unfigure-out the unusual and unexpected. We will examine and discover and do, while consider interrelations of odd and obvious, normal, sublime, and absurdly-of-the-map.

Discipline(s): [School of Film/Video](#)

## FE408: Voice and Text: A Mosaic

3.0 units / Semester: Not planned for this academic year

This class is designed to realize how writing with the voice in mind is an instrument for writing. Each class is a workshop with different approaches using original writing for recording and performing. Listening to radio plays, the news, film narration, conversation-as-text, and other formats will be part of an ongoing investigation to address the structural components of what makes a good voice-over and how writing informs that. Acting, whether dramatic or minimal, will be developed in conjunction with performers from other practices in order to appreciate how collaboration may contribute to the fullest realization of the workshop investigations undertaken in this class. Technical devices (microphones, etc.) will be studied to realize how to achieve the desired outcome for voice recording. Although a series of exercises will be developed, a final project accompanied with a text version is expected as a final project. A survey of radio artists and formats, playwriting and performanceart will be discussed and reviewed. Methods for visual presentation with voice will be a continuous thread throughout the course. This class is designed for students in the Experimental Animation Program but is open to the Institute.

\* Permission of instructor required.

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FE409: Experimental Animation Installation

2.0 units / Semester: Not planned for this academic year

A project-based course where students experiment on a continuous basis notions of installation practice today and how it relates to the Experimental Animation artist. Lectures and presentations of installation artists are an important component of the class. The group taking the class will be given a series of dates to consider staging concepts they would like to work with in order to gain better understanding of a more completed project. In this respect there are a number of reserved spaces to support experimentation and testing of equipment. Students may collaborate but in this course collaboration refers more to students supporting each other as the course has a rigorous schedule. It is hoped all members of the class meet their own determined dates for presentation. In this class rather than a large group shows there will be a series of exhibitions allowing for a more opportunities for students to work at the level and scale they wish.

Each week we will start with a digital presentation of an installation around a particular artist and study equipment the cage has to support ideas utilizing the concepts presented and the inter-relatedness of mediums and disciplines,

All safety regulations will be covered and etiquette for working together allowing for making each exhibition successful Performance, Pervasive Animation, the Gallery setting, the outdoors and the restrictions within each venue will be reviewed. All exhibitions necessitate being aware of guidelines set up for exhibiting in C113, A404, the Video Studio and the Main Gallery. All receptions will be the responsibility of the students. It is hoped students explore other exterior possibilities as well as the city of Los Angeles.

\* Recommended for MFA students and BFA 3 and 4 students.

\* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## FE410: After Effects: Compositing

2.0 units / Semester: Not planned for this academic year

Adobe After Effects is a highly versatile digital media tool that holds immense possibilities, from creating dense image layering and unique internal animation processes, to 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.

\* Enrollment limited to 16.

\* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## FE411: Illuminated Language Lounge, Flying Sculpture

3.0 units / Semester: I

All disciplines are encouraged. This course invites and encourages aeration--a different kind of meta-process in artmaking. We will investigate the aesthetics and history of air and what it can mean for artistic practice. Through utilizing various combinations of code-templates, students will produce animation and video sequences by controlling the software from the inside. Students will develop media virtuosity by learning the art of controlling, rather than using, software. Students will modify and originate templates that tell After Effects to do things it can't (by default) do. Weekly demonstrations will present illuminating practical illustrations. Work will circulate about and within questions of air, flight, ground, grounding, and what it means (for a work) to be a disembodied or re-embodied flying sculpture, a sculpture not limited to matter or not existing as matter at all. Illumination-as-sculpture in achingly slow

(or fast or ordinary) motion will be created. We will ask, What is flying sculpture? Students will creatively interpret the concept of sculpture, projection, and surface and may realize work using various means other than projection. The industry standard tool of After Effects will be utilized in out-of-standard ways (ways almost nobody uses). Selected media frontiers will be described in some detail within a workshop, and active, collegial lounge structure. What occurs will not be 'same-old'. Examples: a piece might project onto a bed of rice from an extreme slant. A screen of gossamer might be pulled upward by helium-assist. You can do what you might imagine within the constraints of budget and safety. This course is designed from a spirit of both fun and serious, intent engagement. Class attendance will be an important factor in successful completion of this course. Good prior operational knowledge of After Effects is recommended.

- \* Permission of instructor required.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FE412: Animation Master Class

3.0 units / Semester: 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.

Discipline(s): [School of Film/Video](#)

## FE417: Motion Capture for Artists

1.5 units / Semester: II

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.

Discipline(s): [School of Film/Video](#)

## FE420: Advanced 3D CG Character Construction I

2.0 units / Semester: Not planned for this academic year

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
- \* Permission of instructor required.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FE421: Adv 3D CG Character Construction II

3.0 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.

- \* Prerequisites: FE420 or equivalent.
- \* Permission of instructor required.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FE425A: First Year Shorts

3.0 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 MFA1 Experimental Animation students.

Discipline(s): [School of Film/Video](#)

## FE428: Stop Motion Puppet Design & Fabrication

3.0 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.

Prerequisite: FE320 Stop Motion Animation Basics.

Discipline(s): [School of Film/Video](#)

## FE429: STORY

3.0 units / Semester: Not planned for this academic year



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 required.

Discipline(s): [School of Film/Video](#)

## FE430: Professional Practices

3.0 units / Semester: 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.

Discipline(s): [School of Film/Video](#)

## FE438A: Sound Body of Visions

3.0 units / Semester: I, II

### Fall Semester

Exercising creativity, innovation, allowing nuanced experience, stimulated through exploring conceptually evocative details, energy of life contained in multiple field trip adventures (real and virtual) as a means to propel advances in personal art making.

Building an archive of drawing, written reflections, thoughts, contemplations and photographs.

Screen and discuss short art films and ideas about creativity presented through many voices.

Consider all the arts as source for inspiration.

Weekly group discussions around personal thoughts stimulated by recent experiences.

Triweekly media sketch projects, studies, writings and or anamatic.

### Spring Semester

Select, refine and produce one or more short film essays / designs / stories

Focus content, research and production.

Continue screening and discussing short art films and ideas about creativity presented through many voices.

Frequent short film screenings and discussion

Weekly issue driven group discussions

current issues / events

project status presentations

Screenings of related conceptual/technical subject.

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FE445: Intermediate After Effects

2.0 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.

\* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## FE446: Drawing Now: Propositions for the Experimental Animation Process

3.0 units / Semester: II

Drawing is an important and valuable part of the animation filmmaking process and key to developing visual thinking. Skill in realizing ideas through drawing enables students to visualize ideas and to create order and sequence so as to communicate their ideas via media. This class will be a series of specific workshops, which focus on developing skills in drawing movement, sequential thinking, visualizing thoughts, memories, and 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 will be regularly given, readings of the state of contemporary drawing, a sketchbook to enable the student to conceptualize ideas. And finally, an exhibit of student works.

For MFA students and upper level BFA students.

Enrollment limit 12 to 15

\* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## FE447: Film Get-Feral Club

1.0 unit / Semester: Not planned for this academic year

Students will use simple programming templates to work with animation and film sequences in unexpected ways. Students will examine and produce films or portions of films that employ projections and quick programming approaches. Specifically, JavaScript will be used to control Photoshop and After Effects. This course will incorporate both on- and off-computer components. Work done in one mode will be taken into another and reworked, then potentially brought back to the first. The idea: make it fast and make it different and make it return to the wild, untamed aspects of filmmaking.

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FE450: Sound Acquisition for Experimental

2.0 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 Pro Tools acquisition and editing.

\* Required of all MFA1 Experimental Animation students.

\* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

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

2.0 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

Discipline(s): [School of Film/Video](#)

## FE455: Photoshop/Premiere/After Effects: Hybrid Imaging (Grad)

2.0 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.

\* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## FE460: Direction and Performance in Stop Motion

3.0 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.

Prerequisite: FE320 Stop Motion Animation Basics

\* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## FE470: Advanced Stop Motion Production

3.0 units / Semester: 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

\* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## FE495: Risky Hard Driving in After Effects

3.0 units / Semester: Not planned for this academic year

A mixture of advanced practical and theoretic approaches to structuring, visualizing, methodologies and student presentations will be woven together for experienced students seeking an advance forum on working with contemporary graphic tools. Personal project presentations, discussion and feedback will play a major role in the activities of this course as we seek ways to break through to new, unique, expressive territory in digital media creations. This advanced After Effects course is designed to join diverse student individualism, talent and advanced skill in a series of projects, lectures, 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 take creative risks while making a series of personal projects.

\* Prerequisites: FE255 and FE410

\* Enrollment limited to 10.

\* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## FE496: Art Hysterie

3.0 units / Semester: 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.

Discipline(s): [School of Film/Video](#)

## FE498: Art Direction and the Experimental Animator

3.0 units / Semester: II

This course will cover, in a workshop setting, elements of design, the use of color, composition, staging (for installation work), layout, editing and storyboarding.

Discipline(s): [School of Film/Video](#)

## FE503A: Remix / Mashup

3.0 units / Semester: I

Remix and mashup culture online and offline have become fixtures within society that embody many of the aesthetic, textual, and critical components that are defining our current post-post modern experience. This course will use the remix/mashup as a lens to analyze contemporary shifts in animation, art, society, and politics; highlighting such topics as the copyright wars, digital minimalism, digimodernism, hybridity theory, machinima, memes, metamodernism, the New Aesthetic, Web 2.0/3.0 and #revolution. The course will focus on the period between late 2001 through early 2013.

\* Permission of instructor required.

Discipline(s): [School of Film/Video](#)

## FE520: Alternative Approaches 3D CG Animation

2.0 units / Semester: Not planned for this academic year

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.

\* Permission of instructor required.

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FE537: Explorations in Stereoscopic Imaging

2.0 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.

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

Discipline(s): [School of Film/Video](#)

## FE560: Seminar in Animation History

2.0 units / Semester: II

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.

- \* Required for MFA-1
- \* Limited to MFAs in Experimental Animation or with permission of the instructor.

Discipline(s): [School of Film/Video](#), [School of Critical Studies](#)

## FE610: Interactive & Internet Media: Image Programming Boot Camp

3.0 units / Semester: I

An interactive boot camp, this course provides a foundation for interactive media installation, creation of art-games, and performance. Students will gain experience using Unity3D, a game engine, for creation of interactive environment. No prior programming experience is required. We will look at installation in diverse contexts, including as a kind of 21st Century cabinet of wonder. Introduction to interactive development tools and theories of new media.

- \* No prerequisite.
- \* Permission of instructor required.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Film/Video](#), [Integrated Media](#)

## FE620: Interactive Cinema/The Feral Edit

3.0 units / Semester: 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.

\* Permission of instructor required.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#), [Integrated Media](#)

## FE621: Intermediate Interactive: Unity

3.0 units / Semester: II

This semester, students will learn and use the Unity platform in a workshop environment. Work may be installations, art games, performances with cinematic or other elements, event-based work, or film or animation. Emphasis will be on a single project to be completed by the end of spring semester. Previous experience in 3DCG or interactivity helpful but not required.

\* No Prerequisite.

\* Permission of instructor required.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#), [Integrated Media](#)

## FE630: Advanced Interactive & Internet Production

3.0 units / Semester: 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 1/0, and work with external devices.

\* Enrollment limited to 10 by permission of instructor.

\* Permission of instructor required.

\* Open to the Institute.

Discipline(s): [School of Film/Video](#)

## FE800: U/G Project: Experimental Animation

2.0 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.

- \* Permission of instructor required.
- \* May be repeated for credit.
- \* Variable credit.

Discipline(s): [School of Film/Video](#)

## FE900: Graduate Independent Project: Experimental Animation

2.0 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.

- \* Permission of instructor required.
- \* May be repeated for credit.
- \* Variable credit.

Discipline(s): [School of Film/Video](#)

## T 070-01: Voicing Animation: Experiments in Collaboration-Animators

2.0 units / Semester: Not planned for this academic year

This course will bring together Voice Acting and Animation students in a weekly exchange that will encourage interdisciplinary work and collaboration. Theater Production/Management students will also be able to take the class, to coordinate activities like training sessions, room bookings, recording sessions, and casting.

The semester will be divided into three parts. The first will explore techniques in both metiers: animators will practice voice and body training alongside the voice acting students, and both groups will sketch together. The second will involve students developing and workshopping projects, casting, collaborating and performing research. The third will provide students with an opportunity to record and direct each other, based on the projects they have developed. This will involve working in a sound booth with microphones, directing each other, and recording vocal tracks.

This section is for the animation students.

Discipline(s): [School of Film/Video](#), [School of Theater](#)