



# CALARTS

113

## School of Film/Video

### 08/09



## Residence Requirements

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

## Curriculum Requirements

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

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

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

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

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

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

Graduate students must submit a thesis project proposal at the Preliminary Review, during the third semester of residence. The proposal must be approved by the faculty review committee as sufficiently challenging to merit the Master of Fine Arts degree or Advanced Certificate of Fine Arts. Information regarding Preliminary Review procedures and timing is available in the Film/Video School office.

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

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

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

## Course Requirements

### I. Program in Film and Video

#### Learning Goals

The Program in Film and Video has a required core curriculum for both undergraduate and graduate degrees.

The BFA program is designed to provide students with a full range of technical and practical skills, to teach them to think critically about their chosen mediums, and to guide their artistic growth as they experiment with different forms of cinematic expression. To this end, undergraduate students must successfully complete a series of required classes during each of their years in the program. Academic and artistic progress is 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

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

##### BFA2

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

##### BFA2 Transfer Students

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

F 108A&B*	Undergraduate Film Production Workshop (fall and spring)
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F 103	Cinematography (fall)
F 185*	Production Sound (fall)
F 101B*	Filmmaking Fundamentals (spring)
F 381*	Post-Production Sound (spring)

**BFA3 Transfer Students**

F 126*	Video Production Workshop (fall)
CS175A&B	Film History (fall and spring)
F 153	Structuring Strategies/Artist Presentations (fall and spring)
F 134*	Digital Editing: Final Cut Pro Workshop (fall)
F 108A&B*	Undergraduate Film Production Workshop (fall and spring)
F 103	Cinematography (fall)
F 185*	Production Sound (fall)
F 381*	Post-Production Sound (spring)
F 340	Undergraduate Critique (spring)

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

**BFA3 and BFA4**

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

*Incoming Undergraduate Students* are required to take both semesters of Film History (CS175A&B). Students who enter as BFA1 are required to complete 3 years of film/video history, theory or criticism courses. Transfer students are required to complete 2 years of film/video history, theory, or criticism courses. A list of classes that satisfy this requirement is available at registration each semester.

*Undergraduate Students* are required to take at least one Visiting Artists Workshop during their 3rd or 4th year.

**Required Courses for Incoming Graduate Students:**

F 501	Filmmaking Fundamentals (fall)
F 103	Cinematography (fall)
F 126*	Video Production Workshop (fall)
F 134*	Digital Editing: Final Cut Pro Workshop (fall)
F 104A&B*	Film Production Workshop (fall and spring)
F 185*	Production Sound (fall)
F 381	Post-Production Sound (spring)
CS175AorB	Film History (fall or spring)
F 153	Structuring Strategies/Artists Presentations (fall and spring)

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

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

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

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

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

**II. Film Directing Program**

The Film Directing Program is a unique graduate level course of study focusing on narrative filmmaking. Classes in film directing, screenwriting and editing are combined with work in theater directing and acting. Courses in Film History and critical/theoretical seminars are also required. Students are required to make at least one film or video per year, culminating in the thesis project. They are also expected to complete a core of required classes during the first two years as well as direct a one-act play. Hands-on experience is developed through participation in production crews and by acting in projects initiated by fellow students. Thesis development begins early in the second year.

Students must successfully complete a Preliminary Review at the end of their third semester, at which time they must receive approval of their proposed thesis project. A Graduation Review of the student's completed thesis project will take place at the end of their final semester. Throughout their residency, students will present work in progress to the full faculty.

**Learning Goals / MFA in Film Directing**

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

- The ability to tell a story visually that is dramatically and emotionally compelling;
- A distinct directorial voice, backed by a strong work ethic and;
- Comprehensive filmmaking ability, as evidenced by the thesis project;
- A knowledge of film history, theory and practice, including screenwriting, cinematography, working with actors, editing and sound design;
- the demonstrated ability to lead a team of both performance and production artists toward the shared goal of a finished film; and,
- An understanding of the processes and systems by which work might be produced and completed, as well as an awareness of the resources and opportunities available to filmmakers.

**Course Requirements:**

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

**MFA1 Students**

FD503A&B	Acting Studio (fall and spring)
FD512A&B	Scene Study I and II (fall and spring)
FD579	Film Production Workshop I (lecture and lab) (fall)
FD582	Film Directing I / Film Production Workshop II (spring)
CS175A&B	Film History 1 and II (fall and spring)
FD528	Video Production Workshop (lecture and lab) (fall)
F 185	Production Sound for FDP (fall)
F 381	Post Production Sound (spring)
FD523	Finding Your Story (fall)

FD524	Cinematic Storytelling (spring)
FD502	Faculty Review (fall and spring)
FD518	Guest Artist Workshop (fall and spring)
FD507	Rehearsal Crews and Performance (fall and spring)

**MFA2 Students**

FD532A&B	Film Directing II (fall and spring)
FD516A	Preparing the One Act Play (fall)
FD516B	One Act Play Production (spring)
FD577	Narrative Editing (fall)
FD525A&B	Writing for Cinema (fall and spring)
F 314	Film Today (fall)
FD502	Faculty Review (fall and spring)
FD518	Guest Artist Workshop (fall and spring)
FD507	Rehearsal Crews and Performance (fall and spring)

**MFA3 Students**

FD635	Film Directing III (fall)
FD636	Thesis Workshop (spring)
FD533	Real World Survival (spring)
FD637	FDP Post-Production (fall)
FD900	Independent Study for Producing/Shooting the Thesis (fall)
FD900	Independent Study for Thesis Postproduction (spring)
FD502	Faculty Review (fall and spring)

At some point during residency, students are required to take two graduate level seminars in Film/Video, either FDP Special Topics or equivalent.

Students are also required to take two electives from the institute at large during residency. While there will be many offerings in Film Directing and the Film/Video School, we actively encourage exploration in Music, Dance, Art, Photography, Theater, etc.

By permission of instructor, other courses in the Film/Video School, as well as throughout the Institute, may be available.

Depending upon the technical needs of the student's thesis film, more technical courses may be required in the second or third year, to be determined by the thesis committee.

**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 output methods are covered in a series of workshops, classes, film history, lectures, seminars and independent studies. At the advanced level, students will choose their own production method. This may be 2D animation, stop motion, CGI or any combination of these, and may include other filmmaking techniques. There are several technical courses attached to the different areas of production. Students must successfully complete these courses in order to gain access to such facilities. The sequence of these and other advanced elective classes is established in consultation with the student's mentor.

**Bachelor of Fine Arts Program 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, 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. This review is supplemented in following years through evaluation meetings with the student and mentor.

The student will discuss plans for their senior project at this time. The BFA student is required to produce a Senior Project and that project, along with other significant work will be evaluated during the student's Graduation Review in the last semester of residence.

**Required courses for Bachelor of Fine Arts in Experimental Animation:****BFA1 year level**

F 107A&B	BFA Foundation in Animation (fall and spring)
FE255*	Hybrid Imaging (fall)
FE410	After Effects: Compositing (spring)
CS276	Animation Then and Now (spring)
Other Metier Practice (fall/spring)	

**BFA2 year level**

FE140	Sound Acquisition (fall)
FE202A&B	Digital Path for Animation (Undergrads) * (fall/spring)
FE333	History of Experimental Animation (fall)
CS175A&B	Film History (fall/spring)
FE141	Post Production Sound for Experimental Animators (spring)
Other Metier Practice (fall/spring)	

**BFA3 year level**

FE236	Experimental Animation: Direct Techniques (spring)
Other Metier Practice (fall/spring)	

**BFA4 year level**

FE382A&B	Experimental Animation Undergrad Critique (fall/spring)
Other Metier Practice (fall/spring)	

*Undergraduates* Must complete 2 semesters of F153 Structuring Strategies during their four years in residence.

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

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

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

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

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

In consultation with their mentor, second year students develop a thesis project to be submitted during the Preliminary Thesis Review. This review typically occurs during a student's third semester. During the Preliminary Review students will present and discuss their proposed the-

sis project with a faculty committee. This meeting establishes an agreement on the goals of the project. The conceptual development of the thesis will parallel studies focusing on advanced technical and conceptual courses that support the production of the thesis.

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

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

##### MFA1 year level

FE450	Sound Acquisition (fall)
FE235	Drawn Technique for the Experimental Animator (fall)
FE255	Hybrid Imaging (fall)
FE302A&B	The Digital Path for Animation (fall/spring)
FE425A&B	First Year Shorts (fall/spring)
FE451	Post Production Sound for Experimental Animators (spring)
CS276	Animation Then and Now (spring)

##### MFA2 year level

F 153	Structuring Strategies (spring)
FE333	History of Experimental Animation (fall)
FE335A&B	Experimental Animation Thesis Concept Seminar (fall/spring)

##### MFA3 year level

FE300A&B	Experimental Animation Thesis Production Seminar (fall/spring)
FE900	Independent Study

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

IM Students may must complete *Animation Then and Now* or an equivalent film history/theory or criticism course.

## IV. Character Animation Program

The Character Animation program is limited to undergraduate study and offers a comprehensive four-year curriculum necessary for the traditional animation artist. Required courses are:

##### First Year

FC100A&B	Beginning Animation Trad
FC101A&B	Beginning Computer Animation
FC105A&B	Introduction to Digital Production for Animation (Name change)
FC110A&B	Beginning Life Drawing
FC140A	Color and Design I
FC155A&B	Beginning Story Development
FC115A&B	Basic Perspective
FC371	Story for Animators

##### Second Year

FC200A&B	Intermediate Animation Trad
FC201A&B	Intermediate Computer Animation
FC205A&B	Introduction to Sound Design for Animation

FC210A&B	Life Drawing Intermediate
FC235A&B	Intermediate Story Development
FC270A	Beginning Layout

##### Third Year

FC105A03	Video Animation & Computer Workshop
FC310A&B	Advanced Life Drawing
FC350A&B	Advanced Animation III

##### Fourth Year

FC310A&B	Advanced Life Drawing
FC375A&B	Advanced Animation IV

## Program in Film and Video Course Offerings:

### F 101A&B Filmmaking Fundamentals: Undergraduate

2 units / Semester I, II

**F101A** 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.

**F101B** An exciting range of films and videos are screened, discussed, and critiqued. Students will produce four short films/videos incorporating, but not limited to, personal interpretations of the various genres presented.

\* Fall and Spring (F101A&B) required of all incoming BFA1 Film and Video students, or by permission of instructor.

\* Spring (F101B) required for BFA2 transfer students

### F 103 Cinematography

2 units / Semester I

A lecture course exploring the basic concepts of film photography.

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

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

2 units / Semester I, II

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

\* Required of all incoming Graduate Program in Film and Video students and transfer undergrads.

\* Limited to Program in Film and Video students.

\* Permission of instructor required.

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

2 units / Semester I, II

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

\* Required of all BFA2 students in Program of Film and Video

\* Permission of instructor required.

### F 117 Videographics

2 units / Semester II

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

\* Enrollment limited to 8 students, by permission of instructor.

### F 126 Video Production Workshop

2 units / Semester I

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

\* Satisfactory completion required for access to field video equipment and editing facilities.

\* Required of all incoming Program in Film/Video students.

\* Co-requisite: F 134 Digital Editing: Final Cut Pro Workshop

### F 127 Experiments in Video

2 units / Semester II

This class will utilize the Film/Video School's Video Studio for live events, collaborative experiments, creative compositing, live streaming and anything else the class devises. It's a free-wheeling, exciting way to learn more about video and create new works. Required for Film/Video students to gain independent access to the Video Studio.

\* Open to a limited number of students outside the School of Film/Video who wish to perform and use video to document.

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

1 unit / Semester I

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

\* Limited to and required of all incoming Program in Film and Video students.

\* Required for video editing room(s) access.

\* Co-requisite: F 126

### F 153 Structuring Strategies/Artists Presentations

1 unit / Semester I, II

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

\* Required of all incoming Program in Film and Video students for two semesters.

\* Required of Experimental Animation BFA-2 and MFA-2 students.

\* May be repeated for credit.

### F 185 Production Sound

2 units / Semester I

This course covers field and studio recording and mic techniques. If students can achieve good production sound, they have beaten the toughest part of post-production sound. Gives access to field recorders and microphones.

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

\* Required of all MFA2 Film Directing students.

**F 209 Optical Printing**

2 units / Semester II

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

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

**F 210 Documentary Production**

2 units / Semester I, II

This course explores the documentary form through theory and practice. Students will look at different documentary approaches and methods. Viewing and analysis of various films will be a vital part of the class; however, the main emphasis of the course will be on documentary production.

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

**F 230 Editing Aesthetics**

2 units / Semester I

The class focuses on the aesthetics and practical techniques of film editing, including an exploration of structure and formats in experimental, documentary and narrative forms, sound elements, film maker's POV, performance, and post-production management. Students are required to bring a work or works in progress that they will be editing over the semester. The class functions as an editing workshop with critique and feedback, as well as studying existing works.

- \* Permission of instructor required.

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

2 units / Semester I, II

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

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

**F 270 Screenwriting**

3 units / Semester I, II

A two-pronged approach to screenwriting for both fictional & non-fictional (documentary) narratives-utilizing the construction of a solid narrative (this can also be in documentary form) combined with the creation of believable, compelling characters who propel that narrative forward. Primarily a workshop, with the guidance of the instructor and open class discussion, each student will write a first-draft feature-length screenplay over the course of the semester. Writing begins immediately. Additionally, we will explore what makes movies work (or not) by viewing and analyzing films that are examples of great or not-so-great screenwriting.

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

**F 272 Optical Printer: Advanced Projects**

2 units / Semester I

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

- \* Pre-requisite: FE103

**F 273 Acting Bad**

3 units / Semester I

A course to de-construct acting and narration. The main goal will be to define performance in new, non-traditional ways. Students will develop dialogues and/or narrations taken from real life (court transcripts, overheard conversations) to fictional (soap operas, novels) and poetic texts. These texts will then be performed in class emphasizing a multitude of executions. Each performance will be recorded on video, studied and then re-performed.

- \* Permission of instructor required.

**F 281 Sound Editing and Mixing**

2 units / Semester I

This course covers practical and aesthetic surround sound design and technical issues. Students will be able to see how their edits translate to a mixing facility. Covers intermediate sound design and high-end Pro Tools editing, including use of plug-ins to premix a soundtrack.

- \* Permission of instructor required.

**F 282 Filmmaker – Composer Workshop**

2 units / Semester I

The objective of this class is to facilitate successful collaborations between filmmakers and composers through a combination of assignments and exercises, lecture / demo, critique, readings, and screenings, so that they can develop a mutually understandable vernacular for communicating their ideas to each other.

- \* Permission of instructor required.

**F 283 Creative Sound Design**

2 units / Semester TBA

How sound is a catalyst for the imagination, master/slave relationship of picture/sound, sound and memory, psychological implications of sound. Psycho-acoustics and the physics of sound. Critical evaluation of student and established work.

- \* Permission of instructor required.

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

2 units / Semester I

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

seeking independent access to post-production equipment.

\* Prerequisite: F 104A&B (Film Production Workshop), F 126 (Video Production Workshop) and F 134 (Digital Editing: FCP Workshop).

\* Permission of instructor required.

\* Required for HFPADL access to Avid off-line suite(s) and FCP/IO on-line suites

\* Recommended for Program in Film and Video MFA2 and MFA3 students

\* May be repeated for credit.

### **F 297 Alchemical Cinema**

3 units / Semester II

This course offers an introduction to the mysteries of photographic film-its properties, processes, and potentials. Technique is introduced as an organic component of the expressive arsenal. Everything is DIY and low-tech, as students hand-process films utilizing a variety of easily available tools and chemicals. B/W and color developing, reversal and negative, and high and low contrast emulsions will be explored from an artist's perspective. After learning the basic principles of photochemistry, students will be presented with an array of non-standard techniques, ranging from cross-processing to Rayographs and different methods of film distress-all transforming commonplace materials into cinematic magic.

\* Enrollment limited to 12 by permission of instructor.

### **F 298 Devices of Illusion**

3 units / Semester I

This is a hands-on course in which students adapt, modify, reconfigure and boulderise optical and mechanical devices, creating mysterious machines for recording the ephemeral. Projects include but are not restricted to the creation of stereographic images and anamorphic distortions, dissection of cameras and projection of ghostly illusions. Our investigations will be supplemented by historical lectures, technical demonstrations and philosophical discussions concerning the extraordinary aesthetic possibilities of perceived motion and space. Students will create projects using still and motion picture film.

\* Prerequisite: F 104A&B or F 108A&B

\* Enrollment limited to 15 by permission of instructor.

### **F 302 Film Lighting Workshop**

2 units / Semester II

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

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

### **F 305 Directing**

3 units / Semester I

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

\* Limited to 10 students by permission of instructor.

### **F 314A&B Film Today**

3 units / Semester I, II

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

\* Permission of instructor expressly required. To be enrolled, students must fill out a questionnaire give to them by the instructor or the TA at registration or will be dropped from the class.

\* Enrollment limited to 80.

\* May be repeated for credit.

\* Approved for Critical Studies credit.

### **F 317 The Business of Film**

2 units / Semester II

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

\* Enrollment limited to 25, by permission of instructor.

### **F 324 Sound and the Image**

2 units / Semester I

An exploration of the aesthetic concerns when combining sound with the image. This class will explore the aural dimension and its profoundly psychological role in cinematic work. Sound is a vital component in filmmaking and this class will examine aesthetic concerns regarding the use of voice-over, musical composition and sound design. A broad range of work will be presented plus lots of listening in the dark.

\* Recommended for all incoming Program in Film and Video students.

\* Permission of instructor required.

\* May be repeated for credit.

### **F 328 Video Studio TA Class**

3 units / Semester I

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

\* Required of F/V students who plan to be Video Studio TAs.

\* Prerequisite: F 126, F 528, or by permission of instructor.

\* Enrollment limited to 8 students.



**F 336 Experimental Film Techniques I**

2 units / Semester I

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

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

**F 337 Experimental Film Techniques II**

2 units / Semester II

This class is a continuation of Experimental Film Techniques I and priority will be given to students who were previously enrolled. However, this class is open to all and should be taken by any PFV student who is planning to finish a film on film. Experimental Film Techniques II will continue to explore and experiment with methods for manipulating the film image, but will also include a series of in-depth presentations concerning laboratory procedures and the technical steps involved in completing a film on film. Equal emphasis on shooting and completion processes with lots of experimental film viewing as well. Students will be encouraged to shoot and complete a short 16mm film. Students must shoot a minimum of 3 rolls of film.

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

**F 340 Undergraduate Critique**

2 units / Semester I, II

A forum for undergraduates to produce and present work. Students working on projects outside of class will show their work in various stages of pre- and post-production for group discussion and critique.

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

**F 341 Cinema of Transformation**

3 units / Semester TBA

The course will view films that are, in very different ways, centrally concerned with inner life, faith/lack of faith, and various forms of transformation. Although film is a visual medium, and these films are without exception beautiful and powerful visually, they point to experiences which touch the deepest core of our invisible spirit. We will view work by Tarkovsky, Bresson, Parajanov, Cocteau, Bergmann...and many others. The reading combines theoretical/critical texts, fiction, and Jungian theory of transformation.

**F 343 Visiting Filmmaker Workshop**

1-2 units / Semester I, II

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

- \* Permission of instructor required.

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

2 units / 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.

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

**F 349 On The Edge of Narrative**

2 units / Semester II

A production workshop for students working on films of any length that could be called “experimental narrative”. These films can be in any format, but will typically be concerned with distinct, developed characters and some form of a story-line. The course will function both as a forum for critique of student work-in-progress, as well as a workshop where we will cover all aspects of shooting/working with actors, including alternative audition techniques, casting, how to handle a set, how to select and work with a crew, how to customize a set, building tension in unconventional ways, etc.

- \* Permission of instructor required, enrollment limited to 12.

**F 358 Advanced Video Production**

3 units / Semester II

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

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

**F 370 History of Documentary Film**

3 units / Semester II

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

- \* Approved for Critical Studies credit.

**F 381 Post-Production Sound**

2 units / Semester II

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

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

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

3 units / Semester TBA

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

- \* Open to the Institute.

**F 405 Writing About Film**

3 units/ Semester I

The class will teach students how to write about film (as well as video and other media using the moving image) in a variety of forms, genres, and contexts: writing about one's work, about the work of peers, reviews of films seen in commercial theater, critical essays, academic papers, filmmaker's interviews, press releases, grant proposals etc... Examples of writing about film will be handed out and discussed. Sequences of classical, contemporary, foreign and experimental film and videos will be screened in class and analyzed using the proper descriptive and critical vocabulary. Major critical approaches to film and video will also be discussed. In addition each student is expected to complete a full-length critical essay on a topic decided after discussion with the instructor. Through-out the semester students will bring samples of their writing in class and will get feedback from the instructor and from their peers.

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

**F 421 Directing for Digital**

3 units / Semester TBA

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

\* Open to the school with a maximum of 12 students.

\* Permission of instructor required.

**F 422 The Remake of the Remake**

3 units / Semester I

Michael Snow once said: "It is precise to say that things take place." I would like to augment that statement by saying that it is also precise to say that things leave their traces. In this particular production course we shall be dealing with such traces and their conjunctions. Specifically, the objective will be to produce three short" films" that are linked to one another in terms of their content, be it in the sense that each will be the remake of a remake or else in the sense that it will be a single work comprised of three separate episodes. The important aspect here will be that the individual sequences are going to be produced with different media and different technical approaches. I am thinking here of 16mm film and S-8 film, in color or b/w, processed in a lab or by hand, digital or analogue video, and even a slide show – it should all be possible in this project. The decisive aspect that the gaze upon things should take place from a variety of formal and media-related angles and viewpoints.

\* Open to graduates and upper level undergraduates.

\* Limited enrollment to 12.

\* Permission of instructor required.

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

2 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.

**F 427 Cinema of Exile**

2 units / Semester II

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

\* Enrollment limited, by permission of instructor.

\* Approved for Critical Studies credit.

\* Open to the Institute.

**F 430 Video Installation**

2 units / Semester I, II

A laboratory for experiments with the moving image in space. Students will produce group experiments and individual works. We will also explore interactivity within an installation. Completed works will be exhibited on campus.

\* Open to Institute with priority given to graduate and Integrated Media students.

\* Permission of instructor required.

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

3 units / Semester TBA

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.

**F 447 Art and Ethnography**

3 units / Semester I

In this course we will explore how both artists and ethnographers have approached cultural representation, both cross-culturally (rendering the unfamiliar familiar) and in looking at their own cultures (rendering the familiar strange). Emphasis will be on viewing contemporary work although we will also look at examples from the beginnings of ethnographic film practice. Students will be asked to consider a range of innovative strategies employed to deal with the irreconcilable gap between representation and the real, between Self and Other, between the natural and the performative, fact and fiction.

\* Permission of instructor required.

**F 456 Listening/Seeing**

4 units / Semester TBA

Each week a different location (either urban, rural, or wilderness) will be visited for the purposes of listening and seeing. At the end of the visit the class will meet within the location to discuss what each has individually experienced. Attention will be given to how the experiences of listening and looking can translate into the making of images and sound. A written journal is required to document what has been heard and seen, and each student will be required to do extensive research on one of the locations visited. Some of the specific sites are: an oil

field, emergency hospital waiting room, Death Valley, the Los Angeles Port in Long Beach, San Fernando Road, and 29 Palms military base.

\* Permission of instructor required.

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

4 units / Semester II

Students will visit and film six different landscapes in Southern California. Emphasis will be given on capturing the unique essence of place. The class will meet for a full day each week. Each student is required to complete one landscape film.

\* Permission of instructor required.

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

3 units / Semester TBA

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.

\* Permission of instructor required

\* Enrollment limited to 20 students.

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

3 units / Semester I

An investigation of the aesthetics inherent to low cost production equipment. Students will be encouraged to make personal, experimental works from the point of view of the individual. Class analysis of these works will be directed toward the development of a critical model.

\* Enrollment limited to 15.

\* Required of all incoming MFA Graduates in the Program in Film and Video.

#### **F 510 Interactive & Internet Media: Time Bending**

3 units / Semester I

(offered by the Film School in conjunction with Integrated Media)

Fall 2008 focus: High speed video (slow motion) in obscure narratives; curio shops and off-kilter installations. Introduction to interactive development tools and theories of new media. Recommended for both beginners and those with prior experience. An interactive boot camp, this course will progress rapidly through assignments of increasing power.

\* Open to the Institute

\* Required for several advanced courses.

\* Permission of instructor required

#### **F 521 Intermediate Interactive: Retective Fiction**

(offered by the Film School in conjunction with Integrated Media)

2 units / Semester II

Spring 2008 focus: Immersive suspense and thriller out-of-gallery experience. Robust and edgy options for meaning within and without gallery installations. Fictional documentary, quirky pastiche, and/or reality narrative are three of several potential directions in which meaning and experience get created as viewers/audience members attempt to figure out what's-going-on. Creation of untamed work with sensors using Max and Jitter. Emphasis is placed on risk taking and physicality. Work may be documentary, narrative, animated, text-and-image, all of the above or none of the above. Students will complete a semester project.

\* Open to the Institute

\* No prerequisite.

\* Permission of instructor required.

#### **F 522 Graduate Semiar**

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

3 units / Semester TBA

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

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

3 units / Semester TBA

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

\* Approved for Critical Studies credit.

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

3 units / Semester TBA

Mao Tse-tung once said, "Not being politically correct is like having no soul." In a society that values "political incorrectness" above all—even after the irony that briefly invigorated that phrase has completely vanished—it may be hard to understand what he had in mind, but we will propose that the recent revival of political film-making, particularly in documentaries intended for theatrical release, has suffered from both a lack of political correctness and a lack of soul. That is, these films lack a utopian vision, an ideal of a better social order and a sense of how it might come about. So a bit of political theory is necessary. And a bit of history. How did conservatism turn into neoliberalism? How did utopian socialism turn into scientific socialism? We can blame Karl Marx for the latter transformation, but we need to consider what can be saved from this mode of thinking Marx was so eager to jettison. More concretely, the course will explore the relations between journalism and film-making, beginning from Kieslowski's theory of description: it is necessary to describe what has not yet been described or acknowledged because without description, it doesn't officially exist and thus we can't refer to it, we can't speculate about it, and we can't alter it. This necessity applies to ideas as well as to situations. Written texts will include Kieslowski on Kieslowski, The Need for Roots by Simone Weil, The Cultural Front by Michael Denning, To the Finland Station by Edmund Wilson, and The Coast of Utopia by Tom Stoppard. Screenings will include works by Kieslowski, Emile de Antonio, Jon Jost, Jean-Luc Godard, Chris Marker, and Adam Curtis.

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

3 units / Semester II

In this course we will consider the archive as a repository for cultural and historical artifacts. We will also explore the archive as a conceptual framework for thinking about the historical record. How have artists used, created and disrupted actual archives? How have they been inspired by the idea of the archive? Can we think of the internet as a kind of boundless archive? Can we think of film itself as an archive? Emphasis will be on film and video, but we will also look at artists' projects across a wide range of media. Coursework will include readings, screenings and 2 field trips to LA area archives. Students will be asked to produce a creative final project in response to the issues raised in the seminar.

\* Permission of instructor required, enrollment limited to 12.

**F 530 Advanced Interactive & Internet Production Workshop**

(offered by the Film School in conjunction with Integrated Media)

3 units / Semester TBA

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

\* Open to the Institute.

\* Enrollment limited to 10 by permission of instructor.

**F 535 Producing Your Thesis**

3 units / Semester TBA

Focuses on the structure and practice of the industry as it relates to the independent producer/director, including project development, story board, script breakdown, shot list, scheduling, budget, and marketing. Students will have the opportunity to develop their thesis project, while interacting with seasoned producers, writers, agents, directors, editors, casting directors, and other professionals working in the industry.

\* Open to the Institute.

**F 600 Production Crews**

1-4 units / Semester I, II

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

\* May be repeated for credit.

**F 601 Post Production Crews**

1-4 units / Semester I, II

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

\* May be repeated for credit.

**F 625 Graduate Critique (formerly Thesis Workshop)**

4 units / Semester I, II

A practical theory course providing a working environment for Program in Film and Video Graduate students to develop, discuss, theorize, and complete their work. Students will be

required to spend at least 20 hours a week working outside of class on their own project. Additional time will also be required to prepare for group discussions and periodic one-on-one meetings with the instructor.

\* Recommended for 2nd or 3rd year graduate Program in Film and Video students.

\* Enrollment limited to 15 by permission of instructor.

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

1-4 units / Semester I, II

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

\* May be repeated for credit.

**F 900 Graduate Independent Project:**

Program in Film and Video and Film Directing Program

1-9 units / Semester I, II

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

\* May be repeated for credit.

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

3 units / Semester I, II

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

\* Required of all School of Film/Video students.

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

3 units / Semester I

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

\* Permission of instructor required.

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

3 units / Semester II

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

\* Permission of instructor required.

**CS272 Prostitution in Film**

3 units / Semester TBA

The course will view films and read texts that center on the prostitution, “the world’s oldest profession”. Prostitution has been a subject of singular fascination since biblical times—we will consider the construction of prostitution in a range of cinema, including mainstream work, alternative experimental fiction, as well as documentary films. Our investigation will necessarily intersect with question of the representation of sexuality, and exploitation in a more global sense.

\* Permission of instructor required.

**CS275 History of Experimental Film**

3 units / Semester II

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

\* May be repeated for credit.

\* Permission of instructor required.

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

3 units / Semester TBA

A hybrid cultural product in which East meets West and in which nostalgia for a lost (non-fragmented) China lingers in the ambiguous space of post-colonialism, the martial arts film (wuxia pian) became a playful and spectacular way of enacting a grand-scale redefinition of gender roles. In the early Republican era (which coincides with the beginning of film production in China), the concept of “new woman” (xin nüxing) was discussed at all levels of discourse.

We will examine how the development of the wuxia pian from the 1920s to recent films played a significant role in articulating, projecting, demultiplied the changes affecting the role of women in Chinese society. Martial arts films create an alternative, marginalized “world of vagrants” (jiang hu), composed of thieves, traveling entertainers, knights-errant, killers, bodyguards for hire, and unattached women. The following topics will be discussed: the role of the xia nü (warrior woman); the Fallen Goddess; sexual masquerade and the influence of the different Chinese operatic traditions; fighting as a substitute for sex; martial arts training; actual and symbolic castration; male masochism; homoeroticism; prostitution and the brothel as alternative space; the transmission of a book from father to son or master (sifu) to disciple; the sacred swords; eunuchs and monks; the relationship between sexual (dis)order and the quest for national identity; the mise en scène of the gaze...

\* Permission of the instructor required.

**CS570D History of Video Art**

2 units / Semester II

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

\* Open to both undergraduate and graduate students.

\* Open to the Institute with permission of the instructor.

**CS570I Questions of Third Cinema**

2 units / Semester TBA

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.

**CS570P Chinese Cinema at the Crossroads**

3 units / Semester TBA

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

**Film Directing Program Course Offerings:****FD502 Film Directing Program (FDP) Faculty Review**

0.5 unit / Semester I, II

Every student will present work in progress at least once per semester to the core faculty for critique. Students will prepare for the sessions with their mentor.

\* Required of all Film Directing Program students.

**FD503A&B Film Directing Program Acting Studio**

2 units / Semester I, II

Emphasis is on the psychological truth of performance, understanding the actor’s work and responsibilities, creating a common vocabulary, recognizing good performances and character development through script analysis.

\* Required of all MFA1 Film Directing Program students by permission of instructor.

**FD504 Film Directing Program Acting for Camera**

2 units / Semester TBA

Acting in front of the camera. Acting exercises shot in a variety of circumstances and styles. Studies of film acting through film excerpts.

\* Permission of instructor required.

**FD506 Cinémathèque**

0.5 unit / Semester I

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

\* Open to the Institute.

\* Recommended of all MFA1 Film Directing Program students.

**FD507 Film Directing Program Rehearsal Crews and Performance**

0.5 unit / Semester I, II

Student will rehearse and otherwise prepare and present, in other classes or labs, scenes for Stage and Screen.

\* Required of Film Directing Program first and second year students.

\* Permission of instructor required.

**FD512A&B Scene Study: Directing Techniques, Analysis of Text and Performance**

2 units / Semester I, II

An intense investigation of the director's work including focus on text analysis, the intricate dialogue between actor and director, and the use of spatial dynamics in storytelling. Discussion and critique of the student's work is geared toward developing a deep understanding of narrative components, realized through staging and performance. Emphasis is placed on the director's ability to demonstrate dramatic intention as an event located in a specific time and place. Other classroom topics include issues of casting and the journey of making personal work in public forums.

\* Required of MFA 1 Film Directing Program students.

**F516A Preparing the One Act Play Lab**

2 units / Semester I

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

\* Required of FDP MFA2 students.

**FD516B One Act Play Workshop: Translation of Live Performance to Cinematic Event**

2 units / Semester II

A continuation of the Fall One Act Play Workshop. Focus shifts from staging a theatrical performance to translating the script and performances from the One-Act play to a cinematic event. Directors re-conceive the production into cinematic language through structured assignments designed specifically to further the student's academic development. Transforming the play into cinema can be demonstrated by revising the story into screenplay form, or the development of preproduction materials such as storyboards, director's box or shot lists. The creation of a short film based on the play might be recommended. Emphasis remains on how to create dynamic storytelling and truthful performances.

\* Permission of instructor required.

\* Prerequisite: FD516A

\* Required of FDP MFA2 students.

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

3 units / Semester TBA

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

\* Limited enrollment by permission of instructor.

\* Approved for Critical Studies credit.

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

3 units / Semester TBA

A survey of the richest, most inexhaustible genre in the American cinema. We will approach the Western as genre, as history and as mythology. Particular attention will be paid to questions of authorship, the roles of race and gender and the recurring death - and rebirth - of the genre.

\* Permission of instructor required, limited enrollment.

**FD517E Special Topics: Experiments in Narrative**

3 units / Semester II

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.

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

3 units / Semester I

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.\*

**FD518 Film Directing Program Guest Artist Workshop**

0.5 unit / Semester I, II

Meeting once a week, students are introduced to artists from a variety of worlds including film, theater, video, music, still photography, etc. Workshops vary: some are dedicated to conversa-

tion with an artist, others to working in a hands-on situation. The GAW is designed to stimulate, provoke and open the student to different professional and aesthetic models.

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

### **FD523 Finding Your Story**

2 units / Semester I

Reading, retelling and finding stories. The introduction of story resources from traditional avenues (such as published materials) to non-traditional methods, discovered through instructor-led exercises designed to spark the creative impulse. First course in the Film Directing Program writing sequence.

\* Required of all MFA1 Film Directing Program students.

### **FD524 Cinematic Storytelling**

2 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.

\* Prerequisite: FD523.

\* Required of all MFA1 Film Directing Program students.

### **FD525A&B Writing for Cinema**

2 units / Semester I, II

Advanced work in screenwriting. In the Fall semester, students complete a short script for the Second Year Film. Work in the second semester is aimed at generating and refining the thesis script.

\* Prerequisite: FD523 and FD524.

\* Required of all MFA2 Film Directing Program students.

### **FD528 Film Directing Program Video Production Workshop**

2 units / Semester I

This class aims to provide you with a working knowledge of the video production and postproduction equipment and facilities in the Film/Video School. We will also explore the creative use of these video technologies, including discussions of framing, composition, editing and postproduction aesthetics. Classes will include the viewing and critique of significant film/video pieces, as well as readings of selected texts. In addition, students are required to attend a lab once per week. The Video Lab provides an opportunity for students to have hands-on individualized training on the equipment and techniques demonstrated in class. Students will be required to complete a personal video project and to participate in a group project.

\* Required of FDP MFA1 students.

### **FD532A&B Film Directing 2**

3 units / Semester I, II

Basics of film directing. Building on technical skills learned in the first year, students develop their work with actors and their command of cinematic language. Space, scenes, characters, blocking and cinematography. The second year film is made in this course.

\* Required of 2nd year Film Directing Program students.

\* Permission of instructor required.

\* Pre-requisites: Film Production Workshop I & II, Film Directing I, Acting Studio, Scene Study I & II, Cinematic Storytelling, Writing For Cinema.

\* FDP students must be concurrently enrolled in Writing For Cinema, Narrative Editing.

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

2 units / Semester II

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

\* Required of FDP MFA3 students

\* Open to Program in Film and Video students

\* Permission of instructor required.

### **FD550 Theory and Technique of Film Directing**

3 units / Semester II

A seminar and screening forum focusing on the analysis of various filmmakers and their approach to the director's craft – script, casting, working with actors, staging, lighting, lens choice, point of view, philosophy, style, etc. Potential directors to be studied include, but are not limited to, Pudovkin, Reed, Kieslowski, Desplechin, Tsai, Wong, Michalkov, Olmi, Kazan, Seigel, Peckinpah, Eastwood, and the four "H"s: Hawks, Hitchcock, Huston and Hellman.

### **FD577 Film Directing Program Narrative Editing**

2 units / Semester I

A practical workshop in editing the narrative film, with emphasis on post-production strategies, narrative structure, editing rhythms and cutting for performance. Required assignments include: logging and organization exercises; cutting a short scene provided by the instructor; analysis of editing in a feature film; and active participation in class discussions of student work. These critiques make up the second half of the course. Students must be in post-production on a substantial narrative project to take the class.

\* Enrollment limited.

\* Required of 2nd year Film Directing students.

\* Open to Program in Film and Video students

### **FD579 Film Production Workshop I (FDP)**

2 units / Semester I

First semester of a two semester introduction to 16mm filmmaking techniques, from pre-production through negative cutting and lab work. Each student shoots and edits a silent 16mm film. Taught as a lab and lecture.

\* Required of FDP MFA1 students.

### **FD582 Film Directing I / Film Production Workshop II (FDP)**

2 units / Semester II

Second semester of a two semester introduction to 16mm filmmaking techniques, focusing on basic film direction and including a group synch sound project. Emphasis on aesthetics of narrative filmmaking: mise en scène, camera placement and movement, etc.

\* Required of FDP MFA1 students.

\* Prerequisite: FD579 Film Production Workshop I

**FD601 Preparing for the Marketplace**

1 unit / Semester I

Designed for directors and writers to develop necessary skills that will sustain their art practice in the professional world. A seminar environment led by a highly successful film professional, the class will be geared toward creating an awareness of the market place. Instruction will help the early career director prepare a pitch for stories and projects in an effort to find financing, distribution, and representation for their work. Guests from the professional world will contribute to particular topics. Discussions will be geared toward the needs of the class and their emerging sense of place in professional environments.

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

**FD635 Film Directing 3: Survey of Historical Directors**

3 units / Semester I

This class is designed to investigate the seminal influences of directors past and present. Research projects will explore the artistic and cultural impact of directors whose work span multiple disciplines (for example: Meyerhold, Kazan, Brecht, Fassbinder, Tarkovsky, Schnabel). These investigations will introduce style conceits useful in developing original work. A formal presentation of the project is followed by a short, live performance of a classical text, staged in the subject's iconic directorial style. The class culminates with the creation of a short film informed by the student's discoveries. This class is a hands on directing experience supported by information relative to historical movements in film, theater, dance, and art.

- \*Required of FDP MFA3 students.

**FD636 FDP Thesis Workshop**

2 units / Semester II

Post-production thesis workshop. Students screen work in progress as they edit their thesis films. Active participation required.

- \* Required of FDP MFA3 students.

**FD637 FDP Post Production**

2 units / Semester I

Overview of the Cal Arts Post Production path focused on providing technical knowledge for completion of the thesis. Course is team-taught by faculty, technical faculty and staff. Topics to be covered include: digital formats, onlining, mix preparation, color correction.

- \* Required of all MFA3 Film Directing Program students.
- Open to Program in Film and Video students, by permission of instructor.

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

1-9 units / Semester I, II

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

- \* Required of all FDP MFA3 students.
- \* May be repeated for credit.

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

3 units / Semester I, II

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

- \* Required of all FDP MFA1 students.

**Experimental Animation Course Offerings:****FE107A&B BFA Foundation in Animation**

6 units / Semester I, II

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

- \* Required of all incoming BFA Experimental Animation students.

**FE117 Lighting and Camera for Stop Motion**

2 units / Semester I, II

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

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

**FE118 Motion Control Workshop for Stop Motion**

1 unit / Semester TBA

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

- \* Permission of instructor required.

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

2 units / Semester I

This course that covers the process and technology for recording/acquiring soundtrack elements-effects, voice and music. Will cover techniques used both in the field and studio environment, as well as audio fundamentals. Gives access to non-sync field recorders and microphones.

- \* Required of all BFA2 Experimental Animation students.

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

2 units/ Semester II

Second part of a two semester required sequence, Using Pro Tools for sound editing and mix



preparation. Opportunity to build on and expand recordings from the fall semester. Planning and coordination of Post-production sound paths, including format/finishing considerations. Post recording of effects/music. Graduate students will be expected to complete additional assignments.

- \* Required of all BFA2 Experimental Animation students
- \* Pre-requisite FE140

### **FE202A&B The Digital Path for Animation (Undergraduates)**

2 units / Semester I, II

Course will prepare students for making 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.

- \* Required of BFA2 Experimental Animation students

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

3 units / Semester TBA

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

- \* Required of BFA2 Experimental Animation students.
- \* Open to MFA Experimental Animation students.

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

2 units / Semester II

An overview of Final Cut Pro and its various uses through the animation process will be taught in a hands-on course. This course will include the tools necessary to work with various media, different editing techniques, and the organizational skills to help you become self sufficient.

- \* For upper level students by permission of instructor.
- \* Recommended for MFA 1 and BFA 3 Students
- \* Basic Mac experience necessary.
- \* This course is required to gain access to Final Cut Pro computer Labs

### **FE235 Drawn Techniques for the Experimental Animator**

3 units / Semester I

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

- \* Required of all incoming MFA Experimental Animation students.

### **FE236 Experimental Animation: Direct Techniques**

3 units / Semester II

This course focuses working in the moment. The process of how the eye and hand can work together in real time to create direct methods is what we are after. Sand, multi-plane, cutouts,

paint on glass and additional ready-mades are understood as finding another way of creating experimental animation. Students are permitted to carry over this work to the computer as an aid a system to hold on to the valuable work often unable to recreate. A final project is due based upon a selected tested technique.

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

### **FE237 Just Do It**

3 units / Semester I

Just do it! Experiment with different materials: find them, treat them, combine them, and discover the beauty of most likely surprising results! We work with film and digital media and explore the comprehensive possibilities in combining both. Frequent discussions about your work and about work of renown artists will broaden your understanding and appreciation of experimental work and improve your ability to criticize your and other's work.

- \* Highly recommended of BFA2 Experimental Animation students.
- \* Enrollment limited to 12, by permission of instructor.

### **FE245 Abstract Animation**

3 units / Semester II

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

- \* Permission of instruction required.

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

2 units / Semester I

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

- \* Students must attend the first class where they will be given the opportunity to test out.
- \* Permission of instructor required and enrollment limited to 16 students.
- \* Required for incoming BFA students.
- \* Recommended for MFA1 students.

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

3 units / Semester TBA

This course explores the history and aesthetics of films made directly on a filmstrip, without the use of a camera. Course readings and discussions focus on direct cinema as a form of alternative expression within artistic, social, political and theoretical contexts. The course begins with discussion of small-scale art in optical toys as well as related art forms, and then focuses in-depth on direct cinema filmmakers. Course requirements include a journal, production of a

thaumatrope and flipbook, a short direct film project and three papers covering: methods used in the direct film. a direct filmmaker discussed in class and a personal manifesto. No previous filmmaking experience required.

\* Approved for critical studies credit.

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

3 units / Semester I, II

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

\* Required of MFA3 Experimental Animation students.

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

2 units / Semester I, II

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

\* Required of MFA1 Experimental Animation students

### **FE303 Alternative Stop Motion Techniques**

3 units / Semester II

This course will be a platform for experimentation and play in stop motion animation and will be primarily concerned with image making. Through a series of workshops employing a number of traditional and unconventional techniques, students will shoot tests and push the boundaries of well-known processes. We will take the camera outside its box and use elements of the unpredictable, time lapse, live action, light and others as our subject. Students should come with willingness to experiment and test out new ideas. Weekly screenings of relevant work will be discussed and dissected for insight into new ways of working. Attendance is mandatory.

\* Permission of instructor required

\* Enrollment limited to 12

### **FE308 Animation Research**

3 units / Semester TBA

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

### **FE316 Screenwriting: From Image to Story**

3 units / Semester I

A workshop open to all levels-- beginning to advanced, in which students propose, outline and complete a first draft of an original or adapted short screenplay (15 pages). In-class presentations and discussion of in progress drafts is required. Screenplays can be narrative, experimental or anything in between. Emphasis will be given to each student's particular needs and sensibility as well as general formal concerns such as story construction, formatting and dialogue.

The syllabus has been designed to be particularly helpful to experimental animation students (MFA2s, BFA3s) as they formulate their thesis projects. Students are asked to purchase Final Draft screenwriting software and have Internet access to email their assignments.

\* Recommended for MFA2 and BFA3 Experimental Animation Students

\* Open to all students in the Institute

\* Limited to 12 to 15 Students

\* Permission of instructor required

### **FE320 Stop Motion Animation Basics**

2 units / Semester I, II

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

\* Limited to 15.

\* Permission from instructor required.

### **FE323A&B Intuitive Animation Workshop**

3 units / Semester I, II

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

\* Limited to 10 students.

### **FE327 Being There**

3 units / Semester II

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 for BFA2 Experimental Animation students.

\* Prerequisite: FE237

\* Enrollment limited to 12, by permission of instructor

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

3 units / Semester I

History of Experimental Animation explores the origins and development of experimental animation, with special concentration on the great variety of techniques and styles employed by the various artists.

\* Required of BFA2, and MFA2 E/A students.

\* Approved for Critical Studies credit.

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

3 units / Semester I, II

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

\* Required of MFA2 Experimental Animation students.

**FE338 Introduction to 3D CG Animation**

3 units / Semester I

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

\* Open to the Institute.

\*Permission of instructor required.

\* Enrollment limited to 30

**FE347 Documentary Animation**

3 credits / Semester TBA

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

\* Permission of instructor required.

**FE350 Intermediate 3D CG Animation**

3 units / Semester II

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

\* Open to the Institute.

\*Permission of instructor required.

\* Prerequisite: FE338.

**FE360 Intermediate Concepts of Stop Motion**

3 units / Semester I, II

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

fabrication, set construction and animation techniques; with a special emphasis on performance and expressive movement.

\* Enrollment limited to 12-15 students by permission of instructor

\* Prerequisite: FE320

**FE363 Storyboarding, Layout and Timing**

3 units / Semester TBA

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

\* Limited to 15 students by permission of instructor.

**FE365 Graphic Short Story**

3 units / Semester I

This one semester course is designed to explore the visual possibilities of the frame in the context of conceptual expression in animation. We will look at the comic book, the graphic novel, the animation storyboard and cartoons and experimental animation; studying the framing, color, style and design. We will experiment with various means of creative development including research, day-dreaming, the psychology of figuration, and in general "thinking outside of the box" when dreaming up ideas for animation. Each student will create a finished "graphic short story" a printed realization of an idea, situation, story or simply a series of events emphasizing the development of personal style, color, design, framing and production value. This course is designed to exercise the possibilities.

\* Permission of instructor required.

\* Enrollment limited to 15 students.

**FE382A&B Experimental Animation Undergraduate Critique**

3 units / Semester I, II

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

\* Required of Experimental Animation BFA4 students

**FE409 Experimental Animation Installation**

2 units / Semester II

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

\* Permission of instructor required.

**FE410 After Effects: Compositing**

2 units / Semester I, II

Not just another tool, but it can be. Complex interrelationships of dense image layering or simple, basic, subtle color adjustments. Origination of unique visual experiences or just fix a visual imperfection. This course tackles and brings under control the immense range of possibilities After Effects possess.

- \* Required in Semester II for BFA1 students.
- \* Prerequisite: FE255.
- \* Permission of instructor required.
- \* Enrollment limited to 16.

**FE412 Animation Master Class**

3 units / Semester TBA

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.

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

2 units / Semester I

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

- \* Prerequisites: FE338, FC320.
- \* Open to the Institute.
- \* Permission of instructor required.

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

3 units / Semester II

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

- \* Open to the Institute.
- \* Permission of instructor required.
- \* Prerequisites: FE420.

**FE425A&B First Year Shorts**

3 units / Semester I, II

A two-semester class exploring the process of developing an idea to completion. The course will emphasize the process of development and production, starting with initial ideas, continuing through presentation of several finished concepts, and concluding with the completion of a short animated work.

- \* Required of Experimental Animation MFA1 students.

**FE430 Professional Practices**

3 units / Semester II

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.

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

2 units / Semester I

A nine week 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.

- \* Required of all MFA1 Experimental Animation students.

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

2 units/ Semester II

Second part of a two semester required sequence. Using pro Tools for sound editing and mix preparation. Opportunity to build on and expand recordings from the fall semester. Planning and coordination of Post-production sound paths, including format/finishing considerations. Post recording of effects/music. Graduate students will be expected to complete additional assignments.

- \* Required of all MFA1 students
- \* Prerequisite FE450

**FE470 Advanced Stop Motion Production**

3 Units / Semester I

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

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

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

3 units / Semester I, II

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.

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

3 units / Semester II

A collaborative workshop investigating options to prevalent approaches in 3D computer graphic animation. Areas explored will include algorithmic composition, real-time performance, and non-representational imagery.

- \* Open to Institute by permission of instructor.
- \* Enrollment limited to 12.

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

3 units / Semester TBA

An investigation into the possibilities of interactive video, focusing on the software development environment Max/MSP/Jitter. Originally released in the 1980's, Max began as a MIDI programming toolkit, and then expanded into audio and video, becoming one of the premiere environments for multimedia. Jitter, the video portion and newest addition to Max, gives artists unprecedented control of digital video in an intuitive, graphically based patch-cord programming system.

**FE800 Undergraduate Independent Project: Experimental Animation**

1-4 units / Semester I, II

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

- \* May be repeated for credit.

**FE900 Graduate Independent Project: Experimental Animation**

1-9 units / Semester I, II

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

- \* May be repeated for credit.

**F 209 Optical Printing**

2 units / Semester II

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

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

**F 272 Optical Printer: Advanced Projects**

2 units / Semester I

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

- \* Pre-requisite: FE103 (now F 209)

**F 343 Visiting Filmmaker Workshop**

.5 units / Semester I, II

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

- \* Permission of instructor required.

**F 510 Interactive & Internet Media**

3 units / Semester I

Fall 2008 focus: High speed video (slow motion) in obscure narratives; curio shops and off-kilter installations. Introduction to interactive development tools and theories of new media. Recommended for both beginners and those with prior experience. An interactive boot camp, this course will progress rapidly through assignments of increasing power.

- \* Required for several advanced courses.
- \* Permission of instructor required.

**F 521 Intermediate Interactive/Jump, Jitter, and Jive**

2 units / Semester II

Spring 2009 focus: Immersive suspense and thriller out-of-gallery experience. Robust and edgy options for meaning within and without gallery installations. Fictional documentary, quirky pastiche, and/or reality narrative are three of several potential directions in which meaning and experience get created as viewers/audience members attempt to figure out what's-going-on. Creation of untamed work with sensors using Max and Jitter. Emphasis is placed on risk taking and physicality. Work may be documentary, narrative, animated, text-and-image, all of the above or none of the above.

- \* No prerequisite.
- \* Permission of instructor required.

**CS175A&B Film History**

3 units / Semester I, II

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

**CS275 History of Experimental Film**

3 units / Semester I

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

**CS276 Animation Then and Now**

3 units / Semester II

An international historical survey of animated films, from the early motion machines through the Golden Age of cartoons to the styles. Comparative screenings and discussions focus on aesthetic, practical issues such as parody and satire, timing and gag construction, stylization, and stereotype, and mythology and symbolism.

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

## Character Animation Courses

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

### Open Door Wednesdays:

#### Workshop Painting

0 units / Semester I, II

\* Hosted by Paul Linsley

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

\* No unit credit is given for this course.

#### Workshop Utility Class: Inbetweening, Cleanup Animation Assistant Training

0 units / Semester I, II

Basic course in doing inbetweening, professional animation cleanup and animation assistant training.

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

\* No unit credit is given for this course.

#### FC100A&B Beginning Animation-Traditional

1.5 units / Semester I, II

Beginning to advanced animation, working with the very basic movements to the very complex. This is the foundation course of the animation department.

#### FC101 A&B Beginning Computer Animation

1.5 units / Semester I, II

Beginning to advanced computer animation. This is in conjunction with FC100A&B and is taken simultaneously. This is the foundation course of the animation department.

#### FC105A&B Introduction to Digital Production for Animation (Name Change)

1 unit / Semester I, II

Introduction to using After Effects, Final Cut Pro and other software for the production of traditionally animated films.

#### FC110A-D Beginning Life Drawing

3 units / Semester I, II

Life drawing of the human figure will include the study of anatomical design, structuring, order and perspective.

\* Enrollment limited to Character Animation students.

#### FC115A&B Basic Perspective

2 units / Semester I, II

Basic rendering and perspective drawing.

#### FC140A1 Color and Design I

2 units / Semester I

Emphasis on the importance of shape, proportion, line, movement and counter-movement, positive and negative organization, with practical applications in creative design, theory and practice exemplifying principles common to art structures. Full-class critiques and discussions

of weekly assignments.

#### FC155A&B Beginning Story Development

2 units / Semester I, II

Story development, preparing storyboards, scripting and all things pertaining to story.

#### FC200A&B Intermediate Traditional Animation (formerly FC250A&B)

1.5 units / Semester I, II

Advanced study of animation with assignments involving scenes animated in continuity and incorporating recorded dialogue and sound effects.

• Prerequisite: FC100A&B.

#### FC201A&B Intermediate Computer Animation

1.5 units / Semester I, II

Advanced study of computer animation with assignments involving scenes animated in continuity and incorporating recorded dialogue and sound effects. This is in conjunction with FC100A&B and is taken simultaneously.

\* Prerequisite: FC100A&B.

#### FC205A&B Introduction to Sound Design for Animation

1 unit / Semester I, II

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

#### FC210A&B Drawing from Real to Reel & Beyond

3 units / Semester I, II

Advanced anatomical design, with exploration of the distinctions between younger and older human figures, and in-depth study of drawing concepts.

\* Prerequisite: FC110A&B.

#### FC220A-B Skill Enrichment for Animators

3 units / Semester I, II

The focus of this class will be to build and expand the existing knowledge of the student. This class is designed to work in conjunction with the other curricula by enriching the students understanding of all aspects of animation.

#### FC235A&B Intermediate Story Development

2 units / Semester I, II

The study of the short form animated film story. Dealing heavily with short form story structure, staging, pacing, and directing.

#### FC255A&B Advanced Story Development

2 units / Semester I, II

Advanced story development, preparing storyboards, scripting and essentials pertaining to story.

\* Prerequisite: FC155A&B.

**FC270 Basic Animation Layout**

2 units / Semester I

Basic composition and design on layout animation techniques. Class critique.

**FC275 Animation: Art Appreciation**

3 units / Semester II

This course involves the study of classical art, painting and sculpture, as well as contemporary art, and other art forms-dance and design. It takes each student's personal approach to their art and introduces the students to artist reference in the past or present connection-in painting, drawing, Live Action, Film and Animation. The students will have to search and research their own references. In addition to the regular sources, such as the library services, the students will be researching films and taking field trips to museums, art galleries, as well as observation of life, in relation to their own work.

\* Approved for Critical Studies credit.

**FC310A&B Advanced Life Drawing**

3 units / Semester I, II

Concentrating on composition and varied media techniques. Drawing from still life, animals, locations and models.

**FC310A&B-03 Advanced Life Drawing: Illustration**

3 units / Semester I, II

Concentrating on composition and varied media techniques. Drawing from still life, animals, locations and models.

**FC310A&B-04 Advanced Life Drawing: Sculpture**

3 units / Semester I, II

Did you ever wonder what your characters might look like in three dimensions? In our class we will cover armature making-realistic and fantasy sculpting as well as mold making for the extra ambitious individuals.

**FC311 Advanced Animal Drawing**

3 units / Semester I

Introduction to animal drawing. Curriculum held weekends at offsite location, which will be announced.

**FC312 Advanced Landscape Drawing**

3 units / Semester II

Advanced study into landscape composition and drawing. Curriculum held weekends at offsite locations, which will be announced.

**FC316 Advanced 3D Shading and Lighting**

2 units / Semester II

An exploration of the aesthetic and technical aspects involved in rendering the look of a scene in 3D computer graphic animation. Various approaches to the effective creation and assignment of material definitions, textures, and lighting will be covered.

\* Open to the Institute by permission of instructor.

\* Enrolment limited to 24.

\* Pre-requisite: FE350.

**FC320 Advanced 3D Computer Graphic Animation, Character**

3 units / Semester I (Semester I only)

This course will cover various techniques used to animate characters within Maya. We will review the basic of animation early on and apply those principles to increasingly complex models as the class progresses. Students will learn how to approach character animation using a methodology that will work for any character. This methodology will help students tackle any assignment with a greater degree of control of the medium.

\* Pre-requisite FE338 or FC325.

\* Open to the Institute.

\* Enrollment limited to 24.

**FC325 Introduction to Maya**

3 units / Semester I, II

Course will cover an introduction to the various disciplines involved with Maya, including modeling, texturing, lighting and rendering.

**FC342 Entrepreneurial Studies**

2 units / Semester II

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

\* Enrollment limited to 20.

**FC343 Motion Analysis**

3 units / Semester I, II

This course will take several basic actions and analyze them on different levels. The purpose and goal of the course will be to help students go beyond basic motions, delve into the character driving those motions and then understand how to bring the heart of the action to screen.

\* Enrollment limited to 15.

**FC345A-B Advanced Painting**

3 units / Semester I, II

Painting techniques with acrylic, gouache, water color, mixed media, working with models, landscape, and still life. Glazing, texture build up and color theory. Color relationships, warm and cool, dark and light.

\* Enrollment limited to 15.

**FC350A&B Advanced Animation III**

3 units / Semester I, II

Practical application of advanced animation skills with emphasis on story construction and teamwork within the filmmaking process.

\* Prerequisite: FC250A & B.

**FC366 Life Drawing: Form, Structure and Analysis**

3 units / Semester II

The focus of this course will be the 3D analysis of form, design, and the structure of the human figure as it translates from careful observation to the language of drawing. An investigation of the human anatomical structures, movement, anatomical distortions, the composition and the natural rhythm and characteristics of the figures' individual parts. Organic shapes will be

analyzed based on their planar attributes. Figure in garments, the formation, behavior and the structure and of folds, wraps, draping and various fabrics, as they are affected by gravity and motion.

#### **FC371 Story for Animators**

2 units / Semester I

Story is often the fire that makes animation work well. The course explores form and structure, not formula. Through practical writing exercises and some storyboarding, you will investigate such topics as how stories work, what motivates characters, how action rises and falls, and much more. You will write, but you do not have to be a "writer."

\* Approved for Critical Studies credit.

#### **FC372A&B Computer Graphic Animation Workshop**

3 units / Semester I, II

A year-long course designed to guide students through the process of producing an individual 3D computer graphic animation project. The production pipeline from initial concept through final output will be covered. There will be a focus on strategies for realizing concepts in practical terms given the available resources of time and equipment. Weekly group presentation and analysis of projects will be balanced with individual problem solving sessions.

\* Prerequisite: FC320

\* Open to the Institute by permission of instructor.

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

2 units / Semester I, II

A writing class for animators that will avoid traditional gag-oriented animation writing, we will explore the long and short narrative, character-driven form with the ultimate goal of screenplay literacy and completion of a script. Work will begin by zeroing in on the story the writer wishes to tell, then using synopsis as a tool and working with full realized character biographies to create real and strong characters moving through a compelling story. Each individual will write his/her screenplay guided through each step by the instructor and augmented by class discussion and critique. During class we will view selected scenes from films to analyze what works and why (or doesn't). Screenwriting basics such as format, structure, action, conflict, story and character will be addressed at length.

\* Enrollment open to 3rd and 4th year levels.

\* May be repeated for credit.

\* Approved for Critical Studies credit.

#### **FC374 Story for Animators II**

2 units / Semester I

This is an intermediate workshop for people who have either taken "Story for Animators 1" or have story and writing experience. In the beginning class, students work on perfecting a one-minute story. Here, writers work on slightly longer works in prose and screenplay formats.

\* Open to the Institute.

\* Approved for Critical Studies credit.

#### **FC375A&B Advanced Animation IV**

3 units / Semester I

Advanced focus on all animation skills with emphasis on story construction and filmmaking process.

#### **FC376 Graphic Novel Development**

3 units / Semester I

An investigation into the ways in which text and images can work together to tell stories. Employing self-chosen and given texts as sources. Students will be asked to develop and explore visual storytelling as it relates to the graphic novel form.

#### **FC377 History of Character Animation**

3 units / Semester I

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

\* Approved for Critical Studies credit.

#### **FC395 Superheroes: Inside the Bat Cave**

2 units / Semester II

This course will focus on superheroes in contemporary fantasy and desire in superhero narratives. Close readings of excerpts from films and television shows will form the basis of classroom discussions, ranging from The Incredibles, Mighty Mouse and Gunslinger Girl, to Superman Returns, Wonder Woman, American Splendor, and Heroes. We will examine various ways in which characters are depicted in superhero (and anti-hero) narratives, as well as develop own rough designs, whether through sketches or brief written descriptions.

#### **FC425 Advanced Maya**

3 units / Semester I, II

The continuation of the various disciplines found in Maya, including production, pipeline, animation & advanced modeling.

\* Prerequisite: Introduction to Maya.

\* This course is for 4th year animation students only.

#### **FC430 Advanced Character Design**

2 units / Semester I, II

An advanced course in designing animatable characters for the screen.

#### **FC460A&B Directing for Animators**

2.5 units / Semester I, II

Directing for traditional animation. Directing for animated TV series. Directing for independent animation film production.

#### **FC800 Independent Project: Character Animation**

2-16 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.



**ID370 The People's Theory**

2 units / Semester I

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

**ID517 Special Topics in Art and Politics: Artists and War**

3 units/Semester II

Many cultural works confronting the issue of war demonstrate that art is far more than fashion, decoration, or entertainment. This will be a studio class for artists with strong feelings about the issue of war, open to those working in all media. We will investigate how artists have responded to conflicts, from World War I to the present. Special emphasis will be placed on researching the early sixties Los Angeles based anti-war artist group that built the Peace Tower on La Cienega and later fed the Art Workers Coalition in New York. Students will research and present representative works and projects by individual makers and collective or collaborative groups, such as Paul Chan, John Heartfield, Alfredo Jaar, Martha Rosler, Leon Golub, Nancy Spero, Hans Haacke, The Art Workers Coalition and Artists Call (organized to oppose US intervention in Central America in the 1980s). We will create a collective 'zine as well as an exhibition. We will also consider project ideas appropriate for the contemporary organization of Artists against War. Film and videotapes to be screened include works by various 1970s artist collectives, Paper Tiger and Deep Dish TV, Jon Alpert and DTVC, Bruce Connor, Carolee Schneeman, Nam June Paik, Woody Vasulka, b.h. Yael, Walid Ra'ad, Andrew Johnson, and others.

\* Open to the Institute. Priority given to students from Art, F/V, and Critical Studies

\* Grad and upper-division undergrad by permission of instructors

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

3 units / Semester I

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

**ID540 Interdisciplinary Collaborative Performing and Visual Art Making**

3 units / Semester II

We will meet weekly for 3 hours.

1½ hours – Improvisation (practice, generate, collaborate). We will freely improvise and also use dance and music improvisation exercises and structures such as graphic scores, non-objec-

tive visual art pieces, dance notation scores, patterns and shapes found in nature as stimuli to help generate and shape movement, music and visual art "material." In these sessions there will be reflection and discussion about what transpired during the improvisation sessions along with sharing and articulating our approaches to generating material and collaborating with others, in the "moment." We will explore questions such as: What makes an active listener or participant? While improvising without a structure, does pattern or form emerge? Which material to save, develop or toss? How do I interact with others? What are my individual and collaborative artistic processes? The improvisation sessions will lead to forming collaborative groups that will work together to create interdisciplinary works which will be presented at the end of the semester.

45 minutes – Lecture and discussion. We will learn about and discuss interdisciplinary/collaborative works from various cultures (with a focus on Western traditions) that have occurred/are occurring between music, dance and the visual arts from the 20th century to the present.

45 minutes – Library research methods. We will become familiar with performing and visual arts library resources and research techniques.

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

2 units / Semester I, II

This course is aimed at those students who wish to develop teaching skills within community contexts. The course will address topics such as the translation of content in specific artforms into culturally and gender inclusive curricula for adolescents, community and cultural issues, artistic, conceptual and social development of teens, learning styles, current pedagogical practice, collaboration, team teaching and ethical issues. There will be readings, discussions, guest speakers, panels, demonstrations and off-site observations.

\* Open to all MFA students. BFA students who are CAP teaching assistants are also eligible.