

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)
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 I and II (fall and spring)
FD512A&B	Scene Study I and II (fall and spring)
FD579 A&B	Production Workshop I and II (fall and spring)
FD520 A&B	Film Directing 1 (fall and spring)
CS175A&B	Film History I and II (fall and spring)
F 185	Production Sound for FDP (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

FFD532A&B	Film Directing 2 (fall and spring)
FD516A	Preparing the One Act Play (fall)
FD516B	One Act Play Production (spring)
FD577	Narrative Editing (fall)
FD525	Writing for Cinema (fall)
F 314	Film Today (fall)

FD502	Real World Survival Skills (spring)
FD518	Guest Artist Workshop (fall and spring)
FD507	Rehearsal Crews and Performance (fall and spring)

MFA3 Students

FD533	Real World Survival Skills (fall – 2009 only)
FD635	Film Directing 3 (fall)
FD636	Thesis Workshop (spring)
FD900	Independent Study for Producing/Shooting the Thesis (fall)
FD900	Independent Study for Thesis Post Production (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.

EXPERIMENTAL ANIMATION LEARNING GOALS

We expect students to strive for the following goals:

BFA**Digital skills:**

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

Creative development:

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

Individual voice:

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

Contextual knowledge:

Student is aware of and can critically discuss current developments in time-based art as well as being cognizant of past developments in animation and filmmaking history. Is able to

demonstrate his/her advanced understanding of historical/cultural/social context of his/her work convincingly in presentations, discussions and writing.

Communication and critical skills:

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

Professionalism:

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

MFA**Digital skills:**

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

Creative development:

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

Individual voice:

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

Contextual knowledge:

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

Communication and critical skills:

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

Professionalism:

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

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

Bachelor of Fine Arts Program in Experimental Animation

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

Each BFA student will present and discuss the work they have produced during a required

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

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

Required courses for Bachelor of Fine Arts in Experimental Animation:

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

BFA1 year level

F 107A&B BFA Foundation in Animation (fall and spring)
 FE255* Hybrid Imaging (fall)
 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 (fall/spring)*
 FE333 History of Experimental Animation (fall)
 FE141 Post Production Sound for Experimental Animators (spring)*
 F153 Structuring Strategies (spring)
 Other Metier Practice (fall/spring)

BFA2 Transfer Students

F 107A&B BFA Foundation in Animation (fall and spring)**
 FE255* Hybrid Imaging (fall)*
 FE333 History of Experimental Animation (fall)
 FE410 After Effects: Compositing (spring)
 CS276 Animation Then and Now (spring)
 FE140 Sound Acquisition (fall)*
 FE202A&B Digital Path for Animation (fall/spring)*
 FE141 Post Production Sound for Experimental Animators (spring)*
 F153 Structuring Strategies (spring)
 Other Metier Practice (fall/spring)

BFA3 year level

CS175A&B Film History (fall/spring)
 F153 Structuring Strategies (spring)
 FE236 Experimental Animation: Direct Techniques (spring)
 Other Metier Practice (fall/spring)

BFA3 Transfer Students

FE333 History of Experimental Animation (fall)
 FE140 Sound Acquisition (fall)*
 FE255* Hybrid Imaging (fall)*
 CS175A&B Film History (fall/spring)
 FE410 After Effects: Compositing (spring)
 CS276 Animation Then and Now (spring)
 F153 Structuring Strategies (spring)
 FE202A&B Digital Path for Animation (fall/spring)*
 FE141 Post Production Sound for Experimental Animators (spring)*

FE236 Experimental Animation: Direct Techniques (spring)

BFA4 year level

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

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

**Unless exempted by instructor based on prior education

Master of Fine Arts Program in Experimental Animation

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

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

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

Second year students develop a thesis project in the Thesis Concept course and in consultation with their mentor to be submitted during the Preliminary Thesis Review. This review typically occurs during a student's third semester. During the Preliminary Review students will present and discuss their proposed thesis project with a faculty committee. This meeting establishes an agreement on the goals of the project. The conceptual development of the thesis will parallel studies focusing on advanced technical and conceptual courses that support the production of the thesis.

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

Required courses for Master of Fine Arts in Experimental Animation:

MFA1 year level

FE450 Sound Acquisition (fall)
 FE235 Drawn Techniques for the Experimental Animator (fall)
 FE455 Hybrid Imaging* (fall)
 FE302A&B The Digital Path for Animation (fall/spring)
 FE425A&B First Year Shorts (fall/spring)
 FE451 Post Production Sound for Experimental Animators (spring)
 CS276 Animation Then and Now (spring) or FE560 Seminar in Animation History (spring) **

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

MFA3 year level

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

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

** Unless exempted by instructor based on prior education.

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

IV. Character Animation Program**LEARNING GOALS FOR THE CHARACTER ANIMATION PROGRAM:**

The ability to tell compelling, visual stories, both time-based and static, using animated actors;

A developed personal aesthetic, utilizing strong 2D and/or 3D animation techniques;

Advanced understanding of film and theatrical production principles, such as directing, acting, editing, screenwriting and producing;

A demonstrated breadth of advanced animation skills, including conceptual framing; visual observation; highly developed ability in either 2D or 3D technique with proficiency in the other; story development; layout, design and color; locomotion; character improvisation; sound design; and drawing;

An understanding of and appreciation for the history of animation and its artistic / cultural contexts;

The ability to relate critically, creatively and collaboratively to the other artistic disciplines at CalArts, as evidenced by a broad contextual grounding and participation in the greater arts landscape and the world of ideas; and

The ability to function effectively as a professional artist in a variety of work settings, as demonstrated by (1) the ability to communicate verbally, visually and in writing; (2) demonstrated willingness to work collaboratively as part of a creative team, as well as entrepreneurially as an individual auteur; (3) participation in one of the Program's professional practices workshops; and (4) a demonstrated work ethic and commitment to the craft through the timely completion of coursework and projects.

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

First Year

FC100A&B	Beginning Traditional Animation (fall/spring)
FC101A&B	Beginning Computer Animation (fall/spring)
FC105A&B	Introduction to Digital Production for Animation (fall/spring)
FC110A&B	Beginning Life Drawing (fall/spring)
FC140	Color and Design I (fall)
FC155A&B	Beginning Story Development (fall/spring)
FC115	Basic Perspective (fall)

Second Year

FC200A&B	Intermediate Traditional Animation (fall/spring)
FC201A&B	Intermediate Computer Animation (fall/spring)
FC205	Introduction to Sound Design for Animation (fall)

FC210A&B	Real to Reel & Beyond (fall/spring)
FC235A&B	Intermediate Story Development (fall/spring)
FC270	Beginning Layout (fall)

Third Year

FC310A&B	Advanced Life Drawing (fall/spring)
FC326	For Juniors – Spring Animation Film Workshop (spring)
FC350	Advanced Traditional Animation III (fall) <i>or</i>
FC372	Advanced Computer Animation III
FC355	Advanced Story Development (fall)

Fourth Year

FC310A&B	Advanced Life Drawing (fall/spring)
FC426	For Seniors – Spring Animation Film Workshop (spring)
FC475	Advanced Traditional Animation (fall) <i>or</i>
FC372	Advanced Computer Animation III

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 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 TBA

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

- * Permission of instructor required.

F 235 Sound T.A. Course

2 units / Semester I, II

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

- * Enrollment limited to 12 by permission of instructor.

F 270 Screenwriting

3 units / Semester I, II

A two-pronged approach to screenwriting for both fictional & non-fictional (documentary) narratives-utilizing the construction of a solid narrative (this can also be in documentary form) combined with the creation of believable, compelling characters who propel that narrative forward. Primarily a workshop, with the guidance of the instructor and open class discussion,

each student will write a first-draft feature-length screenplay over the course of the semester. Writing begins immediately. Additionally, we will explore what makes movies work (or not) by viewing and analyzing films that are examples of great or not-so-great screenwriting.

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

F 272 Optical Printer: Advanced Projects

2 units / Semester TBA

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

*Pre-requisite: F209

F 273 Acting Bad

3 units / Semester I

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

- * Permission of instructor required.

F 281 Sound Editing and Mixing

2 units / Semester I

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

- * Permission of instructor required.

F 282 Filmmaker – Composer Workshop

2 units / TBA

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

- * Permission of instructor required.

F 283 Creative Sound Design

2 units / Semester I

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

- * Permission of instructor required.

F 290 Finishing Your Thesis – Image Post-Production

2 units / Semester I

A practical methodology and technology course designed to take the student through the post-production process to the completion of a finished work. Students are required to bring their thesis work in progress to view and discuss. The course will cover tools and techniques needed in the visual post-production process, such as color correction, and advanced digital film

editing concerns, and will also serve as the access pathway to post-production stations such as the FCP/IO on-line suite and the Avid off-line suite. Additional lab time will be required for anyone seeking independent access to post-production equipment.

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

F 297 Alchemical Cinema

3 units / Semester II

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

- * Enrollment limited to 12 by permission of instructor.

F 298 Devices of Illusion

3 units / Semester I

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

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

F 302 Film Lighting Workshop

2 units / Semester TBA

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

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

F303 High Definition

2 units / Semester I

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

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

F 305 Directing

3 units / Semester I

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

- * Limited to 10 students by permission of instructor.

F 314A&B Film Today

3 units / Semester I, II

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

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

F 317 The Business of Film

2 units / Semester II

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

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

F 324 Sound and the Image

2 units / Semester I

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

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

F 328 Video Studio TA Class

3 units / Semester I

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

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

F 336 Experimental Film Techniques I

2 units / Semester I

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

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

F 337 Experimental Film Techniques II

2 units / Semester TBA

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

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

F 340 Undergraduate Critique

2 units / Semester I, II

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

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

F 341 Cinema of Transformation

3 units / Semester 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

.5-2 units / Semester I, II

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

* Permission of instructor required.

F 347 UNDER 15 MINUTES: a short film workshop

2 units / Semester TBA

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 “ex”
Prerequisite: F 185

F382 Dangerous filmmaking: A Production Workshop

3 units / Semester I

A production workshop for advanced film students. The course is called “dangerous” because we will be delving deep within ourselves to look at our maybe not-so-comfortable family relationships and ourselves from a deeply interior perspective. Each student will produce a work or works dealing with: 1)MOTHER; 2)FATHER ; 3)SEX ; 4)MYSELF. Grading: To receive a HP a student must complete Three out of Four short films on the topics above OR--a longer work on one of the topics, or any combination thereof. As time permits, we will also be viewing films that deal with these topics.

* Enrollment limited, by permission of instructor.

* May be repeated for credit.

F 385 Pre-Production/Pre-Visualization

3 units / 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 TBA

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 424 Radicalizing Vision: Avant Garde/Experimental Cinema

2 units / Semester II

A class dedicated to viewing and discussing experimental film, a genre intent on stretching the limits of cinematic expression. This class will be taught by a different instructor each semester in order to present a varied survey of contemporary avant-garde film with present

ation 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 TBA

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

* Enrollment limited, by permission of instructor.

* Approved for Critical Studies credit.

* Open to the Institute.

F 430 Video: Exhibition and Laboratory

2 units / Semester I

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

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

* Permission of instructor required.

F 446 The Camera-Stylo: The Film Essay (see F 210)

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 TBA

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 contest.

* Permission of instructor required

* Enrollment limited to 20 students.

F 501 Filmmaking Fundamentals: Graduate

3 units / Semester I

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

* Enrollment limited to 15.

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

F 522 Graduate Seminar**F 522C Narrative Theory**

3 units / Semester II

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.field,

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 Kieslowksi'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 Kieslowksi on Kieslowksi, 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 Kieslowksi, Emile de Antonio, Jon Jost, Jean-Luc Godard, Chris Marker, and Adam Curtis.

F 522F The Artist and the Archive

3 units / Semester TBA

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 in-

spired by the idea of the archive? Can we think of the internet as a kind of boundless archive? Can we think of film itself as an archive? Emphasis will be on film and video, but we will also look at artists' projects across a wide range of media. Coursework will include readings, screenings and 2 field trips to LA area archives. Students will be asked to produce a creative final project in response to the issues raised in the seminar.

* Permission of instructor required, enrollment limited to 12.

F 535 Finding Money

3 units / Semester I

Wonder where and how to look for funding, prepare and present your work and yourself when applying for grants or pitching a project for industry consideration? You'll learn this, as well as how to prepare a budget, production book, and look book, understand copyrights, contracts, business plans, and fiscal sponsorship. Class will include presentations by industry professionals.

* Recommended for MFA students and BFA-3 & BFA-4 students.

F 600 Production Crews

1-4 units / Semester I, II

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

* May be repeated for credit.

F 601 Post Production Crews

1-4 units / Semester I, II

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

* May be repeated for credit.

F 625 Graduate Critique

4 units / Semester I, II

A practical theory course providing a working environment for Program in Film and Video Graduate students to develop, discuss, theorize, and complete their work. Students will be required to spend at least 20 hours a week working outside of class on their own project. Additional time will also be required to prepare for group discussions and periodic one-on-one meetings with the instructor.

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

* Enrollment limited to 15 by permission of instructor.

F 800 Undergraduate Independent Project: Program in Film and Video

1-4 units / Semester I, II

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

* May be repeated for credit.

F 900 Graduate Independent Project: Program in Film and Video and Film Directing Program

1-9 units / Semester I, II

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

* May be repeated for credit.

CS175A&B Film History I & II

3 units / Semester I, II

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

* Required of all School of Film/Video students.

CS175A Film History I-1895-1950

3 units / Semester I

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

* Permission of instructor required.

CS175B Film History II-1950-2003

3 units / Semester II

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

* Permission of instructor required.

CS272 Prostitution in Film

3 units / 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 I

A survey of experimental a.k.a. avant garde film from the 1920s to the 1970s. Dominant traditions to be examined include: Dadaist and Surrealist cinema of the 1920s, Trance films and

Psychodramas of the 1940s and 50s, the Mythopoetic cinema of the 1960s, and the Structuralists of the 1970s. Eroticism, narrativity, urban portrait, collage, and the impulse toward subjectivity and diary are additional themes forms and genres we will investigate.

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

CS570B Women in Cinema: History Of The Representation Of Women In Cinema Part X: Sexual Politics in The Chinese Martial Arts Film

3 units / 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, demultiplying 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...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

- * 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 II

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

- * Assignment: one paper a week.

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 (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 MFA1 Film Directing Program students.

FD503A& FDP 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 FDP 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 FDP 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.

FD516 The One Act Play

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.

FD517 Special Topics

FD517A Realist Style

3 units / Semester II

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 TBA

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 FDP Guest Artist Workshop

0.5 unit / Semester I, II

Meeting once a week, students are introduced to artists from a variety of worlds including film, theater, video, music, still photography, etc. Workshops vary: some are dedicated to conversation with an artist, others to working in a hands-on situation. The GAW is designed to stimulate, provoke and open the student to different professional and aesthetic models.

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

FD520A&B Film Directing 1 (formerly FD580 and FD582)

2 units / Semester I,II

Narrative Fundamentals. Form and function are intricately embedded within each other, the way you make images affects the meaning of those images. These lectures will draw on the practical ideas introduced in your production classes, and ask you to interrogate your assumptions about construction of events in time, and the making of images and meaning. Practical lectures will be accompanied by assignments that ask you to use the camera as a tool, looking at the ways you go about constructing images through time and space. It is meant to question such basic assumptions as "cinema" and "narrative", while developing an understanding of the material and language of both. Assignments will include both practical shooting and staging assignments, which examine the description of event using the language of the camera, as well as exercises in film analysis and examination of director methodology. "The profession of film director can and should be such a high and precious one; that no man aspiring to it can disregard any knowledge that will make him a better film director or human being." - Sergei Eisenstein

* Required of all MFA1 Film Directing Program students.

FD523 Finding Your Story

2 units / Semester TBA

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.

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.

* Required of all MFA1 Film Directing Program students.

FD525 Writing for Cinema

2 units / Semester I

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: FD524.

* Required of all MFA2 Film Directing Program 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 I,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 in the Fall 2009 semester only and FDP MFA2 students in the Spring.

* Open to Program in Film and Video students

* Permission of instructor required.

FD550 Theory and Technique of Film Directing

3 units / Semester TBA

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.

FD560 Color Correction/FilmAesthetics

2 units / Semester I

This course is designed to develop the student's skill and understanding of color correction utilizing Final Cut Pro software. In addition, we will discuss concepts in aesthetics using classic films and selected works of art as examples.

* Prerequisite: FD528

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

FD575 Master Class

2 units / Semester III

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

* Permission of instructor required.

* Recommended for FDP MFA2 and MFA3 students.

FD577 FDP Narrative Editing

2 units / Semester I

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

* Enrollment limited.

* Required of 2nd year Film Directing students.

* Open to Program in Film and Video students

FD579A&B Production Workshop I (FDP)

2 units / Semester I,II

A year-long introduction to film and video techniques, this is a practical course on the concepts and uses of the various elements of filmmaking; both technical and conceptual. These include the use of cameras, lens and perspective, concepts of cinematography, elementary lighting, basic set protocols, and various postproduction paths. The course will also discuss various modes and models of production and distribution, and the ways that each implements and affects the development of story, process, and politics. Each student makes a silent 16mm film in the first semester and a 5-minute narrative in the second semester. Taught as a lab and lecture.

* Required of FDP MFA1 students.

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

3 units / Semester I

This studio class provides a forum for MFA-3 directors to explore the development of their work beyond the thesis project. As such, it will ask the director to investigate several related areas: adaptation and staging of material other than the screenplay; an examination and expansion of her/his own style and voice; the filmmaker's relationship and responsibility to the audience; and creative modalities for accessible, independent production of a narrative film. The class consists of several exercises that should expand the student's recent directing and shooting methods. The student will also develop an independent project for which the class will serve as a sounding board.

- *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 TBA

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.
- * Required of all incoming BFA-2 students unless exempted by instructor based on prior education.

FE117 Lighting and Cameras 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 and transfer students)

2 units / Semester I

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

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

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

2 units/ Semester II

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

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

FE202A&B The Digital Path for Animation (BFA2 students and transfer students)

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. In the Fall semester, it is recommended to take FE237 Just Do It in conjunction with this course.

- * Required of BFA2 and BFA-3 transfer 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 TBA

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

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

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

FE237 Just Do It

3 units / 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. This class compliments the digital path course by putting technical information into practice. All BFA-2s should take this course.

- * Highly recommended of BFA2 Experimental Animation students.

FE245 Abstract Animation

3 units / Semester TBA

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, Illustrator, Premiere Pro and After Effects.

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

FE295-CS Cameraless Filmmaking: Aesthetics and Strategies

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

* Required of MFA3 Experimental Animation students.

FE302A&B The Digital Path for Animation (Graduates)

2 units / Semester I, II

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

* Required of MFA1 Experimental Animation students

FE303 Alternative Stop Motion Techniques

3 units / TBA

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 / TBA

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 TBA

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

* Enrollment limited to 12, by permission of instructor

FE333 History of Experimental Animation

3 units / Semester I

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

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

* Approved for Critical Studies credit.

FE335A&B Experimental Animation Thesis Concept Seminar

3 units / Semester I, II

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

* Required of MFA2 Experimental Animation students.

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.

FE348 Today's Lunch with Animation

.5 unit / Semester I

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

* Enrollment limited to 15 students

* Open to the Institute.

FE349 BFA Short Projects

3 units / Semester I, II

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

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

FE350 Intermediate 3D CG Animation

3 units / Semester II

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

* Open to the Institute.

*Permission of instructor required.

* Prerequisite: FE338 or equivalent.

FE360 Intermediate Concepts of Stop Motion

3 units / Semester I, II

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

performance and expressive movement.

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

* Prerequisite: FE320

FE363 Storyboarding, Layout and Timing

3 units / 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.

* Highly recommended for MFA-1s.

* 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 or equivalent.

* Open to the Institute.

* Permission of instructor required.

FE421 Advanced 3D CG Character Construction II

3 units / Semester II

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

* Open to the Institute.

* Permission of instructor required.

* Prerequisites: FE420 or equivalent.

FE425A&B First Year Shorts

3 units / Semester I, II

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

* Required of Experimental Animation MFA1 students.

FE430 Professional Practices

3 units / Semester TBA

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

* Recommended for BFA4 or MFA students.

FE445 Intermediate After Effects

2 units / Semester I,II

There is more to creative use of After Effects than basic navigation. We will work to build a familiarity with the inner world of After Effects. Build an elevated, sophisticated artistic control through weekly lecture / demonstrations and projects that dig into a wide range of creative techniques underlying the expansive possibilities available in After Effects.

* Prerequisite: FE410 or permission of instructor required.

FE446 Drawing Now: Propositions for the Experimental Animation Process

3 units / Semester II

Drawing is an important and valuable part of the animation filmmaking process and key to developing visual thinking. Skill in realizing ideas through drawing enables students to visualize ideas and to create order and sequence so as to communicate their ideas via media. This class will be a series of specific workshops, which focus on developing skills in drawing movement, sequential thinking, visualizing thoughts, memories, and the potential development of new approaches to drawing. The goal will be to discover how techniques and drawings can spawn and feed off society and the detritus left in its wake. Time; its passing, the traces it leaves, the memory that events, beings and objects leave when we close our eyes on our past is integral to the process. Students will further their understanding of what drawing can become for the animation artist with a broader perspective of spatial cues, mapping a specific experience, questioning the language of drawing and how it brings us closer to what we are trying to say. Written assignments will be regularly given, readings of the state of contemporary drawing, a sketchbook to enable the student to conceptualize ideas. And finally, an exhibit of student works.

* For MFA students and upper level BFA students.

* Permission of instructor required

* Enrollment limit 12 to 15

* Open to the Institute

FE450 Sound Acquisition for Experimental Animators (MFA)

2 units / Semester I

This course that covers the process and technology for recording/acquiring soundtrack elements-effects, voice and music. Will cover techniques used both in the field and studio

environment, as well as audio fundamentals. Gives access to non-sync field recorders and microphones.

* Required of all MFA1 Experimental Animation students.

FE451 Post Production Sound for Experimental Animators (MFA)

2 units/ Semester II

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

* Required of all MFA1 students

* Prerequisite FE450

FE455 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 MFA1 students.

FE460 Direction and Performance in Stop Motion

3 Units / Semester II

A key component of a stop motion film is the quality of the animation. The success of a character's performance is not merely defined by its smoothness. The movement must communicate the physical and the emotional state of the character to the audience. This class will focus on the physical process of the "frame by frame manipulation" of a stop motion character and give students studio time to experiment with poses, timings and pacing. By testing different increment sizes and experimenting with timing and poses, students will obtain animating experience and create a visual vocabulary to improve their artistic expression. Using a clay or wire puppet and animating with Stop Motion Pro, students will receive hands on experience animating and experimenting with movement. Students will be able to test and rehearse performances for their thesis or other projects. to 12 students.

* Class is limited to 12 students.

* Permission of instructor required

* Prerequisite: FE320

FE470 Advanced Stop Motion Production

3 Units / Semester TBA

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

* Prior experience in stop motion required with permission of instructor.

* Prerequisite FE360

FE495A&B Risky Hard Driving in After Effects

3 units / Semester II

A mixture of 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.

FE496 Art Hysterie

3 units / Semester II

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

*Open to the Institute

FE520 Alternative Approaches in 3D CG Animation

3 units / Semester II

This seminar class will take the form of a collaborative workshop with the goal of investigating options to the dominant approaches currently found in our 3D computer graphic animation curriculum. What are some of the interesting possibilities out on the margins of dominant practice? Some of the topics explored will be algorithmic composition, real-time performance, and nonrepresentational imagery.

Section -01 will focus primarily on demonstrations, screenings, readings, and discussions, --including the sharing of work-in-progress.

Section -02 will serve as a lab centered on learning to work with the PhaseSpace Impulse 3D real-time performance capture system and the WorldViz Vizard 3D immersive virtual reality system.

While it is possible to take one section without taking the other, enrollment in both is encouraged.

* Open to the Institute by permission of instructor.

* Enrollment limited to 12 per section.

* May enroll in either section or both.

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.

FE560 Seminar in Animation History

2 units / Semester II

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

* Enrollment limited to 15.

* Permissions from instructor required based on writing sample.

* Year level recommendations: graduate students only

FE610 Interactive & Internet Media:

(in conjunction with Integrated Media) (formerly F510)

3 units / Semester TBA

Fall 2009 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

FE620 Interactive Cinema/The Feral Edit

(in conjunction with Integrated Media) (formerly F520)

2 units / Semester I

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

* Open to the Institute

* Permission of instructor required.

FE621 Intermediate Interactive: Media and Performance

(in conjunction with Integrated Media) (formerly F521)

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.

FE630 Advanced Interactive & Internet Production Workshop

(in conjunction with Integrated Media) (formerly F530)

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.

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 TBA

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

significant progress on a longer one.

* Pre-requisite: FE103 (now F 209)

F 343 Visiting Filmmaker Workshop

.5 units / Semester I, II

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

* Permission of instructor required.

CS175A&B Film History

3 units / Semester I, II

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

CS275 History of Experimental Film

3 units / Semester I

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

* Required of BFA-3 Experimental Animation students.

CS276 Animation Then and Now

3 units / Semester II

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

* Required of Experimental Animation BFA1, incoming BFAs and MFA1 students.

* Approved for Critical Studies.

ID530 Toward Interdisciplinary Critique: A Survey of Methodologies

3 units / Semester II

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

ID550 Arts Pedagogy: Artists Preparing to Teach in the Community

2 units / Semester I, II

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

into culturally and gender inclusive curricula for adolescents, community and cultural issues, artistic, conceptual and social development of teens, learning styles, current pedagogical practice, collaboration, team teaching and ethical issues. There will be readings, discussions, guest speakers, panels, demonstrations and off-site observations.

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

ID580 Independent Study: Arts in the World Coaching

1 unit / Semester I, II

This course is open to any current student in the institute who is interested in preparing for their career in arts after graduation. Each student will be paired with one staff or faculty mentor from the group of participating instructors. The two will meet on a regular basis throughout the semester. The student will work with the mentor on an individually crafted plan to help them discover new and inventive ways to bridge the gap between college and their current career objectives. Multiple times during the semester the group of students and mentors will meet to share their discoveries. Guests will be invited to share their experiences and thoughts with the students about entering the workforce. Course may be taken multiple times. If the student does repeat the course, they will be paired with a different staff or faculty mentor each time.

* Open to the institute by permission of instructor.

* Open to undergraduate and graduate students.

* Enrollment limited to 10 students.

* May be repeated for credit.

Character Animation Courses

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

Friday Night Visiting Artist Lecture

0 units / Semester I, II

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

*No unit credit is given for this course.

FC100A&B Beginning Traditional Animation

2 units / Semester I, II

Introduction to hand-drawn Character Animation techniques.

*Required for 1st year Character Animation Students

FC101A&B Beginning Computer Animation

2 Units / Semester I,II

Introduction to Maya and beginning CG animation techniques.

*Required for 1st year Character Animation Students

FC105A&B Introduction to Digital Production for Animation

1 unit / Semester I, II

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

*Required for 1st year Character Animation Students.

FC110A-D Beginning Life Drawing

2 units / Semester I, II

Life drawing of both human and animal figures, including the study of anatomical design, structuring, order and perspective.

*Required for 1st year Character Animation Students

FC115 Basic Perspective

2 units / Semester I

Basic rendering and perspective drawing.

*Required for 1st year Character Animation Students

FC130A&B Beginning Character Design

2 Units / Semester I, II

This course focuses on all aspects of character design. Topics include gesture, shape, construction (body and head), animal construction, composition/staging, props, rhythm and design. Students will also explore drapery, texture and how to push their designs.

FC140 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.

*Required for 1st year Character Animation Students

FC155A&B Beginning Story Development

2 units / Semester I, II

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

* Required for 1st year Character Animation Students

FC200A&B Intermediate Traditional Animation

2 units / Semester I, II

Advanced study of animation with assignments involving scenes animated in continuity and incorporating recorded dialogue, with an emphasis on performance.

* Prerequisite: FC100A&B.

* Required for 2nd year Character Animation Students

FC201A&B Intermediate Computer Animation

2 units / Semester I, II

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

* Prerequisite: FC101A&B.

* Required for 2nd year Character Animation Students

FC205 Introduction to Sound Design for Animation

1 unit / Semester I

Introduction to sound design for animated films, including recording and gathering audio,

editing and mixing, and sound design principles.

* Required for 2nd year Character Animation Students

FC210A&B Drawing from Real to Reel & Beyond

2 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.

* Required for 2nd year Character Animation Students

FC220A&B Skill Enrichment for Animators

2 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.

* Permission of Instructor required for students outside Character Animation.

FC235A&B Intermediate Story Development

2 units / Semester I, II

The study of the theory and structure behind effective storytelling and its application towards the short form animated film. *Prerequisite: FC155A&B

* Required for 2nd year Character Animation Students

FC270 Basic Animation Layout

2 units / Semester I

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

*Required for 2nd year Character Animation Students

FC272A Acting for Animators

2 units / Semesters I

A beginning acting class for animators. The Meisner Technique ignites the creative instinct and excites the imagination, offering a detailed understanding of behavior and emotion as applied to storytelling.

FC275 Animation: Art Appreciation

2 units / Semester II

This course involves the study of classical art, painting and sculpture, as well as contemporary art, and other art forms-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.

FC285 Portfolio Construction for Animators (Spring only)

2 Units / Semester II

This workshop-based class helps students to design and execute a professional portfolio of work, suitable for presentation to various audiences, including potential employers, clients and gallery owners.

FC305 Post Production

2 Units / Semester I

Advanced post production techniques for editing, sound, music, effects, etc. to help students develop a finished film.

*Prerequisite: FC105A&B

*Required for 3rd year Character Animation students

3rd & 4th STUDENTS ARE REQUIRED TO TAKE ONE OF THE FOLLOWING FC310A&B COURSES EACH SEMESTER:**FC310A&B-01 Advanced Painting**

2 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.

*Prior permission of the instructor required for students outside the Program.

* Enrollment limited to 15.

FC310A&B-02 Advanced Life Drawing

2 units / Semester I,II

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

*Prerequisite: FC210A&B for Character Animation students. Prior permission of the instructor required for students outside the Program.

FC310A&B-03 Advanced Life Drawing: Illustration

2 units / Semester I, II

This class covers single image storytelling methods that can be used in portfolio development for graphic novels, book covers, children's books, posters, comics, and movie design presentations. Costume models will be used for reference in most classes.

*Prerequisite: FC210A&B for Character Animation students. Prior permission of the instructor required for students outside the Program.

FC310A&B-04 Advanced Life Drawing: Sculpture

2 units / Semester I, II

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

*Prerequisite: FC210A&B for Character Animation students. Prior permission of the instructor required for students outside the Program.

FC320 Advanced 3D Computer Graphic Animation, Character

3 units / Semester I

This course will cover various techniques used to animate characters within Maya. We will review the basics 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 FC201A&B for Character Animation students. Prior permission of the instructor required for students outside the Program.

* Enrollment limited to 24.

FC326 For Juniors –Spring Animation Film Workshop

8 units / Semester II

The Spring Workshop is designed to mentor third year students throughout the process of developing and completing an individually conceived and executed animated short.

*Enrollment limited to 3rd year Character Animation students.

*Required for 3rd year Character Animation students

FC342 Entrepreneurial Studies

2 units / Semester II

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

* Enrollment limited to 20.**FC350 Advanced Traditional Animation III**

3 units / Semester I

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

* Prerequisite: FC200A&B.

*Required for 3rd year Traditional Character Animation students

FC355 Advanced Story Development

2 units / Semester I

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

* Prerequisite: FC235A&B.

*Required for 3rd year Character Animation students

FC360 Visual Development

3 Units / Semester I

Using Visual Development to tell and support story. Breaking down line value, color and composition along with subject to sell ideas.

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

FC366A&B Life Drawing: Form, Structure and Analysis

2 units / Semester I,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.

FC372 Advanced Computer Animation III & IV

3 units / Semester I

Advanced techniques for character acting and gaming animation using CG tools.

* Pre-requisite FC201A&B.

*Required for 3rd and 4th year CG Character Animation students

FC373A&B Screenwriting for Animators: the Picture in Words

2 units / Semester I, II

This is 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 2nd, 3rd, and 4th year levels.

* May be repeated for credit.

* Approved for Critical Studies credit.

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.

FC380 Adv. Sound for Animators.

2 units / Semester I

Students develop the necessary skills to plan and execute a successful soundtrack to their animations. From character development to voice casting, recording in the field to mixing in the studio with professional guidance, this class addresses both the technical and creative sides of designing sound for animation.

* Approved for Critical Studies credit.

FC395 Superheroes: Inside the Bat Cave

2 units / Semester TBD

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 our own rough designs, whether through sketches or brief written descriptions.

*Approved for Critical Studies credit.

FC425 Advanced Maya

3 units / Semester I

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

* Prerequisite: FC325 for Character Animation students.

* Prior permission of the instructor required for students outside the Program.

FC426 For Seniors –Spring Animation Film Workshop

8 units / Semester II

The Spring Workshop is designed to mentor fourth year students throughout the process of developing and completing an individually conceived and executed animated short.

*Enrollment limited to 4th year Character Animation students.

*Required of 4th year Character Animation students

FC430 Advanced Character Design

2 units / Semester I

In this course students will be introduced to the art of drawing, character design and the business of art. Techniques will be shared for producing top-notch character designs and the creative process of drawing.

*Prerequisite FC130

FC460 Directing for Animators

2 units / Semester I

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

FC475A&B Advanced Traditional Animation IV

3 units / Semester I

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

*Prerequisite FC350

*Required for 4th year Character Animation students

FC800 Independent Project: Character Animation

2-6 units / Semester I, II

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

* May be repeated for credit.