FALL 2015 COURSES

NEW COURSES

(F312) Advanced Assistant Director Lab
Wednesday Mornings
Instructor: Eric Mofford
Counts as an elective for the Directing and Producing Emphases

As you already know, the Assistant Director (AD) is the individual who has the prime responsibility for communicating the director’s vision. The AD team organizes preproduction, breaks down the script, prepares the shooting schedule and relates these needs to the cast and crew. During production, the 1st AD organizes and facilitates each day of production. The 1st AD not only coordinates and supervises the cast and crew, but is usually the designated Safety Officer on the set. It is his/her role and responsibility to make sure that every aspect of the shoot has been reviewed and communicated to assist the director and producer in maintaining the shooting schedule.

This new class goes beyond the UPM/AD course. Working as an Assistant Director on productions will be a requirement. You will learn – in depth - the necessary procedures, workflow, techniques and scheduling shortcuts required to plan and run the set on a feature film, TV series, commercial, reality show, commercial, and more. Knowing how to AD is a leap frog into the business.

(S201) Art of Noise
Thursday Afternoons
Instructor: Laura Perlman
Counts as an elective for the Editing/VFX and Sound Emphases

You will learn how to create and record Hollywood-style sound effects. If it’s not in your sound library, this course will teach you how to create it – perhaps the wings of a dragon, the roar of a pterodactyl, or the sound of outer space.

(A231) Cold Readings: Becoming Ready for the Realities of TV Acting
Monday Afternoons
Instructor: Caroline Aaron
Required for the Cinema-TV Major / Acting Emphasis

One of an actor's greatest challenges - or obstacles - is to be presented with material and told to audition or perform with no real opportunity to prepare. This course gives you a chance to face and be ready for what is a common practice, particularly in television and TV commercials.
(GS179) Communication and Everyday Life
Tuesday Afternoons
Instructor: Dr. Richie Neil Hao
A Social Science GE Course

An overview and application of various communication theories in everyday life as a basis for understanding how interpersonal, intercultural, organizational, group, and mass communication practices affect the way we communicate with each other. You will gain practical skills to interact effectively with others across different contexts.

(GH370) Theatre History: Great American Plays That Became Great American Films
Wednesday Mornings
Instructor: James Evans
Counts as a Humanities GE course or an Elective for the Acting Emphasis

It is often said, “If it’s not on the page, it’s not on the stage.” But will it play on the screen? In this course you will explore enduring American plays that have been adapted for the screen to understand what makes them work in one medium and how narrative alterations were employed when the camera became part of the mix. Understanding the strengths and boundaries of different media is foundational for filmmakers and actors alike.

(GH137) Sculpting
Tuesday Afternoons
Instructor: Charla Puryear
Counts as a Humanities GE course

You will explore a variety of forms of expression in three dimensions, using a wide variety of materials, both traditional and non-traditional. You will work on developing sensual consciousness of form, space, line, scale, and texture and develop you own pieces in a hands-on studio-oriented environment.

(V426) Writing the TV Comedy Pilot
Instructor: Lenny Ripps
Counts as Writing Elective

Comedy is an enduring staple of TV. Successful comedy writers are always a hot commodity. The challenges of writing a TV comedy pilot are explored as you are put to the test. You will develop, structure, and write a TV comedy pilot by the end of the quarter.
REINVIGORATED COURSES

(V316) Entertainment Online: How to Create, Shoot and Market an Online Network
Monday Evenings
Instructor: Scott Zakarin
Required for New Media Emphasis. Elective for Cinema-TV / Directing, Producing, Writing, Editing/VFX.

A popular course that due to instructor availability was not scheduled last academic year. A road map to what is increasingly a big part of the present and will be a bigger part of the future of entertainment. We have improved it to focus on making better production and time for more focused marketing. You will also study top channels and other social media influencers.

(M110) Basic App Building
Tuesday Mornings
Instructor: Justin Asher
Required for New Media Emphasis. Elective for Cinema-TV / Producing.

In Basic App Building you will learn how to make your work portable and interactive. Projects will include building simple video and audio apps for iPhone and iPad. Apple’s Xcode developer software will be used. Owning an iPhone or iPad is not required but highly recommended.

(F231) Experimental Video Workshop
Tuesday Mornings
Instructor: Madison Brookshire
Elective for Cinematography and Directing Emphases

This course is designed to expand your prowess as an artist with a camera. A lot more can be done with the camera than merely shooting narrative or documentary films. The camera is a tool to vast artistic possibilities. Through this course you will execute single channel or installation video art pieces, and, simultaneously, have an expressive, creative experience with the camera unencumbered by the narrative screenplay.

(F381) In Charge: The Producer Makes the Film
Tuesday Afternoons
Instructor: Jennie Lew Tugend
Elective for Producing Emphasis

Last Fall this course received the highest evaluation scores of any new course for the past five years. Many films and TV projects are more producer-driven than controlled by any other function. In this course you - the producer -- will develop the script, "hire" the director and department heads and be able to cogently express a vision for the project and manage the production and the team. You will produce a short film shot without on-set instructor supervision, on or off campus. The goal is to build your skills as the producer. To take charge.
(V235) Reality TV Production: From Development to Air
Wednesday Evening
Instructor: Maria Gavin
Cinema-TV Elective for Producing, Directing, Cinematography, Editing/VFX, and Sound Emphases

Due to a few exploitative shows, Reality TV as a genre is sometimes tagged as tasteless and vulgar. But from “The Real World” to “Ice Truckers” and beyond, capturing “real life” on camera can be captivating and exciting as well as revealing. You might be surprised at how much work actually goes into creating and producing this type of unscripted fare, not to mention that Reality TV is a source of available, consistent employment for DPs, editors, producers, and even writers and directors.

In this course you will create and produce a Reality TV segment and be challenged to create a narrative from what unfolds; what your footage tells you is possible.

(F408) Writing With Light
Instructor: Charles Rose
Wednesday Evenings
Elective for Cinematography and Directing Emphases

Writing With Light trains both Directors and Cinematographers how to more effectively evoke precise emotions from an audience through a more in depth understanding of how we are all affected by colors that are used to light a scene.

OFFERED ONLY IN FALL

Art of Media Music
Cinematography: Shooting the Unpredictable
Cold Reading: Becoming Ready for the Realities of TV Acting
Distribution: How to Sell Your Production
Experimental Video Workshop
Feature Film Writing Symposium 1 (two sections)
In Charge: The Producer Makes the Film
Sketch Comedy Writing
Storyboard Design
Writing the Action Adventure Film
Writing with Light
ADDITIONAL ADVANCED CLASSES

MONDAYS:
Art Direction – Evenings
Editing: Mastering the Scene – Evenings
Editing: Non Fiction – Mornings
Exterior Cinematography – Afternoons
Producing: From Greenlight to Completion – Evenings
Writing the TV Drama Pilot – Afternoons

TUESDAYS:
Camera Movement – Afternoons
Color Timing 1 – Evenings
Directing: From Casting Through Rehearsals – Afternoons
Experimental Video Workshop – Mornings
In Charge: The Producer Makes the Film – Afternoons
Script Analysis 2 – Afternoons
Sketch Comedy Writing – Mornings
Storyboard Design – Mornings
TV Essentials – Mornings (9:30 Start)

WEDNESDAYS:
Acting for the Camera 1 – Afternoons
Art of Media Music – Evenings
Assistant Editing Essentials – Evenings
Camera Essentials – Afternoons
Directing Actors - Evenings
Directing Actors For Actors – Evenings
Entertainment Law – Evenings
Sound Design Basics – Afternoons
TV Directing & Producing 1 – Afternoons
Writing the Action Adventure Film - Evenings
Writing the TV Comedy Pilot – Afternoons
THURSDAYS:
Digital Studio Lighting – Evenings
Directing 2 – Evenings
Direction Action – Afternoons
Editing: The Narrative Film – Evenings
Hollywood Business Practices & History – Mornings (9:30 start)
Photography: The Art of Making Pictures – Mornings
Screenwriting 2 – Mornings and Afternoons
TV Commercial Production – Evenings
TV Drama Writing – Afternoons

SATURDAY MORNINGS:
Digital Graphics 1: Photoshop

MP HISTORY CLASSES

MP History: European Films: Movements & Techniques (NEW!)
Monday Afternoons
Instructor: Dr. Angela Tumini

MP History: Film Noir
Monday Evenings
Instructor: David Johnson

MP History: Genre: American Comedy – A Million Laughs
Tuesday Afternoons
Instructor: David Jacobs

MP History: Fantasy Films
Wednesday Evenings
Instructor: David Johnson

MP History: Horror Films
Saturday Mornings
Instructor: Steve Haberman
GENERAL STUDIES

Monday:
Abnormal Psychology - Afternoon
Art History: Photography – Afternoon
Anthropological Science – Evening

Tuesday:
Drawing – Morning
Earth Science - Morning
Writers Workshop – Morning
Communication and Everyday Life – Afternoon (NEW!)
Sculpting – Afternoon
Math Essentials+ - Evening

Wednesday:
College Writing – Morning
Theatre History: Great American Plays that Became Great American Films – Morning (NEW!)
Art History: Modern – Afternoon
Art of Media Music – Evening

Thursday:
Photography: The Art of Making Pictures – Morning
Writers Workshop – Morning
Art History: Classical – Morning
Art History: Design – Evening

Friday:
Math Essentials+ - Morning
NEW INSTRUCTORS

JUSTIN ASHER (Basic Apps Building) is a composer, sound designer, and multimedia artist whose work reflects the tumultuous relationships humans have with their technologies. His art focuses on production-as-instrument, feedback, speech, hyper-acoustics, and sonic archetypes. He works comfortably in both experimental and commercial settings.

NEEMA BARNETTE (Directing 1) has succeeded in single and multi-cameras; television and film; and created a reputation on the Hollywood “A” list in the process while being recognized as seminal in changing the images of African American on the small and large screens. Ms. Barnette has won an Emmy, two NAACP Image Awards, and a Sundance Film Festival Award, among other honors. Credits include: *Zora is My Name, Civil Brand, Spirit Lost, The Cosby Show, Gilmore Girls, 7th Heaven*, among many more. She opened her own Harlem Girl Productions in 1990.

ERIC MOFFORD (Advanced Assistant Directing Lab) has a long list of credits as a producer and a long list of credits as a First AD, including seasons four, five, and six of the heralded series “24.” He produced the Emmy-winning documentary “Houston, We Have a Problem,” and has also won numerous honors for his writing.

GIL RAMOS (Anthropological Science) has done extensive field work among chimpanzees in Africa, and has also written extensively on Native American and Central American peoples. He has an MA in Bioanthropology from Indiana University, an MA in Anthropology from Cal State LA, and a Juris Doctorate from University of LaVerne.

KATHLEEN ROWELL (Feature Film Writing Symposium 1) first came to the attention of Hollywood when she adapted the novel “The Outsiders” as a feature film for director Francis Ford Coppola, considered one of the best and most financially successful films about teen-age (as well as class) class issues in film history. She subsequently wrote numerous telefeatures and also writes fiction.

KENNETH SELDEN (Feature Film Writing Symposium 1) wrote and directed the award-winning indie “White Lies,” and wrote such indie features as “Chery Falls.” His ability to write has taken him in many directions, including writing a “roast” of Quentin Tarantino at the Friars Club and speeches for actor Samuel L. Jackson. Mr. Selden is the former CEO of Gemmerch, a digital media gaming corporation, and has worked extensively in new media technology.

DAVID SHAUGHNESSY (TV Directing & Producing 1) is an Emmy-winning director and producer, as well a voice actor trained at the prestigious Central School of Speech & Drama in London. He was executive producer and director of “The Young and the Restless” from 1991-2003, and has also directed numerous one-camera films and TV programs. He is currently one of the directors of “The Bold and the Beautiful.”

CLAYTON STEARNS (Color Timing 1) has extensive credits in color correction as well as editing and visual effects. Additionally, he has won numerous screenwriting honors. He has an undergraduate degree from Pomona College and an MFA from UCLA.

MARK SULT (Editing Theory & Practice Lab) is a busy feature film editor whose recent credits include “Gimme Shelter” and “Janked.”

DR. ANGELA TUMINI (MP History: European Films) has a Ph.D. in Italian Literature from the University of Oxford, and has taught literature, culture, and cinema, and written extensively on Italian filmmakers in comparison to other European filmmakers. She is a recognized expert on the films of Lars von Trier and Federico Fellini.