

Fall 2009 SCHEDULE OF COURSES

Attendance is mandatory for all classes and screenings. During the drop/add period, professors may drop students who have not attended the first 2 days of class in order to make room for students on the waitlist who have been attending class. Waitlists are sequenced by class rank; however, attendance does affect one's chances of getting into a course. It is up to the individual to make sure that he/she is in (or no longer in) any given course by the drop/add deadline. Please note this sheet has updated information not found in CU Connect.

FILM STUDIES – PRODUCTION COURSES

FILM 2000 - Beginning Filmmaking – Super-8. Instructs students in making Super-8 films. Covers use of cameras and editing equipment, basic editing and splicing techniques, and analysis of pertinent films. May emphasize making personal, experimental films or making narrative sound films, according to instructor. Students need to purchase materials and rent the necessary equipment. The Film Studies Program maintains an equipment pool with modest rental fees for students needing equipment. Prereq., FILM 1502 or instructor consent.

Sec. 001	Yannacito	MW	0100pm-0320pm	ATLS 1B29	15 lim	75829
Sec. 002	Hollison	TR	0930am-1150am	ATLS 1B29	15 lim	75830
Sec. 003	Yannacito	TR	1200pm-0220pm	ATLS 1B29	15 lim	75831
Sec. 004	Liotta	TR	0430pm-0650pm	ATLS 1B29	15 lim	75832

FILM 2500 - Introduction to Cinematography. Film production class focusing on developing a basic understanding of the aesthetics and principles of Cinematography. Through projects, screenings, and critiques, students learn creative camera lighting processes. Prereqs., FILM 1502 and 2000 or 2300 with an averaged combined grade in these two courses of 3.00, with a minimum overall GPA of 2.00. Restricted to film majors.

Sec. 001	Battle	MW	0900am-1050am	ATLS 342	15 lim	75834
Sec. 002	Gluckstern	MW	1100am-1250pm	ATLS 1B29	15 lim	75835
Sec. 003	Osborn	TR	0230pm-0420pm	ATLS 1B29	15 lim	75836

FILM 2610 - Animation Production. Includes analysis of independent and experimental animation and an introduction to various animation techniques (object, line, collage, sand or paint on glass, Xerox, cameraless, pixelation, etc.). Students produce exercise films and a final film exploring these techniques. Prereq., FILM 2000. Recommended prereq., FILM 2500.

Sec. 001	Pearce	TR	0100pm-0250pm	ATLS 342	15 lim	75837
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FILM 2900 - Lighting. Covers the basics of "why you need lighting", color temp, as well as camera techniques, lighting theory, and lighting set-ups for still and motion picture film video. Emphasizes hands on as well as theory. Prereq., FILM 2000 or 2300. Recommended prereq., FILM 1502.

Sec. 001	Carter	MW	0900am-1050am	ATLS 2B10	15 lim	75838
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FILM 3010 - Film Production Topics. May be repeated up to 6 total credit hours but not in the same semester. Prereq., FILM 2000 or 2300.
Section 001: Art of Independent Filmmaking: Students will examine the elemental materials of cinema--light and color; two-dimensional space; three-dimensional representation; editing; and sound. Through exercises, projects, speakers, field trips/screenings of independent and experimental films and videos, students will gain an understanding of how the artist uses the tools of her/his medium to solve artistic problems;
Section 002: Audio Environments. Explores a creative approach to audio field recording, audio editing and the creation of audio environments for the moving image and performance. The expressive potentials of sound editing and recording are explored within the context of form and primary aural experience. Surround sound editing, sound collage and the qualities of sound are thematically interwoven in this course as the class works on projects in the new ATLAS performance space with other students and faculty from Dance and Film. FILM 3700 recommended.

Sec. 001	Bruck	F	1000am-1250pm	ATLS 342	15 lim	75839
Sec. 002	McCoin	MW	0300pm-0450pm	MUS N1B46	15 lim	75840

FILM 3400 - Cinema Production I. Exploration of creative cinema production through short production and post-production projects. A short final project will be required. Focuses on the tactics and strategies of independent cinema production, examining a variety of approaches to genre. Explores a range of film and digital technologies. Prereqs., FILM 1502, 2500, and 2000 or 2300. Coreqs., FILM 3515 and 3525. Prereq.: must be admitted to the BFA program through an application process, or instructor consent.

Sec. 802	Marek	MW	0100pm-0250pm	ATLS 342	15 lim
Sec. 803	Gluckstern	MW	0300pm-0450pm	ATLS 342	15 lim

FILM 3515 - Camera Workshop. Three intensive workshops focusing on the development of independent cinema production and post-production skills. The instructor must certify students in order to continue with their BFA studies. Prereqs., FILM 1502, 2500, and 2000 or 2300. **Coreq., FILM 3400 and 3525. Each section meets three times during the semester—see below.** Restricted to BFA film majors.

Sec. 801	Carter	F	0100pm-0450pm	ATLS 342	15 lim	(meets 8/28, 9/11, and 9/25)
Sec. 802	Carter	F	0100pm-0450pm	ATLS 342	15 lim	(meets 9/4, 9/18, and 10/2)

FILM 3525 - Cinema Editing Workshop. Three intensive workshops focusing on the development of independent cinema post-production skills. The instructor must certify students in order to continue with their BFA studies. Prereqs., FILM 1502, 2500, and 2000 or 2300. **Coreq., FILM 3400 and 3515. Each section meets three times during the semester—see below.** Restricted to BFA film majors.

Sec. 801	Kalish	F	0100pm-0450pm	ATLS 310	15 lim	(meets 10/9, 10/23, and 11/6)
Sec. 802	Kalish	F	0100pm-0450pm	ATLS 310	15 lim	(meets 10/16, 10/30, and 11/13)

FILM 4005 - Screenwriting: Short Form. A creative workshop in which students write and re-write several short scripts. Examples from produced scripts will be closely analyzed, with careful attention to plot, character development, aesthetics, and mechanics. Priority is given to BFA film studies majors. Prereq., FILM 3600.

Sec. 801	Burke	MW	0500pm-0650pm	HUMN 145	22 lim
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FILM 4010 - Film Production Topics. May be repeated up to 6 total credit hours. **Section 003: Working With The Loop.** Working with a contained measure of time, the film loop offers artists the opportunity to look closer to the individual frames giving shape to an overall moving image. Continually turning back upon itself and endlessly repeating, the loop creates a unique relationship with viewers and allows artists not only to draw attention to, but also to sculpt time in unique ways. Working within the confines of the loop, we will consider how a focus on the frame itself can allow artists to manipulate time using techniques such as: layering, repetition, transformation and degradation. The loop lends itself to many processes associated with animation (film and video), darkroom (contact, optical & hand printing, hand processing, chemical manipulation) and handmade techniques (painting, scratching, collage) all of which will be explored in this course. This studio-based class will look closer to historical and contemporary works utilizing the loop as both method of production and exhibition. Writings considering notions of time in cinema will be discussed in order to obtain a greater understanding of how loops can be explored by artists with an emphasis on those working within spatial environments. **Section 004: The Construction of Urban Landscape.** A study of the construction of place as an essential element in the production of film and digital media, and the interaction with film and digital media as a critical component in the way we experience landscapes. The class is designed to provide a solid and accessible foundation for the exploration of contemporary film/digital media theory in relation to production through what Edward S. Small calls “Direct Theory,” a theory based on the idea that film and digital media may be the object of study as well as the process for examining and developing film/digital media theory, and that experimental film is key in this process. Therefore we will spend time developing ideas about spatial theory through the process of critiquing and producing media. Offered concurrently with ENVD 4364.

Sec. 003	Battle	MW	0500pm-0650pm	ATLS 342	12 lim	85412
Sec. 004	Allen	F	0300pm-0550pm	ENVD 122	12 lim	85851 (screenings every other wk in ATLS 102)

FILM 4500 – Cinema Production 2. Section 802: Documentary/Narrative. This course will concentrate on the documentary form/ traditional and non-traditional modes of narrative filmmaking. Each student will shoot a sync-sound 16mm film which will be edited on video. Same as ARTF 5500-802. **Section 803: Experimental.** This course will focus on the art and techniques of poetic/experimental/fine art filmmaking. Topics covered will include optical printing, contact printing, hand processing and chemical treatments, hand-painting, in-depth use of Pro Tools 5, sync sound cameras, and the Avid. FILM 4500 is controlled enrollment and is primarily a video production class. Course may be taken three times for credit to fulfill required coursework and major requirements. Prereqs: FILM 1502, 2000, or 2300; 2500 or 2600 and 3400 or 3600; BFA film studies majors or instructor consent. Same as ARTF 5500-803.

Sec. 801	Osborn	MW	0900am-1050am	ATLS 1B29	15 lim
Sec. 803	Solomon	F	1200pm-0350pm	ATLS 1B29	12 lim

FILM STUDIES – CRITICAL STUDIES COURSES

FILM 1502 - Introduction to Film Studies. Introduces the critical study of film, exploring basic theoretical concerns while presenting a survey of important film genres, both narrative and nonnarrative. Lectures may be presented by various faculty members. Considerable amount of writing is required.

Sec. 010	Palmer	TR	0930am-1045am	HUMN 1B50	180	lim
		W Scr	0300pm-0550pm	HUMN 1B50		
Rec. R012	Adams	F	0300pm-0350pm	ATLS 1B31	30	lim 75823
Rec. R013	Mazanec	F	0400pm-0450pm	ATLS 1B29	30	lim 75824
Rec. R014	Sambrooke	F	0800am-0850am	ATLS 1B29	30	lim 75825
Rec. R015	Sambrooke	F	1000am-1050am	ATLS 1B29	30	lim 75826
Rec. R016	Mazanec	F	0500pm-0550pm	ATLS 1B29	30	lim 75827
Rec. R017	Adams	M	0300pm-0350pm	HLMS 267	30	lim 85828

FILM 3003 – Major Directors-Kielowski. An in-depth study of issues central to the work of this important Polish filmmaker, celebrated for his painterly visual style and his complex studies of human interiority. We will focus on all his major films from the ten-part Dekalog to Blue, White and Red. Please note: Dekalog will be shown on large-screen DVD since 16mm prints are not available. FMST majors only or instructor consent.

Sec. 001	Ganguly	TR	0200pm-0315pm	MUEN E131	35	lim 84815
		M Scr	0300pm-0550pm	ATLS 102		

FILM 3013 - Women and Film. Section 001: This course examines the various relationships between women and film by focusing on such issues as: women in Hollywood, the star phenomenon, women and genre, theories of spectator and the construction of gender identity, woman-as-auteur, and women and social history. American and international narrative, documentary, and experimental films by Arzner, Sirk, Curtiz, Kopple, Sembene, Von Trotta, and Portillo will be screened. In-class writing assignments & essay exams on assigned readings & films will be required. Approved for arts and sciences core curriculum: cultural and gender diversity. Restricted to sophs/jrs/srs.

Sec. 001	Olivier	TR	0700pm-1015pm	ATLS 102	75	lim 75841
Sec. 888	Barlow	TR	0700pm-1015pm	ATLS 1B29	16	lim (see: www.colorado.edu/honors/courses/schedule.html)

FILM 3051 - Film History 1. An intensive introduction to film history and theory, from 1895 to the early sound period. Includes early films from Méliès and Griffith, Eisenstein and Murnau, to Gance, Dreyer, and others. Lectures, discussions and in-class exams supplement complete screenings of films. Prereq FILM 1502.

Sec. 010	Peterson	TR	0330pm-0650pm	ATLS 100	132	lim
Rec. R011	Saude	M	0800am-0850am	ATLS 1B29	22	lim 75847
Rec. R012	Saude	M	0300pm-0350pm	ATLS 1B25	22	lim 75848
Rec. R013	Van Helden	F	0300pm-0350pm	HUMN 180	22	lim 75849
Rec. R014	Judy	F	0900am-0950am	ATLS 1B29	22	lim 75850
Rec. R015	Judy	F	1100am-1150am	ATLS 1B29	22	lim 75851
Rec. R016	Van Helden	F	0400pm-0450pm	ATLS 104	22	lim 75852

FILM 3104 – Film Criticism and Theory. Surveys the range and function of film criticism, introduces major positions and concepts of film theory, and focuses on students' abilities to write about film. Prereq., FILM 1502. Same as HUMN 3104.

Sec. 001	Armstrong	TR	0200pm-0315pm	ATLS 102	35	lim 75853
		T Scr	0330pm-0630pm	ATLS 102		

FILM 3211 – History Russian Cinema. Surveys Russian cinema in historical and cultural context from early 20th century to the present. Prereq., FILM 1502 or RUSS 2221. Same as RUSS 3211. Approved for arts and sciences core curriculum: literature and the arts.

Sec. 001	Salys	MWF 0900am-0950am M Scr 0400pm-0650pm	HUMN 1B90 HUMN 1B80	10 lim	83425
Sec. 002	Salys	MWF 1000pm-1050pm M Scr 0400pm-0650pm	HUMN 1B90 HUMN 1B80	10 lim	83426

FILM 3422 – Genre: The Hollywood Musical. Second only to jazz, some critics regard the Hollywood musical as the greatest American popular art form of the 20th century. This course proposes a historical, formal, and theoretical approach to the musical through its several iterations, from the classical, to the revisionist, to the unusual, placing the changes in the genre's form, structure, and ideology in the context of America's changing social, political, and religious values. Prereq., FILM 1502. Recommended prereq., FILM 3051.

Sec. 001	Acevedo-Muñoz	TR 0930am-1045am W Scr 0600pm-0850pm	ATLS 102 ATLS 102	65 lim	84806
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FILM 4001– Screening Race, Class and Gender in the Global Borderlands. Engaging with the ways in which racial, class, gender and sexual oppression intersect and the ways that subjects at the margins survive and resist, this class examines several filmic productions by and about diasporic and subaltern subjects (especially children and women) in the US/México borderlands, and the urban ethnic metropolises of the global borderlands. Same as ETHN 3001.

Sec. 001	Aldama	W 0300pm-0530pm	CLRE 211	5 lim	85862
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FILM 4004 – Cinema and Landscape. One of the most powerful ways films construct a sense of place is through the use of landscape. Since the silent era, location shooting has been used to create a more powerful and realistic sense of place as the backdrop for the drama of fiction films, in both wilderness and urban settings. Paradoxically, these real places have often been filmed in such a way as to construct imaginary or mythological landscapes. There is also a strong and very different tradition of experimental cinema that explores the nature of film itself as a kind of landscape. This course examines a disparate group of films that exemplify particular questions related to landscape. We will begin by examining landscape as one of the most important categories in art history, particularly in 19th century landscape painting and photography. We will then explore how some of these tropes were transferred to cinema by looking at different types of landscape such as the picturesque and the pastoral, the rural and the urban, utopia and dystopia. We will examine specific film genres – the western, film noir – that rely on landscape and location shooting to a great degree, and we will also look at representations of domestic and interior landscapes. In later weeks we will address issues such as landscape and empire, landscape and ecology, and landscape and gender. This advanced course aims to sharpen students' skills in close reading and critical film analysis, and it will explore a key set of critical issues from film history, art history, geography, and aesthetics. Films may include *Walkabout* (Nicholas Roeg, 1971), *The Searchers* (John Ford, 1956), *L'Eclisse* (Michelangelo Antonioni, 1962), *I Know Where I'm Going* (Michael Powell and Emeric Pressburger, 1945), *The Blue Light* (Leni Riefenstahl, 1932), *Aguirre: The Wrath of God* (Werner Herzog, 1972), *Badlands* (Terrence Malick, 1973), *The Cool World* (Shirley Clarke, 1964), along with a number of experimental films (Brakhage, Baillie, Benning, Gehr, Jacobs, Mencken) and some early silent film shorts.

Sec. 001	Peterson	TR 1100am-1215pm M 0600pm-0850pm	ATLS 102 ATLS 102	20 lim	84935
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FILM 4023 – International Cinema: Contemporary Asian Cinema. A survey of major trends within contemporary Asian Cinema with a special emphasis on the poetics of form. We will watch films by Zhang Yimou, Tran Anh Hung, Wong Kar-Wai, Hou Hsiao-Hsien, Ang Lee, Chan Wook-Park, Kim ki-Duk, Jia Zhang Ke, Tsai Ming-Liang, Adoor Gopalakrishnan, etc. Students must be prepared to engage with slow-paced films and diverse cultural contexts. Same as ARTF 5023.

Sec. 001	Ganguly	TR 1230pm-0145pm M 1200pm-0250pm	MUEN E131 ATLS 102	32 lim	75895
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FILM 4453 – Elective Affinities: Avante Garde Film and the Arts. Traces the history and aesthetics of avant-garde/experimental films in light of similar ideas found in the other arts, particularly painting, poetry, photography and music. Topics covered include Dada and the early avant-garde; surrealism and psychodramas; Brakhage and abstract expressionism; feminist arts and film since the 1980s; the idea of the sublime in painting, music, and film; landscape in painting, photography, and film; post-modernism and the cinema; queer theory, gender/identity politics, and aesthetics of recent films; and specific multiple disciplinary artists such as Andy Warhol, Michael Snow, Helen Levitt, and Gunvor Nelson.

Sec. 001 Liotta TR 1230pm-0145pm ATLS 102 33 lim 84818

FILM 4604 – Colloquium in Film Aesthetics. Sec. 880 (Honors): Magic, Wonder, & Cinema. Magic and cinema have always been intertwined: Georges Méliès used magic lanterns on stage; Harry Houdini starred in serials in the teens; experimental filmmaker Joseph Cornell and animators the Brothers Quay each uniquely recast cinema’s “magical” potential; and recent narrative films from *The Others* (2001) to *The Prestige* (2006) have registered a revival of interest in the paranormal while exploring technology’s capacity for generating *wonder*. Described by Descartes as a “sudden surprise of the soul,” the experience of wonder has long been linked to cinema. In this course, readings in the history and theory of wonder illuminate an eclectic mix of narrative, experimental, and animated films that examine the relationship between magic, cinema, and related phenomena (like optical toys, automata, and spirit photography) and investigate the fascinating, contradictory relationship between science and faith, technology and transcendence. This is a serious seminar for upper level undergraduates. Oral presentations, research papers, and a commitment to daily, lively discussion are required. Special emphasis will be placed on developing a style of writing that is analytic and lyrical, and thus able to evoke an experience of wonder. Please contact instructor with questions (melinda.barlow@colorado.edu).

Sec. 880 Barlow MW 0330pm-0645pm ATLS 1B29 15 lim (see: www.colorado.edu/honors/courses/schedule.html)

FILM GRADUATE CLASSES

ARTF 5010 – Film Production Topics. May be repeated up to 6 total credit hours. **Section 003: Working With The Loop.** Working with a contained measure of time, the film loop offers artists the opportunity to look closer to the individual frames giving shape to an overall moving image. Continually turning back upon itself and endlessly repeating, the loop creates a unique relationship with viewers and allows artists not only to draw attention to, but also to sculpt time in unique ways. Working within the confines of the loop, we will consider how a focus on the frame itself can allow artists to manipulate time using techniques such as: layering, repetition, transformation and degradation. The loop lends itself to many processes associated with animation (film and video), darkroom (contact, optical & hand printing, hand processing, chemical manipulation) and handmade techniques (painting, scratching, collage) all of which will be explored in this course. This studio-based class will look closer to historical and contemporary works utilizing the loop as both method of production and exhibition. Writings considering notions of time in cinema will be discussed in order to obtain a greater understanding of how loops can be explored by artists with an emphasis on those working within spatial environments. **Section 004: The Construction of Urban Landscape.** A study of the construction of place as an essential element in the production of film and digital media, and the interaction with film and digital media as a critical component in the way we experience landscapes. The class is designed to provide a solid and accessible foundation for the exploration of contemporary film/digital media theory in relation to production through what Edward S. Small calls “Direct Theory,” a theory based on the idea that film and digital media may be the object of study as well as the process for examining and developing film/digital media theory, and that experimental film is key in this process. Therefore we will spend time developing ideas about spatial theory through the process of critiquing and producing media. Offered concurrently with ENVD 4364.

Sec. 003	Battle		MW	0500pm-0650pm	ATLS 342	12 lim	85413
Sec. 004	Allen		F	0300pm-0550pm	ENVD 122	12 lim	85852 (screenings every other wk in ATLS 102)

ARTF 5023 – International Cinema: Contemporary Asian Cinema. A survey of major trends within contemporary Asian Cinema with a special emphasis on the poetics of form. We will watch films by Zhang Yimou, Tran Anh Hung, Wong Kar-Wai, Hou Hsiao-Hsien, Ang Lee, Chan Wook-Park, Kim ki-Duk, Jia Zhang Ke, Tsai Ming-Liang, Adoor Gopalakrishnan, etc. Students must be prepared to engage with slow-paced films and diverse cultural contexts.

Sec. 001	Ganguly		TR	1230pm-0145pm	MUEN E131	3 lim	85413
			M	1200pm-0250pm	ATLS 102		

ARTF 5500 – Cinema Production 2 – (Same as FILM 4500) – Section 802: Documentary/Narrative. This course will concentrate on the documentary form/ traditional and non-traditional modes of narrative filmmaking. Each student will shoot a sync-sound 16mm film which will be edited on video. **Section 803: Experimental.** This course will focus on the art and techniques of poetic/experimental/fine art filmmaking. Topics covered will include optical printing, contact printing, hand processing and chemical treatments, hand-painting, in-depth use of Pro Tools 5, sync sound cameras, and the Avid.

Sec. 801	Osborn		TR	0900am-1050am	ATLS 1B29	3 lim	
Sec. 803	Solomon		F	1200pm-0350pm	ATLS 1B29	3 lim	
