

## SPRING 2012 SCHEDULE OF COURSES

Attendance is mandatory for all classes and screenings. Students who miss one or more class sessions during the first two weeks of the semester may be administratively dropped 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 MyCUInfo.

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### FILM STUDIES – PRODUCTION COURSES

(Please note: students are advised against enrolling in more than two production classes per semester.)

**FILM 2000 (3) – 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. Sec. 880 is an Honors\* section.

Sec. 001	Dunne	MW	0900am-1145am	ATLS 1B29	16 limit	15537
Sec. 002	Yannacito	MW	1200pm-0245pm	ATLS 1B29	16 limit	15538
Sec. 003	Bernstein	TR	0800am-1045am	ATLS 1B29	16 limit	22122
Sec. 880*	Yannacito	TR	1100am-0145pm	ATLS 1B29	15 limit	15539

\*NOTE: Any film student with a GPA of 3.3 or higher may register for an Honors Film Course. See the Norlin Honors website for details on how to register.

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**FILM 2500 (3) – 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	Gluckstern	MW	0330pm-0615pm	MKNA 204	16 limit	15543
Sec. 002	Jendras	TR	0400pm-0645pm	ATLS 1B29	16 limit	15544
Sec. 003	Biagini	TR	0500pm-0745pm	ATLS 1B31	16 limit	22109

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**FILM 2610 (3) – 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	0830am-1020am	ATLS 342	16 limit	15546
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**FILM 2900 (3) – 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	M	0100pm-0400pm	ATLS 2B10	16 limit	15547
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**FILM 3010 (1-3) - Film Production Topics.** May be repeated up to 9 total credit hours. Prereq., FILM 2000 or 2300. **Section 001: The Essay Film.** Whereas the documentary film is largely based upon a rendering of factual events rooted in objectivity and the dissemination of information, the essay film thrives on personal reflection, interpretation and subjectivity in the service of producing complex representations about the nature of reality, historical memory, and existential experiences of the social world. This course will present students with the conceptual, analytical and practical tools for thinking, writing and producing the essay film. Through lectures, seminars, film screenings, research and small group collaborative projects students will explore the language, history and contemporary dimensions of the essay film as a distinct mode of filmmaking. **Section 004: Production Management.** Making filmed entertainment (or TV) today is a standardized industrial process that involves high finance, great risks and sometimes equal rewards. The systems devised to make this efficient without depriving the director of creative tools was all refined by Hollywood in the twenties, in order to make films of any size or scope today including short student films and documentaries you need to make maximum use of pre-production, for both efficiency and cost. This is the process and the pre-production time period is the lowest cost way to save both time and money. We'll cover script breakdown, storyboards, casting, blocking, shots lists, shooting for the edit, budgeting and scheduling. Also think of this class as your first chance to edit and tell your story clearly and succinctly to others before you shoot a single frame. Class meets 7 weeks, January 24 through March 6. **Section 005: The Personal Voice.** With the entire world currently in crisis it is no wonder we have trouble finding our way through the labyrinth of confusing options, perhaps even more so when faced with the seemingly impractical choice of a career in theater or film. As a possible alternative to panic, this class, instead of barraging us with bewildering external expectations, will focus on personal process as the authentic ground for our creativity, awareness and understanding. Through a series of experiential exercises we will reconnect with our own self-sufficient intuitive resources and develop skills that can be applied to any form of creative undertaking. This powerful affirmation of our own innate abilities can lead to an experience of unconditional confidence, authentic empowerment and a new paradigm for the current age. The work will include improvisation, *guided* fantasy, Gestalt awareness technique, dream work, space awareness and theater games. Class meets 7 weeks, January 17 through March 1, 2012.

Sec. 001	Auguiste	TR	0200pm-0350pm	ATLS 1B29	16 limit	15550
Sec. 004	Carter	T	0330pm-0520pm	MUEN E130	16 limit	40556
Sec. 005	Goldfarb	TR	0500pm-0750pm	ENVD 122	25 limit	41652

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**FILM 3400 (3) – 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. Restricted to film studies majors or instructor consent.

*Note: The enrollment for this course is controlled. This means that students must meet the pre-requisites for this class and email [filmstudies@colorado.edu](mailto:filmstudies@colorado.edu) after their enrollment access time has passed to request enrollment.*

Sec. 802	Hollison	MW	1100am-1250pm	ATLS 342	16 limit	15553
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**FILM 3515 (2) – 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.** Restricted to BFA film studies majors.

Sec. 802	Carter	W	0900am-1050am	ATLS 2B31	16 limit	15556
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**FILM 3525 (2) – 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.** Restricted to BFA film studies majors.

Sec. 801	Hofmann	F	0100pm-0250pm	ATLS 310	16 limit	15557
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**FILM 3600 (3) – Digital Postproduction.** Through projects, discussions, and screenings, this class explores the advanced practices and aesthetics of computer-based moving-image art editing. Topics include How to edit and manage a postproduction cycle, how to use digital editing systems and capabilities such as compositing, digital audio, and optical effects treatments. Restricted to FMST majors or instructor consent required.

Sec. 001	Hofmann	F	0900am-1250pm	ATLS 310	23 limit	15559
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**FILM 3620 (3) – Experimental Digital Animation.** Instructs students in the making of digital animation. Covers the use of the exposure sheet, frame series manipulation, digital motion techniques, and an analysis of pertinent films. Emphasis is on digital tools to create individual, personal, or experimental animated works. Includes experimental techniques of transfer between digital media and film. Prereq., 2610 or instructor consent. Recommended prereqs., FILM 3030 and FILM 3400 or 3600.

Sec. 001	Pearce	TR	100pm-250pm	ATLS 310	16 limit	15560
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**FILM 3700 (3) – Digital Audio Design.** Studies and applies Pro Tools as a post-production audio toolbox. Applied techniques include sound recording, sound editing, field recording, foley, vocal recording and editing, plug-in generated sound creation, MIDI, basic scoring principles, audio sweetening, and audio mixing. Students will be required to complete regular editing assignments in addition to a final soundscape project. Prereq., FILM 2000, 2500, and 3400 or 3600. Restricted to BFA majors.

Sec. 001	McCain	MW	0300pm-0450pm	MUS N1B46	14 limit	15610
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**FILM 4005 (3) – Screenwriting Workshop: Short Form.** A writing intensive course that focuses on the art of the short form screenplay. Students will complete regular writing exercises, presentations, and several short scripts. May be repeated up to 6 total credit hours. Prereq., FILM 3400 or 3600. BFAs only.

Sec. 001	Cox	MW	0500pm-0650pm	VAC 1B88	16 limit	14606
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**FILM 4010 (3) – Film Production Topics.** Prepares students for advanced Film Studies courses. Subject matter varies each semester. May be repeated up to 9 total credit hours but not in the same semester. Same as ARTF 5010. **Section 001: Programming the Moving Image.** This class focuses on the art of programming short film & video works. Understanding the art of programming is not only essential for those interested in furthering studies in curating but also for those makers wanting to gain better insight into how their short works will be considered by film/video programmers. Looking closer to examples from festival programs, students will gain insight into how shorts screenings are compiled and constructed and gain hands on experience with how screenings are organized. Course work will include readings on curating and the art of collecting, guest speakers, and a number of programming assignments culminating in a series of screenings. Questions or concerns regarding expected previous knowledge should be directed to christina.battle@colorado.edu. **Section 002: Thinking Outside the Booth.** This class will focus on the performative and installational aspects of the projected image, and on the transformative context of an activated space to the viewer's experience of time based artworks. Seminal experiments in film, video, sound and live performance from earlier decades will be studied, and in many cases will be recreated by students in the studio. Students will gain an intimate knowledge of the technological practicalities as well as the thrill of bringing ephemeral works to life, and will be engaged in hands-on research towards their own final projects. Brave experiments will be conducted in and out of the classroom. Key themes may include: the gallery vs. the cinema vs. public space, multiple screens, bent apparatus, performance and the body, physical interventions, site-specific works, live film /video/ sound, audio walks, non-linear narratives, virtual spaces, and questions of duration.

Sec. 001	Battle	MW	1200pm-0150pm	ATLS 102	13 limit	22252
Sec. 002	Liotta	TR	1030am-1220pm	ATLS 342	13 limit	24478

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**FILM 4500 (3) – Cinema Production 2.** Advanced exploration of creative cinema production through short production and post-production projects. Course focuses on the tactics and strategies of independent cinema production leading to the completion of a BFA thesis project exploring either documentary, experimental, or narrative genres. May be repeated up to 6 total credit hours on a space-available basis. Prereqs: FILM 3400, 3515, and 3525. Restricted to BFA film studies majors or instructor consent. Same as ARTF 5500.

*Note: The enrollment for this course is controlled. This means that students must meet the pre-requisites for this class and email [filmstudies@colorado.edu](mailto:filmstudies@colorado.edu) after their enrollment access time has passed to request enrollment.*

Sec. 801	Cox	MW	0100pm-0315pm	ATLS 342	16 limit	18436
Sec. 802	Liotta	TR	0200pm-0415pm	ATLS 342	16 limit	18437
Sec. 803	Battle	MW	3:30pm-5:45pm	ATLS 342	16 limit	38122

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## FILM STUDIES – CRITICAL STUDIES COURSES

**FILM 1502 (3) – 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 non-narrative. Lectures may be presented by various faculty members. Considerable amount of writing is required.

Sec. 001	Solomon	TR W Screening	0930am-1045am 0300pm-0550pm	VAC 1B20 VAC 1B20	180 limit	14587
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**FILM 2003 (3) – Film Topics.** May be repeated up to 9 total credit hours, provided the topics are different. **Section 880: Introduction to the Documentary Film Poetics (Honors\*).** This course is designed to appeal to a broad audience as an introduction to thinking about and making documentary films. Through short projects, film screenings, readings, class discussions, and research, students will become acquainted with a variety of concepts and practical issues pertaining to creative documentary filmmaking. This course will explore and cross-reference a variety of media, such as photography, as we examine of the documentary “impulse” in art.

Sec. 888	Boord	TR	0330pm-0500pm	ATLS 102	15 limit	33749
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**FILM 3013 (3) – Women and Film.** 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. Approved for arts and sciences core curriculum: cultural and gender diversity.

*NOTE: Students will not be accepted into this class after the end of the first week of classes.*

Sec. 001	Barlow	TR	0700pm-1015pm	ATLS 102	75 limit	14609
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**FILM 3043 (3) – Topics in Critical Film Studies.** May be repeated up to 9 total credit hours, provided topics are different. Prereq., FILM 1502 or instructor consent. Restricted to FILM or FMST majors. **Sec. 001: Independent Visions: Non-Western Cinema.** This course is designed to create an awareness of specific intellectual and artistic trends via the work of innovative filmmakers in countries within Asia, Africa, Latin America, and the Middle East. Students will be interacting with diverse films and cultures.

Sec. 001	Ganguly	TR M Screening	1230pm-0145pm 0200pm-0450pm	MUEN E131 ATLS 102	35 limit	14604
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**FILM 3061 (4) – Film History 2.** Starts with the late 1930s and early 1940s films of Renoir and Welles and follows the historical growth and evolution of film aesthetics to the present. Studies Italian neorealist, French new wave, and recent experimental films, as well as the films of major auteur figures such as Bergman, Kurosawa, Fellini, Hitchcock, Bunuel, Antonioni, and Coppola. Prereqs., FILM 1502 and 3051, or instructor consent.

Sec. 001	Peterson	TR	0330pm-0650pm	ATLS 100	132 limit	14613
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**FILM 3104 (3) – 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. Course restricted to FILM/FMST/HUMN majors. Same as HUMN 3104.

Sec. 001	Kawin	TR W Screening	0930am-1045am 0900am-1150am	ATLS 102 ATLS 102	32 limit	14612
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**FILM 3514 (3) – German Film & Society after 1989.** Introduces post-1989 German culture through film. The course emphasizes films in their socio-historical contexts and explores developments in German culture during and after the unification. Same as GRMN 3514.

Sec. 001	Weber	MW M Screening	0500pm-0615pm 0700pm-0950pm	HUMN 135 HUMN 135	20 limit	24603
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**FILM 4004 (3) – Topics in Film Theory: National and Transnational Cinema.** This course will explore through lectures, film screenings, and seminars the diverse filmmaking practices grouped under the category of national and transnational cinema. Because notions of national cinema and transnational cinema are inextricably linked the course will examine the multiple contexts of film production, distribution, exhibition, film festival circuits, Art cinema and film reception practices. In doing so, students will be introduced to a broad range of debates pertaining to national cinema in Russia, China, Africa, Iran, Europe and their symbiotic relationships to the global circulation of cinematic images and film cultures. May be repeated up to 6 total credit hours. Prereq., FILM 3051 or instructor consent. Restricted to senior FILM, FMST, or HUMN majors. Approved for arts and sciences core curriculum: critical thinking. Same as HUMN 4004 and ARTF 5004.

Sec. 001	Auguiste	TR W Screening	1100am-1215pm 0200pm-0450pm	ATLS 102 ATLS 102	20 limit	24473
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**FILM 4024 (3) – Adv Research Seminar. Media Historiography.** What is history? How do we come to know and understand the past? What role does media play in the reconstruction and interpretation of history? Historiography – or the philosophy of history – is an area of growing interest in the discipline of cinema studies. This course has three goals: first, to consider how history has been written in different time periods; second, to explore the role of media in constructing history; and third, to offer a practical guide to writing about media history. To this end we will begin by considering some examples of historical writing from different periods (Herodotus, Machiavelli, Gibbon, Hegel). We will also read some of the major theorists of contemporary historiography (White, Foucault, Benjamin, Gramsci). Next, we will examine a series of media case studies for their presentation of specific historical moments, such as *Saving Private Ryan*, *All the President's Men*, *United 93*, and the television program *Mad Men*. Finally, we will address a series of practical issues, such as how to do research in libraries, how to use archives, how to conduct interviews, and how to interpret evidence. May be repeated up to 6 total credit hours. Prereq., FILM 1502. Recommended prereqs., FILM 3051, 3061. Same as ARTF 5024.

Sec. 001	Peterson	TR W Screening	1230pm-0145pm 0500pm-0750pm	ATLS 342 ATLS 102	20 limit	24469
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**FILM 4135 (3) – Art and Psychoanalysis.** Explores psychoanalytic theory as it relates to our understanding of literature, film, and other arts. After becoming familiar with some essential Freudian notions (repression, narcissism, ego/libido, dream work, etc.), students apply these ideas to works by several artists (e.g., Flaubert, James, Kafka, Hoffmann, and Hitchcock). Prerequisite, HUMN 2000 or junior/senior standing. This course is cross-listed with HUMN 4135-010.

Sec. 010	Gordon	MW	100pm-150pm	ATLS 100	50 limit	36049
Rec. 011	Hagan	F	1100pm-1150pm	GUGG 206	8 limit	36050
Rec. 012	Ilic	F	1100pm-1150pm	ATLS 1B29	8 limit	36051
Rec. 013	Hagan	F	1200pm-1250pm	VAC 1B88	8 limit	36052
Rec. 014	Ilic	F	1200pm-1250pm	ATLS 1B29	8 limit	36053
Rec. 015	Hagan	F	0100pm-0150pm	ATLS 1B31	9 limit	36056
Rec. 016	Ilic	F	0100pm-0150pm	ATLS 1B29	9 limit	36054

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**FILM 4604 (3) – Colloquium in Film Aesthetics.** May be repeated up to 6 total credit hours. Restricted to juniors/seniors. Same as ARTF 5604. **Sec. 001: 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).

*NOTE: Students will not be accepted into this class after the end of the first week of classes.*

Sec. 001	Barlow	MW	0330pm-0645pm	ATLS 1B29	22 limit	14610
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## FILM GRADUATE CLASSES

**ARTF 5004 (3) – Topics in Film Theory: National and Transnational Cinema.** This course will explore through lectures, film screenings, and seminars the diverse filmmaking practices grouped under the category of national and transnational cinema. Because notions of national cinema and transnational cinema are inextricably linked the course will examine the multiple contexts of film production, distribution, exhibition, film festival circuits, Art cinema and film reception practices. In doing so, students will be introduced to a broad range of debates pertaining to national cinema in Russia, China, Africa, Iran, Europe and their symbiotic relationships to the global circulation of cinematic images and film cultures. May be repeated up to 6 total credit hours. Prereq., FILM 3051 or instructor consent. Restricted to senior FILM, FMST, or HUMN majors. Same as FILM 4004.

Sec. 001	Auguste	TR W Screening	1100am-1215pm 0200pm-0450pm	ATLS 102 ATLS 102	5 limit	24476
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**ARTF 5010 (3) - Film Production Topics.** Prepares students for advanced Film Studies courses. Subject matter varies each semester. May be repeated up to 9 total credit hours but not in the same semester. Same as FILM 4010. **Section 001: Programming the Moving Image.** Developing work for exhibition outside of the cinema is becoming increasingly prevalent amongst film artists. As the possibilities for projection multiply, contemporary artists are in a position to consider and develop modes of presentation previously unavailable. The Art of Projection investigates alternative modes of presentation by considering the history of the projected image and the practices of artists working within spatial environments. With an emphasis on the theoretical and conceptual concerns facing media artists working outside of the black box, we will first consider the space of the cinematic screen, and then look toward artists working to expand the screen outward into physical space. Stemming from a DIY attitude, the studio element of the course will focus on developing new and inventive modes of presentation through the experimentation of various screening materials, methods of projection and exhibition spaces. Topics to be discussed will include: projected light, multiple screens, fractured narrative, expanded cinema, and site specific work. Students are expected to come to the class with a working knowledge of time based media (film/video) and with the ability to develop projects outside of class time. Questions or concerns regarding expected previous knowledge should be directed to christina.battle@colorado.edu. **Section 002: Thinking Outside the Booth.** This class will focus on the performative and installational aspects of the projected image, and on the transformative context of an activated space to the viewer's experience of time based artworks. Seminal experiments in film, video, sound and live performance from earlier decades will be studied, and in many cases will be recreated by students in the studio. Students will gain an intimate knowledge of the technological practicalities as well as the thrill of bringing ephemeral works to life, and will be engaged in hands-on research towards their own final projects. Brave experiments will be conducted in and out of the classroom. Key themes may include: the gallery vs. the cinema vs. public space, multiple screens, bent apparatus, performance and the body, physical interventions, site-specific works, live film /video/ sound, audio walks, non-linear narratives, virtual spaces, and questions of duration.

Sec. 001	Battle	MW	1200pm-0150pm	ATLS 102	3 limit	24475
Sec. 002	Liotta	TR	1030am-1220pm	ATLS 342	3 limit	24479

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**ARTF 5024 (3) – Adv Research Seminar.** Media Historiography. What is history? How do we come to know and understand the past? What role does media play in the reconstruction and interpretation of history? Historiography – or the philosophy of history – is an area of growing interest in the discipline of cinema studies. This course has three goals: first, to consider how history has been written in different time periods; second, to explore the role of media in constructing history; and third, to offer a practical guide to writing about media history. To this end we will begin by considering some examples of historical writing from different periods (Herodotus, Machiavelli, Gibbon, Hegel). We will also read some of the major theorists of contemporary historiography (White, Foucault, Benjamin, Gramsci). Next, we will examine a series of media case studies for their presentation of specific historical moments, such as *Saving Private Ryan*, *All the President's Men*, *United 93*, and the television program *Mad Men*. Finally, we will address a series of practical issues, such as how to do research in libraries, how to use archives, how to conduct interviews, and how to interpret evidence. May be repeated up to 6 total credit hours. Prereq., FILM 1502. Recommended prereqs., FILM 3051, 3061. Same as FILM 4024.

Sec. 001	Peterson	TR W Screening	1230pm-0145pm 0500pm-0750pm	ATLS 342 ATLS 102	5 limit	24470
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**ARTF 5500 (3) – Cinema Production 2.** Advanced exploration of creative cinema production through short production and post-production projects. Course focuses on the tactics and strategies of independent cinema production leading to the completion of a BFA thesis project exploring either documentary, experimental, or narrative genres. May be repeated up to 6 total credit hours on a space-available basis. Prereq: FILM 3400. Same as FILM 4500.

Sec. 801	Cox	MW	0100pm-0315pm	ATLS 342	3 limit	15619
Sec. 802	Liotta	TR	0200pm-0415pm	ATLS 342	3 limit	15620
Sec. 803	Battle	MW	3:30pm-5:45pm	ATLS 342	3 limit	38122

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**ARTF 5604 (3) – Colloquium in Film Aesthetics.** May be repeated up to 6 total credit hours. Restricted to juniors/seniors. Same as FILM 4604. **Sec. 001: 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. 001	Barlow	MW	0330pm-0645pm	ATLS 1B29	3 limit	14611
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**ARTF 5610 (3) – Image-makers Graduate Seminar.** Explores advanced graduate studio work in a seminar setting. The course will focus on the development of ideas and activities which advance creative image making. May be repeated up to 12 total credit hours.

Sec. 801	Solomon	TR	1230pm-0230pm	ATLS 102	8 limit	24477
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