

## SPRING 2017 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.

### FILM STUDIES – PRODUCTION COURSES

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

**FILM 2000 (3) – Moving Image Foundations I.** Introduces students to basic image making technology, aesthetics, and methods. Fundamentals of film/video production in Super 8mm film, Digital ProRes 422, and other analog and digital image making, editing, and management formats. May emphasize personal, experimental, or narrative approaches with individual exercises, according to instructor. Basic competencies include composition, lighting, basic audio, basic editing, studio critique, file management, web upload, etc.

Sec. 001	Biagini	MW	1100am-0145am	ATLS 1B29	12 limit	16423
Sec. 002	Biagini	MW	0300pm-0545pm	VAC 1B88	12 limit	16422
Sec. 003	Yannacito	TR	1100am-0145pm	ATLS 1B29	12 limit	21128

**FILM 2010 (3) – Moving Image Computer Foundations.** Provides students with artistic foundational hands-on experience in integrated use of media software in both the PC and Mac creative imaging making digital working environments. Includes fundamentals in general computer maintenance, creative and practical audio editing, image management and manipulation, and creative moving image practice. Prerequisites: Restricted to Film (FILM or FMST) majors only.

Sec. 001	Pearce	MW	1100am-1250pm	ATLS 310	16 limit	24255
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**FILM 2500 (3) – Moving Image Foundations II.** Instructs students in developing a technical and aesthetic understanding of the principles of analog and digital cinematography. Technical, creative and studio critique emphasis on the Bolex 16mm RX and Black Magic Pocket Cinema cameras, advanced composition, grammar and mechanics of cinema editing, film/digital lighting (exposure, latitude) multi-format origination and file management, sync sound techniques, etc.

Sec. 001	Gluckstern	MW	0300pm-0520pm	VAC 1B90	12 limit	16426
		F Lab	0200pm-0250pm	ATLS 310		
Sec. 002	Jendras	TR	0930am-1155pm	ATLS 342	12 limit	16425
		F Lab	0300pm-0350pm	ATLS 310		
Sec. 003	Sekuler	TR	0330pm-0555pm	VAC 1B90	12 limit	23040
		F Lab	0400pm-0450pm	ATLS 310		

**FILM 2900 (3) – Lighting.** Through detailed progressive steps you will learn how to not only light a scene you'll also learn why you light a scene a particular way including the theory behind the method. This progressive and comprehensive system brings you the confidence you need to not only light student projects it also gives you a strong foundation to grow into more demanding challenges in the future. Actively hands on based with labs every meeting. Prereq., FILM 2000 or 2300. Recommended prereq., FILM 1502.

Sec. 001	Carter	M	0230pm-0500pm	ATLS 2B10	15 limit	16428
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**FILM 3030 (3) – Cinema Alternative Process.** Explores alternative methods of film processing and filmic image manipulation. Through projects, film screenings, lectures and discussions, students will learn fine arts approaches to creative control for the moving image. Prereq., FILM 1502, 2000 or 2300, 2500, or instructor consent. Restricted to BFA majors.

Sec. 001	Busti	M	0330pm-0650pm	MCKY 2B27	16 limit	22183
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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.

Sec. 001	Gluckstern	MW	0900am-1050am	ATLS 342	12 limit	16430
Sec. 002	Marslett	MW	1100am-1250pm	ATLS 342	12 limit	22011

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**FILM 3515 (3) – Camera Workshop.** A quick paced hands on workshop designed to help you gain the skills and confidence demanded for student productions and future endeavors. The instructor must certify students' competence level in order for them 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. 001	Turner, Ortega, Striegl	M	0800am-1020am	ATLS 2B10	12 limit	16432
Sec. 002	Turner, Ortega, Striegl	M	1130am-0150pm	ATLS 2B10	12 limit	22010

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**FILM 3525 (3) – Cinema Editing Workshop.** Focuses 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. 001	Osborn	TR	1000am-1115am	ATLS 310	12 limit	16433
Sec. 002	Osborn	TR	1130am-1245pm	ATLS 310	12 limit	22012

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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	Sears	MW	0400pm-0550pm	ATLS 342	16 limit	16434
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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. Requisites: Requires prerequisite course of FILM 2000 or FILM 2300 and FILM 2500 and FILM 3525 (all minimum grade D-). Restricted to Film (FILM or FMST) majors only.

Sec. 001	Pearce	MW	0900am-1050am	ATLS 310	16 limit	16467
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**FILM 4000 (3) – Advanced 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. Prereqs., FILM 1502, 2000 or 2300, 2500, and 3400 or 3600, or instructor consent. Restricted to BFA FMST majors. Cannot be taken simultaneously with FILM 3400 or 3600. Same as ARTF 5000.

Sec. 001	Osborn	F	1000am-0150pm	ATLS 310	16 limit	22939
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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. Requisites: Requires prerequisite courses of FILM 1502 and FILM 2005 or FILM 2105 (all minimum grade D-). Restricted to students with 27-180 credits (Sophomores, Juniors or Seniors) Film (FILM or FMST) majors only.

Sec. 001	Marslett	MW	0200pm-0315pm	ATLS 1B29	16 limit	22338
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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. 001	Sears	MW	0100pm-0315pm	ATLS 342	13 limit	18300
Sec. 002	Liotta	TR	0100pm-0315pm	ATLS 342	13 limit	18301

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## FILM STUDIES – CRITICAL STUDIES COURSES

**FILM 1502 (3) – Introduction to Film Studies.** Introduces basic media literacy by exploring the technical and aesthetic principles behind the production, analysis, and interpretation of films. Explores comprehension and thinking about movies critically as technological, cultural, and artistic products. Study of films in different social and historical contexts and discussion of the importance of movies as cultural products.

Sec. 001	Acevedo-Muñoz	TR W Screening	0930am-1045am 0300pm-0550pm	VAC 1B20 VAC 1B20	165 limit	15865
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**FILM 2005 (3) – Form, Structure, and Narrative Analysis.** Analyzes the form and structure of narrative, experimental non-narrative, and documentary films. Familiarizes students with the general characteristics of the classic three-act structure, principles of adaptation, form and content of experimental films, structural approaches, and the basic formal, narrative, and rhetorical strategies of documentary filmmaking. Prereq. FILM 1502.

Sec. 001	Lundy	TR M Screening	0930am-1045am 0600pm-0850pm	ATLS 1B29 ATLS 102	24 limit	22905
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**FILM 3003 (3) – Major Film Directors: The Director’s Craft: Stanley Kubrick.** This course offers a close look at the films of American director Stanley Kubrick (1928-1999). With a classic *auteurist* approach we will systematically analyze and engage with the stylistic and technical achievements of this controversial director. Kubrick's movies have often been considered to be "ahead of their time," with technical, formal, and narrative experiments that initially baffled critics and audiences, but were later acknowledged as true innovations. We will watch all of Kubrick's feature films from *The Killing* (1955) to *Eyes Wide Shut* (1999), taking a closer look at the most important movies (*Lolita*; *2001: A Space Odyssey*; *Barry Lyndon*). Readings will include critical works on Kubrick, plus several of his source materials from authors such as Vladimir Nabokov, Anthony Burgess, and Arthur Schnitzler. We explore Kubrick's films as examples of technical proficiency, stylistic evolution, discursive coherence, and meaning. May be repeated up to 12 total credit hours with departmental consent. Recommended requisite, students with 57-180 credits (Juniors or Seniors). Requisites: Restricted to Film (FILM or FMST) majors only. Non-majors need instructor consent.

Sec. 001	Acevedo-Muñoz	TR W Screening	0200pm-0315pm 0600pm-0950pm	ATLS 102 ATLS 102	49 limit	32532
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**FILM 3041 (3) – Environmental Cinema.** Interrogates how fiction and nonfiction filmmakers, writers, cinematographers, and moving-image editors have creatively responded to discoveries made in the field of environmental science. Using books by Rachel Carson and Scott MacDonald as a framework, we will examine a broad spectrum of filmmakers (e.g. Wes Anderson, Todd Haynes, Jennifer Baichwal, Bruce Conner, Percy Smith). Restricted to FILM, FMST, ENVS sophomores, juniors and seniors.

Sec. 001	Espelie	TR R Screening	1230pm-0145pm 0700pm-0950pm	ATLS 102 ATLS 102	35 limit	24554
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**FILM 3061 (4) – Film History 2.** Starts in 1945 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. Requisites: Requires prerequisite courses of FILM 1502 and FILM 3051 (all minimum grade D-).

Sec. 001	Farmer	TR	0330pm-0650pm	ATLS 100	132 limit	15874
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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	Farmer	TR T Screening	0930am-1045pm 0700pm-0950pm	ATLS 102 ATLS 102	32 limit	15873
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**FILM 3513 (3) – German Film and Society 1945-1989.** Introduces issues in German society through film during the Cold War. Focus on East and West Germany, though some other German language films may be included. Emphasis is on reading films in their social, historical, and political contexts. Taught in English. Same as GRMN 3513.

Sec. 001	Weber	MW	0500pm-0615pm	HUMN 125	20 limit	29296
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**FILM 3660 (3) – The Postmodern.** Analyzes the cultural and critical practices as well as the thought that defines the postmodern period at the end of twentieth century. Prereq., HUMN 2000 or junior/senior standing. Same as HUMN 3660. Approved for arts and sciences core curriculum: literature and the arts. Prereq HUMN 2000 or junior/senior standing.

Sec. 010	Ferris	MW	0200pm-0250pm	VAC 1B20	100 limit	29212
Rec. 011	Cannalte/Marchant	F	0200pm-0250pm	CLRE 211	20 limit	29222
Rec. 012	Cannalte/Marchant	F	1200pm-1250pm	CLRE 302	20 limit	29223
Rec. 013	Azcona	F	1100am-1150am	KTCH 1B84	20 limit	29224
Rec. 014	Carlson	F	0100pm-0150pm	HALE 236	20 limit	29225
Rec. 015	Carlson	F	0200pm-0250pm	CLRE 302	20 limit	29226
Rec. 016	Azcona	F	0200pm-0250pm	ECON 2	20 limit	29227

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**FILM 4023 (3) – 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. Prereq., FILM 1502. Recommended prereqs., FILM 3051 and 3061. Same as ARTF 5023.

Sec. 001	Ganguly	TR M Screening	1230pm-0145pm 1200pm-0250pm	MUEN E131 ATLS 102	32 limit	23041
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**FILM 4024 (3) – Adv Research Seminar. Stories We Tell: Dreams/Histories/Narratives.**

*“The history of the dream remains to be written...”* (Walter Benjamin, 1925)

Stories serve as compasses and architecture: we navigate by them, and build sanctuaries and prisons out of them; they sustain our imaginations, but sometimes we must let them go. The stories we tell ourselves in dreams can likewise shape our days and take over our nights, driven as they are by our deepest desires. But what, as Gaston Bachelard puts it, is the “cogito” of the dreamer? What are the poetics of reverie? What distinguishes dreams from daydreams? What of lucid dreams, nightmares, fantasies and vision quests? What functions have dreams served in different cultures at different times? And how may we use dreams as a source of creativity? In this course, historical and theoretical readings and writings by artists illuminate an eclectic mix of American and international narrative, documentary, animated, and experimental films (*Waking Life*, *Frank*, *The Missing Picture*, *The Congress*, *The Rancher*) as well as short stories, dream diaries, graphic novels, paintings, photographs, and performances, each of which investigates the complex relationship between dream and reality, the unconscious and creativity, our stake in given stories, and the virtue of letting them go. Filmmakers, writers, and artists whose works will be examined include Maya Deren, Olive Schreiner, Delmore Schwarz, Jorge Luis Borges, Italo Calvino, Winsor McKay, Salvador Dali, Dorothea Tanning, Jerry Uelsmann, Marina Abramovic, and The Bridge Club, among others. Students will keep dream journals and write critically and creatively about the intricate interrelationships between stories, dreams and the creative process, and graduate students will have the opportunity to produce new work inspired by dreams and to write about that work in their final projects. May be repeated up to 6 total credit hours. Prereq. FILM 1502. Recommended prereqs., FILM 3051, 3061. Same as ARTF 5024. Please contact instructor with questions and for permission to enroll (melinda.barlow@colorado.edu).

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

Sec. 801	Barlow	MW	0330pm-0645pm	ATLS 1B29	12 limit	29255
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**FILM 4604 (3) – Colloquium in Film Aesthetics: 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. May be repeated up to 6 total credit hours. Restricted to juniors/seniors. Same as ARTF 5604. Please contact instructor with questions and for permission to enroll ([melinda.barlow@colorado.edu](mailto:melinda.barlow@colorado.edu)).

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

Sec. 801	Barlow	TR	0330pm-0645pm	ATLS 1B29	12 limit	23572
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## FILM GRADUATE CLASSES

**ARTF 5000 (3) – Advanced Digital Postproduction.** 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. Cannot be taken simultaneously with FILM 3400 or 3600. Same as FILM 4000. Requisites: Requires prerequisite courses of FILM 1502, 2000 or 2300, 2500, and 3400 or 3600 (all minimum grade (D-)).

Sec. 001	Osborn	F	1000am-0150pm	ATLS 310	4 limit	24634
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**ARTF 5023 (3) – 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. Prereq., FILM 1502. Recommended prereqs., FILM 3051 and 3061. Same as FILM 4023.

Sec. 001	Ganguly	TR M Screening	1230pm-0145pm 1200pm-0250pm	MUEN E131 ATLS 102	3 limit	23042
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**ARTF 5024 (3) – Adv Research Seminar. Stories We Tell: Dreams/Histories/Narratives.**

*“The history of the dream remains to be written...”* (Walter Benjamin, 1925)

Stories serve as compasses and architecture: we navigate by them, and build sanctuaries and prisons out of them; they sustain our imaginations, but sometimes we must let them go. The stories we tell ourselves in dreams can likewise shape our days and take over our nights, driven as they are by our deepest desires. But what, as Gaston Bachelard puts it, is the “cogito” of the dreamer? What are the poetics of reverie? What distinguishes dreams from daydreams? What of lucid dreams, nightmares, fantasies and vision quests? What functions have dreams served in different cultures at different times? And how may we use dreams as a source of creativity? In this course, historical and theoretical readings and writings by artists illuminate an eclectic mix of American and international narrative, documentary, animated, and experimental films (*Waking Life*, *Frank*, *The Missing Picture*, *The Congress*, *The Rancher*) as well as short stories, dream diaries, graphic novels, paintings, photographs, and performances, each of which investigates the complex relationship between dream and reality, the unconscious and creativity, our stake in given stories, and the virtue of letting them go. Filmmakers, writers, and artists whose works will be examined include Maya Deren, Olive Schreiner, Delmore Schwarz, Jorge Luis Borges, Italo Calvino, Winsor McKay, Salvador Dali, Dorothea Tanning, Jerry Uelsmann, Marina Abramovic, and *The Bridge Club*, among others. Students will keep dream journals and write critically and creatively about the intricate interrelationships between stories, dreams and the creative process, and graduate students will have the opportunity to produce new work inspired by dreams and to write about that work in their final projects. May be repeated up to 6 total credit hours. Same as FILM 4024. Prerequisites: Restricted to Graduate Students only.

*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	10 limit	29256
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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. 001	Sears	MW	0100pm-0315pm	ATLS 342	3 limit	16468
Sec. 002	Liotta	TR	0100pm-0315pm	ATLS 342	3 limit	16469

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**ARTF 5604 (3) – Colloquium in Film Aesthetics: 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. May be repeated up to 6 total credit hours. Same as FILM 4604. Prerequisites: Restricted to Graduate Students only.

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

Sec. 001	Barlow	TR	0330pm-0645pm	ATLS 1B29	10 limit	23573
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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. Requisites: Restricted to graduate students only.

Sec. 001	Gatten	F	0100pm-0450pm	ATLS 102	8 limit	32677
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