

CINEMA STUDIES & MOVING IMAGE ARTS

SCHEDULE OF COURSES

FALL 2021

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.

CINEMA STUDIES COURSES

CINE 1502 (3) – Introduction to Cinema 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. Formerly FILM 1502.

Sec. 001	Farmer	T/TH	9:35am-10:50am	Remote	165 limit	13523
Film screenings will be online						

CINE 2004 (3) – CU Cinema Studies Seminar: The Telluride Film Festival. Offers students a unique first-hand understanding of the significance of the film festival circuit in the context of global film culture and scholarship. Students will attend Telluride Film Festival screenings, discussions and Q&A sessions. After the festival, weekly screenings of select films from the previous year's festival offer insight into the festival's influence on box-office and the industry's award season. Instructor permission required.

Sec. 801	Robinson	F	12:30pm-1:45pm	ATLS 1B29	14 limit	35329
		F Screening	10:00am-12:15pm	ATLS 1B29		

CINE 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. Formerly FILM 2005. **Requisites:** Requires prerequisite or corequisite course of [CINE 1502](#) (minimum grade D-). Restricted to Cinema Studies majors only.

Sec. 001	Negri	T/TH	9:35am-10:50am	Remote	35 limit	20740
Film screenings will be online						

CINE 2105 (3) – Introduction to the Screenplay. Explores, through close reading and original student work, the form and structure of the screenplay. Students will learn to analyze structural and character elements of classic screenplays, and breaking down such elements as character, motivation, and arch. Students may learn some very basics of screenwriting form, develop a treatment, explore formal and technical issues, etc. Prereq., [CINE 1502](#) or instructor's permission. Formerly FILM 2105. **Requisites:** Requires prerequisite or corequisite course of [CINE 1502](#) (minimum grade D-). Restricted to Cinema Studies majors only.

Sec. 001	Lundy	M/W	9:35am-10:50a	Remote	35 limit	21905
Film screenings will be online						

CINE 2513 (3) – Major Asian Filmmakers. Surveys the major Asian directors from China, India, Japan, Taiwan, and Vietnam. Non-majors will need instructor's consent. Formerly FILM 2513. **Requisites:** Restricted to Cinema Studies majors only. **Recommended:** Prerequisite [CINE 1502](#).

Sec. 001	Ganguly	T/TH	12:45pm-2:00pm	Remote	25 limit	34249
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Film screenings will be online

CINE 3002 (3) – Major Film Movements: Changing the World: American Film in the 1960s. This course examines the relationship between American films of the 1960s and their cultural and historical context. Major fears, dreams, issues and events that shaped the decade will be explored, as will directors and stars who rose to prominence during the period. From the promise of the New Frontier, to the anxiety surrounding the Cuban Missile Crisis, to the escalation of conflict in Vietnam; from the rise of civil rights to the birth of feminism and gay liberation; from the shattering of the dream of radical social change to the political disillusionment that would culminate during the next decade in Watergate, the ten years between 1960 and 1970 left an enduring imprint on American film. Special attention will be given to examining the nature of that imprint, that is, to exploring how films *express ideology*--how they manifest, consciously and unconsciously, the values, beliefs, and ideas specific to their moment in history. Special emphasis will be placed on learning how to succinctly synthesize historical readings and write incisive critical essays that combine historical information and textual analysis. Formerly FILM 3002. **Repeatable:** Repeatable for up to 12.00 total credit hours. Allows multiple enrollment in term.

NOTE: *Students may not enroll in this course after the end of the first week of classes, and this course is not accepting auditors.*

Sec. 001	Barlow	T/TH	3:55pm-7:10pm	Remote	25 limit	21450
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CINE 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. Focuses on the work of a single director or a group of related directors. Course content varies each semester. Consult the online Schedule Planner for specific topic. Non-majors need instructor consent. Formerly FILM 3003. **Repeatable:** Repeatable for up to 12.00 total credit hours. Allows multiple enrollment in term. **Requisites:** Restricted to Cinema Studies majors only. **Recommended:** Prerequisite students with 57-180 credits (Juniors or Seniors).

Sec. 001	Acevedo-Muñoz	M/W	4:10pm-5:25pm	ATLS 102	35 limit	34235
		T Screening	4:10pm-7:25pm	ATLS 102		

CINE 3051 (4) – Film History 1. Intensive introduction to film history from 1895 to 1959. Topics covered include the beginnings of motion picture photography, the growth of narrative complexity from Lumiere to Griffith, American silent comedy, Soviet theories of montage, German expressionist films, and the transition to sound. Formerly FILM 3051. **Requisites:** Requires prerequisite course of [CINE 1502](#) (minimum grade D-).

Sec. 001	Negri	T/TH	3:55pm-7:10pm	Remote	132 limit	13815
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CINE 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. **Equivalent - Duplicate Degree Credit Not Granted:** [HUMN 3104](#). **Requisites:** Requires prerequisite course of [CINE 1502](#) (minimum grade D-). Restricted to students with 57-180 credits (Junior or Senior) Cinema Studies or Humanities (HUMN) majors only.

Sec. 001	Farmer	T/TH	11:10am-12:25pm	Remote	35 limit	17958
Film screenings will be online						

CINE 4004 (3) – Topics in Film Theory. Provides topic-centered analyses of controversial areas in film theory. Students read extensive materials in the topic area, analyze and summarize arguments as presented in the literature, write "position" papers and make oral presentations in which they elaborate their own arguments about specific assigned topic, establishing critical dialogue with the primary materials. **Equivalent - Duplicate Degree Credit Not Granted:** [HUMN 4004](#) and [ARTF 5004](#). **Repeatable:** Repeatable for up to 6.00 total credit hours. **Requisites:** Restricted to students with 57-180 credits (Junior or Senior) Cinema Studies or Humanities (HUMN) majors only. **Recommended:** Prerequisite [CINE 3051](#).

Section 001: Science on Screen. Many of our ideas about who scientists are and what they do have been formed through media consumption – especially from the movies. This course examines how our ideas about science have been constructed at the movies and on television, and how science and cinema – their histories, philosophies, and visual cultures – are interconnected. This course, "Science on Screen," combines film viewings, reading, critical thinking, writing and discussion opportunities. Each week, we will be considering a particular feature film in depth, supplemented by an exciting range of shorts that will be assigned for viewing during or outside of scheduled class times. What we study in this class includes documentary films, fiction films, and films that span both categories, as well as science fiction.

Sec. 001	Shell	T/TH	9:35am-10:50am	Remote	20 limit	34236
Film screenings will be online						

CINE 4024 (3) – Adv Research Seminar. Department enforced requisite: restricted to students with 57-180 credits (Juniors or Seniors) with a minimum GPA of 3.0. Formerly FILM 4024. **Equivalent - Duplicate Degree Credit Not Granted:** [ARTF 5024](#). **Repeatable:** Repeatable for up to 6.00 total credit hours. **Recommended:** Prerequisites [CINE 3051](#) and [CINE 3061](#).

Section 801: Snapshots, Memoirs, and Home Movies: Mining the Personal Archive. Vehicles of memory ranging from intriguing to mundane, snapshots, memoirs, and home movies are valued for their intimacy and authenticity, but because they reveal *and* conceal, their relationship to history is multifaceted and their forms are complex. While some memoirs take the form of graphic novels (*Fun Home*), literary memoirs often draw inspiration from snapshots (*Reading Lolita in Tehran*, *Speak*, *Memory*). Many narrative films and documentaries make use of “real” and “fake” amateur footage (*Peeping Tom*, *Capturing the Friedmans*, *Tarnation*, *Grizzly Man*), and since the 1950s, American experimental filmmakers like Stan Brakhage, Phil Solomon, Jeanne Liotta, Andrew Busti, and Christin Turner have evoked, incorporated and transformed the conventions of home movies in innovative ways. In this course, theoretical readings on amateur filmmaking, vernacular photography, and personal memoir illuminate an eclectic mix of narrative, documentary, and experimental films that plumb the relationship between history and memory, truth and fiction, the amateur and the avant-garde within a primarily, but not exclusively, American context. Students will write critically and creatively about family and/or found snapshots, home movies, and personal artifacts and create albums and artist’s statements about their work. Graduate students in all disciplines and undergraduate BFA students in Cinema Studies will have the opportunity to produce new work exploring themes and issues raised in and by the course and write about that work in their final projects. Grad students may enroll themselves. Undergraduate students, please email instructor 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	M/W	4:10pm-7:20pm	Remote	6 limit	19164
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CINE 4604 (3) – Colloquium in Film Aesthetics: BFA Cinema Arts & Practices. Screenings, readings, field trips, and professional practice guest speakers, specifically geared to capstone filmmakers. Department enforced prerequisite: restricted to students with 57-180 credits (Juniors or Seniors) with a minimum GPA of 3.0 or instructor consent required. Formerly FILM 4604. **Equivalent - Duplicate Degree Credit Not Granted:** [ARTF 5604](#). **Repeatable:** Repeatable for up to 6.00 total credit hours.

Sec. 001	Liotta	T/TH	12:45pm-2:00pm	Remote	16 limit	20781
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MOVING IMAGE ARTS COURSES

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

CINE 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. **Requisites:** Requires prerequisite course of [CINE 1502](#) (minimum grade D-).

Sec. 001	Blake	M/W	3:45pm-5:35pm	ATLS 342	16 limit	20456
Sec. 002	Yannacito	T/TH	12:45pm-3:00pm	Remote	16 limit	16172
Sec. 003	New	T/TH	3:20pm-5:35pm	ATLS 1B29	16 limit	16173

CINE 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. Formerly FILM 2010. **Requisites:** Restricted to Cinema Studies majors only.

Sec. 001	Pearce	M/W	4:10pm-6:00pm	ATLS 310	16 limit	20313
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CINE 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, non-sync sound techniques, etc. Formerly FILM 2500. **Requisites:** Requires prerequisite courses of [CINE 1502](#) and [CINE 2000](#) or [CINE 2300](#) (all minimum grade C). Restricted to Cinema Studies majors only.

Sec. 001	Gluckstern	M/W	9:20am-11:35am	ATLS 342	14 limit	16174
Sec. 002	Gluckstern	M/W	1:00pm-3:15pm	ATLS 342	14 limit	16175
Sec. 002	Jendras	T/TH	12:45pm-3:00pm	ATLS 342	14 limit	20124

CINE 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, pixellation, etc.). Students produce exercise films and a final film exploring these techniques. Formerly FILM 2610. **Requisites:** Requires prerequisite course of [CINE 2000](#) or [CINE 2300](#) (minimum grade D-).

Sec. 001	Pearce	M/W	12:00pm-2:15pm	MUEN E118	16 limit	21182
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CINE 3010 (3) – Film Production Topics: Topic TBA. Offers students both theoretical and practical experience in various specialized areas of cinematic production. Topics vary but include production in the documentary, fictional narrative, animation, computer animation, and experimental genres. Formerly FILM 3010. **Repeatable:** Repeatable for up to 9.00 total credit hours. Allows multiple enrollment in term. **Requisites:** Requires prerequisite course of [CINE 2000](#) or [CINE 2300](#) (minimum grade D-). Restricted to Cinema Studies majors only.

Sec. 001	New	T/TH	10:35am-12:25pm	ATLS 1B29	16 limit	21560
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CINE 3030 (3) Analog Alternatives. Introduction to small gauge analog moving image formats and technologies with a focus on process and experimentation through hands-on exploration and demonstrations. This process-oriented class will utilize DIY methods and Alternative Process Photography approaches to work creatively with silver based holographic mediums. Students will create moving image works with Super 8mm and 16mm film while exploring the implications and possibilities of working with these mediums within our current digital paradigm. Formerly FILM 3030. **Repeatable:** Repeatable for up to 6.00 total credit hours. **Requisites:** Requires prerequisite courses of [CINE 1502](#) and [CINE 2000](#) (all minimum grade D-). **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities Departmental Category: Production.

Sec. 001	Busti	M	4:50pm-8:20pm	MCKY 2B27	16 limit	39354
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CINE 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. **Requisites:** Requires prerequisites courses of [CINE 1502](#) (minimum grade C) and [CINE 2000](#) and [CINE 2500](#) (both minimum grade of B-). Requires corequisite courses of [CINE 3515](#) and [CINE 3525](#). Restricted to Cinema Studies majors only.

Sec. 801	Upczak	M/W	11:30am-1:20pm	ATLS 1B29	16 limit	16176
Sec. 802	Marslett	M/W	4:40pm-6:30pm	ATLS 1B29	16 limit	20398

CINE 3515 (3) – Lights, Camera, Action. Gain practical experience with camera, lighting, and sound equipment in this hands-on workshop. Mise-en-scene, single cinematography, multi-camera cinematography, cinematic lighting design, and sync-sound production skills will be taught in a crew environment. Formerly FILM 3515. **Requisites:** Requires prerequisites courses of [CINE 1502](#) (minimum grade C) and [CINE 2000](#) and [CINE 2500](#) (both minimum grade of B-). Requires corequisite courses of [CINE 3400](#) and [CINE 3525](#). Restricted to Cinema Studies majors only.

Sec. 801	Conway	M	1:50pm-4:20pm	MCKY 2B27	16 limit	29777
Sec. 802	Conway	W	1:50pm-4:20pm	MCKY 2B27	16 limit	29778

CINE 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. Formerly FILM 3525. **Requisites:** Requires prerequisites courses of [CINE 1502](#) (minimum grade C) and [CINE 2000](#) and [CINE 2500](#) (both minimum grade of B-). Requires corequisite courses of [CINE 3400](#) and [CINE 3515](#). Restricted to Cinema Studies majors only.

Sec. 801	Osborn	T/TH	9:35am-11:15am	ATLS 310	16 limit	29779
Sec. 802	Osborn	T/TH	11:35am-1:15pm	ATLS 310	16 limit	29780

CINE 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. Formerly FILM 4005.

Repeatable: Repeatable for up to 6.00 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) Cinema Studies majors only.

Sec. 001	Upczak	F	10:20am-1:05pm	MCKY 2B27	16 limit	21101
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CINE 4010 (3) – Topics in Film Production. Equivalent - Duplicate Degree Credit Not Granted: [ARTF 5010](#). Repeatable:

Repeatable for up to 9.00 total credit hours. Allows multiple enrollment in term. **Requisites:** Requires prerequisite courses of [CINE 1502](#) and [CINE 2000](#) or [CINE 2300](#) and [CINE 2500](#) (all minimum grade D-). Restricted to students with 57-180 credits (Junior or Senior) Cinema Studies majors only.

Section 001: Notes on the Cinematographer. Screenings, exercises, and workshops all based on Robert Bresson's small book of aphorisms for filmmakers, where he reflects upon working with actors, the deep grammar of silence, music, and noise, and affirms the mysterious power of the image to unlock the human soul.

Sec. 001	Liotta	TH	4:00pm-7:20pm	Remote	13 limit	22133
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CINE 4021 (3) – Directing/Acting for the Camera. Offers an intensive workshop that provides students with experience directing dramatic material, acting before a camera, and interpreting or adopting dramatic material for film. No experience in directing or acting required. Attendance, research and papers required. Formerly FILM 4021. **Equivalent - Duplicate Degree Credit Not Granted: [ARTF 5021](#). Recommended:** Prerequisite [CINE 1502](#).

Sec. 001	Marslett	M/W	10:20am-12:10pm	MCKY 2B27	9 limit	21098
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CINE 4200 (3) – Flow Visualization. Explores techniques for the visualization of the physics of fluid flows including seeding with dyes, particles and bubbles, and shadowgraphy and schlieren. Reviews optics and fluid physics, especially atmospheric clouds. Assignments are student-driven, to individuals and mixed teams of graduates, undergraduates, engineering majors and photography/video majors. **Equivalent - Duplicate Degree Credit Not Granted: [MCEN 4151](#), [ATLS 4151](#), [ATLS 5151](#) and [ARTF 5200](#).**

Sec. 001	Hertzberg	M/W/F	12:40pm-1:30pm	Remote	5 limit	21305
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CINE 4400 (3) – Digital Post-Production Process Through projects, discussions, and screenings, this class explores the practices and aesthetics of computer-based moving-image art editing. Formerly FILM 4400. **Equivalent - Duplicate Degree Credit Not Granted: [ARTF 5400](#). Requisites:** Requires prerequisite course of [CINE 3525](#) (minimum grade D-). Restricted to Cinema Studies majors only.

Sec. 001	Osborn	T/TH	2:20pm-3:35pm	ATLS 310	15 limit	20388
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CINE 4500 (3) – Cinema Production 2: BFA Capstone 1. 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. Formerly FILM 4500.

Equivalent - Duplicate Degree Credit Not Granted: [ARTE 5500](#). **Repeatable:** Repeatable for up to 6.00 total credit hours.

Requisites: Requires prerequisite courses of [CINE 3400](#) and [CINE 3515](#) and [CINE 3525](#) (all minimum grade C). Restricted to Cinema Studies majors only.

Sec. 001	Upczak	M/W	1:50pm-3:50pm	ATLS 1B29	16 limit	23065
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GRADUATE COURSES

ARTF 5004 (3) – Topics in Film Theory. Provides topic-centered analyses of controversial areas in film theory. Students read extensive materials in the topic area, analyze and summarize arguments as presented in the literature, write "position" papers and make oral presentations in which they elaborate their own arguments about specific assigned topic, establishing critical dialogue with the primary materials. **Equivalent - Duplicate Degree Credit Not Granted:** [CINE 4004](#) and [HUMN 4004](#). **Repeatable:** Repeatable for up to 6.00 total credit hours. **Requisites:** Requires prerequisite course of [CINE 3051](#) (minimum grade D-). Restricted to graduate students only.

Section 001: Science on Screen. Many of our ideas about who scientists are and what they do have been formed through media consumption – especially from the movies. This course examines how our ideas about science have been constructed at the movies and on television, and how science and cinema – their histories, philosophies, and visual cultures – are interconnected. This course, "Science on Screen," combines film viewings, reading, critical thinking, writing and discussion opportunities. Each week, we will be considering a particular feature film in depth, supplemented by an exciting range of shorts that will be assigned for viewing during or outside of scheduled class times. What we study in this class includes documentary films, fiction films, and films that span both categories, as well as science fiction.

Sec. 001	Shell	T/TH	9:35am-10:50am	Remote	5 limit	34237
Film screenings will be online						

ARTF 5010 (3) – Topics in Film Production. **Equivalent - Duplicate Degree Credit Not Granted:** [CINE 4010](#). **Repeatable:** Repeatable for up to 9.00 total credit hours. Allows multiple enrollment in term. **Requisites:** Restricted to graduate students only.

Section 001: Notes on the Cinematographer. Screenings, exercises, and workshops all based on Robert Bresson's small book of aphorisms for filmmakers, where he reflects upon working with actors, the deep grammar of silence, music, and noise, and affirms the mysterious power of the image to unlock the human soul.

Sec. 001	Liotta	TH	4:00pm-7:20pm	Remote	3 limit	22134
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ARTF 5021 (3) – Directing/Acting for the Camera. Offers an intensive workshop that provides students with experience directing dramatic material, acting before a camera, and interpreting or adopting dramatic material for film. No experience in directing or acting required. Attendance, research, and papers required. **Equivalent - Duplicate Degree Credit Not Granted:** [CINE 4021](#). **Requisites:** Restricted to graduate students only. **Recommended:** Prerequisite [CINE 1502](#).

Sec. 001	Marslett	M/W	10:20am-12:10pm	MCKY 2B27	3 limit	21346
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ARTF 5024 (3) – Adv Research Seminar. Equivalent - Duplicate Degree Credit Not Granted: [CINE 4024](#). **Repeatable:** Repeatable for up to 6.00 total credit hours. **Requisites:** Restricted to graduate students only. **Recommended:** Prerequisites [CINE 3051](#) and [CINE 3061](#).

Section 001: Snapshots, Memoirs, and Home Movies: Mining the Personal Archive. Vehicles of memory ranging from intriguing to mundane, snapshots, memoirs, and home movies are valued for their intimacy and authenticity, but because they reveal *and* conceal, their relationship to history is multifaceted and their forms are complex. While some memoirs take the form of graphic novels (*Fun Home*), literary memoirs often draw inspiration from snapshots (*Reading Lolita in Tehran*, *Speak*, *Memory*). Many narrative films and documentaries make use of “real” and “fake” amateur footage (*Peeping Tom*, *Capturing the Friedmans*, *Tarnation*, *Grizzly Man*), and since the 1950s, American experimental filmmakers like Stan Brakhage, Phil Solomon, Jeanne Liotta, Andrew Busti, and Christin Turner have evoked, incorporated and transformed the conventions of home movies in innovative ways. In this course, theoretical readings on amateur filmmaking, vernacular photography, and personal memoir illuminate an eclectic mix of narrative, documentary, and experimental films that plumb the relationship between history and memory, truth and fiction, the amateur and the avant-garde within a primarily, but not exclusively, American context. Students will write critically and creatively about family and/or found snapshots, home movies, and personal artifacts and create albums and artist’s statements about their work. Graduate students in all disciplines and undergraduate BFA students in Cinema Studies will have the opportunity to produce new work exploring themes and issues raised in and by the course and write about that work in their final projects. Grad students may enroll themselves. Undergraduate students, please email instructor 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. 001	Barlow	M/W	4:10pm-7:20pm	Remote	10 limit	19165
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ARTF 5200 (3) – Flow Visualization. Explores techniques for the visualization of the physics of fluid flows including seeding with dyes, particles and bubbles, and shadowgraphy and schlieren. Reviews optics and fluid physics, especially atmospheric clouds. Assignments are student-driven, to individuals and mixed teams of graduates, undergraduates, engineering majors and photography/video majors. **Equivalent - Duplicate Degree Credit Not Granted:** [CINE 4200](#), [MCEN 4151](#), [MCEN 5151](#), [ATLS 4151](#) and [ATLS 5151](#).

Sec. 001	Hertzberg	M/W/F	12:40pm-1:30pm	Remote	5 limit	21306
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ARTF 5400 (3) – Digital Post-Production. Through projects, discussions, and screenings, this class explores the practices and aesthetics of computer-based moving-image art editing. **Equivalent - Duplicate Degree Credit Not Granted:** [CINE 4400](#).

Sec. 001	Osborn	T/TH	2:20pm-3:35pm	ATLS 310	3 limit	20659
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