

CINEMA STUDIES & MOVING IMAGE ARTS

SCHEDULE OF COURSES

FALL 2020

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	Lundy	T/TH W Screening	9:30am-10:45am 3:00pm-5:50pm	VAC 1B20 VAC 1B20	165 limit	13605
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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. Formerly FILM 2004. Email janet.robinson@colorado for permission to enroll.

Sec. 801	Robinson	F F Screening	12:30pm-1:45pm 10:00am-12:15pm	ATLS 1B29 ATLS 1B29	19 limit	20940
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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	Farmer	T/TH M Screening	9:30am-10:45am 7:00pm-9:50pm	ATLS 1B29 ATLS 1B29	35 limit	21143
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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	Marslett	M/W M Screening	1:00pm-2:15pm 7:00pm-9:50pm	ATLS 102 ATLS 102	35 limit	22894
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CINE 2203 (3) – American Indians in Film. Examines images of American Indians in films produced by, and about, Native peoples. Follows the creation of "the Hollywood Indian" from still-photography to contemporary motion pictures. Films are analyzed within historical, social, and artistic contexts, and examined in terms of the impact their images have exerted upon American society at large and Native communities in particular. **Equivalent - Duplicate Degree Credit Not Granted:** [ETHN 2203](#).

Sec. 001	Lawson	T/TH	2:00pm-3:15pm	ATLS 102	18 limit	21922
		TH Screening	7:00pm-9:50pm	ATLS 102		

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	3:30pm-6:45pm	ATLS 102	25 limit	22086
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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	3:30pm-6:50pm	ATLS 100	132 limit	13907
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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	11:00am-12:15pm	ATLS 102	35 limit	18158
		T Screening	7:00pm-9:50pm	ATLS 102		

CINE 3422 (3) - The Hollywood Musical. Second only to jazz, some critics regard the Hollywood musical as the greatest American popular art form of the 20th century. 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. Formerly FILM 3422. **Requisites:** Requires prerequisite course of [CINE 1502](#) (minimum grade D-). **Recommended:** Prerequisite [CINE 3051](#).

Sec. 001	Acevedo-Muñoz	M/W	3:30pm-6:45pm	ATLS 102	35 limit	29231
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CINE 3503 (3) – CINE 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. **Equivalent - Duplicate Degree Credit Not Granted:** [GRMN 3513](#).

Sec. 001	Ginder	T/TH TH Screening	3:30pm-4:45pm 5:00pm-7:30pm	TBA TBA	35 limit	33637
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CINE 4023 (3) – Topics in International Cinema: The Art of Agnès Varda. This seminar considers feminist aesthetics and cultural politics through the work of Agnès Varda, who produced documentaries, fiction films, memoirs, photography and installation artworks over the course of eight decades. Varda's absolutely extraordinary body of moving image artwork will be explored in the context of its production, reception, and the cultural, political and aesthetic landscapes in which it emerged, as well as the contemporary art scene. Formerly FILM 4023. **Equivalent - Duplicate Degree Credit Not Granted:** [ARTF 5023](#). **Repeatable:** Repeatable for up to 6.00 total credit hours. Allows multiple enrollment in term. **Requisites:** Requires prerequisite course of [CINE 1502](#) (minimum grade D-). Restricted to Cinema Studies or Fine Arts - Creative Arts (ARTC) majors only. **Recommended:** Prerequisite [CINE 3051](#).

Sec. 001	Shell	T/TH W Screening	9:30am-10:45am 7:00pm-9:50pm	ATLS 102 ATLS 102	32 limit	34255
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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 are graphic novels (*Persepolis*), literary memoirs frequently take inspiration from snapshots (*Reading Lolita in Tehran*, *Speak*, *Memory*). Many narrative films and documentaries make use of “real” and “fake” amateur footage (*Peeping Tom*, *JFK*, *Capturing the Friedmans*, *Grizzly Man*), and since the 1950s, experimental filmmakers such as Stan Brakhage, Ken Jacobs, and Phil Solomon have evoked, incorporated and transformed the conventions of home movies in innovative ways. In this course, readings on amateur filmmaking, vernacular photography and personal memoir illuminate an eclectic mix of narrative, experimental, documentary and animated films that plumb the relationship between history and memory, truth and fiction, the amateur and the avant-garde. Students will write about family or found snapshots and home movies lyrically and critically, and take a field trip to Boulder’s version of national Home Movie Day. 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	M/W	3:30pm-6:45pm	ATLS 1B29	12 limit	19386
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Section 802: Film Archiving and Preservation: Theories, Ethics, Practice. This seminar will teach students the basics of film archiving, restoration, and preservation, both from a theoretical and a practical perspective. We will discuss ethical and philosophical issues related to the discipline while doing some hands-on work on film prints at the Cinema Studies preservation lab. Please email sabrina.negri@colorado.edu for permission to enroll.

Sec. 802	Negri	T/TH	11:00am-12:15pm	ATLS 1B29	12 limit	33379
		T Screening	7:00pm-9:50pm	ATLS 1B29		

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	12:30pm-1:45pm	ATLS 102	24 limit	21199
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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	Biagini	M/W	1:00pm-3:15pm	ATLS 342	16 limit	20807
Sec. 002	Gluckstern	M/W	3:00pm-5:15pm	VAC 1B88	16 limit	16348
Sec. 003	Yannacito	T/TH	12:30pm-2:45pm	ATLS 1B29	16 limit	16349
Sec. 004	Van Loan	T/TH	3:30pm-5:45pm	ATLS 1B29	16 limit	21600

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	4:00pm-5:50pm	ATLS 310	16 limit	20632
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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	Biagini	M/W	4:00pm-6:15pm	ATLS 342	14 limit	16350
Sec. 002	Gluckstern	T/TH	9:30am-11:45am	ATLS 342	14 limit	16351
Sec. 003	Jendras	T/TH	12:30pm-2:45pm	ATLS 342	14 limit	20422

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	MCKY 1B03C	16 limit	21735
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CINE 3010 (3) – Film Production Topics: Stranger Than Fiction. This production course explores a range of non-fiction storytelling practices that include observational cinema, the essay film, transmedia works, and audio documentaries. Students will experiment with narrative, structure, modes of representation, alternative observational methods, and the archive as resource. Through a series of projects, the class will develop unconventional approaches to subject, image, and sound, exploring evidentiary, aesthetic, and ethical questions. Projects will be informed by readings, screenings, and class discussions. **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	Supanick	T/TH	10:00am-11:50am	MCKY 2B27	16 limit	22328
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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. 001	Gluckstern	M/W	9:00am-10:50am	ATLS 342	16 limit	13652
Sec. 002	Upczak	M/W	11:00am-12:50pm	ATLS 342	16 limit	20736

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. 001	TBA	M	1:00pm-3:30pm	MCKY 2B27	16 limit	16353
Sec. 002	TBA	W	1:00pm-3:30pm	MCKY 2B27	16 limit	16354

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. 001	Osborn	T/TH	9:30am-11:00am	ATLS 310	16 limit	20721
Sec. 002	Osborn	T/TH	11:15am-12:45pm	ATLS 310	16 limit	20722

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	M/W	9:00am-10:50am	ATLS 1B29	16 limit	21601
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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: Deviant Narrative. This production course is designed to experiment with elements of narrative filmmaking such as character, script, chronology, perspective and dramatic expectations. We will explore ways that we can move beyond the language of classical cinema and expand storytelling by drawing on poetics, abstraction and language from other artistic disciplines. Screenings, workshops and theoretical and literary readings will frame the production of several shorter film exercises. The class will culminate with a final project that challenges and experiments with the foundations of narrative filmmaking.

Sec. 001	Sears	M/W	11:00am-12:50pm	ATLS 1B29	13 limit	21349
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Section 002: Projected Light: Installation and Event. This course is a laboratory on working with projected images in 3 dimensional space, i.e., installations using media, live moving image performances and other time-based artworks that are often free from the constraints of a traditional theatrical setting of the cinema.

Sec. 002	Liotta	TH	4:00pm-6:50pm	MCKY 2B27	13 limit	33377
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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	10:00am-11:50am	MCKY 2B27	9 limit	21597
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CINE 4040 (3) – Advanced Analog Alchemy. Investigating, developing, and re-interpreting historical approaches and processes involved in the creation of Analog motion picture works. Students will work with Analog mediums in alternative modes and unestablished ways and develop their personal process towards the goal of producing a unique moving image work to be presented in a final analog format for exhibition. **Requisites:** Requires prerequisite courses of [CINE 3030](#) (minimum grade D-). Restricted to Cinema Studies majors only.

Sec. 001	Busti	M	4:00pm-7:20pm	MCKY 2B27	10 limit	22644
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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	12:00pm-12:50pm	ITLL 1B50	35 limit	21887
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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	2:00pm-3:15pm	ATLS 310	15 limit	20720
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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:** [ARTF 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	Gatten	M/W	1:00pm-3:15pm	ATLS 1B29	24 limit	16355
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GRADUATE COURSES

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: Deviant Narrative. This production course is designed to experiment with elements of narrative filmmaking such as character, script, chronology, perspective and dramatic expectations. We will explore ways that we can move beyond the language of classical cinema and expand storytelling by drawing on poetics, abstraction and language from other artistic disciplines. Screenings, workshops and theoretical and literary readings will frame the production of several shorter film exercises. The class will culminate with a final project that challenges and experiments with the foundations of narrative filmmaking.

Sec. 001	Sears	M/W	11:00am-12:50pm	ATLS 1B29	3 limit	21360
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Section 002: Projected Light: Installation and Event. This course is a laboratory on working with projected images in 3 dimensional space, i.e., installations using media, live moving image performances and other time-based artworks that are often free from the constraints of a traditional theatrical setting of the cinema.

Sec. 002	Liotta	TH	4:00pm-6:50pm	MCKY 2B27	3 limit	33378
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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	10:00am-11:50am	MCKY 2B27	3 limit	21941
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ARTF 5023 (3) – Topics in International Cinema: The Art of Agnès Varda. This seminar considers feminist aesthetics and cultural politics through the work of Agnès Varda, who produced documentaries, fiction films, memoirs, photography and installation artworks over the course of eight decades. Varda's absolutely extraordinary body of moving image artwork will be explored in the context of its production, reception, and the cultural, political and aesthetic landscapes in which it emerged, as well as the contemporary art scene. Formerly FILM 4023. **Equivalent - Duplicate Degree Credit Not Granted:** [ARTF 5023](#). **Repeatable:** Repeatable for up to 6.00 total credit hours. Allows multiple enrollment in term. **Requisites:** Requires prerequisite course of [CINE 1502](#) (minimum grade D-). Restricted to Cinema Studies or Fine Arts - Creative Arts (ARTC) majors only. **Recommended:** Prerequisite [CINE 3051](#).

Sec. 001	Shell	T/TH W Screening	9:30am-10:45am 7:00pm-9:50pm	ATLS 102 ATLS 102	3 limit	34256
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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 are graphic novels (*Persepolis*), literary memoirs frequently take inspiration from snapshots (*Reading Lolita in Tehran*, *Speak*, *Memory*). Many narrative films and documentaries make use of “real” and “fake” amateur footage (*Peeping Tom*, *JFK*, *Capturing the Friedmans*, *Grizzly Man*), and since the 1950s, experimental filmmakers such as Stan Brakhage, Ken Jacobs, and Phil Solomon have evoked, incorporated and transformed the conventions of home movies in innovative ways. In this course, readings on amateur filmmaking, vernacular photography and personal memoir illuminate an eclectic mix of narrative, experimental, documentary and animated films that plumb the relationship between history and memory, truth and fiction, the amateur and the avant-garde. Students will write about family or found snapshots and home movies lyrically and critically, and take a field trip to Boulder’s version of national Home Movie Day.

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

Sec. 001	Barlow	M/W	3:30pm-6:45pm	ATLS 1B29	10 limit	19387
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Section 002: Film Archiving and Preservation: Theories, Ethics, Practice. This seminar will teach students the basics of film archiving, restoration, and preservation, both from a theoretical and a practical perspective. We will discuss ethical and philosophical issues related to the discipline while doing some hands-on work on film prints at the Cinema Studies preservation lab.

Sec. 002	Negri	T/TH	11:00am-12:15pm	ATLS 1B29	10 limit	33380
		T Screening	7:00pm-9:50pm	ATLS 1B29		

ARTF 5040 (3) – 4040 (3) – Advanced Analog Alchemy. investigating, developing, and re-interpreting historical approaches and processes involved in the creation of Analog motion picture works. Students will work with Analog mediums in alternative modes and unestablished ways and develop their personal process towards the goal of producing a unique moving image work to be presented in a final analog format for exhibition. **Equivalent - Duplicate Degree Credit Not Granted:** [CINE 4040](#). **Repeatable:** Repeatable for up to 6.00 total credit hours. **Requisites:** Restricted to Art Practices (ARTF) students only.

Sec. 001	Busti	M	4:00pm-7:20pm	MCKY 2B27	2 limit	22645
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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	12:00pm-12:50pm	ITLL 1B50	3 limit	21888
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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	2:00pm-3:15pm	ATLS 310	3 limit	21042
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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 exploring either documentary, experimental, or narrative genres. **Equivalent - Duplicate Degree Credit Not Granted:** [CINE 4500](#). **Repeatable:** Repeatable for up to 9.00 total credit hours. **Requisites:** Requires prerequisite course of [CINE 3400](#) (minimum grade D-). Restricted to graduate students only.

Sec. 001	Gatten	M/W	1:00pm-3:15pm	ATLS 1B29	3 limit	16356
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