

CINEMA STUDIES & MOVING IMAGE ARTS

SCHEDULE OF COURSES

Spring 2025

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 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	Lack	TTh W Screening	9:30am-10:45am 3:35pm-6:35pm	VAC 1B20 VAC 1B20	150 limit	30143
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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 C-). Restricted to Cinema Studies majors only.

Sec. 001	Gilbert	TTh T Screening	9:30am-10:45am 7:00pm-9:50pm	ATLAS 1B29 ATLAS 1B29	35 limit	30148
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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. Formerly FILM 2105. **Requisites:** Requires prerequisite or corequisite course of CINE 1502 (minimum grade C-). **Restricted to Cinema Studies majors only.**

Sec. 001	Hernstrom	TTh W Screening	9:30am-10:45am 7:00pm-9:50pm	ATLAS 102 ATLAS 1B29	24 limit	30150
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CINE 2203 (3) – American Indians in Film: Surveys the image of American Indians in American (especially Hollywood) film with an emphasis on "revisionist," or "breakthrough" films. It follows the creation of "the Hollywood Indian" from early literature 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, as well as Native communities. Near the end of the course we will look at what happens when Native Americans write, direct, and act in their own independent films. Same as [ETHN 2203](#).

Sec. 001	Lawson	TTh M Screening	11:00am – 12:15pm 7:00pm-9:50pm	ATLAS 1B29 ATLAS 102	18 limit	30244
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CINE 2302 (3) – Nazis on Screen: Hollywood, War, Propaganda: Explores representations of Nazism in Hollywood films from the early 1940s until today. How does the film image of the Nazi change from World War II through the Cold War era and beyond? From Chaplin's "The Great Dictator" to "Star Wars" and Tarantino's "Inglourious Basterds," this course focuses on how representations of Nazism and fascism informed American self-conceptions and strengthened the belief and trust in democratic institutions. Taught in English. **Degree credit not granted for this course** and [GRMN 2302](#).

Sec. 001	Hoecker	MW	11:15am – 12:05pm	VAC 1B20	150 limit	33899
Recitations vary, see online catalog						

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

Sec. 001	Ganguly	TTh	3:30pm – 4:45pm	ATLAS 1B29	36	30156
		M Screening	7:00pm – 9:50pm	ATLAS 100		

CINE 3002 (3) – Major Film Movements: American Film Comedy: This course serves as a historical and critical survey of American film comedy from the silent era through the end of the classical Hollywood period. It is designed to study the evolution of sound film comedy from its origins in slapstick (Charlie Chaplin, Buster Keaton, Harold Lloyd) and vaudeville-based skit routines (The Marx Brothers, Mae West) through the sophisticated dialogue and screwball comedies of the 1930s (Ernst Lubitsch, Howard Hawks) to the social commentary comedies of the 1940s and 50s (Preston Sturges, Billy Wilder). The course will examine several competing theories of comedy and look at these films in their social and historical context, with a special emphasis on gender and sexuality. Students who miss one or more class sessions during the first two weeks of the semester may be administratively dropped. **Repeatable:** Repeatable for up to 12.00 total credit hours. Allows multiple enrollments in term. **Restricted to Cinema Studies majors and minors.** ***NOTE: Students may not enroll in this course after the end of the first week of classes.***

Sec. 001	Farmer	TTh	12:30pm-1:45pm	ATLAS 102	30 limit	30157
		M	7:00pm – 9:50pm	ATLAS 1B29		

CINE 3043 (3) – Topics in Critical Film Studies: Indigenous Film: Prepares students for advanced Film Critical Studies work. Subject matter varies from semester to semester. May be repeated up to 9 total credit hours, provided topics are different. Formerly FILM 3043.

Sec. 001	Lawson	TTh	2:00pm- 3:15pm	ATLAS 1B29	17 limit	22485
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CINE 3061 (4) – Film History 2: Starts in 1959 and follows the historical growth and evolution of film aesthetics to the present. Topics covered include the rise of art cinema; the decline and resurgence of Hollywood filmmaking; the expansion of filmmaking to the developing world; film movements such as Direct Cinema, “New Wave” cinemas, and Dogma 95; and the impact of globalization and digital technologies on film making and film consumption. Formerly FILM 3061. **Requisites:** Requires prerequisite course of CINE 1502 (minimum grade C-).

Sec. 001	Farmer	TTh	3:30-6:45pm	ATLAS 100	132 limit	30159
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CINE 3081 (3) – Contemporary American Cinema: 1980 to Present: Examines the relationship between American films from 1980 to the present and their cultural and historical context. Includes films by Bigelow, Fincher, Scorsese, Lee, Linklater, Lynch, Stone, the Coen brothers, and Jenkins. This course is open to Cinema Studies majors: juniors and seniors. Non-majors need instructor consent to enroll. Formerly [FILM 3081](#).

In this particular iteration of the course, there is a thematic focus on the construction of masculine identity in and through cinema, and the course therefore functions as a counterpoint to CINE 3013, Women and Film, which fulfills a diversity requirement on the CORE. Having taken Women and Film is an advantage, not a pre-requisite! Open to Cinema majors: juniors and seniors. Freshmen and sophomores who register without instructor consent will be administratively dropped. Please email instructor directly for permission. **Note:** Students who miss one or more class sessions during the first two weeks of the semester may be administratively dropped. Students may not enroll in this class after the end of the first week of classes and this course is not accepting auditors. **Restrictions:** Restricted to Cinema Studies majors only. Restricted to students with 57-180 credits (Juniors or Seniors) only.

Sec. 001	Barlow	TTh	3:30-6:45pm	ATLAS 102	35 limit	30160
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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	TTh T Screening	11:00am-12:15pm 7:00pm-9:50pm	ATLAS 102 ATLAS 102	40 limit	30161
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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. May be repeated up to 6 total credit hours. Recommended prerequisite: CINE 3051. Same as HUMN 4004 and ARTF 5004.

Topic: Cinematic Sound: While cinema is an audio-visual medium, the image is often elevated at sound's expense; this course will redress that imbalance to show how cinematic seeing and hearing work together in tandem— and in often-surprising ways. Through a full range of historical and contemporary examples, we will explore the narrational, poetic, and technological dimensions of cinematic dialogue, music, and ambient sounds by way of weekly screenings, lecture, and discussion.

Sec. 001	Supanick	MW W	2:00pm-3:15pm 7:00pm-9:50pm	ATLAS 102 ATLAS 102	30 limit	30217
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CINE 4024 (3) – Advanced Research Seminar. Stories we Tell: 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. Please contact instructor with questions and for permission to enroll (melinda.barlow@colorado.edu). 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. **Please email melinda.barlow@colorado.edu for permission to enroll.** Students who miss one or more class sessions during the first two weeks of the semester may be administratively dropped. *NOTE: Students will not be accepted into this class after the end of the first week of classes.*

Sec. 801	Barlow	MW	3:35pm-6:50pm	ATLS 1B29	6 limit	30221
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CINE 4043 (3) –Topics in Cinema Critical Studies: Prepares students for advanced Cinema Studies critical studies courses. Subject matter varies each semester. May be repeated up to 9 total credit hours, provided the topics are different. Formerly FILM 4043. Same as ARTF 5043. Restricted to CINE majors and minors. May be repeated up to 9 total credit hours.

Sec. 001	Lack	MW Th	11:15am-12:30pm 7:00pm-9:50pm	ATLAS 102 ATLAS 102	16 limit	30222
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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 C-).

Sec. 001	Pearce	TTh	9:30am – 11:30am	Macky 1B02L	16 limit	30144
Sec. 002	Shoup	MW	1:25pm-3:25pm	Macky 1B02L	16 limit	30145
Sec. 003	Gluckstern	TTh	3:30pm – 5:30pm	Macky 1B02L	16 limit	30146
Sec. 004	Casey	MW	1:25pm – 3:25pm	ATLAS 342	16 limit	30147

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:** Requires prerequisite course of CINE 1502 (minimum grade C-), **Restricted** to Cinema Studies majors only.

Sec. 001	Pearce	TTh	2:30pm – 4:20pm	ATLS 310	16 limit	30149
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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 arc. Students may learn some very basics of screenwriting form, develop a treatment, explore formal and technical issues, etc. Formerly FILM 2105. **Requisites:** Requires prerequisite course of CINE 1502 (minimum grade C-), **Restricted** to Cinema Studies majors only.

Sec. 001	Hernstrom	TTh	9:30am – 10:45am	ATLS 102	25 limit	30150
		Th	7:00pm – 9:50pm	ATLS 1B29		

CINE 2300 (3) – Beginning Filmmaking – Aesthetics: This course explores the aesthetics of film in the Avant-garde genre. Students will look at films, make films using their phones and any simple editing apps they may have access to. There will be discussions on the unique aspects of moving visual images as an art form. A few brief papers will be required, as well as several short experimental films made by each student. Formerly FILM 2300. **Restricted** to Cinema Studies majors only.

Sec. 001	Yannacito	TTh	12:30pm-2:45pm	Remote	12 limit	30151
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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	MW	3:35pm – 5:35pm	Macky 1B02L	16 limit	30152
Sec. 002	Subramanian	TTh	9:30am – 11:30am	ATLAS 342	16 limit	30153
Sec. 003	Gluckstern	TTh	12:30pm – 2:30pm	ATLAS 342	16 limit	30154
Sec. 003	Shoup	MW	10:55am – 12:55pm	ATLAS 1B29	16 limit	30155

CINE 3010 (3) – Film Production Topics: 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 enrollments in term. **Requisites:** Requires prerequisite course of CINE 2000 or CINE 2300 (minimum grade D-). Restricted to Cinema Studies majors only.

Section 001: Radical Black Cinema: This class will cover the theoretical and practical film concepts of Radical Black Cinema dating starting with the Harlem Renaissance and journeying through to the Blaxploitation movement, the Black Audio Film Collective movement, African Cinema coming out of Senegal in the 70's, the L.A. Rebellion movement all the way to current day. We will watch films by filmmakers such as Oscar Micheaux, Melvin Van Peebles, John Akomfrah, Billy Woodbury, Haile Gerima, Merawi Gerima and others. In addition, this class will require that the students produce two visual essays and will write one paper. Student participation during class is crucial.

Sec. 001	Myers	MW	9:05am – 11:05am	ATLS 342	16 limit	30158
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CINE 3400 (4) – 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. Formerly FILM 3400.

Requisites: Requires prerequisite 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	Conway	MW	9:00am-11:00am	Macky 2B27	16 limit	30162
Sec. 002	Conway	MW	11:15am-1:15pm	Macky 2B27	16 limit	30163
Sec. 003	Conway	MW	3:35pm-5:35pm	ATLAS 342	16 limit	30164

CINE 3515 (3) Lights, Camera, Action. In this practical and technical lecture course, students will gain an understanding of a variety of models for creative use of camera, lighting, and sound equipment. A broad survey of production topics, including mise-en-scène, single-camera cinematography, multi-camera cinematography, cinematic lighting design, and sync-sound capture will be introduced/outlined in support of CINE 3400. Formerly FILM 3515. **Requisites:** Requires prerequisite 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. **Grading Basis:** Letter Grade. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Production. Email cinemastudies@colorado.edu for permission to enroll.

Sec. 001	Hernstrom	M	1:30pm-4:00pm	MCKY 2B27	16 limit	30165
Sec. 002	Hernstrom	W	2:30pm-5:00pm	MCKY 2B27	16 limit	30167

CINE 3525 (3) – Post Production Lecture: Cinema Editing Workshop Covers the essentials of working with captured material to produce crafted art and messages in conjunction with CINE 3400. We will look at: the technical aspects of managing a wide range of digital formats; how to balance and mix audio; how to work with color and picture adjustments and how to use graphics and animation. The class leads students through all the steps to produce technically proficient material and gives students the tools, concepts and workflows to understand how to solve common production problems in filmmaking and video. Recommended prerequisites: CINE 2005 or 2105. Formerly FILM 3525. **Requisites:** Requires prerequisites courses of CINE 1502 (minimum grade C-). **Restricted** to Cinema Studies majors only.

Sec. 001	Osborn	TTh	9:30am-11:45am	ATLAS 310	16 limit	30168
Sec. 002	Osborn	TTh	12:15pm-2:15pm	ATLAS 310	16 limit	30169

CINE 3620 (3) – Experimental Digital Animation: Explores boundaries of traditional animation construction and delve into contemporary animation history. Small projects will involve experimentation with animation techniques that integrate with analog animation, frame-by-frame digital processes and live-action footage. Ideal for students who have taken CINE 2010 or CINE 2610 or CINE 3525. Students familiar with animation and digital imaging or those eager to explore the process are encouraged to enroll. Formerly FILM 3620. **Restricted** to Cinema Studies majors only. Non-majors may enroll with instructor consent.

Sec. 001	Sears	MW	1:25pm-3:15pm	ATLAS 1B29	16 limit	30166
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CINE 3700 (3) – Cinema Audio Design: Studies and applies Pro Tools as a post-production audio toolbox. Applied techniques include sound recording, 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. Formerly FILM 3700. **Requires** prerequisite course of CINE 2010 or CINE 2500 (minimum grade C-). **Restricted** to Cinema Studies majors only.

Sec. 001	Pearce	MW	4:35pm-6:15pm	ATLAS 310	16 limit	30170
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CINE 4000 (3) – Advanced Digital Postproduction: The world of video changes with blinding speed. This class lays the groundwork to keep up with the changing technology and all the technical details of working in commercial post. We will look at distributed rendering, color grading, film scanning, multi-editor collaboration, live production virtual reality and distribution. Every week students will have a technological challenge and work as a team to solve it. Strong familiarity with Adobe, Avid and DaVinci is recommended. Same as ARTF 5000. **Requires** prerequisite courses CINE 1502 and CINE 2000 or CINE 2300 and CINE 2500 and CINE 3400 or CINE 4400 (all minimum grade C-). **Restricted** to Cinema Studies majors only.

Sec. 001	Osborn	F	10:30am-2:20pm	ATLAS 310	22 limit	30216
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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	Aragon	TTh	2:50-4:40pm	ATLAS 342	16 limit	30218
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CINE 4010 (3) – Topics in Film Production: Prepares students for advanced Cinema Studies production courses. Subject matter varies each semester. May be repeated up to 9 total credit hours, provided the topics are different. Same as ARTF 5010. Formerly FILM 4010. Students who miss one or more class sessions during the first two weeks of the semester may be administratively dropped.

Breath, Body and Cinema. Embodied cinema theory and practice. Experimenting with cinema through somatic, sensory, material, movement-based, vocal, performative and/or contemplative practices. Breath and body studies as frameworks for experimental cinema.

Sec. 001	Subramanian	TTh	12:30-1:45pm	ATLAS 342	16 limit	30219
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Excavation Filmmaking. In this class we will unearth a variety of filmmaking techniques to dig into and mine new visual aesthetics. We will work with collage, animation, analog film erasure, data glitching, and archival explorations to get below the surface of the frame and extract new meanings. Visual experiments will be paired with theoretical readings on media archaeology and histories of underground filmmaking.

Sec. 002	Sears	MW	10:10am-12:00pm	Macky 1B02L	16 limit	30220
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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. The 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	Myers	MW	11:15pm-1:15pm	ATLAS 342	16 limit	30223
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CINE 4604 (3) – Colloquium in Film Aesthetics: BFA Cinema Arts & Practices: Seminar for the serious round table discussion and critique of film as an art form, emphasizing development of appropriate verbal and written language skills for description of film. May be repeated up to 6 total credit hours. 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. Same as ARTF 5604.

Requisites: CINE 4604 requires a co-requisite of CINE 4500 in the fall semester. Restricted to Cinema Studies majors only.

Sec. 001	Liotta	TTh	12:30pm-1:45pm	ATLAS 102	16 limit	35992
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GRADUATE COURSES

ARTF 5000 (3) – Advanced Digital Postproduction: The world of video changes with blinding speed. This class lays the groundwork to keep up with the changing technology and all the technical details of working in commercial post. We will look at distributed rendering, color grading, film scanning, multi-editor collaboration, live production virtual reality and distribution. Every week students will have a technological challenge and work as a team to solve it. Strong familiarity with Adobe, Avid and DaVinci is recommended. Same as [CINE 4000](#). **Requisites:** Restricted to graduate students only.

Sec. 001	Osborn	F	10:30am-2:20pm	ATLAS 310	22 limit	30136
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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. **Requisites:** Restricted to graduate students only.

Topic: Cinematic Sound: While cinema is an audio-visual medium, the image is often elevated at sound's expense; this course will redress that imbalance to show how cinematic seeing and hearing work together in tandem— and in often-surprising ways. Through a full range of historical and contemporary examples, we will explore the narrational, poetic, and technological dimensions of cinematic dialogue, music, and ambient sounds by way of weekly screenings, lecture, and discussion.

Sec. 001	Supanick	MW W	2:00pm-3:15pm 7:00pm-9:50pm	ATLAS 102 ATLAS 102	30 limit	30137
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ARTF 5010 (3) – Topics in Film Production: Prepares students for advanced Cinema Studies production courses. Subject matter varies each semester. **Requisites:** Restricted to graduate students only.

Breath, Body and Cinema. Embodied cinema theory and practice. Experimenting with cinema through somatic, sensory, material, movement-based, vocal, performative and/or contemplative practices. Breath and body studies as frameworks for experimental cinema.

Sec. 001	Subramanian	TTh	12:30-1:45pm	ATLAS 1B29	16 limit	30138
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Excavation Filmmaking. In this class we will unearth a variety of filmmaking techniques to dig into and mine new visual aesthetics. We will work with collage, animation, analog film erasure, data glitching, and archival explorations to get below the surface of the frame and extract new meanings. Visual experiments will be paired with theoretical readings on media archaeology and histories of underground filmmaking.

Sec. 002	Sears	MW	10:10am-12:00pm	Macky 1B02L	16 limit	30139
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ARTF 5024 (3) – Adv Research Seminar. Stories we Tell: 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. Please contact instructor with questions and for permission to enroll (melinda.barlow@colorado.edu). Department enforced prerequisite: restricted to students with 57-180 credits (Juniors or Seniors) with a minimum GPA of 3.0. Formerly FILM 4024. Students who miss one or more class sessions during the first two weeks of the semester may be administratively dropped. **Requisites:** Restricted to graduate students only.

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

Sec. 801	Barlow	MW	3:35pm-6:50pm	ATLAS 1B29	6 limit	30140
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ARTF 5043 (3) – Topics in Cinema Critical Studies. Prepares students for advanced Cinema Studies critical studies courses. Subject matter varies each semester. May be repeated up to 9 total credit hours, provided the topics are different. Formerly FILM 4043. Same as ARTF 5043. Restricted to CINE majors and minors. May be repeated up to 9 total credit hours.

Topic will be chosen by incoming professor

Sec. 001	TBA	MW Th	11:15am-12:30pm 7:00pm-9:50pm	ATLAS 102 ATLAS 102	16 limit	30141
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