

# CINEMA STUDIES & MOVING IMAGE ARTS

## SCHEDULE OF COURSES

### FALL 2024

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.

Sec. 001	Acevedo-Muñoz	T/TH W Screening	9:30am-10:45am 3:35pm-6:35pm	VAC 1B20 VAC 1B20	165 limit	27385
----------	---------------	---------------------	---------------------------------	----------------------	-----------	-------

---

**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	Gilbert	T/TH W Screening	9:30am-10:45am 7:00pm-9:50pm	ATLS 1B29 ATLS 1B29	35 limit	27390
----------	---------	---------------------	---------------------------------	------------------------	----------	-------

---

**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	T/TH TH Screening	9:30am-10:45am 7:00pm-9:50pm	ATLS 102 ATLS 1B29	35 limit	27392
----------	-----------	----------------------	---------------------------------	-----------------------	----------	-------

---

**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 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, and this course is not accepting auditors.**

Sec. 001	Barlow	T/TH	3:30pm-6:45pm	ATLS 102	25 limit	27398
----------	--------	------	---------------	----------	----------	-------

**CINE 3003 (3) Major Film Directors: Stanley Kubrick**  
Offers a close look at the films of American director Stanley Kubrick (1928-1999). We will systematically analyze and engage with the stylistic and technical achievements of this controversial director. Contemporary reviews considered Kubrick’s films "ahead of their time" with technical, formal, and narrative experiments that baffled many audiences, but were also hailed as true innovations. This course gives students an opportunity to understand the director's craft from the unusual and provocative perspective of the films of Stanley Kubrick. We will watch all of Kubrick's feature films from Fear and Desire (1952) to Eyes Wide Shut (1999), taking a closer look at the most important movies (Lolita; 2001; Barry Lyndon). Readings include some source materials from authors such as Vladimir Nabokov, Anthony Burgess, and Arthur Schnitzler, plus biographical and critical works. We will methodically trace Kubrick’s technical proficiency, stylistic evolution, discursive coherence, and evolving meanings. That is the definition of the film auteur. **Restricted** to Cinema Studies majors and minors.

Sec. 001	Acevedo-Muñoz	T/TH	2:00pm – 3:15pm	ATLS 102	45 limit	27399
		T Screening	7:00pm-9:50pm	ATLS 102		

**CINE 3041 (3) Environmental Cinema**  
Interrogates how fiction and nonfiction filmmakers, writers, cinematographers, and moving-image editors have creatively responded to discoveries made in the field of environmental science. Using books by Rachel Carson and Scott MacDonald as a framework, we will examine a broad spectrum of filmmakers (e.g. Wes Anderson, Todd Haynes, Jennifer Baichwal, Bruce Conner, Percy Smith) alongside the most pressing environmental issues. Formerly FILM 3041.

Sec. 001	Espelie	MW	11:15am – 12:30pm	ATLS 102	45 limit	27479
		M Screening	7:00pm-9:50pm	ATLS 102		

**CINE 3043 (3) Topics in Critical Film Studies: Yasujiro Ozu and His Influence**  
Prepares students for advanced Film Critical Studies work. Subject matter varies from semester to semester.  
Yasujiro Ozu and His Influence This course looks at the films of Yasujiro Ozu, whose empathetic depictions of everyday life and distinct approach to storytelling and style made him one of the most influential directors in cinema history. In addition to Ozu, we

will also study directors influenced by Ozu (Wim Wenders, Hou Hsiao-hsien, Abbas Kiarostami, Claire Denis, Hirokazu Kore-eda), exploring how filmmakers build on the style of earlier directors to find their own voice. Special attention will be given to Japanese social history of the 1930s through the early 1960s, and how Ozu's films reflect a period of depression, war, and economic resurgence.

Sec. 001	Farmer	T/TH	2:00pm- 3:15pm	ATLS 1B29	35 limit	27404
		TH Screening	7:00pm-9:50pm	ATLS 102		

---

### **CINE 3043 (3) Topics in Critical Film Studies: Documentary Film: History & Aesthetics**

Prepares students for advanced Film Critical Studies work. Subject matter varies from semester to semester.

Documentary Film: History & Aesthetics. Viewing a full range of historical and contemporary examples, this course will explore cinema's contentious engagement with reality. What are the informational, poetic, and ethical dimensions of nonfiction cinema? How do its creators approach their subjects and allow (or impede) a process of mutual give-and-take? The course will include weekly screenings, lectures, and discussion.

Sec. 002	Supanick	T/TH	11:00am-12:15pm	ATLS 1B29	25 limit	27405
		T Screening	7:00pm-9:50pm	ATLS 1B29		

---

**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 C-).

Sec. 001	Farmer	T/TH	3:30-6:45pm	ATLS 100	132 limit	27406
----------	--------	------	-------------	----------	-----------	-------

---

**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	27403
		W 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. Non-majors/minors require instructor consent. Formerly FILM 3422. Recommended prerequisite: CINE 3051.

Sec. 001	Acevedo-Muñoz	MW	3:30pm – 6:50pm	ATLS 102	35 limit	27409
----------	---------------	----	-----------------	----------	----------	-------

---

**CINE 3515 (3) – German Film and Society 1945-1989.** Introduces issues in German society through film during the Cold War. Focus on East and West Germany, though some other German language films may be included. Emphasis is on reading films in their social, historical and political contexts. Taught in English. Same as GRMN 3513.

Sec. 001	Bray MW	3:35pm – 4:50pm	VAC1B88	30 limit	28790
----------	---------	-----------------	---------	----------	-------

---

**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.

Please email [melinda.barlow@colorado.edu](mailto: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.

Focuses on a specific topic, director, or genre chosen by the professor. Research skills and critical thinking are emphasized. With faculty guidance, students determine individual projects and present them to the class. Class participation is mandatory. Each student submits a thorough and original research paper for a final grade.

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. 801	Barlow	M/W	3:35pm-6:50pm	ATLS 1B29	12 limit	35991
----------	--------	-----	---------------	-----------	----------	-------

---

**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	16 limit	35992
----------	--------	------	----------------	----------	----------	-------

---

---

## 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	Upczak	MW	10:10am-12:10pm	Macky 1B02L	16 limit	27386
Sec. 002	Staff	MW	3:35pm-5:35pm	Macky 1B02L	16 limit	27387
Sec. 003	Conway	T/TH	9:30am-11:30am	Macky 1B02L	16 limit	27388
Sec. 004	Shoup	T/TH	3:30pm-5:30pm	Macky 1B02L	16 limit	27389

**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	MW	11:15am-1:05pm	ATLS 310	16 limit	27391
----------	--------	----	----------------	----------	----------	-------

**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	T/TH TH	9:30am – 10:45am 7:00pm – 9:50pm	ATLS 102 ATLS 1B29	25 limit	27392
----------	-----------	------------	-------------------------------------	-----------------------	----------	-------

**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	T/TH	12:45pm-3:00pm	Remote	12 limit	27393
----------	-----------	------	----------------	--------	----------	-------

**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	9:05am-11:05am	ATLS 342	16 limit	27394
Sec. 002	Gluckstern	M/W	1:25pm-3:25pm	ATLS 342	16 limit	27395
Sec. 003	Gluckstern	T/TH	12:30pm-2:30pm	ATLS 342	16 limit	27396

**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	MW	12:30pm-2:45pm	MCKY 1B02L	16 limit	27397
----------	--------	----	----------------	------------	----------	-------

**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 enrollment in term. **Requisites:** Requires prerequisite course of CINE 2000 or CINE 2300 (minimum grade D-). Restricted to Cinema Studies majors only.

**Section 001: Stranger Than Fiction: Experiments in Documentary Storytelling.** 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.

Sec. 001	Supanick	T/TH	3:30pm-6:30pm	ATLS 1B29	16 limit	27400
----------	----------	------	---------------	-----------	----------	-------

**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. Formerly FILM 3400.

**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	Marslett	MW	9:05am-10:55am	ATLS 1B29	16 limit	27407
Sec. 001	Hernstrom	MW	11:15am-1:05pm	ATLS 1B29	16 limit	27408

**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 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. **Grading Basis:** Letter Grade. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Production. Email [cinemastudies@colorado.edu](mailto:cinemastudies@colorado.edu) for permission to enroll.

Sec. 001	Conway	M	1:20pm-3:50pm	MCKY 2B27	16 limit	27410
Sec. 002	Conway	W	1:20pm-3:50pm	MCKY 2B27	16 limit	27411
Sec. 003	Hernstrom	TH	12:00pm-2:30pm	MCKY 2B27	16 limit	27412

**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	Pearce	MW	1:25pm-3:40pm	ATLS 310	16 limit	27413
Sec. 002	Osborn	T/TH	9:30am-11:45am	ATLS 310	16 limit	27414
Sec. 003	Osborn	T/TH	12:00pm-2:15pm	ATLS 310	16 limit	27415

**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	10:30am-2:00pm	ATLS 342	16 limit	27461
----------	--------	---	----------------	----------	----------	-------

**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.

**Projected Light:** 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.

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	Liotta	TH	3:30am-6:50pm	Macky 2B27	8 limit	27462
----------	--------	----	---------------	------------	---------	-------

**CINE 4020 (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. Same as ARTF 5020. **Requires** prerequisite courses of CINE 1502 and CINE 2000 (all minimum grade C-).

Sec. 001	Conway	MW	4:05pm – 7:05pm	MCKY 2B27	8 limit	39447
----------	--------	----	-----------------	-----------	---------	-------

**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	MW	11:15am-1:05pm	MCKY 2B27	9 limit	35990
----------	----------	----	----------------	-----------	---------	-------

**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	2:30pm-4:45pm	ATLS 310	12 limit	35989
----------	--------	------	---------------	----------	----------	-------

**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	Upczak	MW	1:25pm-3:15pm	ATLS 1B29	13 limit	27463
----------	--------	----	---------------	-----------	----------	-------

**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	T/TH	12:30pm-1:45pm	ATLS 102	16 limit	35992
----------	--------	------	----------------	----------	----------	-------

---

## GRADUATE COURSES

**ARTF 5010 (3) – Topics in Film Production: Projected Light.** Projected Light: 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. Prepares students for advanced cinema production courses. Subject matter varies each semester. May be repeated up to 9 total credit hours, provided the topics are different. Same as CINE 4010. **Requisites:** Restricted to graduate students only.

Sec. 001	Liotta	TH	3:30am-6:50pm	Macky 2B27	8 limit	27348
----------	--------	----	---------------	------------	---------	-------

**ARTF 5020 (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. Same as CINE 4020. **Requisites:** Restricted to graduate students only.

Sec. 001	Conway	MW	4:05pm – 7:05pm	MCKY 2B27	4 limit	39448
----------	--------	----	-----------------	-----------	---------	-------

**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.

Sec. 001	Marslett	MW	11:15am-1:05pm	MCKY 2B27	3 limit	35802
----------	----------	----	----------------	-----------	---------	-------

**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:** 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. 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	MW	3:35pm-6:50pm	ATLS 1B29	12 limit	35803
----------	--------	----	---------------	-----------	----------	-------

---

**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	2:30pm-4:45pm	ATLS 310	6 limit	36021
----------	--------	------	---------------	----------	---------	-------