

CINEMA STUDIES & MOVING IMAGE ARTS

SCHEDULE OF COURSES

SPRING 2023

Attendance is mandatory for all classes and screenings. Students who miss one or more class sessions during the first two weeks of the semester may be administratively dropped in order to make room for students on the waitlist who have been attending class. Waitlists are sequenced by class rank; however, attendance does affect one's chances of getting into a course. It is up to the individual to make sure that s/he is in (or no longer in) any given course by the drop/add deadline. Please note this sheet has detailed course and topic descriptions not found in MyCUInfo.

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. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Genre and Movements.

Sec. 001	Acevedo-Muñoz	T/TH W Screening	9:30am-10:45am 3:35pm-6:35pm	VAC 1B20 VAC 1B20	165 limit	24480
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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. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Workshops.

Sec. 001	Gilbert	T/TH T Screening	12:30pm-1:45pm 7:00pm-9:50pm	ATLS 1B29 ATLS 1B29	35 limit	24516
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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. 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. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Workshops.

Sec. 001	Hernstrom	T/TH T Screening	9:30am-10:45am 7:00pm-9:50pm	ATLS 102 ATLS 102	35 limit	24654
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CINE 2203 (3) American Indians in Film. This course 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. **Equivalent - Duplicate Degree Credit Not Granted:** [ETHN 2203](#).

Sec. 001	Lawson	T/TH TH Screening	11:00am-12:15pm 7:00pm-9:50pm	ATLS 102 ATLS 102	18 limit	24518
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CINE 3003 (3) Major Film Directors. Focuses on the work of a single director or a group of related directors. Course content varies each semester. Consult the online Schedule Planner for specific topic. Non-majors need instructor consent. Formerly FILM 3003. **Repeatable:** Repeatable for up to 12.00 total credit hours. Allows multiple enrollment in term. **Requisites:** Restricted to Cinema Studies majors only. **Recommended:** Prerequisite students with 57-180 credits (Juniors or Seniors).

Section 001: Jane Campion. This course examines the works of New Zealand director and screenwriter Jane Campion, from some of her earlier films such as *Sweetie* (1989) and *The Piano* (1993), to her foray into television (*Top of the Lake*), and concluding with her 2021 film *The Power of The Dog*. Campion's films showcase highly stylized, even jarring aesthetics, providing an excellent opportunity for close analysis of film form. Provocative and even controversial, Campion is a daring artist whose works challenge the mythologies of romance, gender, nation, and cinema itself.

Sec. 001	Lundy	T/TH M	2:00pm-3:15pm 7:00pm-9:50pm	ATLS 102 ATLS 102	25 limit	26078
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CINE 3043 (3) Topics in Critical Film Studies. Prepares students for advanced Film Critical Studies work. Subject matter varies from semester to semester. Formerly FILM 3043. **Repeatable:** Repeatable for up to 9.00 total credit hours. Allows multiple enrollment in term.

Section 001: Sex and Cinema. This course will focus on the cinematic rendition of sex and desire as a poetic form of expression. By studying the work of international filmmakers such as Buñuel, Polanski, Chabrol, Kieslowski, Iñárritu, Kechiche, Bertolucci and others, we will deal with issues such as power, gender, otherness, memory, and time vis-a-vis the art of film.

Sec. 001	Ganguly	T/TH M	2:00pm-3:15pm 12:00pm-3:15pm	ATLS 1B29 ATLS 102	25 limit	24153
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Section 002: Moving Image Archives: Curation, Management, and Programming. This course is an experiential introduction to the many facets of organizing and directing a Moving Image Archive. Topics include archival appraisal, arrangement and description, privacy and copyright laws, and digital collections. Lead by CU Boulder Libraries' Moving Image Archivist, students will receive direct professional experience processing archival media material from the CU Boulder Libraries' Rare and Distinctive Collections and will have the opportunity to curate a public screening event from the Libraries' archival film and video collections.

Sec. 002	Wagner	M/W	4:00pm-5:15pm	MCKY 1B02L	15 limit	35874
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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. Studies Italian neorealist, French new wave, and recent experimental films, as well as the films of major auteur figures such as Bergman, Kurosawa, Fellini, Hitchcock, Bunuel, Antonioni, and Coppola. Formerly FILM 3061. **Requisites:** Requires prerequisite course of [CINE 1502](#) (minimum grade D-). **Recommended:** Prerequisite [CINE 3051](#) (minimum grade D-). **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: History.

Sec. 001	Farmer	T/TH	3:30pm-6:50pm	ATLS 100	132 limit	24520
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CINE 3081 (3) Contemporary American Cinema: 1980 to Present: Masculinity in Crisis. This course examines the relationship between contemporary American films from 1980 to the present and their cultural and historical context. Major fears, dreams, issues and events that shaped the decades will be explored, as will directors and stars who rose to prominence during the period. From the rise of Reaganite masculinity to the backlash against women and homosexuality; from the lure of postmodern nostalgia to the retrospective revision of history; from new views on the traditional American family to the omnipresence of media and the rise of surveillance culture and a resurgence of interest in the experience of racial difference, the last 39 years have left an enduring imprint on the history of American film.

Special attention will be given to examining the nature of this 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. 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 and non-majors alike, sophomores through seniors. Email Melinda.Barlow@Colorado.Edu with any questions.

*NOTES: Students will not be accepted into this class after the end of the first week of classes.
No auditors will be accepted in this course.*

Sec. 001	Barlow	T/TH	3:30pm-6:45pm	ATLS 102	25 limit	24519
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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. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Intensive and Small Courses.

Sec. 001	Farmer	T/TH	11:00am-12:15pm	ATLS 1B29	35 limit	24517
		W Screening	7:00pm-9:50pm	ATLS 1B29		

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	35403
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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. **Equivalent - Duplicate Degree Credit Not Granted:** [HUMN 4004](#) and [ARTF 5004](#). **Repeatable:** Repeatable for up to 6.00 total credit hours. **Requisites:** Restricted to students with 57-180 credits (Junior or Senior) Cinema Studies or Humanities (HUMN) majors only.

Section 001: Science on Screen. This course examines the relationship between science and cinema, introducing themes from the fields of media studies and science studies as well as film history and film theory. We will examine feature-length films (documentary, research, fiction and art films among them), as well as short films, and will engage with technologies of filmic production and projection. Close viewing and close reading will be emphasized. Assignments include regular writing practice, a midterm and final project, creative opportunities, as well as group and individual presentations.

Sec. 001	Shell	T/TH W Screening	12:30pm-1:45pm 7:00pm-9:50pm	ATLS 102 ATLS 102	12 limit	35399
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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: Stories We Tell: Dreams/Histories/Narratives.

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

Stories serve as compasses and architecture: we navigate by them, and build sanctuaries and prisons out of them; they sustain our imaginations, but sometimes we must let them go. The stories we tell ourselves in dreams can likewise shape our days and take over our nights, driven as they are by our deepest desires. But what, as Gaston Bachelard puts it, is the "cogito" of the dreamer? What are the poetics of reverie? What distinguishes dreams from daydreams? What of lucid dreams, nightmares, fantasies and vision quests? What functions have dreams served in different cultures at different times? And how may we use dreams as a source of creativity? In this course, historical and theoretical readings and writings by artists illuminate an eclectic mix of American and international narrative, documentary, animated, and experimental films (*Waking Life*, *Frank*, *The Missing Picture*, *The Congress*, *The Rancher*) as well as short stories, dream diaries, graphic novels, paintings, photographs, and performances, each of which investigates the complex relationship between dream and reality, the unconscious and creativity, our stake in given stories, and the virtue of letting them go. Filmmakers, writers, and artists whose works will be examined include Maya Deren, Olive Schreiner, Delmore Schwarz, Jorge Luis Borges, Italo Calvino, Winsor McKay, Salvador Dalí, Dorothea Tanning, Jerry Uelsmann, Marina Abramović, 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).

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	6 limit	24521
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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. Formerly FILM 2000. **Requisites:** Requires prerequisite course of [CINE 1502](#) (minimum grade D-). **Grading Basis:** Letter Grade. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Production.

Sec. 001	Myers	M/W	11:15am-1:30pm	MCKY 1B02L	16 limit	24508
Sec. 002	Plumley	T/TH	3:00pm-5:15pm	ATLS 342	16 limit	24509
Sec. 003	Hernstrom	F	10:00am-2:30pm	ATLS 1B29	16 limit	24510
Sec. 004	Shively	T/TH	3:30pm-5:45pm	ATLS 1B29	16 limit	24511

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	T/TH	2:30pm-4:20pm	ATLS 310	16 limit	24649
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CINE 2300 (3) Beginning/Intermediate Filmmaking. 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.

Sec. 001	Yannacito	T/TH	12:30pm-2:45pm	Remote	12 limit	27254
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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. **Grading Basis:** Letter Grade. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Production.

Sec. 001	Gluckstern	M/W	1:05pm-3:20pm	ATLS 1B29	14 limit	24512
Sec. 002	Gluckstern	T/TH	9:15am-11:30am	ATLS 342	14 limit	24650
Sec. 003	Gluckstern	T/TH	12:30pm-2:45pm	ATLS 342	14 limit	26207

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. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Production. Email cinemastudies@colorado.edu for permission to enroll.

Sec. 801	Conway	M/W	9:05am-10:55am	ATLS 342	16 limit	24651
Sec. 802	Conway	M/W	11:15am-1:05pm	ATLS 342	16 limit	24652

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-scene, 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 for permission to enroll.

Sec. 801	Conway	M	1:25pm-3:55pm	MCKY 2B27	16 limit	26208
Sec. 802	Conway	W	1:25pm-3:55pm	MCKY 2B27	16 limit	26209

CINE 3525 (3) Post Production Lecture. 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. 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. **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. 801	Osborn	T/TH	9:30am-11:45am	ATLS 310	16 limit	26210
Sec. 802	Osborn	T/TH	12:00pm-2:15pm	ATLS 310	16 limit	26211

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.

Sec. 001	Sears	M/W	11:00am-12:50pm	ATLS 1B29/310	16 limit	25112
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CINE 3700 (3) Digital 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. **Requisites:** Requires prerequisite course of [CINE 2010](#) or [CINE 2500](#) (minimum grade D-). Restricted to Cinema Studies majors only. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Production.

Sec. 001	Pearce	T/TH	4:35pm-6:15pm	ATLS 310	16 limit	24655
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CINE 4000 (3) Advanced Digital Postproduction. Through projects, discussions and screenings, explores the advanced practices and aesthetics of computer-based moving-image art editing. Topics include how to edit and manage a postproduction cycle, how to use digital editing systems and capabilities such as compositing, digital audio, and optical effects treatments. Cannot be taken simultaneously with [CINE 3400](#) or [CINE 4400](#). **Equivalent - Duplicate Degree Credit Not Granted:** [ARTE 5000](#). **Requisites:** Requires prerequisite courses [CINE 1502](#) and [CINE 2000](#) or [CINE 2300](#) and [CINE 2500](#) and [CINE 3400](#) or [CINE 4400](#) (all minimum grade D-). Restricted to Cinema Studies majors only. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Production.

Sec. 001	Osborn	F	10:30am-2:20pm	ATLS 310	16 limit	24656
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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 [CINE 1502](#) and [CINE 2005](#) or [CINE 2105](#) (all minimum grade D-). Restricted to students with 27-180 credits (Sophomores, Juniors or Seniors) Cinema (CINE or CINM) majors only. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Workshops.

Sec. 001	Marslett	M/W	8:55am-10:45am	ATLS 1B29	16 limit	24657
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CINE 4500 (3) Cinema Production 2: BFA Capstone 2. Advanced exploration of creative cinema production through short production and post-production projects. Course focuses on the tactics and strategies of independent cinema production leading to the completion of a BFA thesis project exploring either documentary, experimental, or narrative genres. Formerly FILM 4500. **Equivalent - Duplicate Degree Credit Not Granted:** [ARTE 5500](#). **Repeatable:** Repeatable for up to 6.00 total credit hours. **Requisites:** Requires prerequisite courses of [CINE 3400](#) and [CINE 3515](#) and [CINE 3525](#) (all minimum grade C). Restricted to Cinema Studies majors only. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Production.

Sec. 001	Marslett	M/W	1:35pm-3:25pm	ATLS 342/310	10 limit	24659
Sec. 002	Myers	M/W	3:40pm-5:30pm	ATLS 342/310	10 limit	35402

GRADUATE COURSES

ARTF 5000 (3) Advanced Digital Postproduction. Explores the advanced practices and aesthetics of computer-based moving-image art editing. Topics include how to edit and manage a postproduction cycle, how to use digital editing systems and capabilities such as compositing, digital audio and optical effects treatments. Cannot be taken simultaneously with [CINE 3400](#) or CINE 3600. **Equivalent - Duplicate Degree Credit Not Granted:** [CINE 4000](#). **Requisites:** Requires prerequisite courses of [CINE 2500](#) and [CINE 3400](#) or CINE 3600 and [CINE 1502](#) and [CINE 2000](#) or [CINE 2300](#) (all minimum grade (D-)).

Sec. 001	Osborn	F	10:30am-2:20pm	ATLS 310	4 limit	23752
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CINE 5004 (3) – Topics in Film Theory. Provides topic-centered analyses of controversial areas in film theory. Students read extensive materials in the topic area, analyze and summarize arguments as presented in the literature, write "position" papers and make oral presentations in which they elaborate their own arguments about specific assigned topic, establishing critical dialogue with the primary materials. **Equivalent - Duplicate Degree Credit Not Granted:** [CINE 4004](#) and [HUMN 4004](#). **Repeatable:** Repeatable for up to 6.00 total credit hours. **Requisites:** Requires prerequisite course of [CINE 3051](#) (minimum grade D-). Restricted to graduate students only.

Section 001: Science on Screen. This course examines the relationship between science and cinema, introducing themes from the fields of media studies and science studies as well as film history and film theory. We will examine feature-length films (documentary, research, fiction and art films among them), as well as short films, and will engage with technologies of filmic production and projection. Close viewing and close reading will be emphasized. Assignments include regular writing practice, a midterm and final project, creative opportunities, as well as group and individual presentations.

Sec. 001	Shell	T/TH W Screening	12:30pm-1:45pm 7:00pm-9:50pm	ATLS 102 ATLS 102	4 limit	35396
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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: Stories We Tell: Dreams/Histories/Narratives.

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

Stories serve as compasses and architecture: we navigate by them, and build sanctuaries and prisons out of them; they sustain our imaginations, but sometimes we must let them go. The stories we tell ourselves in dreams can likewise shape our days and take over our nights, driven as they are by our deepest desires. But what, as Gaston Bachelard puts it, is the "cogito" of the dreamer? What are the poetics of reverie? What distinguishes dreams from daydreams? What of lucid dreams, nightmares, fantasies and vision quests? What functions have dreams served in different cultures at different times? And how may we use dreams as a source of creativity? In this course, historical and theoretical readings and writings by artists illuminate an eclectic mix of American and international narrative, documentary, animated, and experimental films (*Waking Life*, *Frank*, *The Missing Picture*, *The Congress*, *The Rancher*) as well as short stories, dream diaries, graphic novels, paintings, photographs, and performances, each of which investigates the complex relationship between dream and reality, the unconscious and creativity, our stake in given stories, and the virtue of letting them go. Filmmakers, writers, and artists whose works will be examined include Maya Deren, Olive Schreiner, Delmore Schwarz, Jorge Luis Borges, Italo Calvino, Winsor McKay, Salvador Dalí, Dorothea Tanning, Jerry Uelsmann, Marina Abramović, 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.

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

Sec. 001	Barlow	M/W	3:35pm-6:50pm	ATLS 1B29	10 limit	23764
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ARTF 5610 (3) Image-makers Graduate Seminar. Explores advanced graduate studio work in a seminar setting. Focuses on the development of ideas and activities which advance creative image making. **Repeatable:** Repeatable for up to 12.00 total credit hours. **Requisites:** Restricted to graduate students only. **Additional Information:** Departmental Category: Graduate Film Courses.

Sec. 001	Sears	F	1:00pm-4:50pm	ATLS 102	8 limit	23786
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