

CINEMA STUDIES & MOVING IMAGE ARTS

SCHEDULE OF COURSES

FALL 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.

CINEMA STUDIES COURSES

CINE 1502 (3) – Introduction to Cinema Studies. Introduces basic media literacy by exploring the technical and aesthetic principles behind the production, analysis and interpretation of films. Explores comprehension and thinking about movies critically as technological, cultural and artistic products. Study of films in different social and historical contexts and discussion of the importance of movies as cultural products. Formerly FILM 1502.

Sec. 001	Lundy	T/TH W Screening	9:30am-10:45am 3:35pm-6:35pm	VAC 1B20 VAC 1B20	165 limit	19699
----------	-------	---------------------	---------------------------------	----------------------	-----------	-------

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	19704
----------	---------	---------------------	---------------------------------	------------------------	----------	-------

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

Sec. 001	Hernstrom	T/TH T Screening	9:30am-10:45am 7:00pm-9:50pm	ATLS 102 ATLS 102	35 limit	19706
----------	-----------	---------------------	---------------------------------	----------------------	----------	-------

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

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

Sec. 001	Barlow	T/TH	3:30pm-6:45pm	ATLS 102	25 limit	36364
----------	--------	------	---------------	----------	----------	-------

CINE 3042 (3) American Horror Film: History, Contexts, Aesthetics. This course offers an intense survey of many exemplary and groundbreaking movies in the American Horror genre from the 1930s to the present. From a historical perspective we will explore the ways in which the horror genre has evolved in response to shifting social anxieties and cultural contexts, and its reflections on 20th century American society. With emphasis on issues of gender relations, psychoanalysis, and genre theory, the course is discussion-heavy and is based on an academic approach to the genre. Sharply focused yet broad in scope, this course is designed for students with a serious interest in these movies. Screenings include *Dracula*, *Cat People*, *Invasion of the Body Snatchers*, *Carnival of Souls*, *Night of the Living Dead*, *Rosemary's Baby*, *The Exorcist*, *The Shining*, *Jacob's Ladder*, *Hereditary*, and many others. Expect graphic violence and disturbing content. Formerly FILM 3042. **Requisites:** Requires prerequisite course of [CINE 1502](#) (minimum grade D-). **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Genre and Movements.

Sec. 001	Acevedo-Muñoz	M/W	3:30pm-6:45pm	ATLS 102	35 limit	19714
----------	---------------	-----	---------------	----------	----------	-------

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.

Sec. 001	Supanick	M W Screening	12:30pm-3:00pm 7:00pm-9:50pm	ATLS 102 ATLS 102	25 limit	39299
----------	----------	------------------	---------------------------------	----------------------	----------	-------

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

Sec. 001	Farmer	T/TH	3:30-6:45pm	ATLS 100	132 limit	19715
----------	--------	------	-------------	----------	-----------	-------

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	19717
		W Screening	7:00pm-9:50pm	ATLS 102		

CINE 4023 (3) Topics in International Cinema. Focuses on major international filmmakers who have had a decisive impact on world cinema. Students will learn how directors create their own innovative body of work with specific formal and thematic patterns and will also learn to place such work within multiple frameworks that will cover film history, theory, aesthetics, philosophy and social and cultural analysis. Formerly FILM 4023. **Equivalent - Duplicate Degree Credit Not Granted:** [ARTF 5023](#). **Repeatable:** Repeatable for up to 6.00 total credit hours. Allows multiple enrollment in term. **Requisites:** Requires prerequisite course of [CINE 1502](#) (minimum grade D-). Restricted to Cinema Studies (CINE or CINM) or Fine Arts - Creative Arts (ARTC) majors only. **Recommended:** Prerequisite [CINE 3051](#).

Section 001: The Art of Agnès Varda. Agnès Varda, one of the most extraordinary filmmakers of the last century, produced documentaries, fiction films, memoirs, photography, and installation artworks over the course of eight decades. This seminar considers the Varda's extraordinary body of multilingual moving image artwork – from her groundbreaking feminist contributions to the French New Wave, to documentary work with the Black Panthers and in East L.A., to her multichannel and experimental documentaries. Aspects of philosophy, production, reception, and the cultural, political and aesthetic landscapes in which Varda's work emerged will be discussed. Her contributions to art, culture and feminism provide creative and intellectual material for new forms of engagement with contemporary art, film and the humanities today.

Sec. 001	Shell	T/TH	11:00am-12:15pm	ATLS 1B29	16 limit	19773
		T Screening	7:00pm-9:50pm	ATLS 1B29		

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

Section 801: Snapshots, Memoirs, and Home Movies: Mining the Personal Archive. Vehicles of memory ranging from intriguing to mundane, snapshots, memoirs, and home movies are valued for their intimacy and authenticity, but because they reveal *and* conceal, their relationship to history is multifaceted and their forms are complex. While some memoirs take the form of graphic novels (*Fun Home*), literary memoirs often draw inspiration from snapshots (*Reading Lolita in Tehran*, *Speak*, *Memory*). Many narrative films and documentaries make use of "real" and "fake" amateur footage (*Peeping Tom*, *Capturing the Friedmans*, *Tarnation*, *Grizzly Man*), and since the 1950s, American experimental filmmakers like Stan Brakhage, Phil Solomon, Jeanne Liotta, Andrew Busti, and Christin Turner have evoked, incorporated and transformed the conventions of home movies in innovative ways. In this course, theoretical readings on amateur filmmaking, vernacular photography, and personal memoir illuminate an eclectic mix of narrative, documentary, and experimental films that plumb the relationship between history and memory, truth and fiction, the amateur and the avant-garde within a primarily, but not exclusively, American context. Students will write critically and creatively about family and/or found snapshots, home movies, and personal artifacts and create albums and artist's statements about their work. Graduate students in all disciplines and undergraduate BFA students in Cinema Studies will have the opportunity to produce new work exploring themes and issues raised in and by the course and write about that work in their final projects. Grad students may enroll themselves. Undergraduate students, please email instructor to enroll: Melinda.Barlow@Colorado.Edu.

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

Sec. 801	Barlow	M/W	3:30pm-6:50pm	ATLS 1B29	6 limit	19025
----------	--------	-----	---------------	-----------	---------	-------

CINE 4043 (1) Topics in Cinema Critical Studies. Prepares students for advanced Cinema Studies critical studies courses. Subject matter varies each semester. Formerly FILM 4043. **Equivalent - Duplicate Degree Credit Not Granted:** [ARTF 5043](#). **Repeatable:** Repeatable for up to 9.00 total credit hours. Allows multiple enrollment in term.

Section 001: Digital Preservation. This course will be an introduction to archival digital preservation for digital media assets, including born-digital material. Led by CU Boulder Libraries' Senior Processing Archivist, students will become familiar with common preservation risks to digital media material, basic tools and best practices for digital preservation, and major theories, ethics, and principles that guide preservation of digital media. While digital preservation is important for maintaining an accurate record of media history for future study, it is also a vital skill for organization and management in many contemporary media production careers.

Sec. 001	Velte	TH	2:00pm-2:50pm	MCKY 1B02L	15 limit	36362
----------	-------	----	---------------	------------	----------	-------

CINE 4211 (3) History of Russian and Soviet Cinema. Explores groundbreaking works of Russian and Soviet cinema in historical context and with an emphasis on the connections between politics and cinematic form. Taught in English. Same as RUSS 4211 and RUSS 5211 and ARTF 5211.

Sec. 001	Plagmann	M/W	3:35pm-4:5pm	LBB 220	20 limit	36329
		W Screening	5:00pm-7:30pm	LBB 220		

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	Espelie	T/TH	12:30pm-1:45pm	ATLS 102	16 limit	19026
----------	---------	------	----------------	----------	----------	-------

MOVING IMAGE ARTS COURSES

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

CINE 2000 (3) – Moving Image Foundations I. Introduces students to basic image making technology, aesthetics and methods. Fundamentals of film/video production in Super 8mm film, Digital ProRes 422 and other analog and digital image making, editing and management formats. May emphasize personal, experimental or narrative approaches with individual exercises, according to instructor. Basic competencies include composition, lighting, basic audio, basic editing, studio critique, file management, web upload, etc. **Requisites:** Requires prerequisite course of [CINE 1502](#) (minimum grade D-).

Sec. 001	Sears	M/W	10:10am-12:15pm	ATLS 102	16 limit	19700
Sec. 002	Upczak	M/W	3:30pm-5:45pm	ATLS 342	16 limit	19701
Sec. 003	Shoup	T/TH	9:30am-11:45am	ATLS 342	16 limit	19702
Sec. 004	TBA	T/TH	3:00pm-5:15pm	ATLS 1B29	16 limit	19703

CINE 2010 (3) – Moving Image Computer Foundations. Provides students with artistic foundational hands-on experience in integrated use of media software in both the PC and Mac creative imaging making digital working environments. Includes fundamentals in general computer maintenance, creative and practical audio editing, image management and manipulation, and creative moving image practice. Formerly FILM 2010. **Requisites:** Restricted to Cinema Studies majors only.

Sec. 001	Pearce	M/W	2:00pm-3:50pm	ATLS 310	16 limit	19705
----------	--------	-----	---------------	----------	----------	-------

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	12:45pm-3:00pm	Remote	12 limit	19707
----------	-----------	------	----------------	--------	----------	-------

CINE 2500 (3) – Moving Image Foundations II. Instructs students in developing a technical and aesthetic understanding of the principles of analog and digital cinematography. Technical, creative and studio critique emphasis on the Bolex 16mm RX and Black Magic Pocket Cinema cameras, advanced composition, grammar and mechanics of cinema editing, film/digital lighting (exposure, latitude) multi-format origination and file management, non-sync sound techniques, etc. Formerly FILM 2500. **Requisites:** Requires prerequisite courses of [CINE 1502](#) and [CINE 2000](#) or [CINE 2300](#) (all minimum grade C). Restricted to Cinema Studies majors only.

Sec. 001	Gluckstern	M/W	9:45am-12:00pm	ATLS 342	14 limit	19708
Sec. 002	Gluckstern	M/W	1:00pm-3:15pm	ATLS 342	14 limit	19709
Sec. 003	Gluckstern	T/TH	12:00pm-2:15pm	ATLS 342	14 limit	19710

CINE 2610 (3) – Animation Production. Includes analysis of independent and experimental animation and an introduction to various animation techniques (object, line, collage, sand or paint on glass, Xerox, cameraless, pixellation, etc.). Students produce exercise films and a final film exploring these techniques. Formerly FILM 2610. **Requisites:** Requires prerequisite course of [CINE 2000](#) or [CINE 2300](#) (minimum grade D-).

Sec. 001	Pearce	M/W	11:00am-1:15pm	MCKY 1B02L	16 limit	19711
----------	--------	-----	----------------	------------	----------	-------

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	12:30pm-2:20pm	ATLS 1B29	16 limit	19712
----------	----------	------	----------------	-----------	----------	-------

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

Sec. 001	Conway	M	4:05pm-6:35pm	MCKY 2B27	12 limit	19713
----------	--------	---	---------------	-----------	----------	-------

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. 001	Myers	M/W	9:10am-11:00am	ATLS 1B29	16 limit	19718
Sec. 001	Conway	M/W	11:15am-1:05pm	ATLS 1B29	16 limit	19719

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 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	1:20pm-3:50pm	MCKY 2B27	16 limit	19720
Sec. 002	Conway	W	1:20pm-3:50pm	MCKY 2B27	16 limit	19721
Sec. 003	Conway	W	4:05pm-6:35pm	MCKY 2B27	16 limit	19722

CINE 3525 (3) – Cinema Editing Workshop. Focuses on the development of independent cinema post-production skills. The instructor must certify students in order to continue with their BFA studies. Formerly FILM 3525. **Requisites:** Requires 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 3515](#). Restricted to Cinema Studies majors only.

Sec. 001	Pearce	M/W	4:05pm-6:20pm	ATLS 310	16 limit	19723
Sec. 002	Osborn	T/TH	9:30am-11:45am	ATLS 310	16 limit	19724
Sec. 003	Osborn	T/TH	12:00pm-2:15pm	ATLS 310	16 limit	19725

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	10:00am-12:30pm	ATLS 342	16 limit	19772
----------	--------	---	-----------------	----------	----------	-------

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	Upczak	M/W	10:10am-12:00pm	MCKY 2B27	9 limit	19024
----------	--------	-----	-----------------	-----------	---------	-------

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	15 limit	19023
----------	--------	------	---------------	----------	----------	-------

CINE 4500 (3) – Cinema Production 2: BFA Capstone 1. Advanced exploration of creative cinema production through short production and post-production projects. Course focuses on the tactics and strategies of independent cinema production leading to the completion of a BFA thesis project exploring either documentary, experimental, or narrative genres. Formerly FILM 4500.

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

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

Sec. 001	Sears	M/W	1:25pm-3:15pm	ATLS 1B29	11 limit	19774
----------	-------	-----	---------------	-----------	----------	-------

GRADUATE COURSES

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	Upczak	M/W	10:10am-12:00pm	MCKY 2B27	3 limit	18839
----------	--------	-----	-----------------	-----------	---------	-------

CINE 5023 (3) Topics in International Cinema. Focuses on major international filmmakers who have had a decisive impact on world cinema. Students will learn how directors create their own innovative body of work with specific formal and thematic patterns and will also learn to place such work within multiple frameworks that will cover film history, theory, aesthetics, philosophy and social and cultural analysis. **Equivalent - Duplicate Degree Credit Not Granted:** [CINE 4023](#). **Repeatable:** Repeatable for up to 6.00 total credit hours. **Requisites:** Requires prerequisite course of [CINE 1502](#) (minimum grade D-). Restricted to graduate students only. **Recommended:** Prerequisites [CINE 3051](#) and [CINE 3061](#).

Section 001: The Art of Agnès Varda. Agnès Varda, one of the most extraordinary filmmakers of the last century, produced documentaries, fiction films, memoirs, photography, and installation artworks over the course of eight decades. This seminar considers the Varda's extraordinary body of multilingual moving image artwork – from her groundbreaking feminist contributions to the French New Wave, to documentary work with the Black Panthers and in East L.A., to her multichannel and experimental documentaries. Aspects of philosophy, production, reception, and the cultural, political and aesthetic landscapes in which Varda's work emerged will be discussed. Her contributions to art, culture and feminism provide creative and intellectual material for new forms of engagement with contemporary art, film and the humanities today.

Sec. 001	Shell	T/TH T Screening	11:00am-12:15pm 7:00pm-9:50pm	ATLS 1B29 ATLS 1B29	4 limit	19698
----------	-------	---------------------	----------------------------------	------------------------	---------	-------

ARTF 5024 (3) – Adv Research Seminar. Equivalent - Duplicate Degree Credit Not Granted: [CINE 4024](#). **Repeatable:** Repeatable for up to 6.00 total credit hours. **Requisites:** Restricted to graduate students only. **Recommended:** Prerequisites [CINE 3051](#) and [CINE 3061](#).

Section 001: Snapshots, Memoirs, and Home Movies: Mining the Personal Archive. Vehicles of memory ranging from intriguing to mundane, snapshots, memoirs, and home movies are valued for their intimacy and authenticity, but because they reveal *and* conceal, their relationship to history is multifaceted and their forms are complex. While some memoirs take the form of graphic novels (*Fun Home*), literary memoirs often draw inspiration from snapshots (*Reading Lolita in Tehran*, *Speak*, *Memory*). Many narrative films and documentaries make use of “real” and “fake” amateur footage (*Peeping Tom*, *Capturing the Friedmans*, *Tarnation*, *Grizzly Man*), and since the 1950s, American experimental filmmakers like Stan Brakhage, Phil Solomon, Jeanne Liotta, Andrew Busti, and Christin Turner have evoked, incorporated and transformed the conventions of home movies in innovative ways. In this course, theoretical readings on amateur filmmaking, vernacular photography, and personal memoir illuminate an eclectic mix of narrative, documentary, and experimental films that plumb the relationship between history and memory, truth and fiction, the amateur and the avant-garde within a primarily, but not exclusively, American context. Students will write critically and creatively about family and/or found snapshots, home movies, and personal artifacts and create albums and artist’s statements about their work. Graduate students in all disciplines and undergraduate BFA students in Cinema Studies will have the opportunity to produce new work exploring themes and issues raised in and by the course and write about that work in their final projects. Grad students may enroll themselves. Undergraduate students, please email instructor to enroll: Melinda.Barlow@Colorado.Edu.

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

Sec. 001	Barlow	M/W	3:30pm-6:50pm	ATLS 1B29	10 limit	18840
----------	--------	-----	---------------	-----------	----------	-------

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

Sec. 001	Hertzberg	M/W/F	12:20pm-1:10pm	ITLL 1B50	13 limit	28984
----------	-----------	-------	----------------	-----------	----------	-------

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	3 limit	19061
----------	--------	------	---------------	----------	---------	-------

ARTF 5604 (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. **Equivalent - Duplicate Degree Credit Not Granted:** FILM 4604. **Repeatable:** Repeatable for up to 6.00 total credit hours. **Requisites:** Restricted to graduate students only.

Sec. 001	Espelie	T/TH M Screening	12:30pm-1:45pm 7:00pm-9:50pm	ATLS 102	4 limit	18841
----------	---------	---------------------	---------------------------------	----------	---------	-------
