

CINEMA STUDIES & MOVING IMAGE ARTS

SCHEDULE OF COURSES

FALL 2019

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	Lundy	T/TH W Screening	9:30am-10:45am 3:00pm-5:50pm	VAC 1B20 VAC 1B20	165 limit	13529
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CINE 2004 (3) – CU Cinema Studies Seminar: The Telluride Film Festival. Offers students a unique first-hand understanding of the significance of the film festival circuit in the context of global film culture and scholarship. Students will attend Telluride Film Festival screenings, discussions and Q&A sessions. After the festival, weekly screenings of select films from the previous year's festival offer insight into the festival's influence on box-office and the industry's award season. Instructor permission required.

Sec. 801	Robinson	F F Screening	12:30pm-1:45pm 10:00am-12:15pm	ATLS 1B29 ATLS 1B29	19 limit	21247
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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. **Requisites:** Requires prerequisite or corequisite course of [CINE 1502](#) (minimum grade D-). Restricted to Cinema (CINE or CINM) majors only.

Sec. 001	Gilbert	T/TH M Screening	9:30am-10:45am 7:00pm-9:50pm	ATLS 1B29 ATLS 1B29	24 limit	21479
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CINE 2203 (3) – American Indians in Film. Examines images of American Indians in films produced by, and about, Native peoples. Follows the creation of "the Hollywood Indian" from still-photography to contemporary motion pictures. Films are analyzed within historical, social, and artistic contexts, and examined in terms of the impact their images have exerted upon American society at large and Native communities in particular. **Equivalent - Duplicate Degree Credit Not Granted:** [ETHN 2203](#).

Sec. 001	Lawson	T/TH TH Screening	2:00pm-3:15pm 7:00pm-9:50pm	ATLS 102 ATLS 102	18 limit	22710
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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. May be repeated up to 12 total credit hours within the same term with departmental consent. Non-majors will need instructor's consent. **Requisites:** Restricted to Cinema (CINE or CINM) majors only.

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	28926
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CINE 3003 (3) – Major Film Directors: Krzysztof Kieslowski: A Cinema of Moral Anxiety. This topic is an in-depth study of issues central to the work of this important Polish filmmaker, celebrated for his painterly visual style and his complex studies of human interiority. We will focus on all his major films--from the ten-part Dekalog to Blue, White, Red and The Double Life of Veronique. **Repeatable:** Repeatable for up to 12.00 total credit hours. Allows multiple enrollment in term. **Requisites:** Restricted to Cinema (CINE or CINM) majors only. Non-majors should write to Professor Ganguly (suranjan.ganguly@colorado.edu) for permission to enroll. **Recommended:** Prerequisite students with 57-180 credits (Juniors or Seniors).

Sec. 001	Ganguly	T/TH	2:00pm-3:15pm	MUEN E131	35 limit	22132
		M Screening	4:00pm-6:50pm	ATLS 102		

CINE 3004 (3) – Alfred Hitchcock: The American Films. Intensive survey of Hitchcock's American films from 1940 (Rebecca) to 1964 (Marnie). We will concentrate on in-depth analysis of the most influential and significant films made by the most important movie director of the Hollywood era. We will pay special attention to Hitchcock's deep understanding of the intricacies of film language, style and form in relation to the themes and subjects that interested him: guilt, sex, gender relations, crime and punishment, "mothers". Non-majors will need instructor's consent. **Requisites:** Restricted to Cinema (CINE or CINM) majors only.

Sec. 001	Acevedo-Muñoz	M/W	2:00pm-3:15pm	ATLS 102	49 limit	28835
		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. **Requisites:** Restricted to students with 27-180 credits (Sophomores, Juniors or Seniors) Film (FILM or FMST) or Environmental Studies (ENVS) majors only.

Sec. 001	Espelie	M/W	11:00am-12:15pm	ATLS 102	35 limit	28928
		W Screening	7:00pm-9:50pm	ATLS 102		

CINE 3043 (3) – Topics in Critical Film Studies: Cinema, Landscape & Architecture. A multicultural investigation of the ways in which landscape and architecture are represented on film, focusing on issues such as margins and centers, political geography, exile, inner space, memory and time, the sublime, and transcendence. Course has strong intellectual content and draws exclusively on international cinema. **Repeatable:** Repeatable for up to 9.00 total credit hours. Allows multiple enrollment in term.

Sec. 001	Ganguly	T/TH M	12:30pm-1:45pm 7:00pm-9:50pm	MUEN E131 ATLS 102	30 limit	20751
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CINE 3051 (4) – Film History 1. Intensive introduction to film history from 1895 to 1959. Topics covered include the beginnings of motion picture photography, the growth of narrative complexity from Lumiere to Griffith, American silent comedy, Soviet theories of montage, German expressionist films, and the transition to sound. **Requisites:** Requires prerequisite course of [CINE 1502](#) (minimum grade D-).

Sec. 001	Farmer	T/TH	3:30pm-6:50pm	ATLS 100	132 limit	13842
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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) FILM (FILM or FMST) or Humanities (HUMN) majors only.

Sec. 001	Farmer	T/TH T Screening	11:00am-12:15pm 7:00pm-9:50pm	ATLS 102 ATLS 1B29	32 limit	18276
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CINE 4004 (3) – Topics in Film Theory: Science on Screen. This topic 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. **Equivalent - Duplicate Degree Credit Not Granted:** [HUMN 4004](#) and [ARTE 5004](#). **Repeatable:** Repeatable for up to 6.00 total credit hours. **Requisites:** Restricted to students with 57-180 credits (Junior or Senior) FILM (FILM or FMST) or Humanities (HUMN) majors only. **Recommended:** Prerequisite [CINE 3051](#).

Sec. 001	Shell	T/TH W Screening	9:30am-10:45am 4:00pm-6:50pm	ATLS 102 ATLS 102	30 limit	28930
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CINE 4024 (3) – Adv Research Seminar. Snapshots, Memoirs, and Home Movies: Mining the Personal Archive. Vehicles of memory ranging from intriguing to mundane, snapshots, memoirs and home movies are valued for their intimacy and authenticity, but because they reveal *and* conceal, their relationship to history is multifaceted and their forms are complex. While some memoirs are graphic novels (*Persepolis*), literary memoirs frequently take inspiration from snapshots (*Reading Lolita in Tehran*, *Speak*, *Memory*). Many narrative films and documentaries make use of “real” and “fake” amateur footage (*Peeping Tom*, *JFK*, *Capturing the Friedmans*, *Grizzly Man*), and since the 1950s, experimental filmmakers such as Stan Brakhage, Ken Jacobs, and Phil Solomon have evoked, incorporated and transformed the conventions of home movies in innovative ways. In this course, readings on amateur filmmaking, vernacular photography and personal memoir illuminate an eclectic mix of narrative, experimental, documentary and animated films that plumb the relationship between history and memory, truth and fiction, the amateur and the avant-garde. Students will write about family or found snapshots and home movies lyrically and critically, and take a field trip to Boulder’s version of national Home Movie Day. Department enforced requisite: restricted to students with 57-180 credits (Juniors or Seniors) with a minimum GPA of 3.0. **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 contact instructor with questions and for permission to enroll (melinda.barlow@colorado.edu).

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

Sec. 801	Barlow	M/W	3:30pm-6:45pm	ATLS 1B29	12 limit	19529
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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. **Equivalent - Duplicate Degree Credit Not Granted:** [ARTF 5604](#). **Repeatable:** Repeatable for up to 6 total credit hours. May be repeated up to 6 total credit hours. Restricted to juniors/seniors. Same as ARTF 5604.

Sec. 001	Liotta	T/TH	12:30pm-1:45pm	ATLS 102	16 limit	21547
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MOVING IMAGE ARTS COURSES

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

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

Sec. 001	Biagini	M/W	11:00am-1:15pm	ATLS 1B29	12 limit	21092
Sec. 002	Gluckstern	M/W	3:00pm-5:15pm	VAC 1B88	12 limit	16391
Sec. 003	Yannacito	T/TH	11:00am-1:15pm	ATLS 1B29	12 limit	16392
Sec. 004	Gerlach	T/TH	3:30pm-5:45pm	ATLS 1B29	12 limit	22130

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. **Requisites:** Restricted to Cinema (CINE or CINM) majors only.

Sec. 001	Pearce	M/W	4:00pm-5:50pm	ATLS 310	16 limit	20882
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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. **Requisites:** Requires prerequisite courses of [CINE 1502](#) and [CINE 2000](#) or [CINE 2300](#) (all minimum grade C). Restricted to Cinema (CINE or CINM) majors only.

Sec. 001	Biagini	M/W	3:00pm-5:15pm	VAC 1B90	14 limit	16393
Sec. 002	Gluckstern	T/TH	9:30am-11:45am	ATLS 342	14 limit	16394
Sec. 003	Jendras	T/TH	12:30pm-2:45pm	ATLS 342	14 limit	20626

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. **Requisites:** Requires prerequisite course of [CINE 2000](#) or [CINE 2300](#) (minimum grade D-).

Sec. 001	Pearce	M/W	12:00pm-2:15pm	MCKY 1B03D	16 limit	22403
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CINE 3010 (3) – Film Production Topics: Stranger Than Fiction. This production course explores a range of non-fiction storytelling practices that include observational cinema, the essay film, transmedia works, and audio documentaries. Students will experiment with narrative, structure, modes of representation, alternative observational methods, and the archive as resource. Through a series of projects, the class will develop unconventional approaches to subject, image, and sound, exploring evidentiary, aesthetic, and ethical questions. Projects will be informed by readings, screenings, and class discussions. **Repeatable:** Repeatable for up to 9.00 total credit hours. Allows multiple enrollment in term. **Requisites:** Requires prerequisite course of [CINE 2000](#) or [CINE 2300](#) (minimum grade D-). Restricted to Cinema (CINE or CINM) majors only.

Sec. 001	Supanick	M/W	1:30pm-3:20pm	ATLS 1B29	16 limit	34407
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CINE 3400 (3) – Cinema Production I. Exploration of creative cinema production through short production and post-production projects. A short final project will be required. Focuses on the tactics and strategies of independent cinema production, examining a variety of approaches to genre. Explores a range of film and digital technologies. **Requisites:** Requires prerequisites courses of [CINE 1502](#) (minimum grade C) and [CINE 2000](#) and [CINE 2500](#) (both minimum grade of B-). Requires corequisite courses of [CINE 3515](#) and [CINE 3525](#). Restricted to Cinema (CINE or CINM) majors only.

Sec. 001	Gluckstern	M/W	9:00am-10:50am	ATLS 342	12 limit	16395
Sec. 002	Upczak	M/W	11:00am-12:50pm	ATLS 342	12 limit	21004

CINE 3515 (3) – Lights, Camera, Action. Gain practical experience with camera, lighting, and sound equipment in this hands-on workshop. Mise-en-scène, single camera cinematography, multi-camera cinematography, cinematic lighting design, and sync-sound production skills will be taught in a crew environment. **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 (CINE or CINM) majors only.

Sec. 001	TBA	M	1:00pm-3:30pm	ATLS 2B10	12 limit	16396
Sec. 002	Hinshaw	W	1:00pm-3:30pm	ATLS 2B31	12 limit	16397

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. **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 3400](#). Restricted to Cinema (CINE or CINM) majors only.

Sec. 001	Osborn	T/TH	10:00am-11:15am	ATLS 310	12 limit	20986
Sec. 002	Osborn	T/TH	11:30am-12:45pm	ATLS 310	12 limit	20987

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. **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) Film (FILM or FMST) majors only.

Sec. 001	Upczak	M/W	3:30pm-5:20pm	ATLS 342	16 limit	22131
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CINE 4010 (3) – Topics in Film Production: Sonic Spaces. In a world dominated by the visual we will devote ourselves to being better listeners and raise our awareness of the sonic environment, to improve sound design for film projects or just for pleasure! Field recording techniques, deep listening exercises, soundwalks and soundscapes, binaural and non-traditional recording, acoustic and electronic, concrete and diegetic, noise and silence. Focus on audio projects, field trips, and watching films with our ears. **Equivalent - Duplicate Degree Credit Not Granted:** [ARTF 5010](#). **Repeatable:** Repeatable for up to 9.00 total credit hours. Allows multiple enrollment in term. **Requisites:** Requires prerequisite courses of [CINE 1502](#) and [CINE 2000](#) or [CINE 2300](#) and [CINE 2500](#) (all minimum grade D-). Restricted to students with 57-180 credits (Junior or Senior) FILM (FILM or FMST) majors only.

Sec. 001	Liotta	T/TH	3:30pm-5:20pm	ATLS 342	13 limit	21771
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CINE 4021 (3) – Directing/Acting for the Camera. Offers an intensive workshop that provides students with experience directing dramatic material, acting before a camera, and interpreting or adopting dramatic material for film. No experience in directing or acting required. Attendance, research and papers required. **Equivalent - Duplicate Degree Credit Not Granted:** [ARTF 5021](#) **Recommended:** Prerequisite [CINE 1502](#).

Sec. 001	Alshaibi	M/W	10:00am-11:50am	MCKY 2B27	9 limit	22127
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CINE 4040 (3) – Advanced Analog Alchemy. Investigating, developing, and re-interpreting historical approaches and processes involved in the creation of Analog motion picture works. Students will work with Analog mediums in alternative modes and unestablished ways and develop their personal process towards the goal of producing a unique moving image work to be presented in a final analog format for exhibition. **Requisites:** Requires prerequisite courses of [CINE 3030](#) (minimum grade D-). Restricted to Cinema (CINE or CINM) majors only.

Sec. 001	Busti	M	4:00pm-7:20pm	MCKY 2B27	10 limit	36145
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CINE 4200 (3) – Flow Visualization. Explores techniques for the visualization of the physics of fluid flows including seeding with dyes, particles and bubbles, and shadowgraphy and schlieren. Reviews optics and fluid physics, especially atmospheric clouds. Assignments are student-driven, to individuals and mixed teams of grad, undergrad, engineering majors and photography/video majors. Please see <http://flowvis.colorado.edu>. Prereq., MCEN 3021 or equivalent, or significant imaging experience (photography/video). CINE 4200 and ARTF 5200 are the same course. Same as MCEN 4151/5151.

Sec. 001	Hertzberg	M/W/F	12:00pm-12:50pm	ITLL 1B50	5 limit	22655
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CINE 4400 (3) – Digital Post-Production Process. Through projects, discussions, and screenings, this class explores the practices and aesthetics of computer-based moving-image art editing. Formerly CINE 3600. **Equivalent - Duplicate Degree Credit Not Granted:** [ARTF 5400](#). **Requisites:** Requires prerequisite course of [CINE 3525](#) (minimum grade D-). Restricted to Cinema (CINE or CINM) majors only.

Sec. 001	Osborn	T/TH	2:00pm-3:15pm	ATLS 310	15 limit	20985
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CINE 4500 (3) – Cinema Production 2: BFA Capstone 1. Advanced exploration of creative cinema production through short production and post-production projects. Course focuses on the tactics and strategies of independent cinema production leading to the completion of a BFA thesis project exploring either documentary, experimental, or narrative genres. **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 Film (FMST) majors only. **Co-requisite CINE 4604.**

Sec. 001	Gatten	M/W	1:00pm-3:15pm	ATLS 342	13 limit	16398
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GRADUATE COURSES

ARTF 5004 (3) – Topics in Film Theory: Science on Screen. This topic 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. **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.

Sec. 001	Shell	T/TH	9:30am-10:45am	ATLS 102	3 limit	28931
		W Screening	4:00pm-6:50pm	ATLS 102		

ARTF 5010 (3) – Topics in Film Production: Sonic Spaces. In a world dominated by the visual we will devote ourselves to being better listeners and raise our awareness of the sonic environment, to improve sound design for film projects or just for pleasure! Field recording techniques, deep listening exercises, soundwalks and soundscapes, binaural and non-traditional recording, acoustic and electronic, concrete and diegetic, noise and silence. Focus on audio projects, field trips, and watching films with our ears. **Equivalent - Duplicate Degree Credit Not Granted:** [CINE 4010](#). **Repeatable:** Repeatable for up to 9.00 total credit hours. Allows multiple enrollment in term. **Requisites:** Restricted to graduate students only.

Sec. 001	Liotta	T/TH	3:30pm-5:20pm	ATLS 342	3 limit	21785
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ARTF 5021 (3) – Directing/Acting for the Camera. Offers an intensive workshop that provides students with experience directing dramatic material, acting before a camera, and interpreting or adopting dramatic material for film. No experience in directing or acting required. Attendance, research, and papers required. **Equivalent - Duplicate Degree Credit Not Granted:** [CINE 4021](#). **Requisites:** Restricted to graduate students only. **Recommended:** Prerequisite [CINE 1502](#).

Sec. 001	Alshaibi	M/W	10:00am-11:50am	MCKY 2B27	3 limit	22736
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ARTF 5024 (3) – Adv Research Seminar. Snapshots, Memoirs, and Home Movies: Mining the Personal Archive. Vehicles of memory ranging from intriguing to mundane, snapshots, memoirs and home movies are valued for their intimacy and authenticity, but because they reveal *and* conceal, their relationship to history is multifaceted and their forms are complex. While some memoirs are graphic novels (*Persepolis*), literary memoirs frequently take inspiration from snapshots (*Reading Lolita in Tehran*, *Speak*, *Memory*). Many narrative films and documentaries make use of “real” and “fake” amateur footage (*Peeping Tom*, *JFK*, *Capturing the Friedmans*, *Grizzly Man*), and since the 1950s, experimental filmmakers such as Stan Brakhage, Ken Jacobs, and Phil Solomon have evoked, incorporated and transformed the conventions of home movies in innovative ways. In this course, readings on amateur filmmaking, vernacular photography and personal memoir illuminate an eclectic mix of narrative, experimental, documentary and animated films that plumb the relationship between history and memory, truth and fiction, the amateur and the avant-garde. Students will write about family or found snapshots and home movies lyrically and critically, and take a field trip to Boulder’s version of national Home Movie Day. *NOTE: Students will not be accepted into this class after the end of the first week of classes.*

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. 001	Barlow	M/W	3:30pm-6:45pm	ATLS 1B29	10 limit	19530
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ARTF 5040 (3) – 4040 (3) – Advanced Analog Alchemy. Investigating, developing, and re-interpreting historical approaches and processes involved in the creation of Analog motion picture works. Students will work with Analog mediums in alternative modes and unestablished ways and develop their personal process towards the goal of producing a unique moving image work to be presented in a final analog format for exhibition. Restricted to ARTF majors only.

Sec. 001	Busti	M	4:00pm-7:20pm	MCKY 2B27	2 limit	36146
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ARTF 5200 (3) – Flow Visualization. Explores techniques for the visualization of the physics of fluid flows including seeding with dyes, particles and bubbles, and shadowgraphy and schlieren. Reviews optics and fluid physics, especially atmospheric clouds. Assignments are student-driven, to individuals and mixed teams of grad, undergrad, engineering majors and photography/video majors. Please see <http://flowvis.colorado.edu>. Prereq., MCEN 3021 or equivalent, or significant imaging experience (photography/video). CINE 4200 and ARTF 5200 are the same course. Same as MCEN 4151/5151.

Sec. 001	Hertzberg	M/W/F	12:00pm-12:50pm	ITLL 1B50	2 limit	22656
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ARTF 5400 (3) – Digital Post-Production. Through projects, discussions, and screenings, this class explores the practices and aesthetics of computer-based moving-image art editing. **Equivalent - Duplicate Degree Credit Not Granted:** [CINE 4400](#).

Sec. 001	Osborn	T/TH	2:00pm-3:15pm	ATLS 310	3 limit	21364
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ARTF 5500 (3) – Cinema Production 2. Advanced exploration of creative cinema production through short production and post-production projects. Course focuses on the tactics and strategies of independent cinema production exploring either documentary, experimental, or narrative genres. **Equivalent - Duplicate Degree Credit Not Granted:** [CINE 4500](#). **Repeatable:** Repeatable for up to 9.00 total credit hours. **Requisites:** Requires prerequisite course of [CINE 3400](#) (minimum grade D-). Restricted to graduate students only.

Sec. 001	Gatten	M/W	1:00pm-3:15pm	ATLS 342	3 limit	16399
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