

## FALL 2015 SCHEDULE OF COURSES

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 he/she is in (or no longer in) any given course by the drop/add deadline. Please note this sheet has updated information not found in MyCUInfo.

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### FILM STUDIES – PRODUCTION COURSES

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

**FILM 2000 (3) – Moving Image Foundations I.** Introduces students to basic image making technology and aesthetics. Fundamentals of film/video production in Super 8mm, Black Magic Pocket Cinema cameras, ProRes 422 (HQ), and other analog and digital image making, editing, and management formats. May emphasize personal, experimental or narrative films and exercises, according to instructor. Basic competencies include composition, basic audio, basic editing, studio critique, file management, etc.

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|----------|-----------|----|---------------|-----------|----------|-------|
| Sec. 002 | Davis     | MW | 0300pm-0545pm | VAC 1B88  | 16 limit | 17433 |
| Sec. 003 | Yannacito | TR | 1230pm-0315pm | ATLS 342  | 16 limit | 17434 |
| Sec. 004 | TBA       | TR | 0330pm-0615pm | VAC 1B88  | 16 limit | 17435 |
| Sec. 005 | Stewart   | TR | 1100am-0145pm | ATLS 1B29 | 16 limit | 38371 |

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**FILM 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. Prerequisites: Restricted to Film (FILM or FMST) majors only.

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|----------|--------|----|---------------|----------|----------|-------|
| Sec. 001 | Pearce | TR | 1230pm-0145pm | ATLS 310 | 16 limit | 34762 |
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**FILM 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, sync sound techniques, etc.

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|----------|------------|----|---------------|-----------|----------|-------|
| Sec. 001 | Jendras    | MW | 0930am-1215pm | ATLS 1B29 | 13 limit | 17436 |
| Sec. 002 | Gluckstern | MW | 0300pm-0545pm | VAC 1B90  | 13 limit | 17437 |
| Sec. 003 | Sekuler    | TR | 0330pm-0615pm | VAC 1B90  | 13 limit | 25298 |

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**FILM 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, pixelation, etc.). Students produce exercise films and a final film exploring these techniques. Prereq., FILM 2000. Recommended prereq., FILM 2500.

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|----------|-------|----|---------------|------------|----------|-------|
| Sec. 001 | Sears | MW | 0900am-1115am | MCKY 1B03C | 16 limit | 17483 |
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**FILM 2900 (3) - Lighting.** Covers the basics of "why you need lighting", color temp, as well as camera techniques, lighting theory, and lighting set-ups for still and motion picture film video. Emphasizes hands on as well as theory. Prereq., FILM 2000 or 2300. Recommended prereq., FILM 1502.

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| Sec. 001 | Carter | M | 0100pm-0350pm | ATLS 2B10 | 15 limit | 17439 |
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**FILM 3010 (3) - Film Production Topics. Experiments in Documentary Filmmaking.** This class will explore documentary production through experiments with narrative, structure, means of observation and modes of representation. Through a series of projects, we will produce alternative approaches to storytelling, imagery, sound, and evidence. The projects will be informed by readings, screenings and class discussions. May be repeated up to 6 total credit hours but not in the same semester. Prereq., FILM 2000 or 2300.

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| Sec. 002 | Sears | MW | 0330pm-0520pm | ATLS 342 | 16 limit | 38133 |
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**FILM 3030 (3) – Cinema Alternative Process.** Explores alternative methods of film processing and filmic image manipulation. Through projects, film screenings, lectures and discussions, students will learn fine arts approaches to creative control for the moving image. Prereq., FILM 1502, 2000 or 2300, 2500, or instructor consent. Restricted to BFA majors.

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| Sec. 001 | Busti | M | 0330pm-0650pm | MCKY 2B27 | 16 limit | 24654 |
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**FILM 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. Prereqs., FILM 1502, 2500, and 2000 or 2300. **Coreqs., FILM 3515 and 3525.** Prereq.: must be admitted to the BFA program through an application process, or instructor consent.

*Note: The enrollment for this course is controlled. This means that students must meet the pre-requisites for this class and email [filmstudies@colorado.edu](mailto:filmstudies@colorado.edu) after their enrollment access time has started to request enrollment.*

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|----------|------------|----|---------------|-----------|----------|-------|
| Sec. 801 | Gluckstern | MW | 0900am-1050am | ATLS 342  | 13 limit | 17440 |
| Sec. 803 | Marslett   | MW | 0100pm-0250pm | ATLS 1B29 | 13 limit | 38372 |

**FILM 3515 (3) – Camera Workshop.** Workshops focusing on the development of independent cinema production and post-production skills. The instructor must certify students in order to continue with their BFA studies. Prereqs., FILM 1502, 2500, and 2000 or 2300. **Coreq., FILM 3400 and 3525.** Restricted to BFA film majors.

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|----------|--------|---|---------------|-----------|----------|-------|
| Sec. 801 | Carter | W | 0800am-1030am | ATLS 2B31 | 13 limit | 17442 |
| Sec. 802 | Carter | W | 1130am-0200pm | ATLS 2B31 | 13 limit | 17443 |

**FILM 3525 (3) – Cinema Editing Workshop.** Workshops focusing on the development of independent cinema post-production skills. The instructor must certify students in order to continue with their BFA studies. Prereqs., FILM 1502, 2500, and 2000 or 2300. **Coreq., FILM 3400 and 3515.** Restricted to BFA film majors.

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|----------|--------|---|---------------|----------|----------|-------|
| Sec. 803 | Osborn | F | 1000am-1230pm | ATLS 310 | 13 limit | 37920 |
| Sec. 804 | Osborn | F | 0100pm-0330pm | ATLS 310 | 13 limit | 37921 |

**FILM 3600 (3) – Digital Postproduction.** Through projects, discussions, and screenings, this class 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. Restricted to FILM and FMST majors only.

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| Sec. 002 | Osborn | TR | 1000am-1150am | ATLS 310 | 20 limit | 37918 |
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**FILM 3700 (3) – Digital Audio Design.** Studies and applies Pro Tools as a post-production audio toolbox. Applied techniques include sound recording, sound editing, 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. Prereq., FILM 2000, 2500, and 3400 or 3600. Restricted to BFA majors.

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|----------|-----|----|---------------|----------|----------|-------|
| Sec. 001 | TBA | MW | 0330pm-0520pm | ATLS 310 | 16 limit | 23058 |
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**FILM 4005 (3) – Screenwriting Workshop: Short Form.** A creative workshop in which students write and re-write several short scripts. Examples from produced scripts will be closely analyzed, with careful attention to plot, character development, aesthetics, and mechanics. Priority is given to BFA film studies majors. Prereq., FILM 3600.

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|----------|-------|----|---------------|----------|----------|-------|
| Sec. 001 | Burke | TR | 0330pm-0520pm | ATLS 342 | 20 limit | 25258 |
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**FILM 4021 (3) – Acting & Directing 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. Recommended prereq., FILM 1502. Same as ARTF 5021.

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|----------|----------|----|---------------|-----------|----------|-------|
| Sec. 001 | Marslett | MW | 1000am-1150pm | MCKY 2B27 | 13 limit | 24763 |
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**FILM 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). FILM 4200 and ARTF 5200 are the same course. Same as MCEN 4151/5151.

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|----------|-----------|-----|---------------|-----------|---------|-------|
| Sec. 001 | Hertzberg | MWF | 1100am-1150am | ITLL 1B50 | 8 limit | 34086 |
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**FILM 4500 (3) – Cinema Production 2. Advanced Filmmaking.** 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. May be repeated up to 6 total credit hours on a space-available basis. Prereqs: FILM 2000, or 2300; 2500 or 2600 and 3400 or 3600; BFA film studies seniors or instructor consent. Same as ARTF 5500.

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|----------|----------|----|---------------|-----------|----------|-------|
| Sec. 001 | Auguiste | MW | 0100pm-0315pm | ATLS 342  | 13 limit | 17444 |
| Sec. 002 | Solomon  | F  | 1200pm-0350pm | ATLS 1B29 | 13 limit | 23982 |

## FILM STUDIES – CRITICAL STUDIES COURSES

**FILM 1502 (3) – Introduction to Film Studies.** Introduces the technical and aesthetic principles behind the production, consumption, analysis, and interpretation of films. The purpose of this class is to help us understand and think about movies critically, as technological, cultural, and artistic products. We will study films in different contexts and discuss the importance of movies as cultural expression.

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|----------|---------------|-------------------|--------------------------------|----------------------|-----------|-------|
| Sec. 001 | Acevedo-Muñoz | TR<br>W Screening | 0930am-1045am<br>0300pm-0550pm | VAC 1B20<br>VAC 1B20 | 165 limit | 14006 |
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**FILM 2003 (3) – Film Topics. Storytelling & Life.** This class uses film, both documentary and narrative, as an access point to start a conversation about the power of story and to introduce each student to the story they are telling with their lives. May be repeated up to 9 total credit hours, provided the topics are different.

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|----------|---------|--------|--------------------------------|----------------------|----------|-------|
| Sec. 002 | Shadyac | R<br>F | 0700pm-0950pm<br>0930am-1150am | ATLS 102<br>ATLS 102 | 16 limit | 34785 |
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**FILM 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. Prereq. FILM 1502.

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|----------|---------|-------------------|--------------------------------|-----------------------|----------|-------|
| Sec. 001 | Gilbert | TR<br>M Screening | 0930am-1045am<br>0600pm-0850pm | ATLS 1B29<br>ATLS 102 | 24 limit | 24313 |
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**FILM 3043 (3) – Topics in Critical Film Studies: Cinema and Transgression.** This course will examine how cinema mediates different forms of conflict pertaining to moral and ethical issues. We will focus on diverse scenarios in which some of the basic premises of human behavior are under assault and also explore ways of addressing them. Films (mostly international) will include Carnage (Polanski), Kagemusha (Kurosawa), La Promesse (Dardenne Brothers), Life of Jesus (Dumont), Compliance (Zobel), L'Argent (Bresson), Blood Wedding (Chabrol), La Petite Voleuse (Miller), Cache (Haneke), and A Separation (Farhadi). Prereq., FILM 1502 or instructor consent. Restricted to FILM or FMST majors.

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|----------|---------|-------------------|--------------------------------|-----------------------|----------|-------|
| Sec. 001 | Ganguly | TR<br>M Screening | 1230pm-0145pm<br>1200pm-0250pm | MUEN E131<br>ATLS 102 | 35 limit | 29412 |
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**FILM 3051 (4) - Film History 1.** An intensive introduction to film history and theory, from 1895 to the early sound period. Includes early films from Méliès and Griffith, Eisenstein and Murnau, to Gance, Dreyer, and others. Lectures, discussions and in-class exams supplement complete screenings of films. Prereq FILM 1502.

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| Sec. 001 | Barlow | TR | 0330pm-0650pm | ATLS 100 | 132 limit | 14361 |
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**FILM 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. Prereq., FILM 1502. Course restricted to FILM/FMST/HUMN majors. Same as HUMN 3104.

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|----------|-------|-------------------|--------------------------------|----------------------|----------|-------|
| Sec. 001 | Lundy | TR<br>W Screening | 0930am-1045am<br>0600pm-0850pm | ATLS 102<br>ATLS 102 | 32 limit | 19573 |
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**FILM 3603 (3) – Sound and Vision.** Historical and aesthetic overview of sound in relation to film, ranging from early sound experiments and Hitchcock's *Blackmail* to Malick's unique blend of interior voice overs and music, to innovations in recent experimental film and video. Pursues issues in sound design, mixing (including surround), film scoring (including an overview of rock on film), voiceovers, and film/sound theory in narrative, experimental, and documentary films. Among the filmmakers to be studied are Vertov, Welles, Altman, Tati, Brakhage, Lipsett, Eisenstein, Bresson, Coppola, Scorsese, Stone, Murch, Leone, Godard, Nelson, Arnold and Solomon. Also explores a limited practicum using Pro Tools for 5.1 surround sound design. Mid-term, journal and research paper. Prereq., FILM 1502. Recommended prereq., FILM 3051.

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| Sec. 001 | Solomon | TR | 0330pm-0650pm | ATLS 102 | 35 limit | 34793 |
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**FILM 3660 (3) – The Postmodern.** Analyzes the cultural and critical practices as well as the thought that defines the postmodern period at the end of twentieth century. Prereq., HUMN 2000 or junior/senior standing. Same as HUMN 3660. Approved for arts and sciences core curriculum: literature and the arts. Prereq HUMN 2000 or junior/senior standing.

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|----------|-----|----|---------------|-----------|-----------|-------|
| Sec. 010 | TBA | MW | 0200pm-0250pm | VAC 1B20  | 100 limit | 16929 |
| Rec. 011 | TBA | F  | 1000am-1050am | ATLS 1B31 | 20 limit  | 16930 |
| Rec. 013 | TBA | F  | 1100am-1150am | CLUB 4    | 25 limit  | 16932 |
| Rec. 014 | TBA | F  | 0100pm-0150pm | HUMN 145  | 11 limit  | 16933 |
| Rec. 015 | TBA | F  | 0200pm-0250pm | ENVD 120  | 30 limit  | 16934 |
| Rec. 016 | TBA | F  | 0200pm-0250pm | HUMN 145  | 11 limit  | 19370 |

**FILM 4003 (3) – Film and Fiction: Indigenous Film and Fiction.** Explores similarities and differences between literature and film by or about Indigenous people as narrative arts. Studies several novels, short stories, and plays and films made from them. Examines problems in point of view, manipulation of time, tone, structure, and setting. Same as ARTF/COML 5003.

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|----------|--------|-------------------|--------------------------------|----------------------|----------|-------|
| Sec. 001 | Lawson | TR<br>W Screening | 1100am-1215pm<br>0300pm-0550pm | ATLS 102<br>ATLS 102 | 30 limit | 35293 |
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**FILM 4023 (3) – International Cinema: Contemporary World Cinema.** This course will examine some of the key trends within contemporary world cinema. Feature films by Michael Haneke, Lars Von Trier, Bela Tarr, Dardenne Brothers, Andrei Sokurov, Apichatpong Weerasethakul, Abderrahmane Sissako, Carlos Reygadas, and Kiyoshi Kurosawa. Students must be willing to engage with strong intellectual content and a wide range of historical and cultural perspectives. They will learn about diverse filmmaking styles and systems as well as some of the major preoccupations underlying recent international cinema. Same as ARTF 5023.

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|----------|---------|-------------------|--------------------------------|-----------------------|----------|-------|
| Sec. 001 | Ganguly | TR<br>M Screening | 0200pm-0315pm<br>0300pm-0550pm | MUEN E131<br>ATLS 102 | 32 limit | 29413 |
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**FILM 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. May be repeated up to 6 total credit hours. Prereq., FILM 1502. Recommended prereqs., FILM 3051, 3061. Same as ARTF 5024. Please contact instructor with questions and for permission to enroll ([melinda.barlow@colorado.edu](mailto:melinda.barlow@colorado.edu)).

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

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|----------|--------|----|---------------|-----------|----------|-------|
| Sec. 801 | Barlow | MW | 0330pm-0645pm | ATLS 1B29 | 12 limit | 23225 |
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**FILM 4453 (3) – Elective Affinities: Avante Garde Film and the Arts.** Traces the history, aesthetics and politics of the avant-garde/experimental films in relation to 20th c. movements in all the fine arts. Viewing artworks In film and video, with attention to painting, photography poetry, sound and performance, with emphasis on social upheaval as reflected in art practices; includes Dada and the early avant-garde; surrealism and psychodramas; Brakhage and Abstract Expressionism; Visual Music, The Beat Apocalypse; Pop Art; The TV Generation; Radical Subjectivities of gender and sexuality; Body Politics and performance; punks and pranksters; media appropriation; millennial realities. Prereq., FILM 1502. Same as ARTF 5453.

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|----------|---------|-------------------|--------------------------------|----------------------|----------|-------|
| Sec. 001 | Espelie | MW<br>W Screening | 1000am-1115am<br>1200pm-0250pm | ATLS 102<br>ATLS 102 | 32 limit | 34797 |
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## FILM GRADUATE CLASSES

**ARTF 5003 (3) – Film and Fiction: Indigenous Film and Fiction.** Explores similarities and differences between literature and film by or about Indigenous people as narrative arts. Studies several novels, short stories, and plays and films made from them. Examines problems in point of view, manipulation of time, tone, structure, and setting. Same as ARTF 5003 and COML 5003.

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|----------|--------|-------------------|--------------------------------|----------------------|---------|-------|
| Sec. 001 | Lawson | TR<br>W Screening | 1100am-1215pm<br>0300pm-0550pm | ATLS 102<br>ATLS 102 | 5 limit | 35300 |
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**ARTF 5010 (3) - Film Production Topics. Media Archaeology.** This production course investigates the practice of ripping, remixing, and remaking located in found footage films, recycled cinema, pirated activist art and other digital media works. Through screenings and readings, we will explore how the appropriation process critiques and reframes political and cultural content embedded in the source material. We will examine these works in relation to fair-use, open source, readymade, archive, and bootlegging practices. Students will learn and invent methods of appropriating/reauthoring found footage in a series of production projects. Prepares students for advanced Film Studies courses. Subject matter varies each semester. May be repeated up to 9 total credit hours but not in the same semester. Same as FILM 4010.

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| Sec. 001 | Sears | MW | 0330pm-0520pm | ATLS 342 | 3 limit | 32591 |
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**ARTF 5021 (3) ) – Acting & Directing 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. Recommended prereq., FILM 1502. Same as FILM 4021. Prerequisites: Restricted to Graduate Students only.

|          |          |    |               |           |         |       |
|----------|----------|----|---------------|-----------|---------|-------|
| Sec. 001 | Marslett | MW | 1000am-1150pm | MCKY 2B27 | 2 limit | 24764 |
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**ARTF 5023 (3) – International Cinema: Contemporary World Cinema.** This course will examine some of the key trends within contemporary world cinema. Feature films by Michael Haneke, Lars Von Trier, Bela Tarr, Dardenne Brothers, Andrei Sokurov, Apichatpong Weerasethakul, Abderrahmane Sissako, Carlos Reygadas, and Kiyoshi Kurosawa. Students must be willing to engage with strong intellectual content and a wide range of historical and cultural perspectives. They will learn about diverse filmmaking styles and systems as well as some of the major preoccupations underlying recent international cinema. Prereq., FILM 1502. Recommended prereqs., FILM 3051 and 3061. Same as FILM 4023.

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|----------|---------|-------------------|--------------------------------|-----------------------|---------|-------|
| Sec. 001 | Ganguly | TR<br>M Screening | 0200pm-0315pm<br>0300pm-0550pm | MUEN E131<br>ATLS 102 | 3 limit | 32842 |
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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. May be repeated up to 6 total credit hours. Prereq., FILM 1502. Recommended prereqs., FILM 3051, 3061. Same as FILM 4024. Prerequisites: Restricted to Graduate Students only.

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

|          |        |    |               |           |          |       |
|----------|--------|----|---------------|-----------|----------|-------|
| Sec. 001 | Barlow | MW | 0330pm-0645pm | ATLS 1B29 | 10 limit | 23227 |
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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). FILM 4200 and ARTF 5200 are the same course. Same as MCEN 4151/5151.

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|----------|-----------|-----|---------------|-----------|---------|-------|
| Sec. 001 | Hertzberg | MWF | 1100am-1150am | ITLL 1B50 | 2 limit | 34087 |
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**ARTF 5453 (3) – Elective Affinities: Avante Garde Film and the Arts.** Traces the history, aesthetics and politics of the avant-garde/experimental films in relation to 20th c. movements in all the fine arts. Viewing artworks in film and video, with attention to painting, photography poetry, sound and performance, with emphasis on social upheaval as reflected in art practices; includes Dada and the early avant-garde; surrealism and psychodramas; Brakhage and Abstract Expressionism; Visual Music, The Beat Apocalypse; Pop Art; The TV Generation; Radical Subjectivities of gender and sexuality; Body Politics and performance; punks and pranksters; media appropriation; millennial realities. Prereq., FILM 1502. Same as ARTF 5453.

|          |         |                   |                                |                      |         |       |
|----------|---------|-------------------|--------------------------------|----------------------|---------|-------|
| Sec. 001 | Espelie | MW<br>W Screening | 1000am-1115am<br>1200pm-0250pm | ATLS 102<br>ATLS 102 | 3 limit | 34798 |
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**ARTF 5500 (3) – Cinema Production 2. Advanced Filmmaking.** 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. May be repeated up to 6 total credit hours on a space-available basis. Prereqs: FILM 2000, or 2300; 2500 or 2600 and 3400 or 3600; Same as FILM 4500. Graduate students may enroll with instructor consent.

|          |          |    |               |           |         |       |
|----------|----------|----|---------------|-----------|---------|-------|
| Sec. 801 | Auguiste | MW | 0100pm-0315pm | ATLS 342  | 3 limit | 17445 |
| Sec. 802 | Solomon  | F  | 1200pm-0350pm | ATLS 1B29 | 3 limit | 23983 |

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