

FALL 2016 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.

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.

Sec. 001	Biagini	MW	1100am-0145pm	ATLS 1B29	13 limit	29770
Sec. 002	Biagini	MW	0300pm-0545pm	VAC 1B88	13 limit	16199
Sec. 003	Yannacito	TR	1230pm-0315pm	ATLS 1B29	13 limit	16200

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.

Sec. 001	Pearce	TR	0400pm-0550pm	ATLS 310	16 limit	23841
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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.

Sec. 001	Gluckstern	MW	0300pm-0545pm	VAC 1B90	13 limit	16201
Sec. 002	Jendras	TR	0930am-1215pm	ATLS 342	13 limit	16202
Sec. 003	Sekuler	TR	0330pm-0615pm	VAC 1B90	13 limit	23284

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.

Sec. 001	Carter	M	0100pm-0350pm	ATLS 2B10	15 limit	16204
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FILM 3010 (3) – Film Production Topics: Producing the Independent Film. Getting any film from concept to completion is often an overwhelming task. Using pre-production and pre-visualization techniques will greatly increase your efficiency. Proper preparation will save you time and money while releasing you from burdens that compete with what your real goal is, making a film. In this class we'll cover organization, budgeting, scheduling, crew, cast and equipment issues. We'll break down a script into its manageable components, creating logical shot lists, insurance, permits and how to work with locations. We'll also work with common factors of the basics of business. Determine the deliverables needed for distribution including contracts, promotion and a consideration of modern alternative exhibition. May be repeated up to 9 total credit hours. Requisites: Requires prerequisite course of FILM 2000 or FILM 2300 (minimum grade D-). Restricted to Film (FILM or FMST) majors only.

Sec. 001	Carter	W	0230pm-0500pm	ATLS 2B31	16 limit	24096
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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.

Sec. 001	Busti	M	0330pm-0650pm	MCKY 2B27	16 limit	22892
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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. Department enforced prereqs., FILM 1502 and FILM 2000 or FILM 2300 and FILM 2500. Department enforced coreqs., FILM 3515 and FILM 3525. Requisites: Restricted to Film (FILM or FMST) majors only.

Sec. 001	Gluckstern	MW	0900am-1050am	ATLS 342	13 limit	16205
Sec. 002	Pearce	MW	1100pm-1250pm	ATLS 342	13 limit	24118

FILM 3515 (3) – Camera Workshop. Focuses on the development of independent cinema production and post-production skills. The instructor must certify students in order to continue with their BFA studies. Department enforced prereqs., FILM 1502 and FILM 2000 or FILM 2300 and FILM 2500. Department enforced coreq., FILM 3400 and FILM 3525. Requisites: Restricted to Film (FILM or FMST) majors only.

Sec. 001	Carter	W	0800am-1030am	ATLS 2B31	13 limit	16206
Sec. 002	Carter	W	1130am-0200pm	ATLS 2B31	13 limit	16207

FILM 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. Department enforced prereqs., FILM 1502 and FILM 2000 or FILM 2300 and FILM 2500. Department enforced coreq., FILM 3400. Requisites: Restricted to Film (FILM or FMST) majors only.

Sec. 001	Osborn	TR	0930am-1045am	ATLS 310	13 limit	24063
Sec. 002	Osborn	TR	1100am-1215pm	ATLS 310	13 limit	24064

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.

Sec. 001	Marslett	MW	1000am-1150am	MCKY 2B27	14 limit	22940
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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.

Sec. 001	Hertzberg	MWF	1200am-1250pm	ITLL 1B50	8 limit	23709
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FILM 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. Same as ARTF 5400. Formerly FILM 3600.

Sec. 001	Osborn	WF	1100am-1250pm	ATLS 310	15 limit	24062
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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. Same as ARTF 5500. Requisites: Requires prerequisite courses of FILM 3400 and FILM 3515 and FILM 3525 (all minimum grade C). Restricted to Film (FMST) majors only.

Sec. 001	Liotta	MW	0100pm-0315pm	ATLS 342	13 limit	16208
Sec. 002	Gatten	TR	0100pm-0315pm	ATLS 342	13 limit	22377

FILM 4505 (3) – Screenwriting Workshop: Long Form. Creative writing workshop in which students plan and write a feature-length screenplay with emphasis on format, dialogue, characterization, and story. Requisites: Requires prerequisite course of FILM 1502 and FILM 2000 (all minimum grade D-).

Sec. 001	Burke	MW	0530pm-0720pm	ENVD 234A	16 limit	29788
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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.

Sec. 001	Marslett	TR W Screening	0930am-1045am 0300pm-0550pm	VAC 1B20 VAC 1B20	165 limit	13106
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FILM 2004 (3) – CU Film 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	1230pm-0145pm 0200pm-0450pm	ATLS 1B29 ATLS 1B29	19 limit	35005
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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.

Sec. 001	Lundy	TR W Screening	0930am-1045am 1200pm-0250pm	ATLS 1B29 ATLS 102	24 limit	22644
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FILM 3003 (3) – Major Film Directors: The Cinema of Kieslowski. 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. May be repeated up to 12 total credit hours with departmental consent. Non-majors need instructor consent. Recommended requisite, students with 57-180 credits (Juniors or Seniors). Requisites: Restricted to Film (FILM or FMST) majors only.

Sec. 001	Ganguly	TR M Screening	0200pm-0315pm 0300pm-0550pm	MUEN E131 ATLS 102	35 limit	33298
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FILM 3013 (3) – Women and Film. This course examines the various relationships between women and film by focusing on such issues as: women in Hollywood, the star phenomenon, women and genre, theories of spectator and the construction of gender identity, woman-as-auteur, and women and social history. American and international narrative, documentary, and experimental films by Arzner, Sirk, Curtiz, Kopple, Sembene, Von Trotta, and Portillo will be screened. In-class writing assignments & essay exams on assigned readings & films will be required. Approved for arts and sciences core curriculum: human diversity. Requisites: Restricted to students with 27-180 credits (Sophomores, Juniors or Seniors) only.

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

Sec. 001	Barlow	TR	0330pm-0645pm	ATLS 102	65 limit	34279
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FILM 3043 (3) – Topics in Critical Film Studies: FILM 3043 (3) – Topics in Critical Film Studies. – Cinema and the Poetics of Desire. This course will focus on the cinematic rendition of desire as a poetic form of expression. By studying the work of international filmmakers such as Bunuel, Malle, Bertolucci, Fassbinder, Polanski, Almodovar, Pialat, Saura, Chabrol and others, we will deal with issues such as power, gender, sexuality, otherness, memory, and time vis-a-vis the art of film. This course has strong intellectual content and challenging material. Prepares students for advanced Film Critical Studies work. Subject matter varies from semester to semester. May be repeated up to 9 total credit hours, provided topics are different. Requisites: Requires prerequisite course of FILM 1502 (minimum grade D-). Restricted to Film (FILM or FMST) majors only.

Sec. 001	Ganguly	TR M	1230pm-0145pm 1200pm-0250pm	MUEN E131 ATLS 102	35 limit	23484
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FILM 3051 (4) - Film History 1. Intensive introduction to film history from 1895 to 1945. 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 FILM 1502 (minimum grade D-).

Sec. 001	Farmer	TR	0330pm-0650pm	ATLS 100	132 limit	13435
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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. Same as HUMN 3104. Requisites: Requires prerequisite course of FILM 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	TR W Screening	0930am-1045am 0600pm-0850pm	ATLS 102 ATLS 102	32 limit	18241
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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).

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

Sec. 801	Barlow	MW	0330pm-0645pm	ATLS 1B29	12 limit	21748
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FILM 4135 (3) – Art and Psychoanalysis. Explores psychoanalytic theory as it relates to our understanding of literature, film, and other arts. After becoming familiar with some essential Freudian notions (repression, narcissism, ego/libido, dreamwork, etc.), students apply these ideas to works by several artists (e.g., Flaubert, James, Kafka, Hoffmann, and Hitchcock). Same as HUMN 3660. Approved for arts and sciences core curriculum: literature and the arts. Requisites: Requires either prerequisite course of HUMN 2000 (minimum grade D-) or restricted to students with 57-180 credits (Junior or Senior).

Sec. 001	Gordon	TR	0200p-0315pm	RAMY C250	125 limit	29793
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FILM 4453 (3) – Elective Affinities: Avant-Garde Film and the Arts. Traces the history and aesthetics of avant-garde/ experimental films in light of similar ideas found in the other arts, particularly painting, poetry, photography and music. Topics covered include Dada and the early avant-garde; surrealism and psychodramas; Brakhage and abstract expressionism; feminist arts and film since the 1980s; the idea of the sublime in painting, music, and film; landscape in painting, photography, and film; post-modernism and the cinema; queer theory, gender/identity politics, and aesthetics of recent films; and specific multiple disciplinary artists such as Andy Warhol, Michael Snow, Helen Levitt, and Gunvor Nelson. Same as ARTF 5453. Requisites: Requires prerequisite course of FILM 1502 (minimum grade D-).

Sec. 001	Espelie	MW M Screening	0200pm-0315pm 0600pm-0850pm	ATLS 1B29 ATLS 102	32 limit	34291
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FILM GRADUATE CLASSES

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. Requisites: Restricted to graduate students only.

Sec. 001	Marslett	MW	1000am-1150pm	MCKY 2B27	2 limit	22941
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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	21750
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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.

Sec. 001	Hertzberg	MWF	1200am-1250pm	ITLL 1B50	2 limit	23710
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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. Same as FILM 4400.

Sec. 001	Osborn	WF	1100am-1250pm	ATLS 310	3 limit	37172
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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 M Screening	0200pm-0315pm 0600pm-0850pm	ATLS 1B29 ATLS 102	3 limit	23863
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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 exploring either documentary, experimental, or narrative genres. May be repeated up to 9 total credit hours. Same as FILM 4500. Requisites: Requires prerequisite course of FILM 3400 (minimum grade D-). Restricted to graduate students only.

Sec. 801	Liotta	MW	0100pm-0315pm	ATLS 342	3 limit	16209
Sec. 802	Gatten	TR	0100pm-0315pm	ATLS 342	3 limit	22378

ARTF 5610 (3) – Image-makers Graduate Seminar. Explores advanced graduate studio work in a seminar setting. The course will focus on the development of ideas and activities which advance creative image making. May be repeated up to 12 total credit hours. Requisites: Restricted to graduate students only.

Sec. 001	Liotta	F	1200pm-0350pm	ATLS 102	8 limit	34282
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