

## FILM STUDIES

### SPRING 2018 SCHEDULE OF COURSES

Attendance is mandatory for all classes and screenings. Waitlists are sequenced by class rank, however, 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. It is up to the individual to make sure that s/he is in (or no longer in) any given course by the drop/add deadline. Please note this sheet has detailed information not found in MyCUInfo.

#### 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, 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.

Sec. 001	Upczak	MW	0900am-1145am	ATLS 1B29	17 limit	22026
Sec. 002	Biagini	MW	0300pm-0545pm	VAC 1B88	17 limit	22025
Sec. 003	Yannacito	TR	1100am-0145pm	ATLS 1B29	17 limit	26396
Sec. 004	Pearce	TR	0200pm-0445pm	ATLS 342	17 limit	40917
Sec. 005	Biagini	TR	0500pm-0745pm	ATLS 342	17 limit	41490

**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	MW	1100am-1250pm	ATLS 310	16 limit	28916
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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. 010	Jendras	MW	1200pm-0220pm	ATLS 1B29	12 limit	22029
Sec. 011		F Lab	0200pm-0250pm	ATLS 310	12 limit	29865
Sec. 020	Gluckstern	MW	0300pm-0520pm	VAC 1B90	12 limit	22028
Sec. 021		F Lab	0300pm-0350pm	ATLS 310	12 limit	29866

**FILM 2900 (3) – Lighting.** Through detailed progressive steps you will learn how to not only light a scene you'll also learn why you light a scene a particular way including the theory behind the method. This progressive and comprehensive system brings you the confidence you need to not only light student projects it also gives you a strong foundation to grow into more demanding challenges in the future. Actively hands on based with labs every meeting. Prereq., FILM 2000 or 2300. Recommended prereq., FILM 1502.

Sec. 001	Ortega	M	0200pm-0430pm	ATLS 2B10	15 limit	22031
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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. Restricted to film studies majors or instructor consent.

Sec. 001	Gluckstern	MW	0900am-1050am	ATLS 342	12 limit	22033
Sec. 002	Marslett	MW	1100am-1250pm	ATLS 342	12 limit	27226

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**FILM 3515 (3) – Camera Workshop.** A quick paced hands on workshop designed to help you gain the skills and confidence demanded for student productions and future endeavors. The instructor must certify students' competence level in order for them to continue with their BFA studies. Prereqs., FILM 1502, 2500, and 2000 or 2300. **Coreq., FILM 3400 and 3525.** Restricted to BFA film studies majors.

Sec. 001	Hernstrom, Nanton	F	0900am-1120am	MCKY 2B27	12 limit	22035
Sec. 002	Hernstrom, Nanton	F	0100pm-0320pm	MCKY 2B27	12 limit	27225

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**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. Prereqs., FILM 1502, 2500, and 2000 or 2300. **Coreq., FILM 3400 and 3515.** Restricted to BFA film studies majors.

Sec. 001	Osborn	TR	1000am-1115am	ATLS 310	12 limit	22036
Sec. 002	Osborn	TR	1130am-1245pm	ATLS 310	12 limit	27227

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**FILM 3620 (3) – Experimental Digital Animation.** Explores boundaries of traditional animation construction and delve into contemporary animation history. Small projects will involve experimentation with animation techniques that integrate with analog animation, frame-by-frame digital processes and live-action footage. Ideal for students who have taken [FILM 2010](#) or [FILM 2610](#) or [FILM 3525](#). Students familiar with animation and digital imaging or those eager to explore the process are encouraged to enroll.

Sec. 001	Sears	MW	0400pm-0550pm	ATLS 342/310	16 limit	22037
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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. Requisites: Requires prerequisite course of FILM 2000 or FILM 2300 and FILM 2500 and FILM 3525 (all minimum grade D-). Restricted to Film (FILM or FMST) majors only.

Sec. 001	Pearce	MW	0900am-1050am	ATLS 310	16 limit	22068
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**FILM 4000 (3) – Advanced 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. Prereqs., FILM 1502, 2000 or 2300, 2500, and 3400 or 3600, or instructor consent. Restricted to BFA FMST majors. Cannot be taken simultaneously with FILM 3400 or 3600. Same as ARTF 5000.

Sec. 001	Osborn	F	1000am-0150pm	ATLS 310	16 limit	28051
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**FILM 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. May be repeated up to 6 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) Film (FILM or FMST) majors only.

Sec. 001	Marslett	MW	0300pm-0415pm	ATLS 1B29	16 limit	27519
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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	100am-1150am	ITLL 1B50	2 limit	34667
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**FILM 4500 (3) – Cinema Production 2: BFA Capstone 2.** Advanced exploration of creative cinema production through short production and post-production projects. Course focuses on the tactics and strategies of independent cinema production leading to the completion of a BFA thesis project exploring either documentary, experimental, or narrative genres. May be repeated up to 6 total credit hours on a space-available basis. Prereqs: FILM 3400, 3515, and 3525. Restricted to BFA film studies majors or instructor consent. Same as ARTF 5500.

Sec. 001	Sears	MW	0100pm-0315pm	ATLS 342/310	13 limit	23772
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## CRITICAL STUDIES COURSES

**FILM 1003 (3) – Space Odysseys: Astrophysics/Astronomy via Cinema/Arts.** Understanding representations of space in cinematic arts, as well as the underlying science. What are the political, societal, scientific, and commercial motives in attempting to show our species venturing beyond Earth? These adventures highlight our hopes and fears for the future, while simultaneously clarifying contemporary anxieties. From the director G. Méliès to the screenwriter B. Marling.

Sec. 001	Espelie	TR R Screening	1230pm-0145pm 0700pm-0950pm	ATLS 102 ATLS 102	49 limit	33550
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**FILM 1502 (3) – Introduction to Film 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	TR W Screening	0930am-1045am 0300pm-0550pm	VAC 1B20 VAC 1B20	165 limit	21486
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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	Negri	TR M Screening	0930am-1045am 0700pm-0950pm	ATLS 1B29 ATLS 102	24 limit	28020
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**FILM 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. Prerequisites: Restricted to Film (FILM or FMST) 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	MW	0330pm-0645pm	ATLS 102	25 limit	30166
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**FILM 3043 (3) – Topics in Critical Film Studies: Sex and Cinema.** This course will focus on the cinematic rendition of sex and desire as a poetic form of expression. By studying the work of international filmmakers such as Bunuel, Polanski, Chabrol, Kieslowski, Inarritu, Kechiche, Bertolucci and others, we will deal with issues such as power, gender, otherness, memory, and time vis-a-vis the art of film. 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.

Sec. 001	Ganguly	TR M Screening	1230pm-0145pm 1200pm-0250pm	MUEN E131 ATLS 102	35 limit	30165
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**FILM 3061 (4) – Film History 2.** Starts in 1959 and follows the historical growth and evolution of film aesthetics to the present. Studies Italian neorealist, French new wave, and recent experimental films, as well as the films of major auteur figures such as Bergman, Kurosawa, Fellini, Hitchcock, Bunuel, Antonioni, and Coppola. Requisites: Requires prerequisite courses of FILM 1502 and FILM 3051 (all minimum grade D-).

Sec. 001	Negri	TR	0330pm-0650pm	ATLS 100	132 limit	21495
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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.

Sec. 001	Lundy	TR T Screening	1100am-1215pm 0700pm-0950pm	ATLS 102 ATLS 102	32 limit	21494
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**FILM 3211 (3) – History of Russian Cinema.** Surveys Russian cinema in historical and cultural context from early 20th century to the present. Prereq., FILM 1502 or RUSS 2221. Same as RUSS 3211. Approved for arts and sciences core curriculum: literature and the arts.

Sec. 001	Porter	TR R Screening	0330pm-0445pm 0500pm-0730pm	HUMN 1B90 HUMN 1B90	22 limit	30161
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**FILM 3422 (3) – The Hollywood Musical.** Second only to jazz, some critics regard the Hollywood musical as the greatest American popular art form of the 20th century. This course proposes a historical, formal, and theoretical approach to the musical through its several iterations, from the classical, to the revisionist, to the unusual, placing the changes in the genre's form, structure, and ideology in the context of America's changing social, political, and religious values. Prereq., FILM 1502. Recommended prereq., FILM 3051.

Sec. 001	Acevedo-Muñoz	TR	0200pm-0550pm	ATLS 102	35 limit	33779
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**FILM 4004 (3) – Topics in Film Theory: Science on Screen.** See instructor for topic description. May be repeated up to 6 total credit hours. Prereq., FILM 3051 or instructor consent. Restricted to senior FILM, FMST, or HUMN majors. Restricted to students with 57-180 credits (Junior or Senior) FILM (FILM or FMST) or Humanities (HUMN) majors only. Same as HUMN 4004 and ARTF 5004.

Sec. 001	Shell	TR W Screening	0200pm-0315pm 0700pm-0950pm	ATLS 1B29 ATLS 102	25 limit	34507
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**FILM 4024 (3) – Adv Research Seminar. Stories We Tell: Dreams/Histories/Narratives.**

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

Stories serve as compasses and architecture: we navigate by them, and build sanctuaries and prisons out of them; they sustain our imaginations, but sometimes we must let them go. The stories we tell ourselves in dreams can likewise shape our days and take over our nights, driven as they are by our deepest desires. But what, as Gaston Bachelard puts it, is the “cogito” of the dreamer? What are the poetics of reverie? What distinguishes dreams from daydreams? What of lucid dreams, nightmares, fantasies and vision quests? What functions have dreams served in different cultures at different times? And how may we use dreams as a source of creativity? In this course, historical and theoretical readings and writings by artists illuminate an eclectic mix of American and international narrative, documentary, animated, and experimental films (*Waking Life*, *Frank*, *The Missing Picture*, *The Congress*, *The Rancher*) as well as short stories, dream diaries, graphic novels, paintings, photographs, and performances, each of which investigates the complex relationship between dream and reality, the unconscious and creativity, our stake in given stories, and the virtue of letting them go. Filmmakers, writers, and artists whose works will be examined include Maya Deren, Olive Schreiner, Delmore Schwarz, Jorge Luis Borges, Italo Calvino, Winsor McKay, Salvador Dali, Dorothea Tanning, Jerry Uelsmann, Marina Abramovic, and *The Bridge Club*, among others. Students will keep dream journals and write critically and creatively about the intricate interrelationships between stories, dreams and the creative process, and graduate students will have the opportunity to produce new work inspired by dreams and to write about that work in their final projects. 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	TR	0330pm-0645pm	ATLS 1B29	12 limit	29172
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## GRADUATE COURSES

**ARTF 5000 (3) – Advanced Digital Postproduction.** 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. Cannot be taken simultaneously with FILM 3400 or 3600. Same as FILM 4000. Requisites: Requires prerequisite courses of FILM 1502, 2000 or 2300, 2500, and 3400 or 3600 (all minimum grade (D-)).

Sec. 001	Osborn	F	1000am-0150pm	ATLS 310	4 limit	29132
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**FILM 5004 (3) – Topics in Film Theory: Science on Screen.** See instructor for topic description. May be repeated up to 6 total credit hours. Prereq., FILM 3051 or instructor consent. Same as FILM 4004 and HUMN 4004. Restricted to graduate students only.

Sec. 001	Shell	TR W Screening	0200pm-0315pm 0700pm-09:50pm	ATLS 1B29 ATLS 102	5 limit	34508
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**ARTF 5024 (3) – Adv Research Seminar. Stories We Tell: Dreams/Histories/Narratives.**

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

Stories serve as compasses and architecture: we navigate by them, and build sanctuaries and prisons out of them; they sustain our imaginations, but sometimes we must let them go. The stories we tell ourselves in dreams can likewise shape our days and take over our nights, driven as they are by our deepest desires. But what, as Gaston Bachelard puts it, is the “cogito” of the dreamer? What are the poetics of reverie? What distinguishes dreams from daydreams? What of lucid dreams, nightmares, fantasies and vision quests? What functions have dreams served in different cultures at different times? And how may we use dreams as a source of creativity? In this course, historical and theoretical readings and writings by artists illuminate an eclectic mix of American and international narrative, documentary, animated, and experimental films (*Waking Life*, *Frank*, *The Missing Picture*, *The Congress*, *The Rancher*) as well as short stories, dream diaries, graphic novels, paintings, photographs, and performances, each of which investigates the complex relationship between dream and reality, the unconscious and creativity, our stake in given stories, and the virtue of letting them go. Filmmakers, writers, and artists whose works will be examined include Maya Deren, Olive Schreiner, Delmore Schwarz, Jorge Luis Borges, Italo Calvino, Winsor McKay, Salvador Dali, Dorothea Tanning, Jerry Uelsmann, Marina Abramovic, and *The Bridge Club*, among others. Students will keep dream journals and write critically and creatively about the intricate interrelationships between stories, dreams and the creative process, and graduate students will have the opportunity to produce new work inspired by dreams and to write about that work in their final projects. May be repeated up to 6 total credit hours. 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	TR	0330pm-0645pm	ATLS 1B29	10 limit	29173
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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	1100am-1150am	ITLL 1B50	2 limit	34668
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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 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. Prereq: FILM 3400. Same as FILM 4500.

Sec. 001	Sears	MW	0100pm-0315pm	ATLS 342/310	3 limit	22069
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**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	0100pm-0450pm	ATLS 102	8 limit	29329
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