

# CINEMA STUDIES & MOVING IMAGE ARTS

## SCHEDULE OF COURSES

### SPRING 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. 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 course and topic descriptions not found in MyCUInfo.

#### CINEMA STUDIES COURSES

**FILM 1003 (3) – Space Odysseys: Astrophys/Astronomy via Cinema/Arts.** Understanding representation 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. Melies to the screenwriter B. Marling.

Sec. 001	Perez-Gallego	M/W F Screening	11:00am-12:15pm 10:00am-12:50pm	ATLS 102 ATLS 102	60 limit	25789
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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	T/TH W Screening	9:30am-10:45am 3:00pm-5:50pm	VAC 1B20 VAC 1B20	165 limit	17767
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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. **Requisites:** Requires prerequisite or corequisite course of [FILM 1502](#) (minimum grade D-). Restricted to Film (FILM or FMST) majors only.

Sec. 001	Gilbert	T/TH M Screening	9:30am-10:45am 7:00pm-9:50pm	ATLS 1B29 ATLS 1B29	24 limit	24113
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**FILM 3002 (3) Major Film Movements: The Western.** This course offers a survey of the Hollywood Western genre in its classical and post-classical forms, exploring its contextual moments in American history, its international presence (and reinventions), and its constant revision of genre conventions and expectations. Students will explore in depth the formal, stylistic and aesthetic evolution of the genre from the 1930s to the 2000s, its exploration of "violence" in the process of American history, and its relentless longevity in the canon of historic Hollywood genres. Non-majors will need instructor's consent. **Repeatable:** Repeatable for up to 12.00 total credit hours. Allows multiple enrollment in term.

Sec. 001	Acevedo-Muñoz	T/TH TH Screening	12:30pm-1:45pm 7:00pm-9:50pm	ATLS 102 ATLS 102	25 limit	25585
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**FILM 3003 (3) Major Film Directors: Section 001: The Cinema of John Carpenter.** This course offers a close look at the work of director John Carpenter, one of the most underestimated genre filmmakers of the post-classical era. We will watch all of Carpenter's films, from the sci-fi spoof *Dark Star* to his most recent work for television, taking a closer look at his most important titles (*Halloween*, *Escape from New York*, *In the Mouth of Madness*). We will approach Carpenter's work from the perspective of both authorship and genre, and we will read critical texts on his cinema and its cultural context. Finally, we will discuss the films that influenced Carpenter's work, as well as the films that were influenced by it. **Section 002: The Coen Brothers.** Notoriously wily, Joel and Ethan Coen are auteurs who have resisted auteur-star status, keeping Hollywood at arm's length and acting as generally uncooperative (and sometimes even deceptive) interview subjects. Similarly eccentric are their films, which range widely in genre, tone, and historical context. In spite of the diversity of the films, however, critics and scholars agree that they all express "that Coen brothers feeling," or artistic imprint. Inventive camerawork, macabre humor, stylized dialogue, (dark) fairy-tale diegeses, and homages to various genres: these are at least a few of the hallmarks of the brothers' filmmaking. We will screen a selection of their most representative films, from their first feature-length film, *Blood Simple* (1984), to the present. Non-majors need instructor consent. **Repeatable:** Repeatable for up to 12.00 total credit hours. Allows multiple enrollment in term. **Requisites:** Restricted to Film (FILM or FMST) majors only. **Recommended:** Prerequisite students with 57-180 credits (Juniors or Seniors).

Sec. 001	Negri	T/TH W Screening	11:00am-12:15pm 7:00pm-9:50pm	ATLS 1B29 ATLS 102	35 limit	32205
Sec. 002	Lundy	T/TH M Screening	2:00pm-3:15pm 4:00pm-6:50pm	ATLAS 102 ATLAS 102	35 limit	36113

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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, Inarittu, Kechiche, Bertolucci and others, we will deal with issues such as power, gender, otherness, memory, and time vis-a-vis the art of film. **Repeatable:** Repeatable for up to 9.00 total credit hours. Allows multiple enrollment in term.

Sec. 001	Ganguly	T/TH M Screening	12:30pm-1:45pm 7:00pm-9:50pm	MUEN E131 ATLS 102	35 limit	25584
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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	T/TH	3:30pm-6:50pm	ATLS 100	132 limit	17775
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**FILM 3081 (3) Contemporary American Cinema, 1980 to Present: Masculinity in Crisis.** This course examines the relationship between contemporary American films from 1980 to the present and their cultural and historical context. Major fears, dreams, issues and events that shaped the decades will be explored, as will directors and stars who rose to prominence during the period. From the rise of Reaganite masculinity to the backlash against women and homosexuality; from the lure of postmodern nostalgia to the retrospective revision of history; from new views on the traditional American family to the omnipresence of media and the rise of surveillance culture and a resurgence of interest in the experience of racial difference, the last 39 years have left an enduring imprint on the history of American film.

Special attention will be given to examining the nature of this 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. In this particular iteration of the course, there is a thematic focus on the construction of masculine identity in and through cinema, and the course therefore functions as a counterpoint to FILM 3013, Women and Film, which fulfills a diversity requirement on the CORE. Having taken Women and Film is an advantage, not a pre-requisite! Open to Film majors and non-majors alike, sophomores through seniors. Email [Melinda.Barlow@Colorado.Edu](mailto:Melinda.Barlow@Colorado.Edu) with any questions.

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

*No auditors will be accepted in this course.*

Sec. 001	Barlow	T/TH	3:30pm-6:45pm	ATLS 102	25 limit	32437
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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. **Equivalent - Duplicate Degree Credit Not Granted: [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	T/TH	11:00am-12:15pm	ATLS 102	32 limit	17774
		T Screening	7:00pm-9:50pm	ATLS 102		

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**FILM 3513 (3) German Film & Society 1945-89.** Introduces issues in German society through film during the Cold War. Focus on East and West Germany, though some other German language films may be included. Emphasis is on reading films in their social, historical and political contexts. Taught in English. **Equivalent - Duplicate Degree Credit Not Granted: [GRMN 3513](#).**

Sec. 001	Weber	T/TH	12:30pm-1:45pm	HUMN 190	10 limit	32622
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**FILM 4024 (3) Advanced 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. **Equivalent - Duplicate Degree Credit Not Granted:** [ARTF 5024](#). **Repeatable:** Repeatable for up to 6.00 total credit hours. **Recommended:** Prerequisites [FILM 3051](#) and [FILM 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.*

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Sec. 801	Barlow	M/W	3:30pm-6:45pm	ATLS 1B29	12 limit	25051
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## MOVING IMAGE ARTS 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. **Requisites:** Requires prerequisite course of [FILM 1502](#) (minimum grade D-).

Sec. 001	Biagini	M/W	4:00pm-6:15pm	VAC 1B88	16 limit	18295
Sec. 002	Yannacito	T/TH	12:30pm-2:45pm	ATLS 1B29	16 limit	18294
Sec. 003	Nanton	T/TH	3:30pm-5:45pm	ATLS 342	16 limit	22594
Sec. 004	Gluckstern	T/TH	9:30am-11:45am	ATLS 342	16 limit	26376

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

Sec. 001	Pearce	T/TH	3:00pm-4:50pm	ATLS 310	16 limit	24856
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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, non-sync sound techniques, etc. **Requisites:** Requires prerequisite courses of [FILM 1502](#) and [FILM 2000](#) or [FILM 2300](#) (all minimum grade C). Restricted to FILM (FILM or FMST) majors only.

Sec. 001	Biagini	M/W	1:00pm-3:15pm	ATLS 1B29	14 limit	18298
Sec. 002	Gluckstern	M/W	3:00pm-5:15pm	VAC 1B90	14 limit	18297
Sec. 003	Jendras	T/TH	12:30pm-2:45pm	ATLS 342	14 limit	25457

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**FILM 3010 (3) Film Production Topics: Producing the Independent Film.** presents a comprehensive introduction to the role of the creative producer starting from development through production and into sales, distribution and the release of a film. Students will be given the opportunity to practice pitching projects, develop pitch decks and apply for funding for one project in development. The course will address the role of labs, residencies, markets and film festivals in the eco-cycle of the making and exhibition of a film, will look at modes of financing including crowd funding, tax incentives, equity finance, pre-sales, co-productions and gap financing and provide examples of types of distribution deals and legal contracts. Offers students both theoretical and practical experience in various specialized areas of cinematic production. Topics vary but include production in the documentary, fictional narrative, animation, computer animation, and experimental genres. **Repeatable:** Repeatable for up to 9.00 total credit hours. Allows multiple enrollment in term. **Requisites:** Requires prerequisite course of [FILM 2000](#) or [FILM 2300](#) (minimum grade D-). Restricted to Film (FILM or FMST) majors only. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities Departmental Category: Production

Sec. 002	Upczak	F	10:00am-12:45pm	ATLS 342	16 limit	36384
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**FILM 3030 (3) Analog Alternatives.** An introduction to small gauge analog moving image formats and technologies with a focus on process and experimentation thru hands-on exploration and demonstrations. This process-oriented class will utilize DIY methods and Alternative Process Photography approaches to work creatively with silver based photographic mediums. Students will create moving image works with Super 8mm and 16mm film while exploring the implications and possibilities of working with these mediums within our current digital paradigm. **Repeatable:** Repeatable for up to 6.00 total credit hours. Restricted to Film (FILM or FMST) majors only. **Recommended:** Prerequisite [FILM 1502](#).

Sec. 001	Busti	M	4:00pm-7:20pm	MCKY 2B27	16 limit	32208
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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. **Requisites:** Requires prerequisites courses of [FILM 1502](#) (minimum grade C) and [FILM 2000](#) and [FILM 2500](#) (both minimum grade of B-). Requires corequisite courses of [FILM 3515](#) and [FILM 3525](#). Restricted to Film (FILM or FMST) majors only.

Sec. 001	Gluckstern	M/W	9:00am-10:50am	ATLS 342	16 limit	18302
Sec. 002	Alshaibi	M/W	11:00am-12:50pm	ATLS 1B29	16 limit	23395

**FILM 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 [FILM 1502](#) (minimum grade C) and [FILM 2000](#) and [FILM 2500](#) (both minimum grade of B-). Requires corequisite courses of [FILM 3400](#) and [FILM 3525](#). Restricted to Film (FILM or FMST) majors only.

Sec. 001	Hernstrom	M	1:00pm-3:30pm	MCKY 2B27	16 limit	18304
Sec. 002	Hinshaw	W	1:00pm-3:30pm	MCKY 2B27	16 limit	23394

**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. **Requisites:** Requires prerequisites courses of [FILM 1502](#) (minimum grade C) and [FILM 2000](#) and [FILM 2500](#) (both minimum grade of B-). Requires corequisite courses of [FILM 3515](#) and [FILM 3400](#). Restricted to Film (FILM or FMST) majors only.

Sec. 001	Osborn	T/TH	10:00am-11:15am	ATLS 310	16 limit	18305
Sec. 002	Osborn	T/TH	11:30am-12:45pm	ATLS 310	16 limit	23396

**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	M/W	11:00am-12:50pm	ATLS 342	16 limit	18306
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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, 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:** Restricted to Film (FILM or FMST) majors only.

Sec. 001	Pearce	T/TH	1:00pm-2:50pm	ATLS 310	16 limit	18337
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**FILM 4000 (3) Advanced Digital Postproduction.** Through projects, discussions and screenings, 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 [FILM 4400](#). **Equivalent - Duplicate Degree Credit Not Granted:** [ARTF 5000](#)  
**Requisites:** Requires prerequisite courses [FILM 1502](#) and [FILM 2000](#) or [FILM 2300](#) and [FILM 2500](#) and [FILM 3400](#) or [FILM 4400](#) (all minimum grade D-). Restricted to Film (FILM or FMST) majors only.

Sec. 001	Osborn	F	10:00am-1:50pm	ATLS 310	16 limit	24142
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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. **Repeatable:** Repeatable for up to 6.00 total credit hours. **Requisites:** Requires prerequisite courses of [FILM 1502](#) and [FILM 2005](#) or [FILM 2105](#) (all minimum grade D-). Restricted to students with 27-180 credits (Sophomores, Juniors or Seniors) Film (FILM or FMST) majors only.

Sec. 001	Upczak	M/W	9:00am-10:50am	ATLS 1B29	16 limit	23648
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**FILM 4010 (3) Film Production Topics: Portraiture and the Moving Image.** Explore the history of portraiture and self within the moving image: single portraits, group portraits, community portraits, collaborative portraits, portraits of places. We will look at pre-cinema portraiture as well as early examples of moving image portraiture up through the "age of the selfie." We will examine the forms and e function moving of the portrait and the self portrait in the 21st century, with an eye toward integrating these approaches with the history of the modality. Students will produce both self-portrait, single portraits and group portraits as assignments and final projects. Ideal for practitioners of the moving image or any artist interest in the genre of portraiture in any medium. **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 [FILM 1502](#) and [FILM 2000](#) or [FILM 2300](#) and [FILM 2500](#) (all minimum grade D-). Restricted to students with 57-180 credits (Junior or Senior) FILM (FILM or FMST) majors only. Students who do not meet the prerequisites or restrictions may email [david.gatten@colorado.edu](mailto:david.gatten@colorado.edu) for permission to enroll.

Sec. 001	Gatten	MW	12:30pm-3:15pm	ATLS 102	13 limit	32270
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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. **Equivalent - Duplicate Degree Credit Not Granted:** [ARTF 5500](#). **Repeatable:** Repeatable for up to 6.00 total credit hours. **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	Sears	M/W	1:00pm-3:15pm	ATLS 342	15 limit	19999
Sec. 002	Alshaibi	M/W	4:00pm-6:15pm	ATLS 342	15 limit	32206

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## GRADUATE COURSES

**ARTF 5000 (3) Advanced Digital Postproduction.** 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 FILM 3600. **Equivalent - Duplicate Degree Credit Not Granted:** [FILM 4000](#). **Requisites:** Requires prerequisite courses of [FILM 2500](#) and [FILM 3400](#) or FILM 3600 and [FILM 1502](#) and [FILM 2000](#) or [FILM 2300](#) (all minimum grade (D-)).

Sec. 001	Osborn	F	10:00am-1:50pm	ATLS 310	4 limit	25030
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**ARTF 5010 (3) Film Production Topics: Portraiture and the Moving Image.** Explore the history of portraiture and self within the moving image: single portraits, group portraits, community portraits, collaborative portraits, portraits of places. We will look at pre-cinema portraiture as well as early examples of moving image portraiture up through the "age of the selfie." We will examine the forms and e function moving of the portrait and the self portrait in the 21st century, with an eye toward integrating these approaches with the history of the modality. Students will produce both self-portrait, single portraits and group portraits as assignments and final projects. Ideal for practitioners of the moving image or any artist interest in the genre of portraiture in any medium. **Equivalent - Duplicate Degree Credit Not Granted:** [FILM 4010](#). **Repeatable:** Repeatable for up to 9.00 total credit hours. Allows multiple enrollment in term. **Requisites:** Restricted to graduate students only.

Sec. 001	Gatten	MW	12:30pm-3:20pm	ATLS 102	3 limit	32271
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**ARTF 5024 (3) Advanced 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.

Sec. 001	Barlow	M/W	3:30pm-6:45pm	ATLS 1B29	10 limit	25052
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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:** [FILM 4500](#). **Repeatable:** Repeatable for up to 9.00 total credit hours. **Requisites:** Requires prerequisite course of [FILM 3400](#) (minimum grade D-). Restricted to graduate students only.

Sec. 001	Sears	M/W	1:00pm-3:15pm	ATLS 342	1 limit	18338
Sec. 002	Alshaibi	M/W	4:00pm-6:15pm	ATLS 342	1 limit	32207

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**ARTF 5610 (3) Image-makers Graduate Seminar.** Explores advanced graduate studio work in a seminar setting. Focuses on the development of ideas and activities which advance creative image making. **Repeatable:** Repeatable for up to 12.00 total credit hours. **Requisites:** Restricted to graduate students only.

Sec. 001	Liotta	F	1:00pm-4:50pm	ATLS 102	8 limit	25117
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