

# CINEMA STUDIES & MOVING IMAGE ARTS

## SCHEDULE OF COURSES

### SPRING 2021

Attendance is mandatory for all classes and screenings. Students who miss one or more class sessions during the first two weeks of the semester may be administratively dropped in order to make room for students on the waitlist who have been attending class. Waitlists are sequenced by class rank; however, attendance does affect one's chances of getting into a course.

#### CINEMA STUDIES COURSES

**CINE 1502 (3) Introduction to Cinema Studies.** Introduces basic media literacy by exploring the technical and aesthetic principles behind the production, analysis and interpretation of films. Explores comprehension and thinking about movies critically as technological, cultural and artistic products. Study of films in different social and historical contexts and discussion of the importance of movies as cultural products. Formerly FILM 1502.

Sec. 001	Farmer	T/TH	9:35am-10:50am	Remote	165 limit	25893
Film screenings will be online						

**CINE 2005 (3) Form, Structure, and Narrative Analysis.** Analyzes the form and structure of narrative, experimental non-narrative, and documentary films. Familiarizes students with the general characteristics of the classic three-act structure, principles of adaptation, form and content of experimental films, structural approaches, and the basic formal, narrative, and rhetorical strategies of documentary filmmaking. Formerly FILM 2005. **Requisites:** Requires prerequisite or corequisite course of [CINE 1502](#) (minimum grade D-). Restricted to Cinema Studies majors only.

Sec. 001	Negri	T/TH	9:35am-10:50am	Remote	35 limit	25941
Film screenings will be online						

**CINE 2105 (3) Introduction to the Screenplay.** Explores, through close reading and original student work, the form and structure of the screenplay. Students will learn to analyze structural and character elements of classic screenplays, and breaking down such elements as character, motivation, and arch. Students may learn some very basics of screenwriting form, develop a treatment, explore formal and technical issues, etc. Prereq., [CINE 1502](#) or instructor's permission. Formerly FILM 2105. **Requisites:** Requires prerequisite or corequisite course of [CINE 1502](#) (minimum grade D-). Restricted to Cinema Studies majors only.

Sec. 001	Lundy	T/TH	9:35am-10:50a	Remote	35 limit	26116
Film screenings will be online						

**CINE 2203 (3) American Indians in Film.** Examines images of American Indians in films produced by, and about, Native peoples. Follows the creation of "the Hollywood Indian" from still-photography to contemporary motion pictures. Films are analyzed within historical, social, and artistic contexts, and examined in terms of the impact their images have exerted upon American society at large and Native communities in particular. **Equivalent - Duplicate Degree Credit Not Granted:** [ETHN 2203](#).

Sec. 001	Lawson	T/TH	2:20pm-3:35pm	Remote	18 limit	25943
Film screenings will be online						

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

Sec. 001	Ganguly	T/TH	2:20pm-3:35pm	Remote	35 limit	34630
Film screenings will be online						

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**CINE 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 Buñuel, Polanski, Chabrol, Kieslowski, Iñárritu, 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. Formerly FILM 3043. **Repeatable:** Repeatable for up to 9.00 total credit hours. Allows multiple enrollment in term. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Topics.

Sec. 001	Ganguly	T/TH	12:45pm-2:00pm	Remote	35 limit	25937
Film screenings will be online						

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**CINE 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, Buñuel, Antonioni, and Coppola. Formerly FILM 3061. **Requisites:** Requires prerequisite course of [CINE 1502](#) (minimum grade D-). **Recommended:** Prerequisite [CINE 3051](#) (minimum grade D-). **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: History.

Sec. 001	Negri	T/TH	3:55pm-7:10pm	Remote	132 limit	25946
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**CINE 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 40 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 CINE 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 Cinema 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	3:55pm-7:10pm	Remote	25 limit	25945
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**CINE 3104 (3) Film Criticism and Theory.** Surveys the range and function of film criticism, introduces major positions and concepts of film theory and focuses on students' abilities to write about film. **Equivalent - Duplicate Degree Credit Not Granted:** [HUMN 3104](#). **Requisites:** Requires prerequisite course of [CINE 1502](#) (minimum grade D-). Restricted to students with 57-180 credits (Junior or Senior) Cinema Studies or Humanities (HUMN) majors only.

Sec. 001	Farmer	T/TH	11:10am-12:25pm	Remote	35 limit	25942
Film screenings will be online						

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**CINE 3211 (3) History of Russian Cinema.** Surveys Russian cinema in historical and cultural context from early 20th century to the present. Taught in English. **Equivalent - Duplicate Degree Credit Not Granted:** [RUSS 3211](#). **Requisites:** Requires prerequisite course of [CINE 1502](#) or [RUSS 3211](#) (minimum grade D-). **Additional Information:** Arts Sci Core Curr: Literature and the Arts Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Production.

Sec. 001	Porter	T/TH	12:30pm-1:45pm	TBA	40 limit	25939
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**CINE 4004 (3) Topics in Film Theory.** Provides topic-centered analyses of controversial areas in film theory. Students read extensive materials in the topic area, analyze and summarize arguments as presented in the literature, write "position" papers and make oral presentations in which they elaborate their own arguments about specific assigned topic, establishing critical dialogue with the primary materials. **Equivalent - Duplicate Degree Credit Not Granted:** [HUMN 4004](#) and [ARTF 5004](#) **Repeatable:** Repeatable for up to 6.00 total credit hours. **Requisites:** Restricted to students with 57-180 credits (Junior or Senior) Cinema

**Section 001: Cinephilia, Reflexivity... or Movies about the Movies.** This course explores some of the historical and theoretical implications of the practice of reflexivity in classical and contemporary cinema. Parting from the reflexive, deconstructive works of Buster Keaton, to contemporary "meta" exercises like *Tropic Thunder*, the course will interrogate and explore Hollywood's own historic obsession with the "mystique," the "magic," and the "madness" of the movies. We will approach these topics from the perspectives of film history and the theoretical concepts of cinephilia, spectatorship, and reflexivity. Films include: *Sherlock Jr.*, *A Star is Born*, *Sunset Boulevard*, *Singin' in the Rain*, *Silent Movie*, *The Purple Rose of Cairo*, *The Player*, *Ed Wood*, etc.

Sec. 001	Acevedo-Muñoz	M/W M	4:10pm-5:45pm 7:00-9:50pm	VAC 1B20 MUEN E050	20 limit	35960
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**CINE 4023 (3) Topics in International Cinema.** Focuses on major international filmmakers who have had a decisive impact on world cinema. Students will learn how directors create their own innovative body of work with specific formal and thematic patterns and will also learn to place such work within multiple frameworks that will cover film history, theory, aesthetics, philosophy and social and cultural analysis. Formerly FILM 4023. **Equivalent - Duplicate Degree Credit Not Granted:** [ARTF 5023](#)  
**Repeatable:** Repeatable for up to 6.00 total credit hours. Allows multiple enrollment in term. **Requisites:** Requires prerequisite course of [CINE 1502](#) (minimum grade D-). Restricted to Cinema Studies (CINE or CINM) or Fine Arts - Creative Arts (ARTC) majors only. **Recommended:** Prerequisite [CINE 3051](#).

**Section 001: The Art of Agnès Varda.** Agnès Varda, one of the most extraordinary filmmakers of the last century, produced documentaries, fiction films, memoirs, photography, and installation artworks over the course of eight decades. This seminar considers the Varda's extraordinary body of multilingual moving image artwork – from her groundbreaking feminist contributions to the French New Wave, to documentary work with the Black Panthers and in East L.A., to her multichannel and experimental documentaries. Aspects of philosophy, production, reception, and the cultural, political and aesthetic landscapes in which Varda's work emerged will be discussed. Her contributions to art, culture and feminism provide creative and intellectual material for new forms of engagement with contemporary art, film and the humanities today.

Sec. 001	Shell	T/TH	12:45pm-2:00pm	Remote	30 limit	35941
Film screenings will be online						

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**CINE 4024 (3) Adv Research Seminar.** Department enforced requisite: restricted to students with 57-180 credits (Juniors or Seniors) with a minimum GPA of 3.0. Formerly FILM 4024. **Equivalent - Duplicate Degree Credit Not Granted:** [ARTF 5024](#).  
**Repeatable:** Repeatable for up to 6.00 total credit hours. **Recommended:** Prerequisites [CINE 3051](#) and [CINE 3061](#).

**Section 801: 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 Dalí, Dorothea Tanning, Jerry Uelsmann, Marina Abramović, 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. Formerly FILM 4024. **Equivalent - Duplicate Degree Credit Not Granted:** [ARTF 5024](#). **Repeatable:** Repeatable for up to 6.00 total credit hours. **Recommended:** Prerequisites [CINE 3051](#) and [CINE 3061](#). Please contact instructor with questions and for permission to enroll (melinda.barlow@colorado.edu).

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

Sec. 801	Barlow	M/W	4:10pm-7:20pm	Remote	10 limit	25947
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## MOVING IMAGE ARTS COURSES

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

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

Sec. 001	Sears	M/W	1:50pm-3:50pm	ATLS 1B29	16 limit	25932
Sec. 002	Van Loan	T/TH	11:10am-1:25pm	ATLS 1B29	16 limit	25933
Sec. 003	Yannacito	T/TH	1:45pm-4:00pm	Remote	16 limit	25934
Sec. 004	Biagini	T/TH	4:20pm-6:35pm	ATLS 1B29	16 limit	25935

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**CINE 2010 (3) Moving Image Computer Foundations.** Provides students with artistic foundational hands-on experience in integrated use of media software in both the PC and Mac creative imaging making digital working environments. Includes fundamentals in general computer maintenance, creative and practical audio editing, image management and manipulation, and creative moving image practice. Formerly FILM 2010. **Requisites:** Restricted to Cinema Studies majors only.

Sec. 001	Pearce	T/TH	3:55pm-5:45pm	Remote	16 limit	26109
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**CINE 2500 (3) Moving Image Foundations II.** Instructs students in developing a technical and aesthetic understanding of the principles of analog and digital cinematography. Technical, creative and studio critique emphasis on the Bolex 16mm RX and Black Magic Pocket Cinema cameras, advanced composition, grammar and mechanics of cinema editing, film/digital lighting (exposure, latitude) multi-format origination and file management, non-sync sound techniques, etc. Formerly FILM 2500. **Requisites:** Requires prerequisite courses of [CINE 1502](#) and [CINE 2000](#) or [CINE 2300](#) (all minimum grade C). Restricted to Cinema Studies majors only.

Sec. 001	Jendras	M/W	10:30am-12:45pm	MCKY 2B27	14 limit	25936
Sec. 002	Gluckstern	T/TH	9:35am-11:50am	Remote	14 limit	26110
Sec. 003	Biagini	T/TH	12:45pm-3:00pm	ATLS 342	14 limit	35893

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**CINE 3400 (3) Cinema Production I.** Exploration of creative cinema production through short production and post-production projects. A short final project will be required. Focuses on the tactics and strategies of independent cinema production, examining a variety of approaches to genre. Explores a range of film and digital technologies. **Requisites:** Requires prerequisites courses of [CINE 1502](#) (minimum grade C) and [CINE 2000](#) and [CINE 2500](#) (both minimum grade of B-). Requires corequisite courses of [CINE 3515](#) and [CINE 3525](#). Restricted to Cinema Studies majors only.

Sec. 001	Gluckstern	M/W	9:10am-11:00am	Remote	16 limit	26113
Sec. 002	Upczak	M/W	11:30am-1:20pm	Remote	16 limit	26114

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**CINE 3515 (3) Lights, Camera, Action.** Gain practical experience with camera, lighting, and sound equipment in this hands-on workshop. Mise-en-scene, single cinematography, multi-camera cinematography, cinematic lighting design, and sync-sound production skills will be taught in a crew environment. Formerly FILM 3515. **Requisites:** Requires prerequisite courses of [CINE 1502](#) (minimum grade C) and [CINE 2000](#) and [CINE 2500](#) (both minimum grade of B-). Requires corequisite courses of [CINE 3400](#) and [CINE 3525](#). Restricted to Cinema Studies majors only.

Sec. 001	Gluckstern	M	1:50pm-4:20pm	MCKY 2B27	16 limit	35922
Sec. 002	Conway	W	1:50pm-4:20pm	MCKY 2B27	16 limit	35923

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**CINE 3525 (3) Cinema Editing Workshop.** Focuses on the development of independent cinema post-production skills. The instructor must certify students in order to continue with their BFA studies. Formerly FILM 3525. **Requisites:** Requires prerequisite courses of [CINE 1502](#) (minimum grade C) and [CINE 2000](#) and [CINE 2500](#) (both minimum grade of B-). Requires corequisite courses of [CINE 3400](#) and [CINE 3515](#). Restricted to Cinema Studies majors only.

Sec. 001	Osborn	T/TH	9:35am-11:15am	ATLS 310	16 limit	35979
Sec. 002	Osborn	T/TH	11:35am-1:15pm	ATLS 310	16 limit	35980

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**CINE 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 [CINE 2010](#) or [CINE 2610](#) or [CINE 3525](#). Students familiar with animation and digital imaging or those eager to explore the process are encouraged to enroll. Formerly FILM 3620.

Sec. 001	Sears	M/W	5:20pm-7:10pm	EDUC 231	16 limit	26932
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**CINE 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. Formerly FILM 3700. **Requisites:** Requires prerequisite course of [CINE 2010](#) or [CINE 2500](#) (minimum grade D-). Restricted to Cinema Studies majors only

Sec. 001	Pearce	T/TH	1:35pm-3:25pm	Remote	16 limit	26117
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**CINE 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 [CINE 3400](#) or [CINE 4400](#). **Equivalent - Duplicate Degree Credit Not Granted:** [ARTF 5000](#). **Requisites:** Requires prerequisite courses [CINE 1502](#) and [CINE 2000](#) or [CINE 2300](#) and [CINE 2500](#) and [CINE 3400](#) or [CINE 4400](#) (all minimum grade D-). Restricted to Cinema Studies majors only.

Sec. 001	Osborn	F	10:20am-1:30pm	ATLS 310	12 limit	26118
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**CINE 4005 (3) Screenwriting Workshop: Short Form.** A writing intensive course that focuses on the art of the short form screenplay. Students will complete regular writing exercises, presentations, and several short scripts. Formerly FILM 4005.  
**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) Cinema Studies majors only.

Sec. 001	Upczak	M/W	9:10am-11:00am	Remote	16 limit	26119
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**CINE 4010 (3) Topics in Film Production.** Prepares students for advanced Cinema Studies production courses. Subject matter varies each semester. Formerly FILM 4010. **Equivalent - Duplicate Degree Credit Not Granted:** [ARTF 5010](#) **Repeatable:** Repeatable for up to 9.00 total credit hours. Allows multiple enrollment in term. **Requisites:** Requires prerequisite courses of [CINE 1502](#) and [CINE 2000](#) or [CINE 2300](#) and [CINE 2500](#) (all minimum grade D-). Restricted to students with 57-180 credits (Junior or Senior) Cinema Studies majors only.

**Section 001: 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.

Sec. 001	Upczak	F	10:20am-1:05pm	Remote	16 limit	36093
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**CINE 4040 (3) Advanced Analog Alchemy.** Investigating, developing, and re-interpreting historical approaches and processes involved in the creation of Analog motion picture works. Students will work with Analog mediums in alternative modes and unestablished ways and develop their personal process towards the goal of producing a unique moving image work to be presented in a final analog format for exhibition. **Equivalent - Duplicate Degree Credit Not Granted:** [ARTF 5040](#). **Repeatable:** Repeatable for up to 6.00 total credit hours. **Requisites:** Requires prerequisite course of [CINE 3030](#) (minimum grade D-). Restricted to Cinema Studies majors only.

Sec. 801	Busti	M	4:50pm-8:20pm	MCKY 2B27	6 limit	41689
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**CINE 4500 (3) Cinema Production 2: BFA Capstone 1.** Advanced exploration of creative cinema production through short production and post-production projects. Course focuses on the tactics and strategies of independent cinema production leading to the completion of a BFA thesis project exploring either documentary, experimental, or narrative genres. Formerly FILM 4500. **Equivalent - Duplicate Degree Credit Not Granted:** [ARTF 5500](#). **Repeatable:** Repeatable for up to 6.00 total credit hours. **Requisites:** Requires prerequisite courses of [CINE 3400](#) and [CINE 3515](#) and [CINE 3525](#) (all minimum grade C). Restricted to Cinema Studies majors only.

Sec. 001	Marslett	M/W	11:30am-1:55pm	Remote	12 limit	26123
Sec. 002	Marslett	M/W	2:15pm-4:45pm	Remote	12 limit	35913

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

Sec. 001	Osborn	F	10:20am-1:30pm	ATLS 310	4 limit	24769
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**ARTF 5004 (3) Topics in Film Theory.** Provides topic-centered analyses of controversial areas in film theory. Students read extensive materials in the topic area, analyze and summarize arguments as presented in the literature, write "position" papers and make oral presentations in which they elaborate their own arguments about specific assigned topic, establishing critical dialogue with the primary materials. **Equivalent - Duplicate Degree Credit Not Granted:** [CINE 4004](#) and [HUMN 4004](#) **Repeatable:** Repeatable for up to 6.00 total credit hours. **Requisites:** Requires prerequisite course of [CINE 3051](#) (minimum grade D-). Restricted to graduate students only.

**Section 001: Cinephilia, Reflexivity... or Movies about the Movies.** This course explores some of the historical and theoretical implications of the practice of reflexivity in classical and contemporary cinema. Parting from the reflexive, deconstructive works of Buster Keaton, to contemporary "meta" exercises like *Tropic Thunder*, the course will interrogate and explore Hollywood's own historic obsession with the "mystique," the "magic," and the "madness" of the movies. We will approach these topics from the perspectives of film history and the theoretical concepts of cinephilia, spectatorship, and reflexivity. Films include: *Sherlock Jr.*, *A Star is Born*, *Sunset Boulevard*, *Singin' in the Rain*, *Silent Movie*, *The Purple Rose of Cairo*, *The Player*, *Ed Wood*, etc.

Sec. 001	Acevedo-Muñoz	M/W M	4:10pm-5:45pm 7:00-9:50pm	VAC 1B20 MUEN E050	5 limit	35961
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**ARTF 5010 (3) Topics in Film Production.** Prepares students for advanced cinema production courses. Subject matter varies each semester. **Equivalent - Duplicate Degree Credit Not Granted:** [CINE 4010](#) **Repeatable:** Repeatable for up to 9.00 total credit hours. Allows multiple enrollment in term. **Requisites:** Restricted to graduate students only.

**Section 001: 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.

Sec. 001	Upczak	F	10:20am-1:05pm	Remote	16 limit	36094
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**ARTF 5023 (3) Topics in International Cinema.** Focuses on major international filmmakers who have had a decisive impact on world cinema. Students will learn how directors create their own innovative body of work with specific formal and thematic patterns and will also learn to place such work within multiple frameworks that will cover film history, theory, aesthetics, philosophy and social and cultural analysis. **Equivalent - Duplicate Degree Credit Not Granted:** [CINE 4023](#) **Repeatable:** Repeatable for up to 6.00 total credit hours. **Requisites:** Requires prerequisite course of [CINE 1502](#) (minimum grade D-). Restricted to graduate students only. **Recommended:** Prerequisites [CINE 3051](#) and [CINE 3061](#).

**Section 001: The Art of Agnès Varda.** Agnès Varda, one of the most extraordinary filmmakers of the last century, produced documentaries, fiction films, memoirs, photography, and installation artworks over the course of eight decades. This seminar considers the Varda's extraordinary body of multilingual moving image artwork – from her groundbreaking feminist contributions to the French New Wave, to documentary work with the Black Panthers and in East L.A., to her multichannel and experimental documentaries. Aspects of philosophy, production, reception, and the cultural, political and aesthetic landscapes in which Varda's work emerged will be discussed. Her contributions to art, culture and feminism provide creative and intellectual material for new forms of engagement with contemporary art, film and the humanities today.

Sec. 001	Shell	T/TH	12:45pm-2:00pm	Remote	5 limit	35942
Film screenings will be online						

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**ARTF 5024 (3) Adv Research Seminar. Equivalent - Duplicate Degree Credit Not Granted:** [CINE 4024](#). **Repeatable:** Repeatable for up to 6.00 total credit hours. **Requisites:** Restricted to graduate students only. **Recommended:** Prerequisites [CINE 3051](#) and [CINE 3061](#).

**Section 001: 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 Dalí, Dorothea Tanning, Jerry Uelsmann, Marina Abramović, 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. Grad students may enroll themselves. Undergraduate students, please email instructor 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*

Sec. 001	Barlow	M/W	4:10pm-7:20pm	Remote	10 limit	24783
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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. **Additional Information:** Departmental Category: Graduate Film Courses.

Sec. 001	Liotta	F	1:00pm-4:50pm	ATLS 102	8 limit	24816
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