

# CINEMA STUDIES & MOVING IMAGE ARTS

## SCHEDULE OF COURSES

### SPRING 2022

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

**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. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Genre and Movements.

Sec. 001	Lundy	T/TH W Screening	9:30am-10:45am 3:35pm-6:35pm	VAC 1B20 VAC 1B20	165 limit	24262
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**CINE 2001 (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. Formerly FILM 1003. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities.

Sec. 001	Espelie	T/TH M Screening	12:30pm-1:45pm 7:05pm-9:55pm	ATLS 102 ATLS 102	60 limit	38868
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**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. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Workshops.

Sec. 001	Farmer	T/TH T Screening	9:30am-10:45am 7:00pm-9:50pm	ATLS 102 ATLS 1B29	24 limit	24301
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**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 arc. 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. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Workshops.

Sec. 001	Conway	M/W M Screening	11:30am-12:45pm 7:05pm-9:55pm	ATLS 1B29 ATLS 1B29	24 limit	24450
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**CINE 2203 (3) American Indians in Film.** This course surveys the image of American Indians in American (especially Hollywood) film with an emphasis on "revisionist," or "breakthrough" films. It follows the creation of "the Hollywood Indian" from early literature 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, as well as Native communities. Near the end of the course we will look at what happens when Native Americans write, direct, and act in their own independent films. **Equivalent - Duplicate Degree Credit Not Granted:** [ETHN 2203](#).

Sec. 001	Lawson	T/TH Film screenings will be online	11:00am-12:15pm	Remote	18 limit	24303
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**CINE 3003 (3) Major Film Directors.** Focuses on the work of a single director or a group of related directors. Course content varies each semester. Consult the online Schedule Planner for specific topic. Non-majors need instructor consent. Formerly FILM 3003. **Repeatable:** Repeatable for up to 12.00 total credit hours. Allows multiple enrollment in term. **Requisites:** Restricted to Cinema Studies majors only. **Recommended:** Prerequisite students with 57-180 credits (Juniors or Seniors).

**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.

Sec. 001	Negri	T/TH W	2:00pm-3:15pm 7:05pm-9:55pm	ATLS 102 ATLS 102	35 limit	26044
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**CINE 3042 (3) American Horror Film: History, Contexts, Aesthetics.** This course offers an intense survey of many exemplary and groundbreaking movies in the American Horror genre from the 1930s to the present. From a historical perspective we will explore the ways in which the horror genre has evolved in response to shifting social anxieties and cultural contexts, and its reflections on 20th century American society. With emphasis on issues of gender relations, psychoanalysis, and genre theory, the course is discussion-heavy and is based on an academic approach to the genre. Sharply focused yet broad in scope, this course is designed for students with a serious interest in these movies. Screenings include *Dracula*, *Cat People*, *Invasion of the Body Snatchers*, *Carnival of Souls*, *Night of the Living Dead*, *Rosemary's Baby*, *The Exorcist*, *The Shining*, *Jacob's Ladder*, *Hereditary*, and many others. Expect graphic violence and disturbing content. Formerly FILM 3042. **Requisites:** Requires prerequisite course of [CINE 1502](#) (minimum grade D-). **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Genre and Movements.

Sec. 001	Acevedo-Muñoz	M/W	3:35pm-6:50pm	ATLS 102	35 limit	33635
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**CINE 3043 (3) Topics in Critical Film Studies.** 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.

**Section 001: Moving Image Archives: Curation, Management, and Programming.** This course is an experiential introduction to the theories and best practices of organizing and directing a Moving Image Archive. Topics include archival appraisal, arrangement and description, privacy and copyright laws, and digital collections, with a strong emphasis on ethics, equity, and inclusivity in archival practice. Lead by CU Boulder Libraries' Moving Image Archivist, students will receive direct professional experience processing archival media material from the CU Boulder Libraries' Rare and Distinctive Collections and will have the opportunity to curate a public screening event from the Libraries' archival film and video collections, in collaboration with the Stan Brakhage Center.

Sec. 001	Wagner	F	10:15am-12:45pm	ATLS 1B29	16 limit	24298
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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, Bunuel, 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	3:30pm-6:50pm	Remote/Online	132 limit	24305
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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 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 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	3:30pm-6:45pm	Remote	25 limit	24304
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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. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Intensive and Small Courses.

Sec. 001	Farmer	T/TH T Screening	11:00am-12:15pm 7:00pm-9:50pm	ATLS 102 ATLS 102	35 limit	24302
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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	Plagmann	M/W W Screening	3:35pm-4:50pm 5:05pm-7:35pm	HUMN 186 MUEN D439	26 limit	24300
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**CINE 3513 (3) German Film and Society 1945-1989.** 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	Schuman	M/W W Screening	3:35pm-4:50pm 5:05pm-7:35pm	MUEN E118 MUEN E118	34 limit	33646
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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. Please contact instructor with questions and for permission to enroll ([melinda.barlow@colorado.edu](mailto:melinda.barlow@colorado.edu)).

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

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Sec. 801	Barlow	M/W	3:35pm-6:50pm	Remote	6 limit	24306
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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. Formerly FILM 2000. **Requisites:** Requires prerequisite course of [CINE 1502](#) (minimum grade D-). **Grading Basis:** Letter Grade. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Production.

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Sec. 001	Myers	M/W	1:00pm-3:15pm	ATLS 1B29	16 limit	24293
Sec. 002	Blake	T/TH	12:30pm-2:45pm	ATLS 1B29	16 limit	24294
Sec. 003	Biagini	T/TH	3:30pm-5:45pm	ATLS 1B29	16 limit	24295
Sec. 004	Conway	T/TH	3:00pm-5:15pm	ATLS 342	16 limit	24296

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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.

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Sec. 001	Pearce	M/W	9:15am-11:05am	ATLS 310	16 limit	24445
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**CINE 2300 (3) Beginning/Intermediate Filmmaking.** Covers basic camera, editing, and splicing techniques for Super-8 film. Equipment is available at the film studies office for a modest rental fee. Formerly FILM 2300. **Requisites:** Requires prerequisite course of [CINE 1502](#) (minimum grade D-).

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Sec. 001	Yannacito	T/TH	12:45pm-3:00pm	Remote	10 limit	40805
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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. **Grading Basis:** Letter Grade. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Production.

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Sec. 001	Biagini	M/W	9:00am-11:15am	ATLS 1B29	14 limit	24297
Sec. 002	Gluckstern	T/TH	9:30am-11:45am	ATLS 342	14 limit	24446
Sec. 003	Gluckstern	T/TH	12:30pm-2:45pm	ATLS 342	14 limit	26247

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**CINE 3030 (3) Analog Alternatives.** Introduction to small gauge analog moving image formats and technologies with a focus on process and experimentation through hands-on exploration and demonstrations. This process-oriented class will utilize DIY methods and Alternative Process Photography approaches to work creatively with silver based holographic 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. Formerly FILM 3030. **Repeatable:** Repeatable for up to 6.00 total credit hours. **Requisites:** Requires prerequisite courses of [CINE 1502](#) and [CINE 2000](#) (all minimum grade D-). **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities Departmental Category: Production.

Sec. 001	Van Loan	M	9:45am-1:05pm	MCKY 2B27	12 limit	41317
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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. Formerly FILM 3400. **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. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Production. Email [cinemastudies@colorado.edu](mailto:cinemastudies@colorado.edu) for permission to enroll.

Sec. 801	Myers	M/W	9:05am-10:55am	ATLS 102	16 limit	24447
Sec. 802	Upczak	M/W	11:15am-1:05pm	ATLS 102	16 limit	24448

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**CINE 3515 (3) Lights, Camera, Action.** In this practical and technical lecture course, students will gain an understanding of a variety of models for creative use of camera, lighting, and sound equipment. A broad survey of production topics, including mise-en-scene, single-camera cinematography, multi-camera cinematography, cinematic lighting design, and sync-sound capture will be introduced/outlined in support of CINE 3400. Formerly FILM 3515. **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 3400](#) and [CINE 3525](#). Restricted to Cinema Studies majors only. **Grading Basis:** Letter Grade. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Production. Email [cinemastudies@colorado.edu](mailto:cinemastudies@colorado.edu) for permission to enroll.

Sec. 801	Conway	M	1:25pm-3:55pm	MCKY 2B27	16 limit	26249
Sec. 802	Conway	W	1:25pm-3:55pm	MCKY 2B27	16 limit	26250

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**CINE 3525 (3) Post Production Lecture.** Covers the essentials of working with captured material to produce crafted art and messages in conjunction with CINE 3400. We will look at: the technical aspects of managing a wide range of digital formats; how to balance and mix audio; how to work with color and picture adjustments and how to use graphics and animation. The class leads students through all the steps to produce technically proficient material and gives students the tools, concepts and workflows to understand how to solve common production problems in filmmaking and video. Formerly FILM 3525. **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 3400](#) and [CINE 3515](#). Restricted to Cinema Studies majors only. **Grading Basis:** Letter Grade. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Production. Email [cinemastudies@colorado.edu](mailto:cinemastudies@colorado.edu) for permission to enroll.

Sec. 801	Osborn	T/TH	10:00am-11:15am	ATLS 310	16 limit	26255
Sec. 802	Osborn	T/TH	11:30am-12:45pm	ATLS 310	16 limit	26256

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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	Pearce	M/W	11:20am-1:10pm	ATLS 310	16 limit	24978
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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. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Production.

Sec. 001	Pearce	M/W	3:55pm-5:45pm	ATLS 310	16 limit	24451
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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. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Production.

Sec. 001	Osborn	F	10:30am-2:20pm	ATLS 310	16 limit	24452
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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 [CINE 1502](#) and [CINE 2005](#) or [CINE 2105](#) (all minimum grade D-). Restricted to students with 27-180 credits (Sophomores, Juniors or Seniors) Cinema (CINE or CINM) majors only. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Workshops.

Sec. 001	Upczak	M/W	1:25pm-3:15pm	ATLS 102	16 limit	24453
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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.

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Sec. 001	Upczak	F	10:30am-1:15pm	ATLS 342	13 limit	26274
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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.

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Sec. 001	Van Loan	M	4:10pm-7:30pm	MCKY 2B27	9 limit	26703
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**CINE 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. 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. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Production.

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Sec. 001	Marslett	M/W	1:25pm-3:40pm	ATLS 342	16 limit	24455
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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	10:30am-2:20pm	ATLS 310	4 limit	23380
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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	ATLS 342	3 limit	26275
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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.

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

Sec. 001	Barlow	M/W	3:35pm-6:50pm	Remote	10 limit	23394
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**ARTF 5040 (3) ARTF 5040 (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:** [CINE 4040](#). **Repeatable:** Repeatable for up to 6.00 total credit hours. **Requisites:** Restricted to Art Practices (ARTF) students only.

Sec. 001	Van Loan	M	4:10pm-7:30pm	MCKY 2B27	3 limit	38870
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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	23418
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