

SPRING 2015 SCHEDULE OF COURSES

Attendance is mandatory for all classes and screenings. Students who miss one or more class sessions during the first two weeks of the semester may be administratively dropped in order to make room for students on the waitlist who have been attending class. Waitlists are sequenced by class rank; however, attendance does affect one's chances of getting into a course. It is up to the individual to make sure that he/she is in (or no longer in) any given course by the drop/add deadline. Please note this sheet has updated information not found in MyCUInfo.

FILM STUDIES – PRODUCTION COURSES

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

FILM 2000 (3) – Beginning Filmmaking – Super-8. Instructs students in making Super-8 films. Covers use of cameras and editing equipment, basic editing and splicing techniques, and analysis of pertinent films. May emphasize making personal, experimental films or making narrative sound films, according to instructor. Students need to purchase materials and rent the necessary equipment. The Film Studies Program maintains an equipment pool with modest rental fees for students needing equipment. Prereq., FILM 1502. Sec. 880 is an Honors* section.

Sec. 001	Yannacito	MW	1230pm-0315pm	ATLS 1B29	16 limit	14301
Sec. 002	McIntosh	MW	0300pm-0545pm	VAC 1B88	16 limit	14302
Sec. 003	Stewart	TR	0330pm-0615pm	VAC 1B90	16 limit	19634
Sec. 880*	Yannacito	TR	1230pm-0315pm	ATLS 1B29	15 limit	14303

*NOTE: Any film student with a GPA of 3.3 or higher may register for an Honors Film Course. See the Norlin Honors website for details on how to register.

FILM 2500 (3) – Introduction to Cinematography. Film production class focusing on developing a basic understanding of the aesthetics and principles of Cinematography. Through projects, screenings, and critiques, students learn creative camera lighting processes. Prereqs., FILM 1502 and 2000 or 2300 with an averaged combined grade in these two courses of 3.4, with a minimum overall GPA of 2.75. Restricted to film majors.

Sec. 001	Jendras	MW	0930am-1215pm	ATLS 1B29	13 limit	14305
Sec. 002	Gluckstern	MW	0300pm-0545pm	VAC 1B90	13 limit	14306
Sec. 003	Franklin	TR	0330pm-0615pm	VAC 1B88	13 limit	29279

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

Sec. 001	Carter	M	0100pm-0350pm	ATLS 2B10	15 limit	14309
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FILM 3010 (3) - Film Production Topics. The Personal Voice. As artists, often we are faced with the existential vastness of creating. The seemingly unlimited options and ideas that we are confronted with at the start of a process can be overwhelming, making it difficult to choose the best artistic path. Alternatively, we sometimes may have difficulty unleashing our imagination to see any creative options. This class is focused on tapping into one's creative potential and developing a process for artistic exploration to unlock one's own intuitive resources and develop skills that can be applied to any creative undertaking. We will focus on exploring the creative process, developing imagination, utilizing collaboration and confronting the violence of choice with the goal of discovering an aesthetic that expresses one's personal artistic voice. We will explore these things through a series of experiential exercises, interdisciplinary exploration, improvisation and personal reflection. May be repeated up to 9 total credit hours. Prereq., FILM 2000 or 2300.

Sec. 001	Netterlund	MW	0500pm-0650pm	ATLS 342	20 limit	34613
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FILM 3030 (3) – Cinema Alternative Process. Explores alternative methods of film processing and filmic image manipulation. Through projects, film screenings, lectures and discussions, students will learn fine arts approaches to creative control for the moving image. Prereq., FILM 1502, 2000 or 2300, 2500, or instructor consent. Restricted to BFA majors.

Sec. 001	Busti	M	0330pm-0650pm	MCKY 1B03C	16 limit	23035
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FILM 3400 (3) – Cinema Production I. Exploration of creative cinema production through short production and post-production projects. A short final project will be required. Focuses on the tactics and strategies of independent cinema production, examining a variety of approaches to genre. Explores a range of film and digital technologies. Prereqs., FILM 1502, 2500, and 2000 or 2300. Coreqs., FILM 3515 and 3525. Restricted to film studies majors or instructor consent.

Note: The enrollment for this course is controlled. This means that students must meet the pre-requisites for this class and email filmstudies@colorado.edu after their enrollment access time has passed to request enrollment.

Sec. 801	Alshaibi	MW	0900am-1050am	ATLS 342	13 limit	14311
Sec. 802	Gluckstern	MW	1100am-1250pm	ATLS 342	13 limit	22783

FILM 3515 (2) – Camera Workshop A quick paced hands on workshop designed to help you gain the skills and confidence demanded for student productions and future endeavors. The instructor must certify students' competence level in order for them to continue with their BFA studies. Prereqs., FILM 1502, 2500, and 2000 or 2300. **Coreq., FILM 3400 and 3525.** Restricted to BFA film studies majors.

Sec. 801	Carter	W	0900am-1050am	ATLS 2B31	13 limit	14313
Sec. 802	Carter	W	1100am-1250pm	ATLS 2B31	13 limit	22782

FILM 3525 (2) – Cinema Editing Workshop. Focuses on the development of independent cinema post-production skills. The instructor must certify students in order to continue with their BFA studies. Prereqs., FILM 1502, 2500, and 2000 or 2300. **Coreq., FILM 3400 and 3515.** Restricted to BFA film studies majors.

Sec. 801	Osborn	F	0900am-1130am	ATLS 310	13 limit	14314
Sec. 802	Osborn	F	1200pm-0230pm	ATLS 310	13 limit	22784

FILM 3620 (3) – Experimental Digital Animation. Instructs students in the making of digital animation. Covers the use of the exposure sheet, frame series manipulation, digital motion techniques, and an analysis of pertinent films. Emphasis is on digital tools to create individual, personal, or experimental animated works. Includes experimental techniques of transfer between digital media and film. Prereq., 2610 or instructor consent. Recommended prereqs., FILM 3030 and FILM 3400 or 3600.

Sec. 001	Sears	MW	0100pm-0250pm	ATLS 310	16 limit	14315
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FILM 3700 (3) – Digital Audio Design. Studies and applies Pro Tools as a post-production audio toolbox. Applied techniques include sound recording, sound editing, field recording, foley, vocal recording and editing, plug-in generated sound creation, MIDI, basic scoring principles, audio sweetening, and audio mixing. Students will be required to complete regular editing assignments in addition to a final soundscape project. Prereq., FILM 2000, 2500, and 3400 or 3600. Restricted to BFA majors.

Sec. 001	Houlihan	MW	0300pm-0450pm	ATLS 310	16 limit	14354
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FILM 4000 (3) – Advanced Digital Postproduction. Through projects, discussions, and screenings, this class explores the advanced practices and aesthetics of computer-based moving-image art editing. Topics include how to edit and manage a postproduction cycle, how to use digital editing systems and capabilities such as compositing, digital audio and optical effects treatments. Prereqs., FILM 1502, 2000 or 2300, 2500, and 3400 or 3600, or instructor consent. Restricted to BFA FMST majors. Cannot be taken simultaneously with FILM 3400 or 3600. Same as ARTF 5000.

Sec. 001	Osborn	R	0900pm-1250pm	ATLS 310	20 limit	24398
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FILM 4005 (3) – Screenwriting Workshop: Short Form. A writing intensive course that focuses on the art of the short form screenplay. Students will complete regular writing exercises, presentations, and several short scripts. May be repeated up to 6 total credit hours. Prereq., FILM 3400 or 3600. BFAs only.

Sec. 801	Cox	MW	0400pm-0550pm	ATLS 1B25	16 limit	23295
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FILM 4010 (3) – Film Production Topics. Prepares students for advanced Film Studies courses. Subject matter varies each semester. May be repeated up to 9 total credit hours but not in the same semester. Same as ARTF 5010. **Section 001: Media Archaeology.** This production course investigates the practice of ripping, remixing, and remaking located in found footage films, recycled cinema, pirated activist art and other digital media works. Through screenings and readings, we will explore how the appropriation process critiques and reframes political and cultural content embedded in the source material. We will examine these works in relation to fair-use, open source, readymade, archive, and bootlegging practices. Students will learn and invent methods of appropriating/reauthoring found footage in a series of production projects. **Section 002: Mobile Media: Technology and the Everyday.** Almost everybody uses a variety of media in their everyday life, from cellphones to cyberspace, computers to cinema, iPads to the internet. In this course we will examine various aspects of our 24-7 mediated culture through relevant screenings, readings, and most importantly in workshops where we will create and distribute mobile media works using our own personal technologies.

Sec. 001	Sears	MW	0300pm-0450pm	ATLS 342	13 limit	19720
Sec. 002	Liotta	R	0600pm-0950pm	ATLS 342	13 limit	23423

FILM 4500 (3) – Cinema Production 2. Advanced exploration of creative cinema production through short production and post-production projects. Course focuses on the tactics and strategies of independent cinema production leading to the completion of a BFA thesis project exploring either documentary, experimental, or narrative genres. May be repeated up to 6 total credit hours on a space-available basis. Prereqs: FILM 3400, 3515, and 3525. Restricted to BFA film studies majors or instructor consent. Same as ARTF 5500.

Note: The enrollment for this course is controlled. This means that students must meet the pre-requisites for this class and email filmstudies@colorado.edu after their enrollment access time has passed to request enrollment.

Sec. 801	Liotta	TR	0100pm-0315pm	ATLS 342	16 limit	16599
Sec. 802	Solomon	F	1200pm-0350pm	ATLS 102	16 limit	16600

FILM STUDIES – CRITICAL STUDIES COURSES

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	Cox	TR W Screening	0930am-1045am 0300pm-0550pm	VAC 1B20 VAC 1B20	165 limit	13693
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FILM 2003 (3) – Film Topics. Introduction to the Documentary Film Poetics. This course is designed to appeal to a broad audience as an introduction to thinking about and making documentary films. Through short projects, film screenings, readings, class discussions, and research, students will become acquainted with a variety of concepts and practical issues pertaining to creative documentary filmmaking. This course will explore and cross-reference a variety of media, such as photography, as we examine of the documentary “impulse” in art. May be repeated up to 9 total credit hours, provided the topics are different.

Sec. 001	Boord	TR	0330pm-0520pm	ATLS1B29	16 limit	22385
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*NOTE: Any film student with a GPA of 3.3 or higher may register for an Honors Film Course. See the Norlin Honors website for details on how to register.

FILM 2005 (3) – Form, Structure, and Narrative Analysis. Analyzes the form and structure of narrative, experimental non-narrative, and documentary films. Familiarizes students with the general characteristics of the classic three-act structure, principles of adaptation, form and content of experimental films, structural approaches, and the basic formal, narrative, and rhetorical strategies of documentary filmmaking. Prereq. FILM 1502.

Sec. 001	Gilbert	TR M Screening	0930am-1045am 0600pm-0850pm	ATLS 1B29 ATLS 102	24 limit	24331
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FILM 3002 – Rock on Film. : The History and Aesthetics of Popular Music and Cinema. A survey of the pervasive marriage between popular music and cinema, from pre-rock Brando and Dean to I'M NOT THERE and beyond. We will be looking at a variety of topics, including Elvis in Hollywood, Alan Freed, JD films of the 50s, The AIP post-Elvis era, the Beatles and the origins of music video aesthetics, The Graduate and the rock montage sequence, Woodstock and the Concert Film, Rock as source music, popular music in experimental film from Conner, Anger and Smith to Klahr, Benning and Robinson. This is a serious course about a fun topic, with a great deal of REQUIRED reading and writing. ABSOLUTE PRE-REQS: INTRO TO FILM, FILM HISTORY II. Mid-term, research paper and extensive journal. Advanced Film Studies majors only, with priority given to seniors and graduate students.

Sec. 001	Solomon	TR W Screening	0200pm-0315pm 1200pm-0250pm	ATLS 102 ATLS 102	35 limit	34313
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FILM 3013 – Women and Film. This course examines the various relationships between women and film by focusing on such issues as: women in Hollywood, the star phenomenon, women and genre, theories of spectator and the construction of gender identity, woman-as-auteur, and women and social history. American and international narrative, documentary, and experimental films by Arzner, Sirk, Curtiz, Kopple, Sembene, Von Trotta, and Portillo will be screened. In-class writing assignments & essay exams on assigned readings & films will be required. Approved for arts and sciences core curriculum: cultural and gender diversity. Approved for arts and sciences core curriculum: cultural and gender diversity.

Sec. 001	Barlow	TR	0330pm-0645pm	ATLS 102	65 limit	32641
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FILM 3043 (3) – Topics in Critical Film Studies. – Cinema and the Poetics of Desire. This course will focus on the cinematic rendition of desire as a poetic form of expression. By studying the work of international filmmakers such as Bunuel, Malle, Bertolucci, Fassbinder, Polanski, Almodovar, Pialat, Saura, Chabrol and others, we will deal with issues such as power, gender, sexuality, otherness, memory, and time vis-a-vis the art of film. This course has strong intellectual content and challenging material. Prereq., FILM 1502 or instructor consent. Restricted to FILM or FMST majors.

Sec. 001	Ganguly	TR M Screening	1230pm-0145pm 1200pm-0250pm	MUEN E131 ATLS 102	35 limit	13702
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FILM 3061 (4) – Film History 2. Starts with the late 1930s and early 1940s films of Renoir and Welles 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. Prereqs., FILM 1502 and 3051, or instructor consent.

Sec. 001	Peterson	TR	0330pm-0650pm	ATLS 100	132 limit	13706
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FILM 3104 (3) – Film Criticism and Theory. Surveys the range and function of film criticism, introduces major positions and concepts of film theory, and focuses on students' abilities to write about film. Prereq., FILM 1502. Course restricted to FILM/FMST/HUMN majors. Same as HUMN 3104.

Sec. 001	Peterson	TR W Screening	0930am-1045pm 0600pm-0850pm	ATLS 102 ATLS 102	32 limit	13705
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FILM 3211 (3) – History Russian Cinema. Soviet and Post-Soviet Cinema. This course will critically evaluate the formation and historical shifts within Soviet and post-Soviet cinema through an examination of film documents, production practices, Soviet cultural ideology and the nexus of institutional constraints placed on the Soviet film director. Some of the themes that will be examined are the birth of and suppression of Soviet avant-garde in the 1920s, Socialist realist aesthetics, censorship, the re-emergence of the avant-garde in the 1960s, and post-Soviet cinema practices in the era of glasnost, perestroika and market capitalism. Prereq., FILM 1502 or RUSS 2221. Same as RUSS 3211. Approved for arts and sciences core curriculum: literature and the arts. Prereq., FILM 1502 or RUSS 2221. Same as RUSS 3211. Approved for arts and sciences core curriculum: literature and the arts.

Sec. 001	Auguiste	TR M Screening	1100am-1215pm 0900am-1150am	ATLS 1B29 ATLS 102	32 limit	23408
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FILM 3514 (3) – German Film & Society after 1989. Introduces post-1989 German culture through film. The course emphasizes films in their socio-historical contexts and explores developments in German culture during and after the unification. Same as GRMN 3514.

Sec. 001	Weber	TR T Screening	0330pm-0445pm 0500pm-0750pm	HUMN 1B90 HUMN 1B90	20 limit	29756
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FILM 4003 – Film & Fiction – Latin American Narrative. In this course we will explore literary and filmic modes of representation in Latin America. The course will center on Latin American literature (Bombal, Carpentier, García-Márquez, Rulfo) and movies that address questions of narrative form and representation from Mexico, Cuba, Brazil and Argentina. Same as ARTF 5003 and COML 5003.

Sec. 001	Acevedo-Muñoz	TR W Screening	1100am-1215pm 0300pm-0550pm	ATLS 102 ATLS 102	30 limit	29172
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FILM 4004 (3) – Topics in Film Theory: National and Transnational Cinema. This course will explore through lectures, film screenings, and seminars the diverse filmmaking practices grouped under the category of national and transnational cinema. Because notions of national cinema and transnational cinema are inextricably linked the course will examine the multiple contexts of film production, distribution, exhibition, film festival circuits, Art cinema and film reception practices. In doing so, students will be introduced to a broad range of debates pertaining to national cinema in Russia, China, Africa, Iran, Europe and their symbiotic relationships to the global circulation of cinematic images and film cultures. May be repeated up to 6 total credit hours. Prereq., FILM 3051 or instructor consent. Restricted to senior FILM, FMST, or HUMN majors. Approved for arts and sciences core curriculum: critical thinking. Same as HUMN 4004 and ARTF 5004.

Sec. 001	Auguiste	TR W Screening	1230pm-0145pm 0900am-1150am	ATLS 102 ATLS 102	25 limit	21867
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FILM 4023 (3) – International Cinema: Contemporary Asian Cinema. A survey of major trends within contemporary Asian Cinema with a special emphasis on the poetics of form. We will watch films by Zhang Yimou, Tran Anh Hung, Wong Kar-Wai, Hou Hsiao-Hsien, Ang Lee, Chan Wook-Park, Kim ki-Duk, Jia Zhang Ke, Tsai Ming-Liang, Adoor Gopalakrishnan, etc. Students must be prepared to engage with slow-paced films and diverse cultural contexts. Same as ARTF 5023.

Sec. 001	Ganguly	TR M Screening	0200pm-0315pm 0300pm-0550pm	MUEN E131 ATLS 102	32 limit	29280
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FILM 4024 (3) – Adv Research Seminar. Stories We Tell: Dreams/Histories/Narratives.

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

Stories serve as compasses and architecture: we navigate by them, and build sanctuaries and prisons out of them; they sustain our imaginations, but sometimes we must let them go. The stories we tell ourselves in dreams can likewise shape our days and take over our nights, driven as they are by our deepest desires. But what, as Gaston Bachelard puts it, is the “cogito” of the dreamer? What are the poetics of reverie? What distinguishes dreams from daydreams? What of lucid dreams, nightmares, fantasies and vision quests? What functions have dreams served in different cultures at different times? And how may we use dreams as a source of creativity? In this course, historical and theoretical readings and writings by artists illuminate an eclectic mix of American and international narrative, documentary, animated, and experimental films (*Waking Life, Frank, The Missing Picture, The Congress, The Rancher*) as well as short stories, dream diaries, graphic novels, paintings, photographs, and performances, each of which investigates the complex relationship between dream and reality, the unconscious and creativity, our stake in given stories, and the virtue of letting them go. Filmmakers, writers, and artists whose works will be examined include Maya Deren, Olive Schreiner, Delmore Schwarz, Jorge Luis Borges, Italo Calvino, Winsor McKay, Salvador Dali, Dorothea Tanning, Jerry Uelsmann, Marina Abramovic, and *The Bridge Club*, among others. Students will keep dream journals and write critically and creatively about the intricate interrelationships between stories, dreams and the creative process, and graduate students will have the opportunity to produce new work inspired by dreams and to write about that work in their final projects. May be repeated up to 6 total credit hours. Prereq. FILM 1502. Recommended prereqs., FILM 3051, 3061. Same as ARTF 5024. Please contact instructor with questions and for permission to enroll (melinda.barlow@colorado.edu).

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

Sec. 801	Barlow	MW	0330pm-0645pm	ATLS 1B29	12 limit	32643
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FILM 4135 (3) – Art and Psychoanalysis. Explores psychoanalytic theory as it relates to our understanding of literature, film, and other arts. After becoming familiar with some essential Freudian notions (repression, narcissism, ego/libido, dream work, etc.), students apply these ideas to works by several artists (e.g., Flaubert, James, Kafka, Hoffmann, and Hitchcock). Prerequisite, HUMN 2000 or junior/senior standing. This course is cross-listed with HUMN 4135-001.

Sec. 001	Gordon	TR	1230pm-145pm	HUMN 150	149 limit	22573
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FILM GRADUATE CLASSES

ARTF 5003 (3) – Film & Fiction – Latin American Narrative. In this course we will explore literary and filmic modes of representation in Latin America. The course will center on Latin American literature (Bombal, Carpentier, García-Márquez, Rulfo) and movies that address questions of narrative form and representation from Mexico, Cuba, Brazil and Argentina. Same as ARTF 5003 and COML 5003.

Sec. 001	Acevedo-Muñoz	TR W Screening	1100am-1215pm 0300pm-0550pm	ATLS 102 ATLS 102	5 limit	29173
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ARTF 5004 (3) – Topics in Film Theory: National and Transnational Cinema. This course will explore through lectures, film screenings, and seminars the diverse filmmaking practices grouped under the category of national and transnational cinema. Because notions of national cinema and transnational cinema are inextricably linked the course will examine the multiple contexts of film production, distribution, exhibition, film festival circuits, Art cinema and film reception practices. In doing so, students will be introduced to a broad range of debates pertaining to national cinema in Russia, China, Africa, Iran, Europe and their symbiotic relationships to the global circulation of cinematic images and film cultures. May be repeated up to 6 total credit hours. Prereq., FILM 3051 or instructor consent. Restricted to senior FILM, FMST, or HUMN majors. Same as FILM 4004.

Sec. 001	Auguste	TR W Screening	1230pm-0145pm 0900am-1150am	ATLS 102 ATLS 102	5 limit	21870
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ARTF 5010 (3) - Film Production Topics. Prepares students for advanced Film Studies courses. Subject matter varies each semester. May be repeated up to 9 total credit hours but not in the same semester. Same as FILM 4010 **Section 001: Media Archaeology.** This production course investigates the practice of ripping, remixing, and remaking located in found footage films, recycled cinema, pirated activist art and other digital media works. Through screenings and readings, we will explore how the appropriation process critiques and reframes political and cultural content embedded in the source material. We will examine these works in relation to fair-use, open source, readymade, archive, and bootlegging practices. Students will learn and invent methods of appropriating/reauthoring found footage in a series of production projects. **Section 002: Mobile Media: Technology and the Everyday.** Almost everybody uses a variety of media in their everyday life, from cellphones to cyberspace, computers to cinema, iPads to the internet. In this course we will examine various aspects of our 24-7 mediated culture through relevant screenings, readings, and most importantly in workshops where we will create and distribute mobile media works using our own personal technologies.

Sec. 001	Sears	MW	0300pm-0450pm	ATLS 342	3 limit	21869
Sec. 002	Liotta	R	0600pm-0950pm	ATLS 342	3 limit	23424

ARTF 5023 (3) – International Cinema: Contemporary Asian Cinema. A survey of major trends within contemporary Asian Cinema with a special emphasis on the poetics of form. We will watch films by Zhang Yimou, Tran Anh Hung, Wong Kar-Wai, Hou Hsiao-Hsien, Ang Lee, Chan Wook-Park, Kim ki-Duk, Jia Zhang Ke, Tsai Ming-Liang, Adoor Gopalakrishnan, etc. Students must be prepared to engage with slow-paced films and diverse cultural contexts. Prereq., FILM 1502. Recommended prereqs., FILM 3051 and 3061. Same as FILM 4023.

Sec. 001	Ganguly	TR M Screening	0200pm-0315pm 0300pm-0550pm	MUEN E131 ATLS 102	3 limit	29821
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ARTF 5024 (3) – Adv Research Seminar. Stories We Tell: Dreams/Histories/Narratives.

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

Stories serve as compasses and architecture: we navigate by them, and build sanctuaries and prisons out of them; they sustain our imaginations, but sometimes we must let them go. The stories we tell ourselves in dreams can likewise shape our days and take over our nights, driven as they are by our deepest desires. But what, as Gaston Bachelard puts it, is the “cogito” of the dreamer? What are the poetics of reverie? What distinguishes dreams from daydreams? What of lucid dreams, nightmares, fantasies and vision quests? What functions have dreams served in different cultures at different times? And how may we use dreams as a source of creativity? In this course, historical and theoretical readings and writings by artists illuminate an eclectic mix of American and international narrative, documentary, animated, and experimental films (*Waking Life, Frank, The Missing Picture, The Congress, The Rancher*) as well as short stories, dream diaries, graphic novels, paintings, photographs, and performances, each of which investigates the complex relationship between dream and reality, the unconscious and creativity, our stake in given stories, and the virtue of letting them go. Filmmakers, writers, and artists whose works will be examined include Maya Deren, Olive Schreiner, Delmore Schwarz, Jorge Luis Borges, Italo Calvino, Winsor McKay, Salvador Dali, Dorothea Tanning, Jerry Uelsmann, Marina Abramovic, and *The Bridge Club*, among others. Students will keep dream journals and write critically and creatively about the intricate interrelationships between stories, dreams and the creative process, and graduate students will have the opportunity to produce new work inspired by dreams and to write about that work in their final projects. May be repeated up to 6 total credit hours. Same as FILM 4024. Prerequisites: Restricted to Graduate Students only.

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

Sec. 001	Barlow	MW	0330pm-0645pm	ATLS 1B29	10 limit	34398
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ARTF 5500 (3) – Cinema Production 2. Advanced exploration of creative cinema production through short production and post-production projects. Course focuses on the tactics and strategies of independent cinema production leading to the completion of a BFA thesis project exploring either documentary, experimental, or narrative genres. May be repeated up to 6 total credit hours on a space-available basis. Prereq: FILM 3400. Same as FILM 4500.

Sec. 801	Liotta	TR	0100pm-0315pm	ATLS 342	0 limit	14358
Sec. 802	Solomon	F	1200pm-0350pm	ATLS 102	0 limit	14359

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

Sec. 801	Boord	F	0100pm-0350pm	ATLS 1B29	8 limit	23260
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