CINEMA STUDIES & MOVING IMAGE ARTS
SCHEDULE OF COURSES
SPRING 2020

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	9:30am-10:45am	VAC 1B20	165 limit	30540
		W Screening	3:00pm-5:50pm	VAC 1B20		

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	Perez-Gallego	M/W	11:00am-12:15pm	ATLS 102	60 limit	30756
		F Screening	10:00am-12:50pm	ATLS 102		

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	Negri	T/TH	9:30am-10:45am	ATLS 1B29	24 limit	30743
		T Screening	7:00pm-9:50pm	ATLS 1B29		

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	Marslett	M/W M Screening	11:30am-12:45pm 7:00pm-9:50pm	ATLS 1B29 ATLS 1B29	24 limit	31055

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 W Screening	11:00am-12:15pm 7:00pm-9:50pm	ATLS 1B29 ATLS 1B29	18 limit	30748

CINE 3042 (3) 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	3:30pm-6:45pm	ATLS 102	49 limit	30755

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 Bunuel, 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 M Screening	12:30pm-1:45pm 7:00pm-9:50pm	MUEN E131 ATLS 102	35 limit	30666

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	Farmer	T/TH	3:30pm-6:50pm	ATLS 100	132 limit	30753

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 with any questions.

NOTES: Students will not be accepted into this class after the end of the first week of classes.
No auditors will be accepted in this course.

Sec. 001	Barlow	T/TH	3:30pm-6:45pm	ATLS 102	25 limit	30752

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	32 limit	30744

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 T Screening	2:00pm-3:15pm 5:00pm-7:30pm	MUEN E417 HUMN 125	45 limit	30679

CINE 4003 (3) Film and Literature: Detective Fiction and Film. Since the early years of cinema, detective fiction has been among the genres more often and more successfully adapted to the big screen. This class will investigate the profound affinity between the detective story and the medium of cinema, taking into account issues of literary and cinematic form, history, genre, and adaptation. We will watch films by David Fincher, Errol Morris, Alfred Hitchcock, Michelangelo Antonioni, Dario Argento and others, and we will read some of the books that inspired their work. Explores similarities and differences between literature and film as narrative arts. Studies several novels, short stories and plays and films made from them. Examines problems in point of view, manipulation of time, tone, structure, and setting. **Equivalent - Duplicate Degree Credit Not Granted:** ARTF 5003. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Topics.

Sec. 001	Negri	T/TH	2:00pm-3:15pm	ATLS 102	32 limit	30751
		W Screening	7:00pm-9:50pm	ATLS 102		

CINE 4024 (3) Advanced Research Seminar: Stories We Tell: Dreams/Histories/Narratives.

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

Stories serve as compasses and architecture: we navigate by them, and build sanctuaries and prisons out of them; they sustain our imaginations, but sometimes we must let them go. The stories we tell ourselves in dreams can likewise shape our days and take over our nights, driven as they are by our deepest desires. But what, as Gaston Bachelard puts it, is the "cogito" of the dreamer? What are the poetics of reverie? What distinguishes dreams from daydreams? What of lucid dreams, nightmares, fantasies and vision quests? What functions have dreams served in different cultures at different times? And how may we use dreams as a source of creativity? In this course, historical and theoretical readings and writings by artists illuminate an eclectic mix of American and international narrative, documentary, animated, and experimental films (*Waking Life*, *Frank*, *The Missing Picture*, *The Congress*, *The Rancher*) as well as short stories, dream diaries, graphic novels, paintings, photographs, and performances, each of which investigates the complex relationship between dream and reality, the unconscious and creativity, our stake in given stories, and the virtue of letting them go. Filmmakers, writers, and artists whose works will be examined include Maya Deren, Olive Schreiner, Delmore Schwarz, Jorge Luis Borges, Italo Calvino, Winsor McKay, Salvador Dali, Dorothea Tanning, Jerry Uelsmann, Marina Abromovic, 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	3:30pm-6:45pm	ATLS 1B29	12 limit	30754

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	Ginder	M/W	3:00pm-4:15pm	VAC 1B90	30 limit	36028
		W Screening	5:00pm-7:30pm	VAC 1B90		

CINE 4453 (3) History of Avant-Garde Film. Survey course tracing the history, aesthetics and contexts of the American avant-garde cinema in light of contemporary art movements till today. Viewing key cultural works of film, video, and moving image arts. Includes Dada and Surrealist precursors, the mythopoetics of Deren, Anger and Brakhage, Abstraction and Animation, Mekas' lyrical diaries, Conner, collage and the Beats, Warhol and Pop Art, Nam Jun Paik and the pioneering video artists , Kuchar and camp, Schneeman's radical body politics and performance, AIDS activist media, and current works from the myriad marginal voices that drive avant-garde art practices. Formerly FILM 4453. **Equivalent - Duplicate Degree Credit Not Granted:** ARTF 5453. **Requisites:** Requires prerequisite course of CINE 1502 (minimum grade D-). **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Topics.

Sec. 001	Liotta	M/W	12:30pm-2:50pm	ATLS 102	32 limit	31063

CINE 4604 (3) Colloquium in Film Aesthetics: Feminism, Fact, and Fiction. This seminar considers feminist aesthetics and cultural politics through the work of Agnès Varda, who produced documentaries, fiction films, memoirs, photography and installation artworks over the course of eight decades. Varda's absolutely extraordinary body of moving image artwork will be explored in the context of its production, reception, and the cultural, political and aesthetic landscapes in which it emerged, as well as the contemporary art scene. Department enforced prerequisite: restricted to students with 57-180 credits (Juniors or Seniors) with a minimum GPA of 3.0 or instructor consent required. Formerly FILM 4604. **Equivalent - Duplicate Degree Credit Not Granted:** ARTF 5604. **Repeatable:** Repeatable for up to 6.00 total credit hours. **Additional Information:** Arts Sci Gen Ed: Distribution-Arts Humanities. Departmental Category: Intensive and Small Courses.

Sec. 001	Shell	T/TH	12:30pm-1:45pm	ATLS 102	20 limit	30749
		TH Screening	7:00pm-9:50pm	ATLS 102		

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.

Sec. 001	Biagini	M/W	9:00am-11:15am	ATLS 1B29	16 limit	30661
Sec. 002	Conway	M/W	3:00pm-5:15pm	VAC 1B88	16 limit	30662
Sec. 003	Yannacito	T/TH	12:30pm-2:45pm	ATLS 1B29	16 limit	30663
Sec. 004	Gerlach	T/TH	3:30pm-5:45pm	VAC 1B88	16 limit	30664

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	3:00pm-4:50pm	ATLS 310	16 limit	31043

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.

Sec. 001	Biagini	M/W	1:00pm-3:15pm	ATLS 1B29	14 limit	30665
Sec. 002	Gluckstern	T/TH	9:30am-11:45am	ATLS 342	14 limit	31044
Sec. 003	Jendras	T/TH	12:30pm-2:45pm	ATLS 342	14 limit	31045

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

Sec. 001	Upczak	F	10:00am-12:45pm	ATLS 342	16 limit	31046

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	Busti	M	4:00pm-7:20pm	MCKY 2B27	16 limit	31047

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.

Sec. 001	Gluckstern	M/W	9:00am-10:50am	ATLS 342	16 limit	31048
Sec. 002	Upczak	M/W	11:00am-12:50pm	ATLS 342	16 limit	31049

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.

Sec. 001	Gluckstern	M	1:00pm-3:30pm	MCKY 2B27	16 limit	31056
Sec. 002	Hinshaw	W	1:00pm-3:30pm	MCKY 2B27	16 limit	31057

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.

Sec. 001	Osborn	T/TH	10:00am-11:15am	ATLS 310	16 limit	31058
Sec. 002	Osborn	T/TH	11:30am-12:45pm	ATLS 310	16 limit	31059

FILM 3620 (3) Experimental Digital Animation. Explores boundaries of traditional animation construction and delve into contemporary animation history. Small projects will involve experimentation with animation techniques that integrate with analog animation, frame-by-frame digital processes and live-action footage. Ideal for students who have taken 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.

Sec. 001	Sears	M/W	4:00pm-5:15pm	ATLS 342	16 limit	37509

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	T/TH	1:00pm-2:50pm	ATLS 310	16 limit	31060

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	10:00am-1:50pm	ATLS 310	16 limit	31061

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	T/TH	3:00pm-4:50pm	ATLS 342	16 limit	31062

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.

Sec. 001	Marslett	M/W	1:00pm-3:15pm	ATLS 342	15 limit	31066

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	10:00am-1:50pm	ATLS 310	4 limit	23827

ARTF 5003 (3) Film and Literature: Detective Fiction and Film: Since the early years of cinema, detective fiction has been among the genres more often and more successfully adapted to the big screen. This class will investigate the profound affinity between the detective story and the medium of cinema, taking into account issues of literary and cinematic form, history, genre, and adaptation. We will watch films by David Fincher, Errol Morris, Alfred Hitchcock, Michelangelo Antonioni, Dario Argento and others, and we will read some of the books that inspired their work. Explores similarities and differences between literature and film as narrative arts. Studies novels, short stories and plays and films made from them. Examines problems in point of view, manipulation of time, tone, structure, and setting. **Equivalent - Duplicate Degree Credit Not Granted:** CINE 4003. **Requisites:** Restricted to graduate students only. **Additional Information:** Departmental Category: Graduate Film Courses.

Sec. 001	Negri	T/TH W Screening	2:00pm-3:15pm 7:00pm-9:50pm	ATLS 102 ATLS 102	3 limit	31067

ARTF 5024 (3) Advanced Research Seminar: Stories We Tell: Dreams/Histories/Narratives.

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

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

Sec. 001	Barlow	M/W	3:30pm-6:45pm	ATLS 1B29	10 limit	23844

ARTF 5453 (3) History of Avant-Garde Film. Survey course tracing the history, aesthetics and contexts of the American avant-garde cinema in light of contemporary art movements till today. Viewing key cultural works of film, video, and moving image arts. Includes Dada and Surrealist precursors, the mythopoetics of Deren, Anger and Brakhage, Abstraction and Animation, Mekas' lyrical diaries, Conner, collage and the Beats, Warhol and Pop Art, Nam Jun Paik and the pioneering video artists , Kuchar and camp, Schneeman's radical body politics and performance, AIDS activist media, and current works from the myriad marginal voices that drive avant-garde art practices. **Equivalent - Duplicate Degree Credit Not Granted:** CINE 4453. **Requisites:** Requires prerequisite course of CINE 1502 (minimum grade D-). Restricted to graduate students only. **Additional Information:** Departmental Category: Graduate Film Courses.

Sec. 001	Liotta	M/W	12:30pm-2:50pm	ATLS 102	3 limit	31064

ARTF 5500 (3) Cinema Production 2. Advanced exploration of creative cinema production through short production and post-production projects. Course focuses on the tactics and strategies of independent cinema production exploring either documentary, experimental, or narrative genres. **Equivalent - Duplicate Degree Credit Not Granted:** CINE 4500. **Repeatable:** Repeatable for up to 9.00 total credit hours. **Requisites:** Requires prerequisite course of CINE 3400 (minimum grade D-). Restricted to graduate students only. **Additional Information:** Departmental Category: Graduate Film Courses.

Sec. 001	Marslett	M/W	1:00pm-3:15pm	ATLS 342	1 limit	18299

ARTF 5604 (3) Colloquium in Film Aesthetics: Colloquium in Film Aesthetics: Feminism, Fact, and Fiction. This seminar considers feminist aesthetics and cultural politics through the work of Agnès Varda, who produced documentaries, fiction films, memoirs, photography and installation artworks over the course of eight decades. Varda's absolutely extraordinary body of moving image artwork will be explored in the context of its production, reception, and the cultural, political and aesthetic landscapes in which it emerged, as well as the contemporary art scene. **Equivalent - Duplicate Degree Credit Not Granted:** CINE 4604. **Repeatable:** Repeatable for up to 6.00 total credit hours. **Requisites:** Restricted to graduate students only. **Additional Information:** Departmental Category: Graduate Film Courses.

Sec. 001	Shell	T/TH TH Screening	12:30pm-1:45pm 7:00pm-9:50pm	ATLS 102 ATLS 102	4 limit	31068

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	Gatten	F	1:00pm-4:50pm	ATLS 102	8 limit	23888