

## SPRING 2016 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.

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### FILM STUDIES – PRODUCTION COURSES

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

**FILM 2000 (3) – Moving Image Foundations I.** Introduces students to basic image making technology and aesthetics. Fundamentals of film/video production in Super 8mm, Black Magic Pocket Cinema cameras, ProRes 422 (HQ), and other analog and digital image making, editing, and management formats. May emphasize personal, experimental or narrative films and exercises, according to instructor. Basic competencies include composition, basic audio, basic editing, studio critique, file management, etc.

Sec. 001	Stewart	MW	1230pm-0315pm	ATLS 1B29	12 limit	19084
Sec. 003	Yannacito	TR	1230pm-0315pm	ATLS 342	12 limit	24025
Sec. 004	Alshaibi	TR	0330pm-0615pm	VAC 1B88	12 limit	19086

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

Sec. 001	Pearce	TR	0200pm-0350pm	ATLS 310	16 limit	35799
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**FILM 2500 (3) – Moving Image Foundations II.** Instructs students in developing a technical and aesthetic understanding of the principles of analog and digital cinematography. Technical, creative and studio critique emphasis on the Bolex 16mm RX and Black Magic Pocket Cinema cameras, advanced composition, grammar and mechanics of cinema editing, film/digital lighting (exposure, latitude) multi-format origination and file management, sync sound techniques, etc.

Sec. 001	Gluckstern	MW	0300pm-0545pm	VAC 1B90	12 limit	19089
Sec. 002	Jendras	TR	0930am-1215pm	ATLS 342	12 limit	19088
Sec. 003	Sekuler	TR	0330pm-0615pm	VAC 1B90	12 limit	28296

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**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	19091
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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	TR	0400pm-0515pm	ATLS 342	20 limit	28851
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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 2B27	16 limit	27229
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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.

Sec. 001	Gluckstern	MW	0900am-1050am	ATLS 342	12 limit	19093
Sec. 002	Marslett	MW	1100am-1250pm	ATLS 342	12 limit	27035

**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. 001	Carter	W	0800am-1030am	ATLS 2B31	12 limit	19095
Sec. 002	Carter	W	1130am-0200pm	ATLS 2B31	12 limit	27034

**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. 001	Osborn	F	1000am-1230am	ATLS 310	12 limit	19096
Sec. 002	Osborn	F	0100pm-0330pm	ATLS 310	12 limit	27036

**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	0300pm-0450pm	ATLS 310	16 limit	19097
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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. Requisites: Requires prerequisite course of FILM 2000 or FILM 2300 and FILM 2500 and FILM 3525 (all minimum grade D-). Restricted to Film (FILM or FMST) majors only.

Sec. 001	Pearce	TR	0500pm-0650pm	ATLS 310	16 limit	19135
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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	1000am-0150pm	ATLS 310	20 limit	28144
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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. 001	Burke	MW	0500pm-0650pm	ATLS 1B25	20 limit	27427
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**FILM 4010 (3) – Film Production Topics: Poetics of Cinema.** This practice-based course examines the rich history of filmmakers who have produced written poetics that explicate and theorize their own practice in particular, and the nature of the moving image in general. Students will synthesize a variety of films and texts in the service of developing a personal poetic of cinema - a working theory of their own filmmaking practice - while at the same time producing a new work of cinema. The course will cover filmmakers working in a variety of modes: fictional narrative (Sergei Eisenstein, Robert Bresson, Andrei Tarkovsky, Rail Ruiz, Yvonne Rainer), non-fiction/essay (Dziga Vertov, Jean Epstein, Trinh T. Minh-ha, Guy Debord) and experimental/artists cinema (Maya Deren, Stan Brakhage, Gregory Markopolous, Hollis Frampton, Peter Kubelka, Nathaniel Dorsky and Robert Beavers). This course is intended for students working in any mode of filmmaking and prepares students for additional advanced courses in both film production and critical studies. May be repeated up to 9 total credit hours, provided the topics are different. Same as ARTF 5010.

Sec. 001	Gatten	W	0600pm-0930pm	ATLS 342	13 limit	24100
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**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](mailto:filmstudies@colorado.edu) after their enrollment access time has passed to request enrollment.*

Sec. 001	Sears	MW	1000am-1215pm	ATLS 1B29	13 limit	21104
Sec. 002	Solomon	F	1200pm-0350pm	ATLS 1B29	13 limit	21105

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## 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	Marslett	TR W Screening	0930am-1045am 0300pm-0550pm	VAC 1B20 VAC 1B20	165 limit	18502
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**FILM 2003 (3) – Film Topics: Indigenous Women’s Film/Media.** Indigenous women have been at the forefront of Indigenous film and media directing, writing and producing a substantial body of work for the past half century; yet they are often under recognized. This course will examine the many important works by Indigenous women, noting both the significance of their historical moment, as well as their contributions to an ever expanding and fascinating canon of Indigenous film and media. May be repeated up to 9 total credit hours, provided the topics are different.

Sec. 001	Lawson	TR M Screening	1100am-1215pm 0300pm-0550pm	ATLS 1B29 ATLS 102	16 limit	29179
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**FILM 2005 (3) – Form, Structure, and Narrative Analysis.** Analyzes the form and structure of narrative, experimental non-narrative, and documentary films. Familiarizes students with the general characteristics of the classic three-act structure, principles of adaptation, form and content of experimental films, structural approaches, and the basic formal, narrative, and rhetorical strategies of documentary filmmaking. Prereq. FILM 1502.

Sec. 001	Gilbert	TR M Screening	0930am-1045am 0600pm-0850pm	ATLS 1B29 ATLS 102	24 limit	28104
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**FILM 3002 – Major Film Movements: Negotiating Rapture.** A deep investigation into the spiritual nature of art, as we look at films, music, painting and poetry that speak to the human longing for the transcendent. This course is, literally, “a matter of life and death”, and *only serious students need apply*—be forewarned that this class is not concerned with “entertainment”. Topics include: Zen Buddhism, Christianity, Emersonian Transcendentalism, The Spirit in the Landscape, and the Idea of the Sublime. Artists include Ives, Cornell, Bresson, Ozu, Dreyer, Malick, Tarkovsky, Weir, Gonvor Nelson, Brakhage, Jacobs, Hutton, Dorsky, Chambers, and Solomon. 2 papers and a semester-long journal and attendance in the truest sense: *you must be truly present*. May be repeated up to 12 total credit hours. Restricted to FILM/FMST majors. Non-majors will need instructor’s consent.

Sec. 001	Solomon	TR	0330pm-0650pm	ATLS 102	35 limit	28746
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**FILM 3004 (3) - Alfred Hitchcock: the American Films.** Intense survey of Hitchcock's American films from 1940 (*Rebecca*) to 1964 (*Marnie*). We will concentrate on in-depth analysis of the most influential and significant films made by the most important movie director of the Hollywood era. We will pay special attention to Hitchcock's deep understanding of the intricacies of film language, style, and form in relation to the themes and subjects that interested him: guilt, sex, gender relations, crime and punishment, “mothers,” etc. Restricted to FILM/FMST majors. Non-majors will need instructor’s consent.

Sec. 001	Acevedo-Muñoz	TR W Screening	1100am-1215pm 0600pm-0850pm	ATLS 102 ATLS 102	49 limit	32084
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**FILM 3041 (3) – Environmental Cinema.** Interrogates how fiction and nonfiction filmmakers, writers, cinematographers, and moving-image editors have been creatively responded to discoveries made in the field of environmental science. Using books by Rachel Carson and Scott MacDonald as a framework, we will examine a broad spectrum of filmmakers (e.g. Wed Anderson, Todd Haynes, Jennifer Baichwal, Bruce Conner, Percy Smith). Restricted to FILM, FMST, ENVS sophomores, juniors and seniors.

Sec. 001	Espelie	TR T Screening	0200pm-0315pm 0700pm-0950pm	ATLS 1B29 ATLS 102	35 limit	18510
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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	Barlow	TR	0330pm-0650pm	ATLS 100	132 limit	18512
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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	Lundy	TR W Screening	0930am-1045pm 0300pm-0550pm	ATLS 102 ATLS 102	32 limit	18511
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**FILM 3211 (3) – History of Russian Cinema.** Surveys Russian cinema in historical and cultural context from early 20th century to the present. Prereq., FILM 1502 or RUSS 2221. Same as RUSS 3211. Approved for arts and sciences core curriculum: literature and the arts.

Sec. 001	Roberts	MW M Screening	0400pm-0515pm 0530pm-0750pm	HUMN 1B90 HUMN 1B90	20 limit	27514
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**FILM 3503 (3) – German Film Thru WWII.** History and theory of Weimar and Nazi film with sociocultural emphasis. Taught in English. Same as GRMN 3503.

Sec. 001	Stimilli	TR T Screening	0330pm-0445pm 0500pm-0750pm	HUMN 1B90 HUMN 1B90	20 limit	32245
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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	1230pm-0145pm 1200pm-0250pm	MUEN E131 ATLS 102	32 limit	28297
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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	CHEM 140	100 limit	35553
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**FILM 4604 (3) – Colloquium in Film Aesthetics: Magic, Wonder, & Cinema.** Magic and cinema have always been intertwined: Georges Méliès used magic lanterns on stage; Harry Houdini starred in serials in the teens; experimental filmmaker Joseph Cornell and animators the Brothers Quay each uniquely recast cinema’s “magical” potential; and recent narrative films from *The Others* (2001) to *The Prestige* (2006) have registered a revival of interest in the paranormal while exploring technology’s capacity for generating *wonder*. Described by Descartes as a “sudden surprise of the soul,” the experience of wonder has long been linked to cinema. In this course, readings in the history and theory of wonder illuminate an eclectic mix of narrative, experimental, and animated films that examine the relationship between magic, cinema, and related phenomena (like optical toys, automata, and spirit photography) and investigate the fascinating, contradictory relationship between science and faith, technology and transcendence. This is a serious seminar for upper level undergraduates. Oral presentations, research papers, and a commitment to daily, lively discussion are required. Special emphasis will be placed on developing a style of writing that is analytic and lyrical, and thus able to evoke an experience of wonder. May be repeated up to 6 total credit hours. Restricted to juniors/seniors. Same as ARTF 5604. 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.*

Sec. 801	Barlow	MW	0330pm-0645pm	ATLS 1B29	12 limit	32161
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## FILM GRADUATE CLASSES

**ARTF 5010 (3) - Film Production Topics: Poetics of Cinema.** This practice-based course examines the rich history of filmmakers who have produced written poetics that explicate and theorize their own practice in particular, and the nature of the moving image in general. Students will synthesize a variety of films and texts in the service of developing a personal poetic of cinema - a working theory of their own filmmaking practice - while at the same time producing a new work of cinema. The course will cover filmmakers working in a variety of modes: fictional narrative (Sergei Eisenstein, Robert Bresson, Andrei Tarkovsky, Rail Ruiz, Yvonne Rainer), non-fiction/essay (Dziga Vertov, Jean Epstein, Trinh T. Minh-ha, Guy Debord) and experimental/artists cinema (Maya Deren, Stan Brakhage, Gregory Markopolous, Hollis Frampton, Peter Kubelka, Nathaniel Dorsky and Robert Beavers). This course is intended for students working in any mode of filmmaking and prepares students for additional advanced courses in both film production and critical studies. May be repeated up to 9 total credit hours, provided the topics are different. Same as FILM 4010. Prerequisites: Restricted to graduate students only.

Sec. 001	Gatten	W	0600pm-0930pm	ATLS 342	6 limit	26220
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**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	1230pm-0145pm 1200pm-0250pm	MUEN E131 ATLS 102	3 limit	29298
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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. 001	Sears	MW	1000am-1215pm	ATLS 1B29	3 limit	19139
Sec. 002	Solomon	F	1200pm-0350pm	ATLS 1B29	3 limit	19140

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**ARTF 5604 (3) – Colloquium in Film Aesthetics: Magic, Wonder, & Cinema.** Magic and cinema have always been intertwined: Georges Méliès used magic lanterns on stage; Harry Houdini starred in serials in the teens; experimental filmmaker Joseph Cornell and animators the Brothers Quay each uniquely recast cinema’s “magical” potential; and recent narrative films from *The Others* (2001) to *The Prestige* (2006) have registered a revival of interest in the paranormal while exploring technology’s capacity for generating *wonder*. Described by Descartes as a “sudden surprise of the soul,” the experience of wonder has long been linked to cinema. In this course, readings in the history and theory of wonder illuminate an eclectic mix of narrative, experimental, and animated films that examine the relationship between magic, cinema, and related phenomena (like optical toys, automata, and spirit photography) and investigate the fascinating, contradictory relationship between science and faith, technology and transcendence. This is a serious seminar for upper level undergraduates. Oral presentations, research papers, and a commitment to daily, lively discussion are required. Special emphasis will be placed on developing a style of writing that is analytic and lyrical, and thus able to evoke an experience of wonder. May be repeated up to 6 total credit hours. Same as FILM 4604. 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	32162
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