

## FALL 2017 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) – 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.

Sec. 001	Turner	MW	0300pm-0545pm	VAC 1B88	12 limit	21700
Sec. 002	Yannacito	TR	1230pm-0315pm	ATLS 1B29	12 limit	16284
Sec. 003	Biagini	TR	0330pm-0615pm	ATLS 342	12 limit	16285

**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	MW	0400pm-0550pm	ATLS 310	16 limit	21356
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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, non-sync sound techniques, etc. Requisites: Requires prerequisite courses of FILM 1502 and 2000 or 2300 (all minimum grade C). Restricted to FILM (FILM or FMST) majors only.

Sec. 010	Gluckstern	MW	0100pm-0320pm	ATLS 1B29	12 limit	16286
Sec. 011		F Lab	1000am-1050am	ATLS 310		
Sec. 020	Biagini	TR	1000am-1220pm	ATLS 342	12 limit	16287
Sec. 021		F Lab	1100am-1150am	ATLS 310		
Sec. 030	Jendras	TR	1230pm-0250pm	ATLS 342	12 limit	20986
Sec. 031		F Lab	1200pm-1250pm	ATLS 310		

**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	Ortega	M	0200pm-0430pm	ATLS 2B10	15 limit	16288
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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	20661
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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	16289
Sec. 002	Pearce	MW	1100am-1250pm	ATLS 342	12 limit	21547

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**FILM 3515 (3) – 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	Hernstrom, Nanton	F	0900am-1120am	MCKY 2B27	12 limit	16290
Sec. 002	Hernstrom, Nanton	F	0100pm-0320pm	MCKY 2B27	12 limit	16291

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**FILM 3525 (3) – Cinema Editing Workshop.** Focuses on the development of independent cinema post-production skills. The instructor must certify students in order to continue with their BFA studies. Prereqs., FILM 1502, 2500, and 2000 or 2300. **Coreq., FILM 3400 and 3515.** Restricted to BFA film studies majors.

Sec. 001	Osborn	TR	1000am-1115am	ATLS 310	12 limit	21509
Sec. 002	Osborn	TR	1130am-1245pm	ATLS 310	12 limit	21510

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**FILM 4010 (3) – Film Production Topics: Section 001: Deviant Narrative.** This production course is designed to experiment with elements of narrative filmmaking such as character, script, chronology, perspective and dramatic expectations. We will explore ways that we can move beyond the language of classical cinema and expand storytelling by drawing on poetics, abstraction and language from other artistic disciplines. Screenings, workshops and theoretical and literary readings will frame the production of several shorter film exercises. The class will culminate with a final project that challenges and experiments with the foundations of narrative filmmaking. **Section 002: Projected Light: Installation and Event.** This course is a laboratory on working with projected images in 3 dimensional space, i.e., installations using media, live moving image performances and other time-based artworks that are often free from the constraints of a traditional theatrical setting of the cinema. Same as ARTF 5010. Requisites: Requires prerequisite courses of FILM 1502 and FILM 2000 or FILM 2300 and FILM 2500 (all minimum grade D-). Restricted to students with 57-180 credits (Junior or Senior) FILM (FILM or FMST) majors only.

Sec. 001	Sears	MW	1000am-1150am	ATLS 1B29	13 limit	28159
Sec. 002	Liotta	TR	3:30pm-5:20pm	MCKY 2B27	13 limit	34521

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**FILM 4400 (3) – Digital Post-Production Process.** Through projects, discussions, and screenings, this class explores the practices and aesthetics of computer-based moving-image art editing. Same as ARTF 5400. Formerly FILM 3600.

Sec. 001	Osborn	TR	0330pm-0445pm	ATLS 310	15 limit	21508
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**FILM 4500 (3) – Cinema Production 2: BFA Capstone 1.** Advanced exploration of creative cinema production through short production and post-production projects. Course focuses on the tactics and strategies of independent cinema production leading to the completion of a BFA thesis project exploring either documentary, experimental, or narrative genres. 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. **Co-requisite: FILM 4604.**

Sec. 001	Sears	MW	0100pm-0315pm	ATLS 342	16 limit	16292
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**FILM 4505 (3) – Screenwriting Workshop: Long Form.** Creative writing workshop in which students plan and write a feature-length screenplay with emphasis on format, dialogue, characterization, and story. Requisites: Requires prerequisite course of FILM 1502 and FILM 2000 (all minimum grade D-).

Sec. 001	Burke	MW	0400pm-0550pm	HUMN 145	16 limit	21702
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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	Lundy	TR W Screening	0930am-1045am 0300pm-0550pm	VAC 1B20 VAC 1B20	165 limit	13283
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**FILM 2004 (3) – CU Film Studies Seminar: The Telluride Film Festival.** Offers students a unique first-hand understanding of the significance of the film festival circuit in the context of global film culture and scholarship. Students will attend Telluride Film Festival screenings, discussions and Q&A sessions. After the festival, weekly screenings of select films from the previous year's festival offer insight into the festival's influence on box-office and the industry's award season. Instructor permission required.

Sec. 801	Robinson	F F Screening	1230pm-0145pm 1000am-1215pm	ATLS 1B29 ATLS 1B29	19 limit	22057
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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	Negri	TR M Screening	0930am-1045am 0700pm-0950pm	ATLS 1B29 ATLS 102	24 limit	22533
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**FILM 3013 (3) – 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: human diversity. Requisites: Restricted to students with 27-180 credits (Sophomores, Juniors or Seniors) only.

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

Sec. 001	Barlow	TR	0330pm-0645pm	ATLS 102	65 limit	21882
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**FILM 3043 (3) – Topics in Critical Film Studies. Section 001: Cinema, Landscape & Architecture.** A multicultural investigation of the ways in which landscape and architecture are represented on film, focusing on issues such as margins and centers, political geography, exile, inner space, memory and time, the sublime, and transcendence. Course has strong intellectual content and draws exclusively on international cinema.

**Section 002: Foreign Film Trilogies.** This course will focus on the film trilogy as a specific form with its own set of characteristics. We will draw exclusively on international cinema and examine 3-4 highly acclaimed examples. These could include trilogies by Jean Cocteau, Satyajit Ray, Pier Paolo Pasolini, Pedro Almodovar, Lars Von Trier, Federico Fellini, Krzysztof Kieslowski and Ang Lee. Exams, papers, and presentations.

Sec. 001	Ganguly	TR M	1230pm-0145pm 0100pm-0350pm	MUEN E131 ATLS 102	17 limit	21148
Sec. 002	Ganguly	TR M	0200pm-0315pm 0400pm-0650pm	MUEN E131 ATLS 102	35 limit	27880

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**FILM 3051 (4) – Film History 1.** Intensive introduction to film history from 1895 to 1945. Topics covered include the beginnings of motion picture photography, the growth of narrative complexity from Lumiere to Griffith, American silent comedy, Soviet theories of montage, German expressionist films, and the transition to sound. Requisites: Requires prerequisite course of FILM 1502 (minimum grade D-). Requisites: Requires prerequisite courses of FILM 1502 and FILM 3051 (all minimum grade D-).

Sec. 001	Negri	TR	0330pm-0650pm	ATLS 100	132 limit	13603
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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	1100am-1215pm	ATLS 102	32 limit	18302
		T Screening	0700pm-0950pm	ATLS 102		

**FILM 3660 (3) – The Postmodern.** Analyzes the cultural and critical practices as well as the thought that defines the postmodern period at the end of twentieth century. Prereq., HUMN 2000 or junior/senior standing. Same as HUMN 3660. Approved for arts and sciences core curriculum: literature and the arts. Prereq HUMN 2000 or junior/senior standing.

Sec. 010	Ferris	MW	0200pm-0250pm	VAC 1B20	100 limit	27858
Rec. 011	TBA	F	0200pm-0250pm	ATLS 1B31	15 limit	27923
Rec. 012	TBA	F	0100pm-0150pm	DUAN G2B21	15 limit	27924
Rec. 013	TBA	F	0100pm-0150pm	MCOL E155	15 limit	27925
Rec. 014	TBA	F	0300pm-0350pm	HLMS 137	15 limit	27926
Rec. 015	TBA	F	0200pm-0250pm	RAMY N1B31	15 limit	27927
Rec. 016	TBA	F	0200pm-0250pm	KTCH 1B64	15 limit	22928

**FILM 4023 (3) – Topics in International Cinema: New and Contemporary Latin American Cinemas.** Explores the theories, politics and aesthetics of the New and Contemporary Latin American cinema movements from 1963 to the 2000s. We will analyze the political functions of cinema in Latin America through analyses of exemplary and classic films from the region's four major film industries: Argentina, Brazil, Cuba, and Mexico. The purpose of this course is to gain an understanding of the cinema's social and aesthetic functions, and its reflection on political, cultural, and social issues in Ibero (aka "Latin") American countries. Films include: *Memories of Underdevelopment*, *The Hour of the Furnaces*, *Bye Bye Brazil*, *Pixote*, *The Official Story*, *Strawberry and Chocolate*, *Y tu mamá también*, *amores perros*, *City of God*. May be repeated up to 6 total credit hours provided topics are different. Recommended prereq., FILM 3051. Same as ARTF 5023. Requisites: Requires prerequisite course of FILM 1502 (minimum grade D-). Restricted to Film (FILM or FMST) or Fine Arts - Creative Arts (ARTC) majors only.

Sec. 001	Acevedo-Muñoz	TR	0200pm-0315pm	ATLS 102	32 limit	35361
		W Screening	0600pm-0850pm	ATLS 102		

**FILM 4024 (3) – Adv Research Seminar. Snapshots, Memoirs, and Home Movies: Mining the Personal Archive.** Vehicles of memory ranging from intriguing to mundane, snapshots, memoirs and home movies are valued for their intimacy and authenticity, but because they reveal and conceal, their relationship to history is multifaceted and their forms are complex. While some memoirs are graphic novels (*Persepolis*), literary memoirs frequently take inspiration from snapshots (*Reading Lolita in Tehran*; *Speak, Memory*). Many narrative films and documentaries make use of "real" and "fake" amateur footage (*Peeping Tom*, *JFK*, *Capturing the Friedmans*, *Grizzly Man*), and since the 1950s, experimental filmmakers such as Stan Brakhage, Ken Jacobs, and Phil Solomon have evoked, incorporated and transformed the conventions of home movies in innovative ways. In this course, readings on amateur filmmaking, vernacular photography and personal memoir illuminate an eclectic mix of narrative, experimental, documentary and animated films that plumb the relationship between history and memory, truth and fiction, the amateur and the avant-garde. Students will write about family or found snapshots and home movies lyrically and critically, and take a field trip to Boulder's version of national Home Movie Day. 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](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	19654
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**FILM 4604 (3) – Colloquium in Film Aesthetics: BFA Cinema Arts & Practices.** Screenings, readings, field trips, and professional practice guest speakers, specifically geared to capstone filmmakers. May be repeated up to 6 total credit hours. Restricted to juniors/seniors. Same as ARTF 5604. **Co-requisite FILM 4500.**

Sec. 001	Liotta	TR	1230pm-0145pm	ATLS 102	16 limit	28150
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## FILM GRADUATE CLASSES

**ARTF 5010 (3) - Film Production Topics: Section 001: Deviant Narrative.** This production course is designed to experiment with elements of narrative filmmaking such as character, script, chronology, perspective and dramatic expectations. We will explore ways that we can move beyond the language of classical cinema and expand storytelling by drawing on poetics, abstraction and language from other artistic disciplines. Screenings, workshops and theoretical and literary readings will frame the production of several shorter film exercises. The class will culminate with a final project that challenges and experiments with the foundations of narrative filmmaking. **Section 002: Projected Light: Installation and Event.** This course is a laboratory on working with projected images in 3 dimensional space, i.e., installations using media, live moving image performances and other time-based artworks that are often free from the constraints of a traditional theatrical setting of the cinema. Recommended prereq., Prepares students for advanced Film Studies production courses. Subject matter varies each semester. May be repeated up to 9 total credit hours, provided the topics are different. Same as FILM 4010.

Sec. 001	Sears	MW	1000am-1150am	ATLS 1B29	3 limit	28160
Sec. 002	Liotta	TR	3:30pm-5:20pm	MCKY 2B27	3 limit	34551

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**ARTF 5023 (3) – Topics in International Cinema. New and Contemporary Latin American Cinemas:** Explores the theories, politics and aesthetics of the New and Contemporary Latin American cinema movements from 1963 to the 2000s. We will analyze the political functions of cinema in Latin America through analyses of exemplary and classic films from the region's four major film industries: Argentina, Brazil, Cuba, and Mexico. The purpose of this course is to gain an understanding of the cinema's social and aesthetic functions, and its reflection on political, cultural, and social issues in Ibero (aka "Latin") American countries. Films include: *Memories of Underdevelopment*, *The Hour of the Furnaces*, *Bye Bye Brazil*, *Pixote*, *The Official Story*, *Strawberry and Chocolate*, *Y tu mamá también*, *amores perros*, *City of God*. May be repeated up to 6 total credit hours provided topics are different. Recommended prereqs., FILM 3051 and 3061. Same as FILM 4023. Requisites: Requires prerequisite course of FILM 1502 (minimum grade D-). Restricted to graduate students only.

Sec. 001	Acevedo-Muñoz	TR W Screening	0200pm-0315pm 0600pm-0850pm	ATLS 102 ATLS 102	3 limit	35362
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**ARTF 5024 (3) – Adv Research Seminar. Snapshots, Memoirs, and Home Movies: Mining the Personal Archive.** Vehicles of memory ranging from intriguing to mundane, snapshots, memoirs and home movies are valued for their intimacy and authenticity, but because they reveal and conceal, their relationship to history is multifaceted and their forms are complex. While some memoirs are graphic novels (*Persepolis*), literary memoirs frequently take inspiration from snapshots (*Reading Lolita in Tehran*; *Speak, Memory*). Many narrative films and documentaries make use of "real" and "fake" amateur footage (*Peeping Tom*, *JFK*, *Capturing the Friedmans*, *Grizzly Man*), and since the 1950s, experimental filmmakers such as Stan Brakhage, Ken Jacobs, and Phil Solomon have evoked, incorporated and transformed the conventions of home movies in innovative ways. In this course, readings on amateur filmmaking, vernacular photography and personal memoir illuminate an eclectic mix of narrative, experimental, documentary and animated films that plumb the relationship between history and memory, truth and fiction, the amateur and the avant-garde. Students will write about family or found snapshots and home movies lyrically and critically, and take a field trip to Boulder's version of national Home Movie Day. May be repeated up to 6 total credit hours. Prereq., FILM 1502. Recommended prereqs., FILM 3051, 3061. 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	19655
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**ARTF 5400 (3) – Digital Post-Production.** Through projects, discussions, and screenings, this class explores the practices and aesthetics of computer-based moving-image art editing. Same as FILM 4400.

Sec. 001	Osborn	TR	0330pm-0445pm	ATLS 310	3 limit	22319
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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. Instructor consent required.

Sec. 801	Sears	MW	0100pm-0315pm	ATLS 342	0 limit	16293
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