

Department of Cinematic Arts



Course Catalogue Fall 2009

Phone: 277-6262

Fax: 277-6314

E-Mail: cinema@unm.edu

Web: cinematicarts.unm.edu

FALL 2009 SCHEDULE

Monday

Final Cut Pro Workshop
MA 429 006/007
11:00-1:00
CERIA 365

Tech Intro to Video
MA 111 003
2:00-4:15
CERIA 365

Advanced Video Art
MA 409 001
5:30-9:00
CERIA 337

Alfred Hitchcock
MA 337/437 002
5:30-9:00
CTRART 2018

16MM Filmmaking
MA 391 001
5:30-9:00
CERIA 365

Tuesday

Tech Intro to Video
MA 111 002
9:30-11:45
CERIA 365

Intro to Mass Communication
MA 110 001
12:30-1:45
EDUC 103

The Politics of Pornography
MA 330 008
2:00-3:15
MVH 2131

Jane Austen, Theater & Film
MA 330 004
3:30-4:45
HUM 108

Latin American Film
MA 310/410 001
4:00-7:30
CERIA 365

Beyond Hollywood
MA 212 001
5:30-9:00
CTRART 1019

Intro to Film Studies
MA 210 001
5:30-9:00
CTRART 2018

Tech Intro to Video
MA 111 004
6:00-8:15
WOOD 138

Intro to Screenwriting
MA 324 003
6:00-9:00
CERIA 337

Vampirism-What's at Stake
MA 330/430 003
6:30-9:00
Orteg 153

Wednesday

Tech Intro to Video
MA 111 003
2:00-4:15
CERIA 365

History of Animation
MA 330/430 006
5:30-9:00
CTRART 2018

Intro to Video Art Prod
MA 216 002
5:30-9:00
CERIA 337

Film Theory
MA 331/431 001
5:30-9:00
Ceria 365

Thursday

Tech Intro to Video
MA 111 002
9:30-11:45
CERIA 365

Intro to Mass Communication
MA 110 001
12:30-1:45
EDUC 103

The Politics of Pornography
MA 330 008
2:00-3:15
MVH 2131

Jane Austen, Theater & Film
MA 330 004
3:30-4:45
HUM 108

Advanced Screenwriting
MA 390 001
5:00-8:00
CERIA 337

History of Film I: Silent Era
MA 326/426 002
5:30-9:00
CTRART 2018

Tech Intro to Video
MA 111 004
6:00-8:15
WOOD 138

Contemporary Southwest Lit
MA 330 001
7:00-9:30
DSH 127

Vampirism-What's at Stake
MA 330/430 003
6:30-9:00
Orteg 153

Saturday

Intro to Video Art Prod ***
MA 216 003
10:30-1:30
CERIA 365

Evaluating the Arts
MA 484 002
12:00-4:00
CERIA 337

Documentary Film History
MA 332/432 001
2:30-5:30
CERIA 365

CINEMATIC ARTS GENERAL INFO

DEPARTMENT STAFF:

Dr. Susan Dever, Department Chair, 277-3540, susandev@unm.edu. Must schedule an appointment.

Jenn Griggs, Administrative Assistant. 277-6262, cinema@unm.edu.

Carolyn Kroll, Department Accountant. 277-4677, ckroll00@unm.edu

Christine Polansky, Department Administrator, 277-9745, polansky@unm.edu.

James Roy, Technical Coordinator, 277-5069, jasroy@unm.edu.

ADVISEMENT:

DEPARTMENT: James Stone: 277-9469, or jstone@unm.edu

COLLEGE OF FINE ARTS: Main Office: 277-4817 & for more information: finearts.unm.edu

Deanna Sánchez-Mulcahy, CFA Head Undergraduate Advisor

Jennifer Lucero, CFA Undergraduate Advisor

LOCATION: The CERIA Building (Old UNM Bookstore, Building 83), is north of Art & Art History and east of Northrop Hall by the lily fountain. We are on the third floor, and you'll find the office to your right in room 370.

ADDRESS: CERIA Bldg. 83, Room 370; 1 University of New Mexico; Albuquerque, New Mexico 87131-0001

THE CAGE: CERIA Room 304, **PHONE:** 277-1171.

NOTE TO MEDIA ARTS MAJORS:

Some courses described in the following pages bear two numbers (a 300- and a 400- number). When you enroll in such classes, please register for the number listed under Cinematic Arts "Major Study Requirements" on page 472 of the 2007-2008 UNM catalogue. Consult the same page and the following one for a general update on course numbers in Cinematic Arts. If you have questions as you register, please contact the Cinematic Arts Office at 277-6262.

NOTE TO UNM GRADUATE STUDENTS:

A course with an asterisk before its numeral, such as M A *430, is available for graduate credit to students enrolled in graduate programs; graduate-level work will be expected. It is important to have your home department pre-approve any coursework taken for graduate credit at this level.

FALL 2009

HISTORY, CRITICISM, THEORY

INTRO TO MASS COMUNICATION

MA 110-001 (CRN 11964)
(AOA C&J 110-001)

Sara Holmes

Tuesdays and Thursdays, 12:30 a.m.-1:45 p.m.
EDUC 103, Special Fee \$48

This course regards the development of the mass media with emphasis on television in the areas of programming, policy, regulations, economics, and technology. We'll examine the social, cultural, and political impact of the mass media on contemporary society. Contact Communications and Journalism Department for more information: 277-5305.

INTRO TO FILM STUDIES

MA 210-001 (CRN 11974)

Bryan Konefsky

Tuesdays, 5:30-9:00 p.m.
CA 2018, Special Fee \$48

An overview of a century of film history and study, this course will feature a broad range of film types (narrative, experimental, documentary), as well as a range of approaches to understanding the aesthetic and cultural significance of the medium.

“Introduction to Film” is a required course for Cinematic Arts majors and minors; it is also a prerequisite to production courses at the 200-level and above, and to courses in history, criticism, and theory at the 300-level and above.

BEYOND HOLLYWOOD

MA 212-001 (CRN 11992)

Melissa Henry

Tuesdays, 5:30-9:00 p.m.

CA 1019, Special Fee \$48

This course introduces students to cinemas and filmmaking practices that extend beyond and comment upon the productions and conventions of Hollywood. We will view a range of fictional, documentary, and experimental works from U.S. and international filmmakers that address issues of “race” and representation in specific historical contexts. Basic film aesthetics, cultural studies theories, and film criticism and theory will inform our investigations. Attentive to a variety of cinematic genres, we will consider how filmmakers have used styles such as epic histories, melodramas, comedies, and social problem films both to respond to Hollywood’s monochromatic representations of race and ethnicity to articulate multi-faceted viewpoints of their own.

“Beyond Hollywood” is a *required* course for majors.

LATIN AMERICAN CINEMA

M A 310/410-001 (CRN—Please check online)

(AOA ENGL 474/574-001 and AMST 360-001)

Stephanie Becker

Tuesdays, 4:00-7:30 p.m.

CERIA 365, Special Fee \$48; PREREQUISITE: MA 210 or permission of instructor.

This course surveys key Latin American films from Mexico’s influential “Golden Age,” Post-Revolutionary movies, screening selections not generally shown in our Mexican Cinema course. We move through Cuban “New Cinema” of the ’60s and ’70s to recent productions from the island, and then examine continent-wide contemporary works, continuing to focus on the cinema of rebellion. Here we look at examples of filmmaking from Peru, Venezuela, Argentina, Columbia, and Chile, discussing the significance of citizenship represented in films about national and local police states. Cinematic constructions of the “national character” will be juxtaposed with examinations of a “raced” and “gendered” citizenry. All films will be accessible to English speakers (though students may submit work in either Spanish or English).

HISTORY OF FILM I: SILENT ERA

MA 326/*426-001 (CRN 35746 / 35747)

Becky Peterson

Thursdays, 5:30–9:00 p.m.

CA 2018, Special Fee \$48

A study of major fiction, documentary, and experimental films from around the world in relation to prominent artistic, social, and political concerns of the silent era (approximately 1890 -1930). Films from the US, France, England, Germany, the former USSR, and Japan are included in this historical survey.

PREREQUISITE: MA 210, or permission of instructor.

“History of Film” is a *required course* for majors.

CONTEMPORARY SOUTHWEST LITERATURE

M A 330-001 (CRN 31004)

(AOA ENGL 474/574-001 and AMST 360-001)

Jesse Alemán

Thursdays, 7:00-9:30 p.m.

TBA, Special Fee \$48; PREREQUISITE: MA 210 or permission of instructor.

This course surveys Southwest literature and film to analyze how Native, Chicana/o, and Anglo Americans imagine life in Texas, New Mexico, Arizona, California, Nevada, or the U.S.-Mexico borderlands. The course begins with mid-nineteenth and early-twentieth century depictions of the Southwest in popular fiction and film; moves to modern literature and movies; and concludes with contemporary Southwestern artistic production. We’ll consider how cultural conflict, modernization, landscape, gender, and westward expansion, among other themes, shape Southwestern genres, such as westerns, adventure narratives, regional novels, mysteries, and horror flicks. The class will also examine and discuss the craft of cinema—from film production to scene analysis—especially in the context of film adaptations of literary texts.

WHAT'S AT STAKE IN VAMPIRISM

MA 330/430-003 (CRN 34279 / 34280)
(AOA AMST 360-001, COMP 336.001 and ENG 336-001)

Katrin Schroeder

Tuesdays & Thursdays, 6:30-9:00 p.m.
Ortega 153, Special Fee \$48; PREREQUISITE: MA 210 or permission of instructor.

In this course we will examine fascination with blood-drawing creatures in film and literature. Some of the questions that will guide this course are: For what periods in history does the vampire haunt our artistic imagination? How does vampirism relate to questions of colonialism, gender, and sexual identity? What is the correlation between the fantastic and the real in these texts?

JANE AUSTEN, THEATER, & FILM

MA 330-004 (CRN 34558)
(AOA ENGL 360-001 and THEA 495.001)

Carolyn Woodward

Tuesdays & Thursdays, 3:30-4:45 p.m.
HUM 108, Special Fee \$48; PREREQUISITE: MA 210 or permission of instructor.

We will study representations of cultural values in Austen's novels *Sense & Sensibility*, *Pride & Prejudice*, *Persuasion*, *Emma*, and *Mansfield Park*; film adaptations of those novels; and 18th-century theater practices that inform *Mansfield Park*. Assignments include weekly reflection papers, four 3-5 page formal papers, and participation in one group project and four out-of-class films / discussions. Required texts: Longman Cultural Editions of *Emma*, *Persuasion*, and *Pride & Prejudice*; Penguin Classics edition of *Sense & Sensibility*; Oxford World's Classics edition of *Mansfield Park*; and course packet (available first week of class) of abridged version of *Lovers' Vows* by Elizabeth Inchbald with supplemental materials on theatre practices.

HISTORY OF ANIMATION

MA 330/430.006 (CRN 29521 / 34507)

James Stone

Wednesdays, 5:30-9:00 p.m.

CA 2018, Special Fee \$48; PREREQUISITE: MA 210 or permission of instructor.

This course traces the development of animation from its earliest pre-filmic examples to the present day. Focusing on influential figures such as J. Stuart Blackton, the first American filmmaker to utilize stop-motion and hand-drawn animation, and Winsor McCay, a newspaper cartoonist who created the pioneering works *Little Nemo* (1911), and *Gertie the Dinosaur* (1914), we will study the technological advancements and aesthetic shifts that define this often neglected cinematic art. Cel animation, stop-motion animation, and computer animation will each be discussed. We'll view the works of Walt Disney, Max Fleischer, and other seminal figures in their social context, interrogating their attitudes about race, sexuality, and gender. Screenings of Japanese anime, British claymation, and puppet animation from Eastern Europe ensure the course's international scope and eclectic concerns.

POLITICS OF PORNOGRAPHY

MA 330.008 (CRN 35497)

(AOA AMST 330.008, ENGL 411.008, CJ 393.008, POLS 300.008 and WMST 379.008)

Kathryn Wichelns

Tuesdays & Thursdays, 2:00-3:15 p.m.

MVH 2131, Special Fee \$48; PREREQUISITE: MA 210 or permission of instructor.

In this course we will critically examine questions of what pornography both represents and reflects. The debates of the feminist "porn wars" will frame our explorations of the different ways that scholars have understood pornography (as violence against women and gendered others, as sexual pathology, as non-unionized labor, as gender-queer performance, as free speech). What do pornographers articulate about the societies in which they originate? We will not be watching films in class, but daily reading assignments include Marxist, feminist, psychoanalytic, and queer theoretical examinations by Walter Benjamin, Judith Butler, Susan Faludi, Sigmund Freud, Luce Irigaray, Michael Warner and others.

FILM THEORY

MA 331/*431.001 (CRN 35786 / 35787)

Caroline Hinkley

Wednesdays, 5:30-9:00 p.m.

CERIA 365, Special Fee \$48; PREREQUISITE: MA 210 or permission of instructor.

Cinematic Arts students must take this course at the 431-level.

By way of contemporary European film, we'll examine current postmodern theories of mobility, impermanence, displacement, dislocation, migration and homelessness. In the European road movie, like its American equivalent, the question of identity becomes a primary motif. The implications of movement through a specified or non-specified landscape help stage the greater question of subjects' being-in-the-world. The cinematic journey thus engages themes beyond travel to become a vehicle for exploration, discovery, and the transformation of filmic and "real" subjectivity. We'll look at themes such as cinematic realism, montage editing, narrative, mise-en-scène criticism, and the documentary impulse. Gender and multicultural studies will influence our investigations. We'll entertain questions about what defines cinema as a unique art form, and consider what elements connect films with our notions of reality. We'll look at ideology and language to examine the interstices between film and literature. This course is an excellent companion to "Evaluating the Arts," or any other Cinematic Arts fall course.

DOCUMENTARY FILM HISTORY

MA 332/432-001 (34195 / 34198)

Nina Fonoroff

Saturdays, 2:30-5:30 p.m.

CERIA 365, Special Fee \$48; PREREQUISITE: MA 210 or permission of instructor.

When filmmaker Michael Moore declared at the 2003 Oscar ceremony, "...we like nonfiction, and we live in fictitious times," he did more than voice his objection to current U.S. foreign policy: he raised a fascinating set of questions that have perplexed filmmakers and critics from the earliest history of documentary to the present time. In this course, we will examine the rich and varied tradition of documentary, or "nonfiction," film and video from the earliest lyrical films of Robert Flaherty to the more recent work of media activists. Through a consideration of films, videos, and critical readings, we will discuss the "truth claims" implicit in much documentary work; the films' guarantees of authenticity; the embattled status of objectivity; cross-cultural representations; the ways these works mediate reality; and the complex interrelationship between fiction and nonfiction modes of film and video making. We will explore numerous ways that this kind of filmmaking attempts—in the words of Salman Rushdie—to "argue with the world."

ALFRED HITCHCOCK

M A 337/*437-002 (CRN 35744 / 35745)

James Stone

Mondays, 5:30-9:00 p.m.

CA 2018, Special Fee \$48; PREREQUISITE: MA 210 or permission of instructor.

This course will explore the nature of suspense in relation to surprise and shock. In making such distinctions, we will look at various genres to see how Hitchcock represents and transcends them. The director's approach to sexuality, gender, and nationality will also be explored. Our central goal is to arrive at some idea of what constitutes the distinctiveness of Hitchcock's cinema.

EVALUATING THE ARTS: EXPERIMENTATION & EXPLORATION

M A 484-002 (CRN 35748)

Caroline Hinkley, Susan Dever

Saturdays, 12:00-4:00 p.m.

CERIA 337, Special Fee \$48

In the spirit of experimentation and exploration, this class will encourage artistic ruminations that may reside within us only yet as glimmers, but are ripe to take form in the delicious scope of the cinematic. We'll forge a "workshop" environment as a capstone experience to your undergraduate training—that is, we'll indulge, foster, and articulate ideas, thoughts, and imaginings that, in such a creative atmosphere, can be realized. We will look at work—our own and others'—, make our way to creative sites around town, view films, and savor collaborative discussions and solutions. The primary focus for each person in this workshop will be to identify and bring to fruition a project from the expanded dimensions and genres of the cinematic.

FALL 2009

STUDIO COURSES

TECHNICAL INTRODUCTION TO VIDEO

M A 111-002 (CRN 11972)

James Roy

Tuesdays and Thursdays, 9:30 a.m.-11:45 p.m.

CERIA 365, Special Fee \$58

M A 111-003 (CRN 33109)

Melissa Henry

Mondays and Wednesdays, 2:00-4:15 p.m.

CERIA 365, Special Fee \$58

M A 111-004 (CRN 35226)

Michael Kamins

Tuesdays and Thursdays, 6:00-8:15 p.m.

WOOD 138, Special Fee \$58

Through a hands-on approach, students are taught a technical and operational foundation to video production equipment and procedures. Students learn the responsibilities and techniques of individual production positions along with the phases of production from preproduction through postproduction. MA 111 is a studio course where students gain awareness of the creative potential of motion pictures (including video and film) as art. Focusing on narrative and non-narrative vocabularies, students explore the art of moving images and develop their own work with in-class critiques, exercises, and projects.

This course is a prerequisite for further courses in production.

INTRO TO VIDEO ART PRODUCTION

M A 216-002 (CRN 29516)

Bryan Konefsky

Wednesdays, 5:30-9:00 p.m.

CERIA 337, Special Fee \$93

PREREQUISITE: M A 111 and 210 or permission of instructor.

M A 216-003 (CRN 34193)

Nina Fonoroff

Saturdays, 10:30-1:30 p.m.

CERIA 365, Special Fee \$93

PREREQUISITE: M A 111 and 210 or permission of instructor.

According to artist Jean Cocteau, "film and *video* will only become a true art form when their tools are as inexpensive as pencil and paper" [italics Konefsky's]. The low cost of new digital equipment suggests that only now--seventy years after his prophetic statement--are we beginning to realize Cocteau's dream. This introductory course will be structured as a creative laboratory where students will explore a variety of aesthetic and theoretical issues relating to new media technology and the creative process. Students will learn basic digital production and post-production skills through a range of collaborative and individual projects and exercises.

INTRO TO SCREENWRITING

M A 324-003 (CRN 12169)

(AOA ENGL 324-003, taught with THEA 458-003)

Matthew McDuffie

Tuesdays, 6:00-9:00 p.m.

CERIA 337, Special Fee \$48; NO PREREQUISITE

An in-depth workshop on the basics of character, structure, scenes, dialogue, conflict, visualization, and good old story telling as it applies to the screenplay format. Open to variations (TV, Graphic Novels, Documentary, etc.). We read scenes from scripts, watch film clips, and write at least forty pages of an original screenplay.

ADVANCED SCREENWRITING

M A 390-001 (CRN 30600)
(AOA ENGL 424-001, taught with THEA 458/558-001)
Matthew McDuffie
Thursdays, 5:00-8:00 p.m.
CERIA 337, Special Fee \$18 PREREQUISITE: M A 324.

This is a continuation of the introductory course. Emphasis will be on developing story ideas, dramatic conflict, sequencing and scene work. Intense workshops will lead to a completed 120-page screenplay. **RESTRICTED:** contact instructor at: buzzblanco@aol.com.

16MM FILMMAKING

MA 391-001 (CRN 12181)
Nina Fonoroff
Mondays, 5:30–9:00 p.m.
CERIA 365, Special Fee \$133

This course provides an introduction to basic 16mm filmmaking techniques, with an emphasis on film as a creative art form. Students will be introduced to all aspects of filmmaking, from pre-production planning through the final edit, and will become familiar with both the practical and aesthetic challenges of making short films. Class sessions will include critiques of student work, technical demonstrations, screening of short films made by a variety of artists, and the planning and execution of a class project. Among the topics that are covered in the class are camerawork, lighting, film stocks and exposure, sound recording, editing techniques, and preparing the film for the lab. Students will be responsible for purchasing the majority of their own materials for the course; 16mm production costs usually run approximately \$500 to \$600 for the semester.

PREREQUISITE: permission of instructor.

PLACE 'N TIME: NEW MEXICO AND THE MOVIES REDUX

MA *409-001 (CRN 21471)
(Offered with ARTS 409/509-001)

Bryan Konefsky

Mondays, 5:30-9:00 p.m.

CERIA 337, Special Fee \$93

In recent years a new wave of non-fiction video has emerged that intentionally questions certain conventions of film and video history in terms of subjectivity/objectivity, authenticity, and representation. Media artists exploring this approach to video making have adapted strategies and aesthetics associated with other forms of the moving image (narrative, experimental, amateur, etc.) to consider new and unique ways in which this electronic medium might negotiate its way through ideas of "truth." In this course, students will examine their own relationship to the camera and its subject using video technology as a vehicle to create their own short videos in response to weekly screenings, readings, and discussions.

PREREQUISITE: contact instructor at bryank@unm.edu or 277-2129.

FINAL CUT PRO WORKSHOP (TWO 8 WEEK SECTIONS, 1 CREDIT HOUR EACH)

MA *429.006 (CRN 32504) from August 29 to October 10, 2008 and

MA *429.007 (CRN 32505) from October 24 to December 12, 2008

Melissa Henry

Mondays, 11 – 1 p.m.

CERIA 365, Special Fee \$93

This one credit workshop will introduce students to basic techniques of video editing in Final Cut Pro software for the Macintosh. Instruction will include logging and capturing of video clips, file management on Firewire hard drives, arranging video and audio clips on the timeline, video and audio transitions, and advanced editing techniques. This course is highly recommended for students enrolled in Cinematic Arts studio courses under the MA 216 number.

PREREQUISITE: Contact instructor at 277-6262 or email melissa@red-ant.net .

INDEPENDENT STUDIES (2-3 credit hours): RESTRICTED & LIMITED

Projects in History, Criticism, and Theory

M A 497/597 (.001 Dever; .002 Stone; .003 Fonoroff; .005 Konefsky)

Studio Projects

M A 496/596 (.002 Fonoroff; .005 Konefsky; .003 Hinkley)

After meeting particular requirements and obtaining special permission—independent studies are designed to serve graduating Media Arts majors who have exceptional projects that must be conducted outside existing classes; or, on occasion, students of extraordinary merit whose work can only be completed outside a regular course—a student may propose an individual project to be carried out under the supervision of the professors listed above.

The project proposal should be considered part of the study; successful project proposals will be thorough and well imagined, if speculative. Proposals for 497/597 will contain a bibliography and a set of organizing questions. 496/596 prospective students should speak to their mentor regarding proposal specifics. Students may pick up blank petition forms in the Cinematic Arts office and complete them in conjunction with faculty project advisor.

MA 496/ 596 may include a \$93.00 special fee for use of production equipment.

After the instructor of record, in consultation with the chair, has agreed to accept the project, students may obtain the appropriate call number from the Cinematic Arts office, and then register for course.

HONORS THESIS (3-6 credit hours): RESTRICTED

Open only by invitation of the Cinematic Arts Faculty to department honors candidates.

An honor's thesis is a directed independent study in field of special interest, culminating in a written thesis and, if appropriate, a film, video, or other moving-image project. After the instructor of record, the department chair, and the Faculty Committee of Studies have offered the student the opportunity to complete an Honors Project, the student may obtain the appropriate call number from the Cinematic Arts office, and then register for course. Arranged by faculty and students, Special Fee \$48

F A L L 2 0 0 9 F A C U L T Y

Jesse Alemán (Associate Professor in Literary Studies, English) teaches courses in nineteenth-century American and Chicano/a literatures. His scholarship bridges the gap between both fields by focusing on the U.S.-Mexico War (1846-1848) as a formative moment for Anglo and Mexican literary and cultural identities. Examining the popular American literature of the war, he also participates in Recovering the U.S. Hispanic Literary Heritage project. His other teaching interests include theories of the novel; Chicano/a literary history; and race, class, and gender in American literature. To contact, please email jman@unm.edu

Stephanie Becker (Ph.D., UNM) focuses primarily on Latin American literature and film. Receiving her doctorate in Spanish with a minor in film studies, in 2003, Stephanie has been teaching in the Department of Spanish and Portuguese for the past year, and is joining us this semester for Latin American Film.

Susan Dever (Ph.D., Stanford University), Chair and Associate Professor of Cinematic Arts, has created and taught numerous courses regarding “race,” class, gender, and sexuality in U.S. and foreign cinemas. Specializing in Latin American, Latino, and international filmmaking, she is the author of *Celluloid Nationalism and Other Melodramas: From Post-Revolutionary Mexico to fin de siglo Mexamérica*. She was awarded UNM Outstanding Teacher of the Year in 2001. To contact, please email susandev@unm.edu

Nina Fonoroff (MFA, San Francisco Art Institute) is an independent film- and video-maker whose work regards the intersections of personal and social dimensions. Her layered films have been screened at venues from the Museum of Modern Art (New York) to The Learning Channel, as well as festivals in the U.S. and around the world. She has been an artist-in-residence at the MacDowell Colony, Yaddo, and the Ucross Foundation; her work has earned numerous awards, including a Guggenheim Fellowship. To contact, please call 277-9468 or email nfonoroff@aol.com

Melissa Henry (M.A, University of Maryland, College Park) is an award-winning video-maker and scholar with extensive experience from theater production to journalism. Having taught “Intro to Film” and “American Indians in Film” at UM, this CEO of Red Ant Productions has recently captured the New Mexico/New Visions Contract award for “Blue Heeler,” now in production. National Geographic’s “All Roads Program” features the former Sundance Fellow’s moving-image art in numerous venues. To contact, please email videoprof@red-ant.net

Caroline Hinkley (MFA, California Institute of the Arts; MFA Claremont Graduate School) is an internationally-regarded artist/scholar whose teaching and expositions encompass film theory, motion and still photography (digital and conventional), immersive spaces (including museums, sacred places, and the “elsewhere” of exile). Visiting spring term from Naropa University in Boulder, Colorado, Associate Professor Hinkley has recently received grants from the Icelandic Visual Arts Association, linking her current photographic art with on-going explorations in the Himalayas. She next anticipates a solo show at the Indiana Museum of Art. To contact, please call 277-9096 or email caroline@naropa.edu

Michael Kamins (M.A., University of New Mexico) is a documentary filmmaker and Executive Producer at KNME-TV. Through PBS, his work has been shown nationally and around the world, including such venues as the Latino Film Festival held at the Smithsonian’s National Portrait Gallery. An Emmy Award winner, he has been a member of our adjunct production faculty since 1989. To contact, please call 277-0434 or email mkamins@knme.org

Bryan Konefsky (MFA, University of New Mexico) is a cultural worker and member of Basement Films whose video essays have been screened internationally at festivals and museums. He curates our annual film festival, “Experiments in Cinema,” to wide acclaim. He has received grants from the NEA Regional Fellowship Program, has been a resident artist at the Banff Centre for the Arts in Canada, and serves on the board of the New Visions New Mexico Filmmakers’ Contract Award Program. To contact, please call at 277-2129 or email bryank@unm.edu

Matthew McDuffie (M.A., University of New Mexico) is Adjunct Instructor and a working, professional screenwriter. He is the author of numerous scripts from a variety of production companies including *Eddie Dodd* (Columbia Television), *Fruitcake Weather* (United Artists), *A Cool, Dry Place* (Twentieth-Century Fox), *Eulogy for Joseph Way* (Warner Brothers), and *The Hungry Earth* (HBO), among others. A graduate of UNM’s Department of Theatre, McDuffie courses serve a wide audience. To contact, please email buzzblanco@comcast.net

Becky Peterson (M.F.A. Mills College) received her degree in poetry-writing and is completing her PhD in literature at the University of Minnesota. She is writing an interdisciplinary dissertation about several early-twentieth century women artists—filmmakers, poets, craft practitioners—who paid serious attention to clothing and costuming. In addition to her research on different forms of visual culture, she studies the political and social effects of humor and comedy. Publications are forthcoming in the journal *Arizona Quarterly* and in the edited collections *Habits of Being: Clothing and Identity* (U of MN Press). To contact, please email beckp55@yahoo.com

James Roy (B.A., University of New Mexico) serves as Technical Coordinator and Adjunct Instructor for the Department of Cinematic Arts, where he earned one of the Department's first two bachelor's degrees. He was a video producer for two years for the City of Albuquerque, and has worked on many feature film projects and stage productions, including the production of *Plunda*. To contact, please call 277-5069 or email jasroy@unm.edu

Katrin Schroeder (Ph.D., Brown University) is Associate Professor of German Literature and Film in UNM's Department of Foreign Languages and Literatures. Author of *Border Crossing: National Identity and Nation Formation in German Films 1980-2000*, Schroeder regularly teaches Weimar Cinema and vampire films when she's not planning curriculum for IFDM. To contact, please call her main office 277-4771 or email kaddisch@gmail.com

Kathryn Wichelns (Ph.D., Emory University) has been a Lecturer in Women Studies for two years, teaching Post-Structural Feminist Theory, Race, Class, Feminism as well as other courses. With interests in 19th C. American and 20th C. French Literatures, 20th C. French Feminist Philosophy, Contemporary Feminisms, American political history and queer theory, Kathryn is working on her dissertation, "Enacting Sexual Difference: Re-visions of Henry James in the Writing of Marguerite Duras and Emily Dickinson." When not writing, reading or engaged in other questionable activities, she is wearing stripes with plaids, charming snakes, and talking in circles. To contact, please call 277- 7535 or email wichelns@unm.edu

Carolyn Woodward, Associate Professor of English and Director of Undergraduate Studies in English, specializes in Enlightenment studies, cultural history, and women writers. Her edition of Sarah Fielding and Jane Collier's 1754 work of metafiction, *The Cry: A New Dramatic Fable* is forthcoming from University Press of Kentucky. Current work drawn from her projected book *Reading Elsewheres in the Master House of British Fiction 1740-60* includes "Crossing Borders with *Mademoiselle de Richelieu*: Fiction, Gender, and the Problem of Authenticity," published in *On the Edge of Fiction*, the July 2004 special issue of *Eighteenth-Century Fiction*. To contact, please call 277-7460 or email woodward@unm.edu