



FILM & DIGITAL ARTS

Film and Digital Arts Spring 2021 Courses

FDMA 1210 Digital Video Production I (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
51045	001	TR	10:00am-11:30am	Online	May Schaefer	mayschaefer@unm.edu
56594	002	TR	1:00pm-2:30pm	Online	Sally Kewayosh	skewayosh@unm.edu
56596	003	W	1:00pm-3:30pm	Online	May Schaefer	mayschaefer@unm.edu

Course Description: Through a hands-on approach, you'll learn the technical and operational foundations of video production equipment and procedures, becoming knowledgeable about the responsibilities and techniques of individual production. This studio course will take you through the phases of production from pre- through post-production. You'll gain awareness of the creative potential of motion pictures as art. Focusing on narrative and non-narrative vocabularies, we will explore the art of moving images as you develop your own work with in-class critiques, exercises, and projects.

FDMA 1520 Introduction to Digital Media (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
51021	001	M W	11:00am-11:50am Lab 11:00-12:50pm	Online Hartung 108/Online	Ruben Olguin	olguinr@unm.edu

Course Description: This course introduces students to a survey of the histories, innovative concepts, and creative possibilities of digital media arts. This course applies a variety of digital media tools, processes, and applications within a contemporary social context. Students will learn fundamental skills in teamwork, storytelling, and design to create digital studio projects. Choice of in person or online lab component. No in person component required.

FDMA 2110 Introduction to Film Studies (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
51048	003	-	Arranged	Online Max	Dr. Becky Peterson	bpeter02@unm.edu

Course Description: An overview of more than 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.

FDMA 2195 Beyond Hollywood (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52599	001	T	1:00pm-4:30pm	Online	Dr. Susan Dever	susandev@unm.edu

Course Description: In four, integrated parts—"Origins," "Displacements," "Creative Resistance," and "Future Perfect"—this latest iteration of Beyond Hollywood looks at a more complex history of the peoples of North America than do most commercial movies. As new, culturally-conscious films circulate across a wide spectrum of venues and viewers, their restorative ethics and aesthetics offer fresh ways for us to re-imagine our collective future. Recently, filmmakers, movies, and audiences have also benefitted enormously from remastered work that used to be short-run, arthouse fare. Gorgeous films with previous in-group cult status are now American classics. In our course, we'll consider restorations such as the Cohen Group's renovation of Julie Dash's *Daughters of the Dust*. Popular on Amazon, this film reaches contemporary audiences who can now appreciate the elegant defiance of turn-of-twentieth century Black Gullah culture. With a Criterion remaster, resistance to early twentieth-century oppression in borderland Texas evoked in *The Ballad of Gregorio Cortez* astonishes anew, anticipating this century's border depredations against children and families. In addition to other visually resonant work, we'll screen Chinese filmmaker Chloe Zhao's sublime film, *The Rider*, about Lakota Sioux prowess, pain, and masculine tenderness at the Indian Rodeos.

Though the times we live in are daunting, movies that evoke the power and beauty born of struggle against racism, class oppression, sexism—plus other forms of injustice—can bring us to historically-informed, aesthetically-inspired states of reception and response. Engaging relational cinemas invigorates our own artmaking; final projects can result in first-person essays or very short films that bear consequence within, nearby, and beyond Hollywood.

FDMA 2525 Video Production II (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52411	001	W	1:30pm-5:00pm	CERIA 365/Online	Peter Lisignoli	plisign@unm.edu
52600	002	M	5:30pm-8:00pm	Online	Su Hudson	hudsonj14@unm.edu
52601	003	TR	9:00am-10:45am	CERIA 365/Online	Maaman Rezaee	mrezaee@unm.edu
54968	004	TR	3:30pm-5:00pm	Online	Sally Kewayosh	skewayosh@unm.edu

Course Description: This course continues the study of technical and aesthetic concerns in video production with sections of concentration in documentary, fiction narrative, and code generated forms. The class will consist of practical hands-on exercises along with the analytical study of existing film and video. Students will improve technical skills, understanding, and application of creative processes. Camera, sound, lighting, and editing techniques will be explored in each section of the class. Students will work collaboratively as well as independently on class projects and exercises.

Prerequisite: FDMA1210 or permission of instructor.

FDMA 2530 Introduction to 3D Modeling (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
51020	001	-	Remote Arranged	Online	Brad Swardson	swardson@unm.edu

Course Description: This course will set the foundation for your future production work utilizing 3D computer graphics. The concepts, techniques, and theories covered in this course will help prepare you for work in the industries of animation, film, games, or others utilizing computer graphics. During the first half of the semester, we will be exploring each of the main aspects of the 3D production pipeline. In the second half of the semester, we will take a step back and look at the big picture of pre and post production pipeline planning. The course will culminate with a group project utilizing the skills learned in the course.

FDMA 2610 Directing I (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52603	001	T	12:30pm-4:00pm	CERIA 365/Online	Maaman Rezaee	mrezaee@unm.edu

Course Description: Students in this introductory class will explore the processes and concerns of the narrative fiction film director through critical analysis and short, hands-on exercises. Students will work with existing screenplays to learn how to move the story from the page to the screen, including analyzing the narrative, breaking down the script, blocking and framing, casting, working with actors, and working with crew.

Prerequisite: FDMA1210; and FDMA310 or 324; or permission of instructor.

FDMA 302 Digital Game Design (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52604	001	T	5:30pm-8:00pm	Online	Dr. Rod Sanchez	rodsanchez@unm.edu

Course Description: In 2017, the digital game and development industry became a \$120B industry. The demand for digital game designers and developers grew by over 600%. Becoming a digital game designer can lead to a rewarding and fun career path. Entertainment game companies are not the only ones hiring digital game designers, but places like Los Alamos and Sandia National Labs are looking for people with the skills to develop “serious” digital games related to their scientific research.

In this class we will learn the steps to designing a digital game – from concept and storyboarding to understanding the underlying technical mechanics. We will be joined (via video conference) by professionals working in the game industry. They will share their insights and advice to help you decide if you want to be the next digital game rockstar!

FDMA 303 Moving Image Art (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
54957	001	F	1:30pm-5:00pm	Online	Peter Lisignoli	plisign@unm.edu

Course Description: 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.” The low cost of new digital equipment suggests that only now—eighty 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.

Prerequisite: FDMA1210 or permission of instructor.

FDMA 310 Writing Digital Narrative (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52606	001	R	1:00pm-3:30pm	Online	Kirk Mitchell	kirkmitchell@unm.edu
52607	002	M	9:00am-11:30am	Online	Adam Turner	adam00@unm.edu
54969	003	M	12:00pm-2:30pm	Online	Adam Turner	adam00@unm.edu

Course Description: The goal of this course is to offer students an overview of issues on writing for digital media; its objective is to create successful, media-savvy writers, who work across digital platforms.

FDMA 311 Fundamentals of Music Technology (2-3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52997	001	-	Remote Arranged	Online	Peter Gilbert	pgilb@unm.edu

Course Description: A hands-on introduction to various computer applications useful to musicians in all areas of specialization. Various computer programs aiding in music notation, arranging and MIDI composition will be presented and explored. Crosslisted with MUS311.

FDMA 324 Introduction to Screenwriting (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52609	001	T	5:30pm-8:00pm	Online	Matthew McDuffie	mcduffie@unm.edu
52610	002	F	9:00am-11:30am	Online	Matthew McDuffie	mcduffie@unm.edu
54959	003	R	12:30pm-3:00pm	Online	Maaman Rezaee	mrezaee@unm.edu

Course Description: 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 (including Television, Graphic Novels, Documentary). We'll read scenes from scripts, watch film clips, and write at least forty pages of an original screenplay.

FDMA 327/*427 History of Film II (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
327-52611	000	R	9:00am-11:30am	Online	Angela Beauchamp	abqbeach@unm.edu
427-52612	001	R	9:00am-11:30am	Online	Angela Beauchamp	abqbeach@unm.edu

Course Description: Film History II begins in the midst of the decline of the Classic Hollywood studio system, as we examine new wave and post-colonial cinemas across the world, New Hollywood in the late 1960s and '70s, the impact of technologies like VHS, DVD, CGI, the internet, and digital filmmaking, the development of the blockbuster, independent filmmaking, and contemporary transnational and transmedia trends. We will cover key historical movements and moments based on a survey of cinematic traditions and genres, discussing and analyzing selected films while grounding them in cultural, historical, and aesthetic contexts. FDMA *427 may be taken for graduate credit with approval from your home department.

Course will be largely remote arranged with some live Zoom components (similar to History of Film I).

Prerequisite: FDMA2110 or permission of instructor.

FDMA 330/*430 Film Comedy (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
330-52613	001	R	6:00pm-8:30pm	Online	Dr. James Stone	jstone@unm.edu
430-52615	001	R	6:00pm-8:30pm	Online	Dr. James Stone	jstone@unm.edu

Course Description: This course will examine film comedy while considering a range of comic styles as well as the role of humor in the history of cinema. As we experience the pleasures of watching and analyzing comedy films, we'll talk about how humor operates in film when it addresses particular audiences, confronts political and cultural issues, and makes us laugh at social change. We'll ask questions such as: How have the medium of film and the genre of humor combined to create a unique site for the examination of race, gender, sexuality, and ethnicity? How have individual cinematic artists used humor in different ways to confront both personal and public issues? As we view films and read supplementary materials, we will define and discuss relevant terminology, noting the specific effects of visual and aural humor. MA *430 may be taken for graduate credit with approval from your home department.

FDMA 330/*430 1970s New Hollywood (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
330-52618	003	-	Remote Arranged	Online	Nathan Kosub	nkosub@unm.edu
430-52619	003	-	Remote Arranged	Online	Nathan Kosub	nkosub@unm.edu

Course Description: Most commonly employed to categorize the major artistic achievements in American filmmaking from the mid-1960s to the late 1970s, "New Hollywood" is inseparable from "Old Hollywood," just as the blockbuster franchises and media conglomerates of today belong to the same industry in which D.W. Griffith constructed his Sunset Boulevard Babylon in 1916. *United*

States v. Paramount Pictures (1948) shifted power from the original "Big Five" studios—Paramount, MGM, Twentieth Century–Fox, Warner Brothers, and RKO—to the original "Little Three"—Universal, Columbia, and United Artists—but the same system of capital still funded productions. New Hollywood filmmakers did not destroy or even reinvent Hollywood, but paved the way for a "creative class" in a postindustrial economy that couched insider access in the language of independent labor. Where did it go wrong? How did a generation of great American directors, in love with the "termite art" of disreputable Hollywood genre filmmaking, surrender their populist sympathies to calcified fantasies of legacies and masterpieces? And how can we use that lesson to reimagine a cultural landscape that, in the very near future, may lack anything like a moviegoing public at all? FDMA *430 may be taken for graduate credit with approval from your home department.

FDMA 330/*430 Cinema of the Coen Brothers (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
330-52620	004	T	6:00pm-8:30pm	Online	Dr. Stephanie Becker	sbecker@unm.edu
430-52621	004	T	6:00pm-8:30pm	Online	Dr. Stephanie Becker	sbecker@unm.edu

Course Description: Joel and Ethan Coen, aka The Coen Brothers, have been among the most admired, controversial and influential filmmakers of cinema today. Their films can be on the one hand funny, or they can prove to be remarkably complicated with serious themes and post-modern moments. They may create original films or adaptations and they have recast classic genres (film noir, the Western, the screwball comedy). We will explore the variety of Coen Brothers' filmmaking strategies as we devour their filmography and intersect it with critical readings and some of the films that obviously inspired them. Expect to examine their irreverent and ironic approaches as they dialogue with their classic Hollywood inspirations. Student assessment is based on participation (online discussion posts and class discussions carried out remotely), discreet quizzes, one paper, and a final exam. FDMA *430 may be taken for graduate credit with approval from your home department.

FDMA 330 Movies of the Middle East (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52760	005	-	Arranged	Online Max	Heather Sweetser	hsweetser@unm.edu

Course Description: Have you ever had questions about The Middle East (but were too afraid to ask)? This course is for you! Through movies exclusively coming from the Arabic speaking region of The Middle East, we will explore diverse topics such as the Arab Spring, immigration, war and occupation, women's rights, and more. Movies will cover countries from Morocco to Iraq and will be from the 1950s through to today. We will also look at why these films are seldom seen or known about outside of a Middle Eastern context. This course is taught by a U.S. Army Gulf War II veteran. Crosslisted with ARAB375/475.

FDMA 330/*430 Post-Apocalyptic Cinema (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
330-52865	006	-	Arranged	Online Max	Teresa Cutler-Broyles	terra@unm.edu
430-52866	005	-	Arranged	Online Max	Teresa Cutler-Broyles	terra@unm.edu

Course Description: Zombies, plagues, nuclear destruction... nightmares of catastrophic future are all the rage in recent cinema and have acquired even more significance in 2020 as Covid-19 continues to be a major factor in our lives. To understand this intense cultural interest in post-apocalyptic worlds, we will examine the traumas and anxieties that influence these visions of impending dread. What happens after the end of the world is usually not about death of the species, but about beginning again and rebuilding civilization—sometimes envisioning new possibilities without the racial, class, generational, and gender inequities of the present, but more often a brutal return to patriarchal order; might makes right, with those in charge of resources having power over those who need them; and family units often survive, though generally (re)created out of necessity instead of through blood or by choice.

We will look at the atomic panic films of the 1950s, imagining nuclear winter in the 1980s, and fears of terrorism, pandemics, and environmental disaster that often take the shape of the undead. We'll experience apes who rule the earth, everyday cannibalism, the biblical "end of times," women valued only for their reproductive capabilities, and many other horrors, while also figuring out what it is that we value most as humans. FDMA *430 may be taken for graduate credit with approval from your home department.

FDMA 330 China on Screen (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
TBA		TR	11:00am-12:15pm	Online	Xiang (Ellen) He	xhe@unm.edu

Course Description: In 2018, with about 9 billion US dollars in box office, China is the second largest and fastest growing film market in the world. This expanding industry is characterized by an influx of urban middle-class audiences and an intensification of transnational film production. Through introducing Chinese language films produced in Hong Kong, Taiwan, and mainland China, this class is organized by five themes, such as "The Female Body and Desire," "Identity and Spatial Narrative," and "Documenting Our Time," etc. On one hand, a historical landscape of the Chinese film industry will be uncovered; on the other hand, cinematic texts of distinctive styles will be examined and analyzed critically. The filmmakers of assigned works include the Fifth Generation (Zhang

Yimou, Chen Kaige, and Tian Zhuangzhuang), Hong Kong New Wave (Wong Kar-wai), and Taiwan New Wave (Edward Yang). The topics for discussion cover visuality and soundscape, trauma and ruins, identity and memory, modernity and tradition, etc.

Note: All films are English-subtitled. The knowledge of Chinese is a plus but not required. Crosslisted with CHIN370.

FDMA 330 French Film Noir (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
56537	007	TR	12:30pm-1:45pm	Online	Dr. Pim Higginson	fhigginson@unm.edu

Course Description: This course examines French “film noir.” Ironically, the expression was coined in France by French critic Nino Frank specifically to address new American hard-boiled crime fiction of the 1930s and subsequent films coming out of Hollywood. Nevertheless, there is a distinctly noir trend in French movies, beginning in the 1950s. Because there is overlap, we will cover critical assessments of American and French noir through the lens of the evolving attitudes towards commodity cultures; the evolving role of women; the figure of the foreigner; violence; the city; and a kinetics specific to the genre movement. What is unique to French noir is its engagement with the cultural specificities of language, social relations, region, etc. Just as important are the critical historical events that marked France in the Twentieth century: WWI and WWII; the rise and fall of the French colonial empire, the movement from an agrarian economy to industrialization. These form the backdrop for the films we cover and define what makes them French—and what makes them noir. Crosslisted with FREN365/FREN465/ENGL388/COMP335.

FDMA 331/*431 Film Theory for Movie Lovers (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
331-52624	001	F	1:00pm-4:30pm	Online	Dr. Susan Dever	susandev@unm.edu
431-52625	001	F	1:00pm-4:30pm	Online	Dr. Susan Dever	susandev@unm.edu

Course Description: Let’s pay attention to “*what film does rather than jumping to what it means; let’s experience and describe before we start interpreting.*” Media theorist Vivian Sobchack’s invitation here may remind us why we love movies. I love it that Sobchack, whose seriously playful approach to cinema we’ll engage—including her “Why I ♥ IMDb”—“hearts” viewers like us. User Reviews not only “enliven” her cultural criticism; she says they “bridge a gap between academic film studies and ‘all those wonderful people out there in the dark.’” With other phenomenologists, she brings everyone into the picture—fans, critics, makers, bloggers, Norma Desmond—always keeping her eye and ear on the art. In our course, we’ll explore movies as aesthetic phenomena: sensuous objects in relation with sense-able viewers, each with our own POV. Sobchack’s desiderata inspires mine: “*If I do anything for my students, I hope to give you a kind of confidence in your initial fascinations, not necessarily in what you ‘ought’ to be fascinated by.*”

This interactive course is for future film reviewers, podcasters, filmmakers, critics, and yes: movie lovers. For midterms, you’ll write a couple of drafts to complete a first-person descriptive essay. Final projects can extend the essay, or consist of a very short movie (or film art) plus a workshoped artist statement. Aesthetic pleasures and cinematic ethics on offer include rich films from Denis Villeneuve’s *Arrival* to Ava DuVernay’s trenchant *13th* and her poignant *Middle of Nowhere*. FDMA *431 may be taken for graduate credit with approval from your home department.

Prerequisite: FDMA2110 or permission of instructor.

FDMA 332/*432 Documentary Film History and Theory (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
332-54961	001	W	5:30pm-9:00pm	Online	Nina Fonoroff	fonoroff@unm.edu
432-54966	001	W	5:30pm-9:00pm	Online	Nina Fonoroff	fonoroff@unm.edu

Course Description: This course is an opportunity for students to explore the rich and varied traditions of documentary (or nonfiction) moving images, from the earliest lyrical films of Robert Flaherty to the more recent work of media essayists, activists, and artists. We’ll consider a series of films, videos, installations, websites, and critical readings that can show us the ever-evolving theories and practices of documentary makers, their subjects, and their critics. We will ask: what is at stake, ethically and politically, in the documentary? This question is the basis for our study of these artists’ efforts to create work in complex relation to ideas of *reality* and *truth*. In an age when all sides of the political spectrum seem to be calling for an end to “fake news,” it becomes increasingly important to examine the ways documentaries attempt—in the memorable words of Salman Rushdie—to “argue with the world.” Students will write a series of short papers, a midterm, and a final. FDMA *432 may be taken for graduate credit with approval from your home department.

FDMA 350 Advanced Screenwriting (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52628	001	R	5:30pm-8:00pm	Online	Matthew McDuffie	mcduffie@unm.edu

Course Description: 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.

Prerequisite: FDMA324, ENGL324, or permission of instructor.

FDMA 375 Producing for Film and Digital Media (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52629	001	M	5:30pm-8:00pm	Hartung 100/Online	Hank Rogerson	hrogerson@unm.edu

Course Description: In this course, students will learn the many roles of a producer in feature films as well as in commercials, television, large format, and digital platforms. The course aims to give the student a real-world lead-out towards how to become a producer and learn the responsibilities and leadership required by the profession. Through project based learning, lectures, discussions, and workshops we will cover preproduction, production and post, budgeting, breakdowns, scheduling, and dealing with clients, as well as the strategies and skills involved. The course will approach the different ways of producing in the industry work spaces and how to adjust to the creative and economic dimensions of a project. Crosslisted with ALB375.001.

FDMA 390 Found Footage (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52630	001	R	5:30pm-9:00pm	Online	Nina Fonoroff	fonoroff@unm.edu

Course Description: Throughout the history of independent filmmaking, many artists have re-edited home movies and newsreels, “industrials,” feature films, instructional and educational films, and other ephemera to create original works of film art. These “found-footage” films have been conceived as social and political commentaries, as aids to the filmmakers’ personal memories, as evocations of a nostalgic past, and even as means of composing new fictions from old “facts.” In this course, we’ll look at the many ways these artists have used found footage. We’ll look at the aesthetic, political, ethical, and legal ramifications of this kind of “sampling,” and then proceed to make a series of short projects with found footage that can be done with minimal resources, including 16mm leaders (materials and instruction provided!), and archival video and audio from online sources. In a few short papers, students will also respond to some critical readings and artists’ image/sound works.

FDMA *401 Digital Post Production (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52631	001	R	1:30pm-5:00pm	Online	Deborah Fort	debfilms@unm.edu
52632	002	W	1:30pm-5:00pm	Online	Deborah Fort	debfilms@unm.edu
52633	003	T	1:30pm-5:00pm	Online	Peter Lisignoli	plisign@unm.edu

Course Description: Digital Post Production is designed to facilitate the expansion of the student’s editing process. We will explore a wide range of films in order to better understand the roles of the editor. Additionally, students will learn the essential tools and theories of montage to develop a distinctive artistic practice. Alongside class discussion and course readings, we will be working with Adobe Premiere as our primary editing platform, Adobe After Effects for compositing and motion graphics, DaVinci Resolve for color correction, Adobe Media Encoder for compression, and Adobe Audition for sound. FDMA *401 may be taken for graduate credit with approval from your home department.

Prerequisite: FDMA1210 or permission of instructor.

FDMA *403 Advanced Game Development (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52635	001	F	9:00am-12:00pm	Online	Nathan Fabian Jonathan Whetzel	nfabian@unm.edu jonwhetzel@unm.edu

Course Description: Advanced Game Development will expand on ideas developed in the Intro course including new techniques and tools for game development. Students will learn the tools and experiences that enable collaborative development as we focus on larger team projects. FDMA *403 may be taken for graduate credit with approval from your home department. Crosslisted with CS491.

Prerequisite: FDMA2768 or permission of instructor.

FDMA *404 Advanced Animation (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52417	001	-	Arranged	Online Max	Brad Swardson	swardson@unm.edu

Course Description: This course will build on the basic techniques learned in Animation I. Focus will be on how to analyze and implement correct physical movement of the human body in Maya. Emphasis will be placed on creating solid, more finished looking animation for bipedal characters. Concepts like strong posing, blocking, sound synchronization, walk cycles, action analysis, shot planning, advanced graph editor curve operations, timing, and storytelling poses. A solid understanding of basic human-form kinematics is the main focus of the class. FDMA *404 may be taken for graduate credit with approval from your home department.

Prerequisites: FDMA2714 or permission of instructor.

FDMA *410 Business and Law of Film and New Media (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52637	001	T	9:00am-11:30am	Online	Nicole Kesel	nkesel@unm.edu

Course Description: This course is designed to provide a business and law foundation for students in any discipline of film and new media who may be entrepreneurially-minded and/or desiring a successful career as a practicing creative in any of the many film and new media professions. Through lectures, discussions, readings, industry research, and exercises, the course will introduce students to fundamentals of film and new media business operations, budgeting, legal issues, distribution, and career development strategies. Students will be guided through a personal/professional strategic planning process as a basis for developing their careers and effectively navigating the business and legal realms of film and new media marketplaces. FDMA *410 may be taken for graduate credit with approval from your home department.

Prerequisite: Junior or senior standing, or permission of instructor.

FDMA *411 Advanced Cinematography (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52639	001	W	9:00am-11:30am	Mesa del Sol 110/Online	Barry Kirk	barrykirk@unm.edu

Course Description: Advanced Cinematography will focus on the art of seeing through a motion picture camera. Working in teams with the Canon C100 and RED Cameras, students will shoot independent projects and participate closely with Capstone students. FDMA *411 may be taken for graduate credit with approval from your home department.

Prerequisite: FDMA2520 or permission of instructor.

** Please note: Mesa del Sol is located off campus at 5700B W. University Blvd. SE 87106 (about 15 minutes from main campus). Free round-trip shuttle bus service will be provided.*

FDMA 412 Fundamentals of Audio Technology (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52642	001	T	2:00pm-4:30pm	Online	Sam Negri	snegri@unm.edu

Course Description: An introductory examination of the process of gathering, processing, and editing sound on a digital audio workstation through hands-on creative projects and assignments, as well as some technical and theoretical background on critical audio concepts.

FDMA 451 Capstone II: Senior Film Projects (4 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52644	001	F	3:00pm-6:30pm	ARTSLab 101/Online	Matthew McDuffie	mcduffie@unm.edu
52645	002	M	9:00am-12:30pm	Mesa del Sol 100/Online	Adam Turner	adam00@unm.edu

Course Description: Collaborative teams execute film projects and give open demonstration of the results.

Prerequisite: FDMA450. Must wait for FDMA450 grades to be recorded before receiving department permission to register.

** Please note: Mesa del Sol is located off campus at 5700B W. University Blvd. SE 87106 (about 15 minutes from main campus). Free round-trip shuttle bus service will be provided. Parking is free.*

FDMA 453 Capstone II: Senior Gaming Projects (4 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
54941	001	M	3:00pm-6:30pm	Mesa del Sol 100/Online	Adam Turner	adam00@unm.edu
54950	002	F	3:00pm-6:30pm	ARTSLab 101/Online	Matthew McDuffie	mcduffie@unm.edu

Course Description: Collaborative teams execute gaming projects and give open demonstration of the results.

Prerequisites: FDMA452. Must wait for FDMA452 grades to be recorded before receiving department permission to register.

** Please note: Mesa del Sol is located off campus at 5700B W. University Blvd. SE 87106 (about 15 minutes from main campus). Free round-trip shuttle bus service will be provided. Parking is free.*

FDMA 455 Capstone II: Senior Animation Projects (4 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
54952	001	M	3:00pm-6:30pm	Mesa del Sol 100/Online	Adam Turner	adam00@unm.edu
54953	002	F	3:00pm-6:30pm	ARTSLab 101/Online	Matthew McDuffie	mcduffie@unm.edu

Course Description: Collaborative teams execute animation projects and give open demonstration of the results.

Prerequisites: FDMA454. Must wait for FDMA454 grades to be recorded before receiving department permission to register.

** Please note: Mesa del Sol is located off campus at 5700B W. University Blvd. SE 87106 (about 15 minutes from main campus). Free round-trip shuttle bus service will be provided. Parking is free.*

FDMA *491 Photography for Film and Digital Media (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52647	001	TR	3:00pm-4:30pm	Mesa del Sol 110/Online	Roberto Rosales	rrosal01@unm.edu

Course Description: In this course we will study photography techniques and fundamentals associated with digital media, such as: camera functions, exposure, digital files, basic process skills in Photoshop and Lightroom, with a concentration on lighting with a constant light source as well as strobe, in the studio and on location. Students will be introduced to the basic technology necessary for the production of their art work, as well as learning about the visual arts, how to look at and critique photography, photographic vocabulary, using tools such as framing, composition, “rule of thirds,” light, texture, patterns, ones, symmetry, depth of field, perspective, culture, space, balance, color and black and white photography, and be introduced to many works by well known photographers. Students will be expected to demonstrate an ability to use the tools competently in the production of their work; however, the production and analysis of expressive and thoughtful art work is the main objective of this course. Furthermore, we will look at the connection between still photography and cinematography in filmmaking, and ultimately investigate the challenge of telling story within a single frame. FDMA *491 may be taken for graduate credit with approval from your home department.

** Please note: Mesa del Sol is located off campus at 5700B W. University Blvd. SE 87106 (about 15 minutes from main campus). Free round-trip shuttle bus service will be provided. Parking is free.*

FDMA *491 Sitcom Boot Camp (1H - 3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
54967	002	MW	1:00pm-4:00pm	Online	Brian Levant	

This course runs for the first half of the semester on Mondays and Wednesdays from January 18 through March 10.

Course Description: Are you the kind of person who watches TV and says to yourself, “I could do better than that”? Are you the kind of person who has the entire family in stitches at the Thanksgiving table? Are you the kind of person who can tell what season of *Seinfeld* you’re watching by looking at Elaine’s hair? Are you the kind of person who is serious about a career in the industry and is ready for an immersive, creative experience? If so, you should enlist in UNM’s Sitcom Boot Camp.

Recruits will be plunged into a challenging twice-weekly program to write an original half-hour, multi-camera format, TV pilot script about two horribly matched dorm-mates at UNM. At the conclusion of the session, a staged reading will be performed. Working collectively and in teams of two and three, the class will simulate, in every respect, the steps television writing staffs take in creating characters, “breaking” stories, writing, and re-writing and re-writing. Working within the half hour format teaches practiced efficiencies in concise storytelling and character development while offering tremendous opportunities for improvisational thinking. The goal is to spur an understanding of the discipline and teamwork it takes to perform at a professional level and the satisfaction that accompanies the successful completion of a creative assignment. FDMA *491 may be taken for graduate credit with approval from your home department. UNM graduate [Brian Levant on IMDB](#).

FDMA *491 Bio Art and Design (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
53657	005	-	Remote Arranged	Online	Dr. Andrea Polli	apolli@unm.edu

Course Description: Bio Art is an art practice where humans work with live tissues, bacteria, living organisms, and life processes. Using scientific processes such as biotechnology (including technologies such as genetic engineering, tissue culture, and cloning) the artworks are produced in laboratories, galleries, or artists’ studios. In this studio course we will explore shared and new territory between synthetic biology, art and design. Students will gain a basic background in the tools and techniques of bio art and design including biomimicry and synthetic biology through hands on experiments, research into the work of other artists and designers in the field, cross-disciplinary collaboration and individual and group project development. FDMA *491 may be taken for graduate credit with approval from your home department. Crosslisted with ARTS 389/429/529.

Must take in conjunction with Bio Art and Design Lab.

FDMA *491 Bio Art and Design Lab (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
53659	006	-	Remote Arranged	Online	Dr. Andrea Polli	apolli@unm.edu

Course Description: FDMA *491 may be taken for graduate credit with approval from your home department. Crosslisted with ARTS 389/429/529.

Must take in conjunction with Bio Art and Design.

Note: The system will see your registration for more than one of the same topics course like FDMA 330, 430, or 491 as registering for multiple sections of the same course in the same semester. Please ask the instructor or program manager Diahndra Grill (dgrill@unm.edu) for an override to register for more than one.