Film and Digital Arts Summer 2022 Course Offerings

FDMA 324 Introduction to Screenwriting (3 crs) – 1H - Meets June 6-July 1

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<th>CRN</th>
<th>Section</th>
<th>Days</th>
<th>Times</th>
<th>Location</th>
<th>Instructor</th>
<th>Email</th>
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<tbody>
<tr>
<td>29021</td>
<td>001</td>
<td>MWF</td>
<td>1:00pm-4:30pm</td>
<td>Hartung 100</td>
<td>Kirk Mitchell</td>
<td><a href="mailto:kirkmitchell@unm.edu">kirkmitchell@unm.edu</a></td>
</tr>
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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 330.001 French Cinema 1930-1960 (3 crs) – 2H - Meets July 5-29

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<tr>
<th>CRN</th>
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<tr>
<td>29964</td>
<td>001</td>
<td>Arranged</td>
<td>Arranged</td>
<td>Online</td>
<td>Dr. Raji Vallury</td>
<td><a href="mailto:rvallury@unm.edu">rvallury@unm.edu</a></td>
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Course Description: This course examines the Golden Age of French cinema, beginning with the Poetic Realism of the 1930’s and ending with the New Wave of Truffaut and Godard the 1950’s and the 60’s. French interwar and post-war history, cinematic culture, and the techniques of film analysis constitute its main components. Themes include the First and Second World Wars and the Occupation, colonialism, the workers’ movement of the 1930’s, and the Hollywood invasion of the 1940’s and 1950’s. Key texts by filmmakers and critics will allow us to appreciate the ways in which cinema has been understood as a unique art form that mediates our relationship to reality in a manner unlike those of the other visual and plastic arts, such as painting, photography, and sculpture. (Monday, July 4 is a holiday, so class starts on Tuesday, July 5.) Crosslisted with COMP335/FREN335/ENGL335.

FDMA 330.002/*430.002 Bizarre British Cinema (3 crs) – 2H - Meets July 5-29

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<tr>
<td>330-29925</td>
<td>002</td>
<td>MTW</td>
<td>5:30pm-9:00pm</td>
<td>CERIA 365</td>
<td>Dr. James Stone</td>
<td><a href="mailto:jstone@unm.edu">jstone@unm.edu</a></td>
</tr>
<tr>
<td>430-29926</td>
<td>002</td>
<td>MTW</td>
<td>5:30pm-9:00pm</td>
<td>CERIA 365</td>
<td>Dr. James Stone</td>
<td><a href="mailto:jstone@unm.edu">jstone@unm.edu</a></td>
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Course Description: While many of us associate British cinema with subdued period dramas such as Downton Abbey, there is a much darker, more excessive tradition of British film. Gangster movies like Get Carter, horror stories such as Taste the Blood of Dracula, and dark comedies such as Sightseers are all integral parts of the national cinematic legacy. A rich vein of the bizarre, the surreal, and the deeply disturbing runs through the body of British cinema. Loners, eccentrics, rebels and doomed romantics stalk its brooding landscapes and forbidding alleyways.

This class explores the historical, cultural, and social underpinnings of Bizarre British Cinema. We will ask why the British are so drawn to the underworld of the transgressive, the supernatural, and the nonconformist. Along the way, we will screen works by Nicolas Roeg, Ken Russell, Ben Wheatley, Lynne Ramsay (and many others), making sure to elucidate the elements of their twisted beauty. FDMA *430 may be taken for graduate credit with approval from your home department.

FDMA 330.003/*430.003 Hong Kong Action Cinema (3 crs) – 2H - Meets July 6-29

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<tr>
<td>330-29923</td>
<td>003</td>
<td>MWF</td>
<td>1:00pm-4:30pm</td>
<td>CERIA 365</td>
<td>Nathan Kosub</td>
<td><a href="mailto:nkosub@unm.edu">nkosub@unm.edu</a></td>
</tr>
<tr>
<td>430-29924</td>
<td>003</td>
<td>MWF</td>
<td>1:00pm-4:30pm</td>
<td>CERIA 365</td>
<td>Nathan Kosub</td>
<td><a href="mailto:nkosub@unm.edu">nkosub@unm.edu</a></td>
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Course Description: As a cosmopolitan society and longtime industrial, manufacturing, and financial center, Hong Kong has produced some of cinema’s masterpieces in genres that include ghost stories, comedies, romances, “heroic bloodshed,” histories, and—of course—kung fu. The class will explore Hong Kong action cinema’s beginnings in Chinese opera through its emergence as the territory’s most influential cultural export. Students will gain an understanding of the political, social, and economic factors relevant to filmmaking in Hong Kong, including the logistical challenges of producing movies in one of the world’s most densely populated urban areas. Classes will consider significant examples of Hong Kong action cinema alongside several subjects, including the technical evolution of innovative editing styles and fight choreography; complex gender dynamics in an industry that has always featured female action stars; transnational identity and the modern city; the significance martial arts films hold in African American nationalism and activism; and the nature of celebrity in Asian culture. FDMA *430 may be taken for graduate credit with approval from your home department. (Monday, July 4 is a holiday, so class starts on Wednesday, July 6.)
FDMA *429 The Show / *491 The Show II (3 or 6 crs) – 1H - Meets June 6-July 3

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<tr>
<td>429-29446</td>
<td>001</td>
<td>Arranged</td>
<td>Arranged</td>
<td>Arranged</td>
<td>Matthew McDuffie</td>
<td><a href="mailto:mcduffie@unm.edu">mcduffie@unm.edu</a></td>
</tr>
<tr>
<td>491-29451</td>
<td>001</td>
<td>Arranged</td>
<td>Arranged</td>
<td>Arranged</td>
<td>Peter Lisignoli</td>
<td><a href="mailto:plisign@unm.edu">plisign@unm.edu</a></td>
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**Course Description:** Work on a set, from pre-production through production and post, on the pilot episode of an original series. The Show will include pre-production, shooting, and post-production. Production will take place June 20-25. Register for both sections for six credits. FDMA *429 and *491 may be taken for graduate credit with approval from your home department.

**Prerequisite:** FDMA 1210 Digital Video Production I. Instructor permission is required.

If you have not yet connected with Matthew McDuffie about The Show this summer, please email him at mcduffie@unm.edu.