



FILM & DIGITAL ARTS

Film and Digital Arts Fall 2022 Courses

FDMA 1210 Digital Video Production I (3 crs)

CRN	Section	Days	Times	Location	Instructor	Email
65368	002	R	9:00am-12:30pm	CERIA 365	Jacob Kader	jkader@unm.edu
71252	003	R	1:30pm-5:00pm	CERIA 365	Jacob Kader	jkader@unm.edu
65788	004	T	5:30pm-9:00pm	CERIA 365	Ruben Olguin	olguinr@unm.edu
71712	006	M	1:30pm-5:00pm	CERIA 365	May Schaefer	mayschaefer@unm.edu
71936	007	M	9:00am-12:30pm	CERIA 365	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 (including video and film) 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)

CRN	Section	Days	Times	Location	Instructor	Email
65347	001	M	11:00-11:50am	TBA	Ruben Olguin	olguinr@unm.edu
		W	Lab 11:00am-12:50pm	Hartung 106/108		
65349	002	M	11:00-11:50am	TBA	Ruben Olguin	olguinr@unm.edu
		F	Lab 11:00am-12:50pm	Hartung 106/108		

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. Both sections meet Mondays for lecture and class discussion. For studio hours, Section 1 meets on Wednesdays, and Section 2 meets on Fridays.

FDMA 2110 Introduction to Film Studies (3 crs) - [Watch the video preview!](#)

CRN	Section	Days	Times	Location	Instructor	Email
65371	001	M	5:30pm-9:00pm	Ctr for Arts 2018	Kirk Mitchell	kirkmitchell@unm.edu
65373	003	-	Arranged	Online	Nathan Kosub	nkosub@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: *What If...* (3 crs)

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

Course Description: Where do you see yourself in five years, in ten? How do you imagine the world? How does that world imagine you? Do we dare to *collectively envision delight* in the multiverses of the future?

This is a class for movie lovers, which will begin by expanding who gets to be counted as critics or fans. Are we not also makers of movies, given that viewers co-create films' meanings? Might contemporary visions of the past help us visualize future flourishing? Here we'll consider artists such as Inuit filmmaker Zacharias Kunuk, and ask how Miranda de Pencier's 2018 Inuit lacrosse film is building upon advances in First Nation cinema. We'll engage the work of Chinese filmmaker Chloe Zhao, whose 2019 *The Rider*, about masculine prowess and tenderness at the Dakota rodeos, inspired audiences and prepared her for 2020's *Nomadland* and an upcoming Marvel franchise. We'll ask how a pan-cultural futurism—think Ryan Coogler's *Black Panther* to Robert Rodriguez's *Alita*—might help us discover the relief and downright joys of living in equitable society.

In our explorations, everyone will have opportunities to choose from a menu of interrelated works to screen and read. We'll take a fresh look at some of the recent ways that indie films, Netflix, and even Hollywood movies increasingly inform interrelated modes of production—and us, as we respond as viewers. You're invited to experience aesthetics that offer space for your own perspectives and artistic vision. Working with various types of writing on film, you'll be able to experiment with prose styles that invite viewers to the movies. You may even complete the term by making digital art—with workshopped artist commentaries—or develop midterm essays into a range of written or spoken word projects.

Though these formidable times can test our grit, sharing films that evoke the power and beauty born of struggle against racism, class oppression, and sexism can crack open possibility. Together with truly moving, moving-image art, plus makers and critics discussing work on screen, let's imagine: *What If*. . . .

FDMA 2520 Introduction to Cinematography (3 crs) - [Watch the video preview!](#)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
65498	001	W	9:00am-11:30am	Mesa del Sol 110	Barry Kirk	barrykirk@unm.edu

Course Description: This course utilizes the Canon c100 Motion Picture Camera to build not only a fundamental understanding of working with advanced camera systems, but a practical yet thorough understanding of cinematographic techniques and practices. Develop a creative eye for composition and esthetics with the modern motion picture camera. The course will be divided into three basic themes: technical, practical, and aesthetics. Through example, develop an understanding of light, color, camera movement, composition, and lens selection to develop an understanding of varied cinematic emotions and storytelling. Fundamental photography and motion picture technical principles will be learned with an emphasis on professional camera systems.

Prerequisite: FDMA 2525 Video Production II 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. Parking is free.*

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>
69187	001	W	5:30pm-9:00pm	CERIA 365	TBA	
69190	002	R	5:30pm-9:00pm	CERIA 365	TBA	

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: FDMA 1210 Digital Video Production I or permission of instructor.

FDMA 2714 Introduction to Animation (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
66109	001	T	5:30pm-8:00pm	Mesa del Sol 100	Brad Swardson	swardson@unm.edu
72906	002	T	5:30pm-8:00pm	Mesa del Sol 100	Brad Swardson	swardson@unm.edu

Course Description: This class will be entirely focused on laying the foundation of animation around the twelve principals of animation as defined by Disney master animators Frank Thomas and Ollie Johnston. Each week we will practice and illustrate these principles in action through simple animation tests and assignments. We will study the process, the pipeline, the tools, and the workflow of CG Character Animation. We will also look at the history of animation and explore how the industry got to where it is today including what has worked, what hasn't and where the future of animation as an art form and career may go.

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FDMA 2768 Introduction to 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>
69208	001	-	Arranged	Online	Jon Whetzel	jonwhetzel@unm.edu

Course Description: In tandem with innovations of modern computing machines, people have been devising ways to “play” with these systems through programming games on these devices. Video games have matured into an expressive medium rooted in using algorithms as the means for constructing interactive experiences. Building these games requires an understanding on principles of interactive design, computer science, and storytelling. This course serves to provide fundamental knowledge on the process of video game development. Students will gain this hands-on experience on through altering existing games and making their own creations.

Prerequisite: CS 105L Introduction to Computer Programming, or CS 152L Computer Programming Fundamentals, or permission of instructor.

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>
73204	001	T	10:00am-12:30pm	CERIA 365	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: FDMA 1210 Digital Video Production I; and 310 Writing Digital Narrative or 324 Introduction to Screenwriting; or permission of instructor.

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>
69198	001	F	1:30pm-5:00pm	CERIA 365	Peter Lisignoli	plisign@unm.edu

Course Description: In this hybrid studio/seminar course, students will examine a variety of moving image arts practices and produce creative work of their own. Critiques, technical instruction, and lectures on moving image art history and theory will constitute the majority of class time. The objective of this class is for students to challenge their personal arts practices, find their artistic voice, and provoke and/or invoke notable currents in the history of their medium. Crosslisted with FA 395.

Prerequisite: FDMA 1210 Digital Video Production I 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>
66530	001	R	1:30pm-4:00pm	Mesa del Sol 100	Kirk Mitchell	kirkmitchell@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. Crosslisted with UHON 301.

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FDMA 314/*414 History of Animation (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
314-72907	001	R	5:30pm-9:00pm	Ctr for Arts 2018	Nathan Kosub	nkosub@unm.edu
414-72911	001	R	5:30pm-9:00pm	Ctr for Arts 2018	Nathan Kosub	nkosub@unm.edu

Course Description: 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 shall view the works of Walt Disney, Max Fleischer, and other seminal figures in their social context, making sure to interrogate their attitudes to race, sexuality, and gender. Screenings of Japanese animation, British claymation, and puppet animation from Eastern Europe ensure that the course is international in scope and eclectic in its concerns. FDMA *430 may be taken for graduate credit with approval from your home department.

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>
65500	001	T	5:30pm-8:00pm	CERIA 337	Matthew McDuffie	mcduffie@unm.edu
69192	002	W	9:00am-11:30am	CERIA 365	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. Crosslisted with ENGL 324.001.

FDMA 326/*426 History of Film I (3 crs) - Watch the video preview!

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
326-65514	001	R	9:30am-1:00pm	Mesa del Sol 100	Angela Beauchamp	abqbeach@unm.edu
426-65793	001	R	9:30am-1:00pm	Mesa del Sol 100	Angela Beauchamp	abqbeach@unm.edu

Course Description: History of Film I examines the history of cinema and important developments in filmmaking from its birth, through the silent era and the invention of synchronized sound, up to the impact of television and the decline of the classic Hollywood studio system in the 1950s. We will cover key historical movements and moments based on an anti-racist approach in our survey of cinematic traditions and genres, discussing and analyzing selected films while grounding them in cultural, historical, and aesthetic

contexts. We will develop our understanding of cinema history from a variety of perspectives, styles, filmmaker identities, countries, and subject matter. FDMA *426 may be taken for graduate credit with approval from your home department.

Prerequisite: FDMA 2110 Introduction to Film Studies or permission of instructor.

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FDMA 330.001 A Slice of Italian Film (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
73516	001	TR	2:00pm-3:15pm	TBA	Dr. Rachele Duke	rduke@unm.edu

Course Description: The course on Italian films will focus on Italian Neorealism from the 1950s to the 1980s and the work of the most famous directors like Fellini, De Sica, Visconti, Antonioni, Pasolini, Bertolucci, Tornatore, Salvatores, and Benigni. Crosslisted with ITAL337/COMP337/ENGL337.

FDMA 330.002/*430.002 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>
330-71088	002	-	Arranged	Online	Teresa Cutler-Broyles	terra@unm.edu
430-71089	002	-	Arranged	Online	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 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 330.003 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>
73520	003	TR	12:30pm-1:45pm	TBA	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/COMP330/ENGL330.

FDMA 330.004/*430.004 Popular Music and Film (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
330-	004	W	5:30pm-9:00pm	Online	Nina Fonoroff	fonoroff@unm.edu
430-	004	W	5:30pm-9:00pm	Online	Nina Fonoroff	fonoroff@unm.edu

Course Description: The image of screaming teenagers in the studio audience of the *Ed Sullivan Show* in early 1964 looms large in the cultural imagination, igniting our thoughts about intricate connections between popular music, bands, fans, and the many adoring cameras that have bridged the distance between performers and their audiences. From 1956's *The Girl Can't Help It* through more recent biopics and music videos, we will look at the ways films have engaged the "folk revival," rock, R & B, soul, and other genres through documentaries, biopics, festival films, live concerts, and imaginative fictions that have placed musicians and their performances front and center. All of these types of film have, in different ways, amplified and electrified the relationship between musical sound and moving images. How have they offered generations of young people the possibility of social identity and rebellion? A series of readings and critical papers will round out our study of the rich relationships between recorded music, performance, and film. FDMA *430 may be taken for graduate credit with approval from your home department.

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-	001	F	1:00pm-4:30pm	Online	Dr. Susan Dever	susandev@unm.edu
431-	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 workshopped 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: FDMA 2110 Introduction to Film Studies or permission of instructor.

Note: Film History and Criticism majors are required to take the class at the *431 level.

FDMA 335/*435 International Horror Film (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
335-72908	001	T	5:30pm-9:00pm	Ctr for Arts 2018	Dr. James Stone	jstone@unm.edu
435-72912	001	T	5:30pm-9:00pm	Ctr for Arts 2018	Dr. James Stone	jstone@unm.edu

Course Description: A survey of the horror film genre from its origins in silent films through its contemporary instances, this course asks what it is that horror, as a genre, studies. Among monsters of various kinds, fabulous distortions of the human, what fundamental aspects of human existence and culture are revealed? What do we learn about dreams, suspense, fear, and fantasy? What is it about us that delights in being horrified? FDMA *435 may be taken for graduate credit with approval from your home department.

FDMA 336/*436 Images of Womxn (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
336-72909	001	W	5:30pm-9:00pm	Ctr for Arts 2018	Dr. Stephanie Becker	sbecker@unm.edu
436-72913	001	W	5:30pm-9:00pm	Ctr for Arts 2018	Dr. Stephanie Becker	sbecker@unm.edu

Course Description: This course is an introduction to feminist and queer film studies, with a focus on cinematic representations that address "women," while questioning the unity of this category. We will cover a wide range of genres, styles, historical periods, and cinemas, exploring constructions of gender, sexuality, race, class, and nation. Judith Butler's theoretical work on the performance of gender and Laura Mulvey's concept of the male gaze ground our discussions throughout. After spending the initial weeks recognizing how gender is constructed, we dive into film history before and during the Hollywood Production Code years. Then we examine feminism and postfeminism through films from the 1970s to the present, stopping to interrogate issues of identity, representation, the post-colonial world, heteronormativity and hegemonic femininity, female masculinity, homonormativity, cinematic conventions and their defiance, and more. FDMA *436 may be taken for graduate credit with approval from your home department.

Note: This course fulfills the UNM Diversity requirement.

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>
65508	001	R	5:30pm-8:00pm	CERIA 337	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. Crosslisted with ENGL 424.001.

Prerequisite: FDMA 324 Introduction to Screenwriting, ENGL 324, 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>
65794	001	M	5:30pm-8:00pm	CERIA 337	Hank Rogerson	hrogerson@unm.edu

Course Description: In this course, students will learn the many roles of a producer in films, television, and digital and streaming 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 ALBS 375.001.

FDMA 390 Poetry and Film (3 crs)

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

Course Description: In this hybrid studio production/reading/writing class, students will make short films inspired by poems. As we explore the poetic structures of texts, images, and sounds, we'll begin our creative work by adapting three-line haiku poems to film, and then move on to (slightly) longer forms that engage the vivid possibilities of an economical filmmaking practice (in all senses of that word). Students who have little technical experience in moving image making can use iPhones or simple video camera, and simple editing software to compose and edit short films. Along the way, we'll also take a look at cinemas that, in history, have been committed to the poetic possibilities of the medium. From the earliest experiments, through the Surrealist movement—and up through William S. Burroughs's "cut-up" compositional techniques, and beyond—the field remains wide open to possibility. Students may also write short poems, which they can later adapt. The course is appropriate for students at all skill levels, novices to advanced makers.

FDMA *401 Digital Post Production (3 crs) – [Watch the video preview!](#)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
73012	001	R	1:30pm-5:00pm	Hartung 106	Deborah Fort	debfilms@unm.edu
72910	002	T	1:30pm-5:00pm	Hartung 106	TBA	

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: FDMA 1210 Digital Video Production I or permission of instructor.

FDMA *402 Documentary Film Production (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
69193	001	W	1:30pm-5:00pm	CERIA 365	Deborah Fort	debfilms@unm.edu

Course Description: Students in this hands-on video workshop will be introduced to the tools and methods of video making in the genre of "creative nonfiction." Students will explore a variety of approaches to developing documentary video projects in the current technologically rich culture. The class will study the documentary form including methods of interviewing, the use of conversation and narration, historical texts and images, reenactments, and other expressive uses of image and sound. Students will work individually and in groups to complete exercises and a final documentary video project. Class sessions will emphasize technical skill development, understanding of creative process, collaboration, understanding the documentary form and critique of work. To better understand the form, we will also screen a wide range of films by documentary media artists. FDMA *402 may be taken for graduate credit with approval from your home department.

Prerequisite: FDMA 1210 Digital Video Production I or permission of instructor.

FDMA *405 Advanced Maya Production (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
65692	001		Arranged	Online	Brad Swardson	swardson@unm.edu

Course Description: In this course, you will use Autodesk Maya to explore advanced topics in Animation and Visual Effects including, but not limited to, organic modeling, character rigging, advanced lighting and rendering, dynamics, and simulation. FDMA *405 may be taken for graduate credit with approval from your home department.

Prerequisite: FDMA 2530 Introduction to 3D Modeling 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>
65795	001	T	10:00am-12:30pm	Mesa del Sol 100	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.

** 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 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>
65479	001	T	1:30pm-5:00pm	CERIA 365	Peter Lisignoli	plisign@unm.edu

Course Description: An introductory examination of the process of gathering, processing, and editing sound for film and digital video. Students will participate in hands-on creative projects, familiarize themselves with audio concepts, as well as train their ears for critical listening. Crosslisted with MUS 412.001.

FDMA *429.001 Music Video Production (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
73206	001	M	5:30pm-9:00pm	CERIA 365	Jon Sims	jsims01@unm.edu

Course Description: This course will guide students through the process of creating original music videos from concept development to final screening. Students collectively learn how to conceptualize their project, collaborate with a musical artist or band, produce, shoot, direct, and edit their own music videos. Students will identify the recording artist's brand including their visual style and tone of their music. They will write a treatment for the song and plan the music video in storyboards and shot lists. Students will put together a budget, shooting schedule and will learn how to shoot and keep the film in sync with lyrics and editing. This course will conclude with a final screening of all the students. Participants must work with self-discipline, energy, and mutual respect. FDMA *429 may be taken for graduate credit with approval from your home department.

Prerequisite: FDMA 1210 Digital Video Production I or permission of instructor.

FDMA *429.002 Advanced 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>
73208	002	W	1:30pm-5:00pm	Hartung 106	Peter Lisignoli	plisign@unm.edu

Course Description: Advanced Post Production continues the study of color grading, VFX, sound, and editing covered in Digital Post Production. Students will develop disciplines in color management and finishing. The class will practice the fine art of Foley, ADR, sound mastering, compositing and other VFX skills, and a further evolution of narrative film editing. FDMA *429 may be taken for graduate credit with approval from your home department.

Prerequisite: FDMA *401 Digital Post Production or permission of instructor.

FDMA 450 Capstone I: 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>
65480	001	W	1:00pm-4:30pm	Mesa del Sol 100	Maaman Rezaee	mrezaee@unm.edu
65481	002	F	3:00pm-6:30pm	ARTSLab 101	Matthew McDuffie	mcduffie@unm.edu

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

Prerequisites: FDMA 2525 Video Production II with a minimum grade of B.

FDMA 310 Writing Digital Narrative or 324 Introduction to Screenwriting with a minimum grade of B.

FDMA 401 Digital Post Production with a minimum grade of B.

FDMA 2520 Introduction to Cinematography, or 2610 Directing I, or 303 Moving Image Art with a minimum grade of B.

Senior standing, admitted to BFA, and department permission required. If you have not yet submitted a Capstone application, contact Diahndra Grill dgrill@unm.edu.

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FDMA 452 Capstone I: 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>
69194	001	W	1:00pm-4:30pm	Mesa del Sol 100	Maaman Rezaee	mrezaee@unm.edu
69195	002	F	3:00pm-6:30pm	ARTSLab 101	Matthew McDuffie	mcduffie@unm.edu

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

Prerequisites: FDMA 302 Digital Game Design with a minimum grade of B.

FDMA 310 Writing Digital Narrative or 324 Introduction to Screenwriting with a minimum grade of B.

FDMA 403 Advanced Game Development with a minimum grade of B.

Senior standing, admitted to BA Gaming Concentration, and department permission required. If you have not yet submitted a Capstone application, contact Diahndra Grill dgrill@unm.edu.

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FDMA 454 Capstone I: 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>
69196	001	W	1:00pm-4:30pm	Mesa del Sol 100	Maaman Rezaee	mrezaee@unm.edu
69197	002	F	3:00pm-6:30pm	ARTSLab 101	Matthew McDuffie	mcduffie@unm.edu

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

Prerequisites: FDMA 310 Writing Digital Narrative or 324 Introduction to Screenwriting with a minimum grade of B.

FDMA 404 Advanced Animation with a minimum grade of B.

FDMA 405 Advanced Maya Production with a minimum grade of B.

Senior standing, admitted to BA Animation Concentration, and department permission required. If you have not yet submitted a Capstone application, contact Diahndra Grill dgrill@unm.edu.

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FDMA *491.001 Writing the TV Pilot (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
66532	001	F	9:00am-11:30am	CERIA 365	Matthew McDuffie	mcduffie@unm.edu

Course Description: This class will introduce students to the creative techniques necessary to create an original TV show. Students will learn essential elements of story and character used in contemporary narratives for TV. Topics covered will include theme, tone, structural style, story world, genre, character development, act breaks and more. Students will be required to analyze scripts and TV series, write log lines, synopses, treatments, outlines and finally a finished TV pilot. As their final project, students will complete either a pilot for a 1/2 hour comedy or a 1-hour drama. Class time will consist of both lectures and workshops. FDMA *491 may be taken for graduate credit with approval from your home department.

Prerequisite: Students are expected to have some creative writing or screenwriting experience and skills already.

FDMA *491.002 Photography for Film and Digital Media (3 crs) - [Watch the video preview!](#)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
65485	002	TR	3:00pm-4:30pm	Mesa del Sol 110	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.

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FDMA *491.003 Acting for the Camera (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
65487	003	T	1:00pm-4:00pm	CERIA 337	Melanie Nelson	mnelson510@unm.edu

Course Description: Beginning exploration of the fundamentals of acting in front of a camera through exercises, scene work, and improvisation. Introduction to the workings of the industry. Development of the imaginative, physical, and emotional skills of the actor as well as the professionalism of the actor. Crosslisted with UHON 401. FDMA *491 may be taken for graduate credit with approval from your home department.