



FILM & DIGITAL ARTS

Film and Digital Arts FDMA Spring 2020 Courses (IFDM and Media Arts courses are now listed under FDMA.)

FDMA 1210 [MA111] 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	M	9:00am-12:30pm	CERIA 365	Aimee Schaeffer	
51046	002	TR	3:15pm-5:00pm	CERIA 365	Sally Kewayosh	skewayosh@unm.edu
51043	003	TR	1:00pm-2:45pm	CERIA 365	Sally Kewayosh	skewayosh@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 [IFDM105L] Introduction to 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>
51021	001	M	10:00-10:50am	Mitchell 122	Ruben Olguin	olguinr@unm.edu
		W	Lab 10:00-11:50am	Hartung 108		
51022	002	M	10:00-10:50am	Mitchell 122	Ruben Olguin	olguinr@unm.edu
		F	Lab 10:00-11:50am	Hartung 108		

Course Description: Intro to Film and Digital Media offers students a survey into the many processes, platforms, and techniques that have found new form in the digital age. Students will learn techniques in animation, concepts in game design, and the latest processes in digital cinema. Along with acquiring technical skills, students will become familiar with the historical and theoretical contexts driving recent media production. Both sections meet Mondays for lecture and class discussion. For studio hours, Section 1 meets on Wednesdays, and Section 2 meets on Fridays.

FDMA 1996 [IFDM250] 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>
52598	001	TR	3:00pm-4:45pm	Hartung 206	Dodie Montgomery	1dodiem@gmail.com

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 THEA300.

FDMA 2110 [MA210] 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>
51047	001	M	5:30pm-9:00pm	Center for Art 2018	Nathan Kosub	nkosub@unm.edu
51048	003	-	Online		Dr. Becky Peterson	bpeter02@unm.edu

Course Description: 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.

FDMA 2195 [MA212] 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	Mesa del Sol 100	Dr. Susan Dever	susandev@unm.edu

Course Description: In four, integrated parts—"Origins"; "Displacements"; "Creative Resistance"; and "Future Perfect"—this new iteration of Beyond Hollywood looks at a more complex history of the peoples of North America than most commercial movies have imagined. Twenty-five years after the Department debuted it, this revised course has also progressed from examinations of "marginalized" films or "Third Cinema" to look at instances of increasing interdependence in film art. Filmmakers, movies, and

audiences have significantly benefitted from this range of artistic exchanges. Important work that used to be short-run, arthouse fare has now been remastered, promoted, and archived. Films with previous cult status are now American classics. Recently, a number of big-budget features have taken up the concerns and passions of independent filmmaking. As movies circulate across a wide spectrum of venues and viewers, they've begun to engage restorative ethics and aesthetics. Picture, for example, the gorgeous, liberating films from those of Julie Dash to the works of Ava DuVernay. Though the times we live in are daunting, movies that evoke the strength and beauty born of struggle against racism, class oppression, sexism—plus other forms of injustice—can bring us to politically-informed, aesthetically-inspired states of reception and response. Appreciation of relational cinemas invigorates our own artmaking; final course projects can result in resonant student essays or short films that bear consequence within, nearby, and beyond Hollywood.

Note: This course serves as a replacement for IFDM 400 program requirements.

** 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 2280 [MA216] Essential Production Skills: Lighting, Production Sound, On-Set Protocols (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
53602	001	M	5:30pm-9:00pm	CERIA 337	Sally Kewayosh Aimee Schaeffer Tim Forrest	skewayosh@unm.edu

Course Description: This new class is designed to strengthen your abilities in three key areas of production. Each subject—Lighting, Production Sound, and On-Set Protocols—will be taught by a different faculty member. After taking a deep dive into these crucial areas of expertise, the quality of your production work will improve and you will be better prepared to work as part of a crew.

Prerequisite: FDMA1210 [MA111] or permission of instructor.

FDMA 2280 [MA216] Making Promotional Video (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
51053	002	M	1:00pm-3:30pm	Mesa del Sol 100	Adam Turner	adam00@unm.edu

Course Description: Learn to market yourself and your artwork. Acquire the skills to promote a business or non-profit organization. In this course, you will learn the latest strategies for creating promotional videos: short, eye-catching movies for distribution on social media, websites, or TV. Plan, shoot, and edit promos that will capture the attention of your target audience. Discover the tactics that will ensure your message gets through. Promotional video making is one of the most sought after skills in the digital media marketplace. Become an expert in the art of visual persuasion. Crosslisted with ALBS2120.

Prerequisite: FDMA1210 [MA111] or permission of instructor.

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FDMA 2525 [MA220 Intermediate Production Workshop] 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	T	5:30pm-9:00pm	CERIA 365	Peter Lisignoli	plisign@unm.edu
52600	002	M	5:30pm-9:00pm	CERIA 365	Su Hudson	
52601	003	R	9:00am-12:30pm	CERIA 365	Maaman Rezaee	mrezaee@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 [MA111] or permission of instructor.

FDMA 2530 [IFDM210] 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	R	5:30pm-8:00pm	Hartung 108	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 [IFDM241L] 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	9:00am-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: FDMA1210 [MA111]; and FDMA310 or 324; or permission of instructor.

FDMA 302 [IFDM491] 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	Hartung 100	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 304 [MA*429] Experiments in Cinema (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52605	001	T	1:30pm-5:00pm	Hartung 100	Bryan Konefsky	bryank@unm.edu

Course Description: “Experiments in Cinema” is a collaboration between the Department of Film and Digital Arts and Basement Films (a community-based, non-profit organization, whose mission is to support underrepresented forms of media). In this experiential learning course, students will produce a six-day, experimental film/video festival that will be presented at venues across the city. Additionally, students will be involved in producing our Youth Outreach Program and hands-on filmmaking workshops. Collectively, we will craft our annual festival from an international pool of submissions, produce a printed program, secure publicity and funding, develop press release material, and brainstorm the future of this event as a community-based festival and UNM course. Guest speakers will introduce students to the world of grant writing and discuss New Mexico’s investment in the moving image arts. Students will be evaluated through written assignments, class participation, and the production of a video document about this year’s festival.

FDMA 310 [IFDM310] 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	Mesa del Sol 100	Kirk Mitchell	kirkmitchell@unm.edu
52607	002	M	4:00pm-6:30pm	Mesa del Sol 100	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.

** 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 311 [IFDM311] 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	TR	9:30am-10:45am	Center for Art B223	Micah Hood	trombonist.m.j.hood@gmail.com

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 [MA324] 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	CERIA 337	Matthew McDuffie	mcduffie@unm.edu
52610	002	F	9:00am-11:30pm	CERIA 365	Matthew McDuffie	mcduffie@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. Section 1 is crosslisted with ENGL324; Section 2 is crosslisted with THEA458.

FDMA 327/*427 [MA327/*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	9:30am-12:45pm	Mesa del Sol 100	Angela Beauchamp	abqbeach@unm.edu
427-52612	001	R	9:30am-12:45pm	Mesa del Sol 100	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 national cinemas across the world, New Hollywood in the 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.

Prerequisite: FDMA2110 [MA210] or permission of instructor.

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FDMA 330/*430 [MA330/*430] Women Filmmakers (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	W	5:30pm-9:00pm	CERIA 337	Nina Fonoroff	fonoroff@unm.com
430-52615	001	W	5:30pm-9:00pm	CERIA 337	Nina Fonoroff	fonoroff@unm.com

Course Description: Women in film, over the past century, have *persisted* in making some of the most innovative and radical moving-image work. In this course, we will take as a starting point an inclusive definition of “women,” and focus our study on the creative efforts of filmmakers who’ve worked outside the American film industry (as well as a few who’ve labored, as directors, within it). We will view a selection of narrative, experimental, documentary, and animated films by women artists, from early pioneers like Alice Guy-Blaché, through radical ethnographers like Trinh T. Minh-ha, and more recent innovators like Ava DuVernay, among others. Along the way, we’ll attend to feminist readings that implicitly ask: can “women’s work” be seen in aesthetic and political *counterpoint* to the films made by their much-heralded (male) contemporaries? Our study will lead us to ask other pertinent questions: specifically, how have racial, class, and national identities informed the work of this very diverse group of filmmakers? Students will be responsible for completing a sequence of readings that reflect upon the films, and a series of critical papers. FDMA*430 may be taken for graduate credit with approval from your home department.

FDMA 330/*430 [MA330/*430] Current Trends in 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>
330-52616	002	W	1:30pm-5:00pm	CERIA 365	Bryan Konefsky	bryank@unm.edu
430-52617	002	W	1:30pm-5:00pm	CERIA 365	Bryan Konefsky	bryank@unm.edu

Course Description: Moving image art represents profound artifacts of human activity that are both expressions of radical imagination and barometers of the human condition. This course will survey a wide range of un-dependent media focusing on artistic practice in the context of historic, cultural, and political concerns. The various histories of moving image art raise important issues concerning the limits and possibilities of what a movie might be. The politics of voice, representation, and cultural ownership are central concepts that we will explore. The course will consist of screenings, readings, discussions, and lectures. Students will be evaluated through written assignments, exams, and class participation. FDMA *430 may be taken for graduate credit with approval from your home department.

FDMA 330/*430 [MA330/*430] Studio Ghibli and Modern Japanese Animation (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	T	5:30pm-9:00pm	Center for Art 2018	Nathan Kosub	nkosub@unm.edu
430-52619	003	T	5:30pm-9:00pm	Center for Art 2018	Nathan Kosub	nkosub@unm.edu

Course Description: In 1932, the cultural critic Gilbert Seldes wrote, "The animated cartoon shows us in movement something naturally inert, and it is essentially the satisfaction of magic that we get out of it." This course will consider the historical, cultural, and social contexts of Japanese animation created since the Second World War. Particular attention will be paid to films produced by Studio Ghibli, especially those directed by Hayao Miyazaki. Inherent to this discussion are transnational and transcultural exchanges between animators and audiences in the United States and Japan. While viewing these movies as global media forms, we will be attentive to the specific influences of Japanese visual culture and history in representations of the body, technology, the natural world, and human experience. These attentions are grounded in the form and construction of the animated image—what the late scholar and artist Hannah Frank called "material things: pen and paper and glass and celluloid." FDMA *430 may be taken for graduate credit with approval from your home department.

FDMA 330/*430 [MA330/*430] Cinema of David Lynch (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	W	5:30pm-9:00pm	Center for Art 2018	Dr. Stephanie Becker	sbecker@unm.edu
430-52621	004	W	5:30pm-9:00pm	Center for Art 2018	Dr. Stephanie Becker	sbecker@unm.edu

Course Description: David Lynch, director, screenwriter, producer, and visual artist, has been described by The Guardian as “the most important director of this era.” This class explores specifically the cinematic work of the iconic filmmaker, his influences, themes, collaborations, and artistic trajectory. FDMA*430 may be taken for graduate credit with approval from your home department.

FDMA 330 [MA330] 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	-	Online		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 [MA330/*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	-	Online		Teresa Cutler-Broyles	terra@unm.edu
430-52866	005	-	Online		Teresa Cutler-Broyles	terra@unm.edu

Course Description: Zombies, plagues, nuclear destruction ... nightmares of a catastrophic future are all the rage in recent cinema. 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 [MA330] 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>
52947	007	MW	4:30pm-5:45pm	TBA	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 331/*431 [MA331/*431] Film Theory (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	12:30pm-5:00pm	CERIA 365	Dr. Susan Dever	susandev@unm.edu
431-52625	001	F	12:30pm-5:00pm	CERIA 365	Dr. Susan Dever	susandev@unm.edu

Course Description: A lecture survey of major currents in film theory from film’s beginnings to the present. Screening and analysis of major films. FDMA *431 may be taken for graduate credit with approval from your home department.

Prerequisite: FDMA2110 [MA210] or permission of instructor.

Note: Class meets on three Fridays per month.

FDMA 337/*437 [MA337/*437] Alfred Hitchcock (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
337-52626	001	R	5:30pm-9:00pm	Center for Art 2018	Dr. James Stone	jstone@unm.edu
437-52627	001	R	5:30pm-9:00pm	Center for Art 2018	Dr. James Stone	jstone@unm.edu

Course Description: 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. FDMA *437 may be taken for graduate credit with approval from your home department.

FDMA 350 [MA350] 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	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 ENGL424.001.

Prerequisite: FDMA324 [MA324], or ENGL324, or permission of instructor.

FDMA 375 [IFDM491/MA*429] 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	Hank Rogerson	hrogerson@unm.edu

Course Description: Successful productions don't just happen: they require planning. In this course, students will learn the many roles of the motion picture producer, acquiring the skills to plan and produce a film or digital media project. 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 lectures, discussions and workshops we will cover preproduction, financing, production and post, budgeting, breakdowns, scheduling, dealing with clients, as well as the strategies and skills involved. The course will approach the different ways of producing in the industry workspaces and how to adjust to the creative and economic dimensions of a project. Crosslisted with ALB375.001.

FDMA 390 [MA390] 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	CERIA 365	Nina Fonoroff	fonoroff@unm.edu

Course Description: Many artists throughout film's history 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. How do they incorporate (and sometimes subvert) the original material for use in their own filmic compositions? What are the aesthetic and political (as well as ethical and legal) implications of these forms of "sampling"? From such questions, we'll proceed to the making of a series of short creative projects that can be undertaken with minimal resources. These include a found-footage work made by cutting and splicing 16mm film (materials and instruction provided!), and another project using video from online (and other) sources, to be edited using popular software like Final Cut Pro and Adobe Premiere. Along the way, we may make a visit to the local organization Basement Films, which houses thousands of film titles. Within this creative production course, students will also be required to undertake several critical reading assignments, and to complete a creative journal and several response papers, as well as the moving image and sound.

FDMA 390 [MA390] Poems in Motion: Poetry into Film (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
53604	002	F	1:30pm-5:00pm	CERIA 360	Nina Fonoroff	fonoroff@unm.edu

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 [MA/IFDM401] 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	T	1:30pm-5:00pm	Hartung 106	Deborah Fort	debfilms@unm.edu
52632	002	W	1:30pm-5:00pm	Hartung 106	Deborah Fort	debfilms@unm.edu
52633	003	R	1:30pm-5:00pm	Hartung 106	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.

Prerequisite: FDMA1210 [MA111] or permission of instructor.

FDMA 402 [MA/IFDM402] 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>
52634	001	W	5:30pm-9:00pm	CERIA 365	Peter Lisignoli	plisign@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.

Prerequisite: FDMA1210 [MA111] or permission of instructor.

FDMA 403 [IFDM491] 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	12:30pm-12:00pm	Mesa del Sol 210	Nathan Fabian	ndfabian@gmail.com

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. Crosslisted with CS491.

Pre-requisites: FDMA2768 [IFDM201] 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 404 [IFDM491] 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		Online		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.

Prerequisites: FDMA2714 [IFDM202] or permission of instructor.

FDMA *409 [MA*409] Advanced Video Art (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52636	001	M	1:30pm-5:00pm	CERIA 365	Bryan Konefsky	bryank@unm.edu

Course Description: This class helps students to develop more complex artistic statements on video and other forms of digital media. The class will include critiques of student work, plus readings and discussions about various arts and media. Students will design individual or small group projects that challenge technical skills and expand personal understanding of the moving image arts. Students must have technical skills sufficient to allow them to plan, shoot, and edit short video projects. FDMA *409 may be taken for graduate credit with approval from your home department.

FDMA 410 [IFDM410] 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	F	9:30am-12:00pm	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.

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 411 [IFDM 491] 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	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.

Prerequisite: FDMA2520 [IFDM 301] 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 [IFDM412] 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	Mesa del Sol 300	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. Crosslisted with MUS412.001.

** 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 *429 [MA*429/IFDM 491] Set Design and Construction (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52643	001	M	12:30pm-4:00pm	Mesa del Sol 110	Daniel Galassini	dgalassini@unm.edu

Course Description: Learn the fundamentals of production designing, its rich history and necessity, and the practical skills to design and build sets. Emphasis on building sets! Through projects, both in and outside of class, students will learn how to go from concept sketches to blueprints to architectural models to actual construction of sets. Skills learned will include drafting, simple 3D computer modeling, painting and patina techniques, and the proper and safe use of power tools to construct sets as done in the film industry. Taking this class will open students to greater possibilities for their productions at UNM and beyond. This is a highly intensive, hands-on class.

Prerequisite: FDMA1210 [MA111] 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 451 [IFDM451] Capstone II: Senior 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	Matthew McDuffie	mcduffie@unm.edu
52645	002	M	9:00am-12:30pm	Mesa del Sol 100	Adam Turner	adam00@unm.edu

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

Prerequisite: Senior standing, admitted to Film Production B.F.A. or Gaming and Animation B.A., and department permission required. Must wait for FDMA 450 grades to be recorded before receiving department permission.

** 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 [IFDM491] 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	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.

** 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 [IFDM491/MA*429] Sitcom Boot Camp (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
53143	002	MW	12:30pm-4:00pm	CERIA 360	Brian Levant	

Course runs every Monday and Wednesday from January 20 through February 26 (six weeks).

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 six week, 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 [IFDM491/MA*429] My Life as a Sitcom (1 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
53145	003	T	1:30pm-5:00pm	CERIA 360	Brian Levant	

Course runs every Tuesday from January 21 through February 11 (four weeks).

Course Description: Ever since Carl Reiner decided that the collision of his work on Sid Caesar’s variety show and his home life in New Rochelle would make a funny situation comedy and *The Dick Van Dyke Show* was born, television has developed an insatiable appetite for fictionalized versions of the lives of comedians, like *Everybody Loves Raymond*, *Roseanne*, *Seinfeld*, and *Curb Your Enthusiasm*.

Networks encourage half-hour writers to write from their own experiences. The airwaves have been filled with “autobiographical” series like *Fresh Off The Boat*, *WKRP in Cincinnati*, *The Goldbergs*, *Everybody Hates Chris*, *Louie*, and this fall’s *Mixedish*. So why couldn’t you turn your life into a half hour show? All modesty aside, you know the lead character better than you know anyone, and you’ve already got a large supporting cast of wacky friends, family, lovers, and cute pets. It can be about your family growing up or living with a group of rowdy or ill-matched roommates. You could write about your life as a single parent or a returning student. Your dating life, your part-time job, or your fantasy life. The choices are all yours to make.

With the help and personal supervision of UNM graduate and award winning Writer/Producer/Director Brian Levant (*Happy Days*, *Mork & Mindy*, *Beethoven*, *Are We There Yet?*), a small group of students will determine the course they want their lives to take and in four weeks of once weekly classes will progress from creating a concept to completing a fully realized “Series Bible” and “pitching” your show. Students give a full verbal presentation of their series proposal and outlining their pilot episode to show runners, studio and network executives via Skype.

Working within the half-hour format teaches practiced efficiencies in concise storytelling and character development while offering tremendous opportunities for improvisational thought. In any field, to obtain employment, one needs to learn to sell themselves—even

more so in the entertainment industry where crafting a unique, personal “brand” is as important as what one is selling. The class will help individuals learn to put their best foot forward while learning how to realize, organize, and monetize their ideas.

FDMA 491 [IFDM491] Santa Fe Midtown Studio (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
53631	004	R	1:00pm-1:45pm	Santa Fe	Andrea Polli Tim Castillo	apolli@unm.edu timc@unm.edu

Course Description: Santa Fe Midtown Studio is a combined CFA and SAAP course that will investigate creative placemaking, urban planning and design, and social practice in the context of the Midtown Site - a 64 acre parcel in the geographic center of Santa Fe, formerly the College of Santa Fe or Santa Fe University of Art and Design. Classes will held primarily at the Santa Fe Art Institute (SFAI) and will include lectures, community meetings, and workshops with artists in residence, local artists, City staff, interested developers, and community partners. The final project will result in built artistic and design interventions that address the physical barriers limiting connectivity of the property with surrounding neighborhoods. Students will display those interventions and encourage their interaction and use during a community event in the summer of 2020. Crosslisted with ARTS 389/429/529.

FDMA 491 [IFDM491] 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	T	11:00am-1:45pm	ART 304 (Lannan)	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. Crosslisted with ARTS 389/429/529. Must take in conjunction with Bio Art and Design Lab.

FDMA 491 [IFDM491] 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	R	11:00am-1:45pm	ART 304 (Lannan)	Andrea Polli	apolli@unm.edu

Course Description: Must take in conjunction with Bio Art and Design. Crosslisted with ARTS 389/429/529.