



# FILM & DIGITAL ARTS

## Film and Digital Arts Spring 2024 Courses

### FDMA 1210 Digital Video Production I (3 credits)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
51045	001	M	1:30pm-5:00pm	CERIA 365	Eden Radfarr	eradfarr@unm.edu
59848	002	T	5:30pm-9:00pm	CERIA 337	Jaymes Thompson	jaymesthompson1@unm.edu
60060	003	W	9:00am-12:30pm	CERIA 365	Andrew Barrow	abarrow@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 and group 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 credits)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
51021	001	W	1:30pm-4:30pm	ESCP 109 (South)	Eden Radfarr	eradfarr@unm.edu
51022	002	F	1:30pm-4:30pm	ESCP 109 (South)	Eden Radfarr	eradfarr@unm.edu

**Course Description:** This course introduces students to a survey of the histories, innovative concepts, and creative possibilities of digital media arts. This course applies a variety of digital media tools, processes, and applications within a contemporary social context. Students will learn fundamental skills in teamwork, storytelling, and design to create digital studio projects.

### FDMA 2110 Introduction to Film Studies (3 credits)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
51047	001	W	5:30pm-9:00pm	Ctr for Arts 2018	Dr. Stephanie Becker	sbecker@unm.edu
51048	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 (3 credits)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
60892	002	W	1:00pm-4:30pm	Hartung 100	Angela Beauchamp	abqbeach@unm.edu

**Course Description:** This course addresses cinematic representations and misrepresentations of race, ethnicity, class, gender, sexuality, and ability in American cinema, as we go "Beyond Hollywood" to interrogate and celebrate the diversity of our experiences. We will tackle aesthetics, genre specifics, sociocultural and historical factors, and filmic criticisms and theories. Jonathan Gold wrote: "Criticism should tell us what something is, what something isn't, and what something could be." We will examine what Hollywood is, what Hollywood isn't, and what Hollywood might potentially be.

### FDMA 2525 Video Production II (3 credits)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52411	001	T	9:00am-12:30pm	CERIA 365	Jacob Kader	jkader@unm.edu
52600	002	T	1:30pm-5:00pm	CERIA 365	Jacob Kader	jkader@unm.edu
52601	003	R	1:30pm-5:00pm	CERIA 365	Sylvia Johnson	sjohnson78@unm.edu
60879	004	T	5:30pm-9:00pm	CERIA 365	Steven Blacksmith	sblacksmith@unm.edu
60883	005	W	5:30pm-9:00pm	CERIA 337	Andrew Barrow	abarrow@unm.edu
60886	006	R	5:30pm-9:00pm	CERIA 365	Steven Blacksmith	sblacksmith@unm.edu
60887	007	F	9:00am-12:30pm	CERIA 365	Sylvia Johnson	sjohnson78@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:** FDMA 1210 Digital Video Production I or permission of instructor.

**FDMA 2530 Introduction to 3D Modeling (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
51020	001	R	4:00pm-6:30pm	ESCP 109/online	Brad Swardson	swardson@unm.edu
55945	002	R	4:00pm-6:30pm	ESCP 109/online	Brad Swardson	swardson@unm.edu

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

**Note:** If you need a time conflict override to also take FDMA 2714 Introduction to Animation, email film@unm.edu.

**FDMA 2610 Directing I (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52603	001	R	10:00am-1:00pm	CERIA 365	Jacob Kader	jkader@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.

**Prerequisites:** FDMA 1210 Digital Video Production I; and 310 Writing Digital Narrative or 324 Introduction to Screenwriting; or permission of instructor.

**FDMA 2714 Introduction to Animation (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
60890	001	R	5:30pm-8:00pm	ESCP 109/online	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.

**Note:** If you need a time conflict override to also take FDMA 2530 Introduction to 3D Modeling, email film@unm.edu.

**FDMA 302 Digital Game Design (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52604	001	T	1:30pm-5:00pm	ESCP 109 (South)	Dr. Chanee Choi	cchoi8@unm.edu

**Course Description:** In this course, students will simultaneously gain the technical skills needed to create your own games or participatory projects, as well as the theory, art historical precedents, and techniques for employing these technical skills in a way that is self-reflexive, subversive or poetic. You will gain technical fluency in the elements of 3D game design, primarily within the Unity 3D engine. By the end of the course, you will have an Artgame and an Experimental Animation Project, as well as various other experimental prototypes for future potential iteration.

**FDMA 303.001 Moving Image Art (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
55946	001	R	9:00am-12:30pm	ESCP 109 (South)	Marie Alarcón	alamar08@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. Practices will include, but aren't limited to, 360 video production and storytelling, hybrid creative non-fiction, installation art, and interactive online storytelling. 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.

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

**FDMA 303.002 Moving Image Art (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
60880	002	W	5:30pm-9:00pm	CERIA 365	Nina Fonoroff	fonoroff@unm.com

**Course Description:** In this studio practice course, we explore the many uses of "found" materials across different media: paper, film, digital video, and sound. Students will work with a variety of materials: in addition to digital moving images, we'll work explore the use of hand-painted 16mm film, "found" audio from an array of sources,—and, of course, good old-fashioned paper, scissors and glue—to produce a final portfolio of small-scale media work. You can create still images from moving-image work, make short videos from still images in a sequence, and fashion animated video projects from cut-out paper sources—among many other possibilities. Our work here is well-suited to beginning and more advanced students who wish to expand their proficiency in different media. When time permits, we will also view and hear work by visual artists, filmmakers, and sound artists who have created resonant work with a collage sensibility. Your work over the semester will culminate in a portfolio with two different kinds of media.

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

**FDMA 310 Writing Digital Narrative (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52606	001	T	10:00am-12:30pm	Hartung 100	Kirk Mitchell	kirkmitchell@unm.edu
52607	002	R	10:00am-12:30pm	Hartung 100	Kirk Mitchell	kirkmitchell@unm.edu

**Course Description:** The intention of this course is to introduce students to the techniques and principles of writing digital narrative, exploring the possibilities of story, structure, and strategy. This is ideally a class on the art, craft, and business of writing digital narrative related to the entertainment industry at large. This might include but is not limited to: Film and Television, Short Films and Short Form Media, Podcasting, Publishing, Graphic Novels, Storyboarding, Video Games, Music, Etc.

**FDMA 324 Introduction to Screenwriting (3 credits)**

<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	Hartung 100	Matthew McDuffie	mcduffie@unm.edu
52610	002	M	5:30pm-8:00pm	Hartung 100	Jaymes Thompson	jaymesthompson1@unm.edu
55949	003	W	5:30pm-8:00pm	Hartung 100	Jaymes Thompson	jaymesthompson1@unm.edu
60895	004	R	5:30pm-8:00pm	Hartung 100	Jaymes Thompson	jaymesthompson1@unm.edu

**Course Description:** An in-depth workshop on the basics of character, structure, scenes, dialogue, conflict, visualization, and good old storytelling 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 ENGL324, THEA458, or UHON301.

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

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
327-52611	001	T	5:30pm-9:00pm	Ctr for Arts 2018	Dr. James Stone	jstone@unm.edu
427-52612	001	T	5:30pm-9:00pm	Ctr for Arts 2018	Dr. James Stone	jstone@unm.edu

**Course Description:** The second semester of Film History begins with an examination of new wave and post-colonial cinemas across the world in the 1950s and '60s, New Hollywood in the late 1960s and '70s, the development of the blockbuster, independent filmmaking, the impact of new technologies, and contemporary transnational and transmedia trends. We will cover key historical movements and moments 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.

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

**FDMA 330.002/\*430.001 T: Post-Apocalyptic Cinema (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
330-58570	002	-	Arranged	Online	Teresa Cutler-Broyles	terra@unm.edu
430-58571	001	-	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 330.007/\*430.007 T: Creative Realness in Nonfiction Storytelling: Ethics and Methods (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
330-60893	007	W	9:00am-12:30pm	Hartung 100	Marie Alarcón	alamar08@unm.edu
430-60894	007	W	9:00am-12:30pm	Hartung 100	Marie Alarcón	alamar08@unm.edu

**Course Description:** Is making a street photograph an act of creative nonfiction? Can narratives missing from the archive be ethically told? How do we tell our stories with and through others, for better or for worse? This seminar explores the historical, philosophical, and political implications of the always-already creative process of nonfiction through the lens of Black feminist methodologies. Each week will involve screenings, short readings, and discussions as well as short journaling exercises. Students are encouraged to come to the first meeting with a topic or person they are interested in documenting or a nonfiction story they are interested in telling in a creative way. Drawing on students' current personal creative practices, we will explore ways of telling personal stories that are honestly subjective. Students will also learn the fundamentals of video editing, voice over, and sound design, as well as how to use available light to their advantage.

**Technical requirements:** Cell phone with photo capabilities and the ability to save the images in the cloud.

**FDMA 330.008/\*430.008 T: Indigenous People on Screen (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
330-60904	008	M	5:30pm-9:00pm	Ctr for Arts 2018	Tara Gatewood	
430-60905	008	M	5:30pm-9:00pm	Ctr for Arts 2018	Tara Gatewood	

**Course Description:** There are many factors that play into who Indigenous nations are today. One major influence includes cinema. Since its beginning images of Indigenous people have appeared on the screen. The evolution of their presence has created different obstacles and celebrations. From savage to hero the role of Indigenous people in cinema and on television also has a direct effect on living and thriving Indigenous nations. This includes racist and stereotypical notions of who Indigenous people were and still are. Inaccurate portrayal of Indigenous people on screen is also linked to major societal ills including rape, sexualization, bullying, intimidation, and violence directed at Indigenous people among other challenges. This issue is also tied to the injustice of Missing and Murdered Indigenous People that began at contact and has persisted ever since. Identity is another theme that will be highlighted through the course including when Indigenous actors are and are not used as well as the impact of actors with questionable Indigenous identities taking on the role. Through lectures, film screenings, and invited guest speakers this course will open the dialogue on this complex layering.

**FDMA 331/\*431 Film Theory (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
331-60900	002	F	1:00pm-4:30pm	Hartung 100	Nathan Kosub	nkosub@unm.edu
431-60902	002	F	1:00pm-4:30pm	Hartung 100	Nathan Kosub	nkosub@unm.edu

**Course Description:** Film theory helps us understand the movies: how to imagine the silver screen in relation to art, to commerce, and to generations of audiences dreaming their dreams in the dark. This course embraces the pleasure principle inherent in the medium of motion pictures—the sensory experiences of light and time, of the close-up and the gaze. But those pleasures are intimate and personal, at odds with a multibillion-dollar entertainment industry structured to be frictionless and familiar. Classical film theories still inform current film practices; knowledge of those theories, it follows, helps enlarge what we imagine the movies can be. Students will read a wide variety of texts from generations of writers around the world in hand with screenings that allow the spontaneous and the fragile—the glance, the touch—room to breathe.

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

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

**FDMA 336/\*436 Images of Womxn (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
336-60907	001	R	5:30pm-9:00pm	Ctr for Arts 2018	Nina Fonoroff	fonoroff@unm.edu
436-60908	001	R	5:30pm-9:00pm	Ctr for Arts 2018	Nina Fonoroff	fonoroff@unm.edu

**Course Description:** We will study Images *of* and—importantly—images made *by* women, nonbinary, and gender nonconforming filmmakers. In the past half-century, some of the most innovative, radical moving image work has been created by these artists, and we'll look closely what this group of groundbreaking film stories, poems, and installations (among other forms of moving image art) might offer us. We'll ask: what, from the 1940s to the present, has made these artists' works *different*—aesthetically, and politically—from the creations of their better-known contemporaries? What kinds of ideas are evident in these experimental, narrative, and documentary films? How have historical and social contexts shaped their makers' thought and practice? To guide our study, we'll read

articles that reflect upon these films, and will form the basis of several critical papers students will write throughout the semester.

**Note:** This course fulfills the UNM Diversity requirement.

**FDMA 350 Advanced Screenwriting (3 credits)**

<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.

**Prerequisite:** FDMA 324 Introduction to Screenwriting, ENGL324, or permission of instructor.

**FDMA 375 Producing for Film and Digital Media (3 credits)**

<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	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 ALBS375.

**FDMA \*401 Digital Post Production (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52631	001	T	9:00am-12:30pm	ESCP 110 (North)	Marie Alarcón	alamar08@unm.edu
52632	002	T	1:30pm-5:00pm	ESCP 110 (North)	Peter Lisignoli	plisign@unm.edu
60891	003	T	5:30pm-9:00pm	ESCP 110 (North)	Melanie Harris	mharris13@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:** FDMA 1210 Digital Video Production I or permission of instructor.

**FDMA \*403 Advanced Game Development (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52635	001	F	9:30am-12:00pm	ESCP 109 (South)	Nathan Fabian	nfabian@unm.edu

**Course Description:** Advanced Game Development will expand on ideas developed in the Intro course including new techniques and tools for game development. Students will learn the tools and experiences that enable collaborative development as we focus on larger team projects. Crosslisted with CS491.

**Prerequisite:** FDMA 2768 Introduction to Game Development or permission of instructor.

**FDMA \*404 Animation II (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52417	001	-	Arranged	Online	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.

**Prerequisite:** FDMA 2714 Introduction to Animation or permission of instructor.

**FDMA \*405 Advanced Maya Production (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
58568	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.

**Prerequisite:** FDMA 2530 Introduction to 3D Modeling or permission of instructor.

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

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52637	001	W	5:30pm-8:00pm	TBA	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. Crosslisted with MGMT741.

**Prerequisite:** Junior or above standing, or permission of instructor.

**FDMA \*411 Advanced Cinematography (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52639	001	M	10:00am-12:30pm	CERIA 365	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 Canon and RED cameras, students will shoot independent projects and participate closely with Capstone students.

**Prerequisite:** FDMA 2520 Introduction to Cinematography or permission of instructor.

**FDMA 412 Fundamentals of Audio Technology (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52642	001	M	5:30pm-9:00pm	CERIA 365	Andrew Barrow	abarrow@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, and train their ears for critical listening. Crosslisted with MUS412.

**FDMA \*429.001 T: Film Festivals (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52643	001	R	1:30pm-5:00pm	Hartung 100	Peter Lisignoli	plisign@unm.edu

**Course Description:** This course offers students a participatory look into the production, design, politics, and history of film festivals. This seminar/studio hybrid class will involve critical readings, presentations, essay writing, class discussions, and screenings. Crosslisted with FA395.

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

**FDMA \*429.002 T: Lighting for Film (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
56034	002	M	1:30pm-5:00pm	Hartung 100	Steven Blacksmith	sblacksmith@unm.edu

**Course Description:** Students will learn to use film lighting equipment including LED, Tungsten, and other common types of film lighting techniques. Students will understand lighting intensity, color, lighting support and how to replicate various forms of genre lighting.

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

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

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52644	001	F	1:30pm-5:00pm	CERIA 365	Matthew McDuffie	mcduffie@unm.edu
52645	002	W	1:30pm-5:00pm	CERIA 365	Peter Lisignoli	plisign@unm.edu

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

**Prerequisite:** FDMA 450 Capstone I

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

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
55952	002	W	1:30pm-5:00pm	CERIA 365	Peter Lisignoli	plisign@unm.edu

**Course Description:** Collaborative teams execute gaming projects and give open demonstration of the results.  
**Prerequisite:** FDMA 452 Capstone I

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

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
55953	001	F	1:30pm-5:00pm	CERIA 365	Matthew McDuffie	mcduffie@unm.edu
55954	002	W	1:30pm-5:00pm	CERIA 365	Peter Lisignoli	plisign@unm.edu

**Course Description:** Collaborative teams execute animation projects and give open demonstration of the results.  
**Prerequisite:** FDMA 454 Capstone I

**FDMA \*491.001 T: Photography for Film and Digital Media (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52647	001	M	9:00am-12:30pm	Hartung 100	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 a story within a single frame.

**FDMA \*491.002 T: Acting for the Camera (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
56202	002	T	1:00pm-4:00pm	Hartung 100	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.

**FDMA \*491.003 T: Writing the TV Pilot (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
58081	003	F	9:00am-11:30am	Hartung 100	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.  
 Crosslisted with MGMT740.  
**Prerequisite:** Students are expected to have some creative writing or screenwriting experience and skills already.

**FDMA \*491.004 Bio Arts 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>
57085	004	-	Arranged	Online	Dr. Andrea Polli	apolli@unm.edu

**Course Description:** Bio Art is an art practice where humans work with live tissues, bacteria, living organisms, and life processes. Using scientific processes such as biotechnology (including technologies such as genetic engineering, tissue culture, and cloning) the artworks are produced in laboratories, galleries, or artists’ studios. In this studio course we will explore shared and new territory between synthetic biology, art and design. Students will gain a basic background in the tools and techniques of bio art and design including biomimicry and synthetic biology through hands on experiments, research into the work of other artists and designers in the field, cross-disciplinary collaboration and individual and group project development. Crosslisted with ARTS448 and BIOL419.

**FDMA \*491.005 T: 3D Animation and VFX with Blender (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
61405	005	M	1:30pm-5:00pm	ESCP 109 (South)	Dr. Chanee Choi	cchoi8@unm.edu

**Course Description:** This course provides a comprehensive introduction to the process of creating 3D computer graphics. Students will be introduced to the theoretical context behind these techniques as they practice a series of exercises using Blender. The focus of this course is on understanding the conceptual underpinnings of this software while becoming comfortable working with complex 3D animation software, specifically modeling, texturing, digital sculpting, shading, and animation.

**Note:** The system will see your registration for more than one of the same topics course like FDMA 330, 429, 430, or 491 as registering for multiple sections of the same course in the same semester. Please ask the instructor or program manager Diahndra Grill (dgrill@unm.edu) for an override to register for more than one.

\*400 level courses may be taken by graduate students with approval from your home department.