



# FILM & DIGITAL ARTS

## Film and Digital Arts Fall 2026 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>
76644	001	M	5:30pm-9:00pm	CERIA 365	Eden Radfarr	eradfarr@unm.edu
76645	002	M	5:30pm-9:00pm	CERIA 337	Gustavo Martinez	emiliemcdonald@unm.edu
76646	003	T	9:00am-12:30pm	CERIA 365	Jason Pangilinan	jasonpangilinan@unm.edu
65788	004	T	1:30pm-5:00pm	CERIA 365	Jason Pangilinan	jasonpangilinan@unm.edu
74246	005	W	9:00am-12:30pm	CERIA 365	Andrew Barrow	abarrow@unm.edu
71712	006	W	1:30pm-5:00pm	CERIA 365	Gustavo Martinez	gustavomc@unm.edu
76647	007	W	5:30pm-9:00pm	CERIA 365	Gustavo Martinez	gustavomc@unm.edu
74476	008	W	5:30pm-9:00pm	CERIA 337	Eden Radfarr	eradfarr@unm.edu
76648	009	R	9:00am-12:30pm	CERIA 365	Andrew Barrow	abarrow@unm.edu
79555	010	R	5:30pm-9:00pm	CERIA 337	Emilie McDonald	emiliemcdonald@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>
65347	001	M	1:30pm-4:30pm	Hartung 108	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>
65371	001	W	1:30pm-5:00pm	Mesa del Sol 100	Dr. Eric Lackey	elackey@unm.edu
81732	002	R	9:00am-12:30pm	Mesa del Sol 100	Jesse Constantino	jcconstantino@unm.edu
83334	003	-	Arranged	Online	Teresa Cutler-Broyles	terra@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. Section 642 is only available to Transition Community participants.

### FDMA 2120 Film Crew I (3 credits)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
77583	001	T	9:00am-12:30pm	Mesa del Sol 110	Jacob Kader	jkader@unm.edu
79361	002	T	1:30pm-5:00pm	Mesa del Sol 110	Jacob Kader	jkader@unm.edu

**Course Description:** An introduction to the film industry. This class teaches film production processes, film crew hierarchy, and film production set-safety and etiquette, and provides hands-on training in industry standard film production equipment. The course will offer an overview of the primary below-the-line craft areas of film production

### **FDMA 2520 Introduction to Cinematography (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
65498	001	W	1:30pm-4:30pm	Mesa del Sol 110	Sylvia Johnson	sjohnson78@unm.edu
76541	002	T	5:30pm-8:00pm	Mesa del Sol 110	Dr. Monique Anair	manair@unm.edu

**Course Description:** This course utilizes the Canon C200 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.

### **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>
69187	001	T	5:30pm-9:00pm	CERIA 337	Andrew Barrow	abarrow@unm.edu
69190	002	R	5:30pm-9:00pm	CERIA 365	Eden Radfarr	eradfarr@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>
77584	002	M	5:30pm-8:00pm	Mesa del Sol 210	Lycee Anara	lyceeanaya@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.

If you need a time conflict override to also take FDMA 2530 Introduction to 3D Modeling on Thursdays, email [film@unm.edu](mailto: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>
76442	001	R	9:00am-12:30pm	Mesa del Sol 110	Jen Rudin	jrudin@unm.edu
75953	002	R	1:30pm-5:00pm	Mesa del Sol 110	Emilie McDonald	emiliemcdonald@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 2714 Introduction to 3D Animation (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
66109	001	R	4:00pm-6:30pm	Mesa del Sol 100/210	Brad Swardson	swardson@unm.edu
72906	002	R	4:00pm-6:30pm	Mesa del Sol 100/210	Brad Swardson	swardson@unm.edu
77585	003	W	5:30pm-8:00pm	Mesa del Sol 210	Trevor Jones	tjones15@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.

If you need a time conflict override to also take FDMA 2530 Introduction to 3D Modeling on Thursdays, email [film@unm.edu](mailto:film@unm.edu).

### **FDMA 2768 Introduction to 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>
81688	001	F	9:00am-12:30pm	Mesa del Sol 210	Ryan Woodward	TBD

**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 of 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 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	F	1:30pm-5:00pm	Mesa del Sol 210	Ryan Woodward	TBD

**Course Description:** In this class, students will acquire an in-depth working knowledge of digital game design artistry; be introduced to the processes, frameworks and approaches used in major development companies and indie game development collectives; and learn to approach your work in a manner reflecting holistic creativity, purpose, and foresight.

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

### **FDMA 303 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>
75952	001	T	1:30pm-5:00pm	Mesa del Sol 210	Marie Alarcón	alamar08@unm.edu
78541	002	W	1:30pm-5:00pm	Mesa del Sol 210	Marie Alarcón	alamar08@unm.edu

**Course Description:** In this hybrid studio/seminar course students will examine a variety of moving image arts practices through screenings, readings and production projects that move beyond traditional cinematic forms. We will explore practices such as experimental film, video and sound art, installation art and creative coding. The objective of this class is for students to challenge their personal arts practices, find their artistic voice, and engage with notable currents in the history of their medium. Crosslisted with FA 395.

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

### **FDMA 305 Directing II (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
83162	001	M	1:30pm-4:30pm	Mesa del Sol 110	Jacob Kader	jkader@unm.edu

**Course Description:** Directing II will delve deeper into the work and craft of Directing. Through script development/analysis, scene study, camera & acting techniques, and post-production methods, students will further understand the breadth and scope of Directing with a special emphasis on their original work and the short form, in particular. In a workshop setting we will invite student directors to bring in scripts/scenes from their projects (e.g. Capstone, as well as other advanced work) to investigate subtext and text, to rehearse with actors, and discuss crucial considerations with key creative members.

**Prerequisite:** FDMA 2610 Directing I or permission of instructor.

### **FDMA 307 Visual Storytelling: Storyboarding (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
83158	001	T	9:00am-12:30pm	Mesa del Sol 210	Javier Barboza	jbarboza1@unm.edu

**Course Description:** This course focuses on storyboarding and idea development as key pre-production tools for narrative animation, film, and gaming. Students will explore storytelling techniques, develop narrative elements, and create personal stories across various mediums. Through lectures, assignments, and the analysis of live-action and animated films, students will enhance their cinematic drawing skills and refine their storyboarding style. The course will culminate in a final animatic, serving as a pre-production blueprint for a project of their choice.

**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>
66530	001	T	10:00am-12:30pm	Hartung 100	Kirk Mitchell	kirkmitchell@unm.edu
77548	002	W	10:00am-12:30pm	Hartung 100	Kirk Mitchell	kirkmitchell@unm.edu
77549	003	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 314/\*414 History of Animation (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
314-77550	001	R	5:30pm-9:00pm	Ctr for Arts 2018	Nathan Kosub	nkosub@unm.edu
414-77561	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 317/\*417 Queer Cinema History (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
317-83159	001	T	9:00am-12:30pm	Mesa del Sol 100	Jaymes Thompson	jaymesthompson1@unm.edu
417-83160	001	T	9:00am-12:30pm	Mesa del Sol 100	Jaymes Thompson	jaymesthompson1@unm.edu

**Course Description:** Queer people have been both on the screen and behind the scenes of the movies since the earliest days of the silent era. Examining more than a century of LGBTQIA+ moving images shows us that a history of queer representation in film and television does exist, despite the attempts of studios, the Production Code, politicians, archivists, and other gatekeepers to systemically marginalize or erase non-heteronormative depictions, stories, and biographies. This course challenges the dominant narrative to identify key moments, movements, themes, and issues in lesbian, gay, bisexual, transgender, non-binary, and queer+ cinema history. Students will read these works as cultural texts that shed light on the ongoing intersectional historical struggles over gender identity and sexual orientation, as well as celebrating artists and movies from the past and their connections to the present.

**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>
65500	001	M	1:30pm-4:00pm	Hartung 100	David Guarascio	dguarascio@unm.edu
69192	002	M	5:30pm-8:00pm	Hartung 100	David Guarascio	dguarascio@unm.edu
77551	003	M	5:30pm-8:00pm	Mesa del Sol 200	Jaymes Thompson	jaymesthompson1@unm.edu
77552	004	T	1:30pm-4:00pm	Mesa del Sol 200	Jaymes Thompson	jaymesthompson1@unm.edu
80207	005	F	1:30pm-4:00pm	Hartung 100	Jason Pangilinan	jasonpangilinan@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 ENGL 324.

**FDMA 326/\*426 History of Film I (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
326-65514	001	W	9:00am-12:30pm	Mesa del Sol 100	Jesse Constantino	jcconstantino@unm.edu
426-65793	001	W	9:00am-12:30pm	Mesa del Sol 100	Jesse Constantino	jcconstantino@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.

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

**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>
327-80209	001	M	1:30pm-5:00pm	Mesa del Sol 100	Jared Gallardo	jagallardo@unm.edu
427-80210	001	M	1:30pm-5:00pm	Mesa del Sol 100	Jared Gallardo	jagallardo@unm.edu

**Course Description:** History of Film II 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 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.

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

**FDMA 330/430.002 T: Writing About Film**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
330-81859	002	F	9:00am-12:30pm	Mesa del Sol 100	Jesse Constantino	jcconstantino@unm.edu
430-81860	002	F	9:00am-12:30pm	Mesa del Sol 100	Jesse Constantino	jcconstantino@unm.edu

**Course Description:** In this course, we will learn to think more deeply about film through writing. Writing allows us to push our film analysis skills further than we might through thinking or talking alone. In this course, we will focus on two primary ways of writing about film—the essay and the review; however, these two genres encompass a wide range of possibilities, including print reviews, video essays, scholarly criticism, podcasts, and more. Through a combination of regular film screenings, sample readings, classroom discussions, and written assignments, you will refine your film analysis skills. Because writing about film is never simply writing about film, we will also learn how to write about film in its many technical, historical, cultural, economic, and political contexts.

**FDMA 330/\*430.004 T: Films of the Coen Brothers**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
330- 77553	004	M	5:30pm-9:00pm	Ctr for Arts 2018	Dr. Stephanie Becker	sbecker@unm.edu
430- 77565	004	M	5:30pm-9:00pm	Ctr for Arts 2018	Dr. Stephanie Becker	sbecker@unm.edu

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

**FDMA 330/430.008 T: Sci-Fi Films (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
330-80213	008	W	5:30pm-9:00pm	Ctr for Arts 2018	Nathan Kosub	nkosub@unm.edu
430-80214	008	W	5:30pm-9:00pm	Ctr for Arts 2018	Nathan Kosub	nkosub@unm.edu

**Course Description:** Time is the great interest of science fiction. Time in front of us, time behind us: how to get there, how to return. "There's just this one instant," the director Richard Linklater says in "Waking Life" (2001), almost a science fiction film, "and that's what we're always in." We navigate time through space—outer space, inner space—and space and time help us make sense of our memories and aspirations. Science fiction is the form of speculative fiction that most closely mirrors the promises and failures of our actual lives. Expectations for what awaits us in this world, and in the worlds we leave our children, are already tempered by the destructive technologies and systems of power that surround us, detritus from other futures imagined by other dreamers. Science fiction is political: a way to talk about labor, autonomy, identities, colonization, landscapes, natural resources, and belonging. Movies are uniquely suited to the dreamscapes of science fiction, and to the attendant complications of making dreams reality. A majority of films screened in this course are from outside the United States.

**FDMA 330.009 T: Creative Realness (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
330-81861	001	R	1:30pm-5:00pm	Mesa del Sol 318	Marie Alarcón	alamar08@unm.edu
330-81862	002	R	1:30pm-5:00pm	Mesa del Sol 318	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 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>
331-77554	001	T	5:30pm-9:00pm	Hartung 100	Nathan Kosub	nkosub@unm.edu
431-77566	001	T	5:30pm-9:00pm	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, junior or above standing, or permission of instructor.

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

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

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
332- 83154	001	T	1:30pm-5:00pm	Mesa del Sol 100	Ramona Emerson	rdemerson@unm.edu
432- 83155	001	T	1:30pm-5:00pm	Mesa del Sol 100	Ramona Emerson	rdemerson@unm.edu

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

### **FDMA 335/\*435 International Horror Film (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
335- 83156	001	T	5:30pm-9:00pm	Ctr for Arts 2018	Dr. James Stone	jstone@unm.edu
435-83157	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 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>
65508	001	W	5:30pm-8:00pm	Hartung 100	Matthew McDuffie	mcduffie@unm.edu
77556	002	R	5:30pm-8:00pm	Hartung 100	Matthew McDuffie	mcduffie@unm.edu
80217	003	M	1:30pm-4:00pm	Mesa del Sol 200	Jaymes Thompson	jaymesthompson1@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>
65794	001	T	1:30pm-4:00pm	Hartung 100	Sylvia Johnson	sjohnson78@unm.edu
77667	002	R	1:30pm-4:00pm	Hartung 100	Sylvia Johnson	sjohnson78@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 391 16mm Filmmaking (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
77557	001	F	9:00am-12:30pm	CERIA 365	Andrew Barrow	abarrow@unm.edu

**Course Description:** Students will learn basic filmmaking techniques using (mainly) Bolex cameras, Moviscop viewers, Eiki projectors, and guillotine splicers in this hands-on workshop in the materials and methods of 16mm making, from an experimental filmmaking perspective. From planning through the final edit, you'll become familiar with the myriad technical and aesthetic challenges in making short films in this distinctive medium. Along the way, we will look at how films from 16mm's history have richly explored the material aspects of this form of image making, and consider how we can derive artistic inspiration from these works—including and beyond simple storytelling. We will cover the use of the cameras, lenses, lighting, film stocks and exposure, editing techniques, and preparing the film for the lab. **Students will be responsible for purchasing their own material for the class (film stock, processing, shipping)—and this may run \$300-\$500 over the course of the semester.**

### **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>
73012	001	T	9:00am-12:30pm	Hartung 108	Meredith Pangilinan	msepangilinan@unm.edu
72910	002	T	1:30pm-5:00pm	Hartung 108	Meredith Pangilinan	msepangilinan@unm.edu
74196	003	R	9:00am-12:30pm	Hartung 108	Peter Lisignoli	plisign@unm.edu
77558	004	F	1:30pm-5:00pm	Hartung 108	Meredith Pangilinan	msepangilinan@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 \*402 Documentary Film Production (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
81055	001	M	9:00am-12:30pm	CERIA 365	Ramona Emerson	rdemerson@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:** FDMA 2525 Video Production II 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>
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.

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

**FDMA \*407 Compositing for Visual Effects (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
80223	001	R	5:30pm-8:00pm	Mesa del Sol 110/210	Brad Swardson	swardson@unm.edu

**Course Description:** Digital Compositing is the art of combining and manipulating images. Compositing is a cornerstone of Special Effects and Animation. This course covers the basics of compositing using The Foundry’s Nuke software including “Green Screen” matte extraction and more advanced concepts like “Tile Worlds,” three-dimensional camera tracking and compositing, which allows for placing people in virtual three-dimensional environments.

**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>
65795	001	M	9:00am-11:30am	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. Crosslisted with MGMT 741.

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

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

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
80224	001	F	9:00am-11:30am	Mesa del Sol 110	Barry Kirk	barrykirk@unm.edu

**Course Description:** Cinematography II 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>
77560	001	T	5:30pm-9:00pm	CERIA 365	Robert Stokowy	rstokowy@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 MUS 412.001.

**FDMA \*415 3D Animation III (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
77562	001	Saturday	9:00am-11:30am	Hartung 100	Brad Swardson	swardson@unm.edu

**Course Description:** Students will use animation software to create facial animations and speech for single and multiple characters. Small animation and posing exercises will culminate in the creation of full acting performances to pre-recorded dialog.

**Prerequisites:** FDMA \*404 Animation II or permission of instructor.

**FDMA \*416 Advanced 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>
77563	001	W	1:30pm-5:00pm	Hartung 108	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.

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

**FDMA \*429.001 Making a Scene (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
73206	001	F	9:00am-12:30pm	Hartung 100	Matthew McDuffie	mcduffie@unm.edu

**Course Description:** A scene is a story in miniature and *Making a Scene* is just that, a study of the filmic moments, the beats, the breaths that reveal character, that create emotion. This class takes students from typing through direction, from conception to projection; we'll use improvisation, prompts and readings to go deep into understanding what makes a breathtaking, hilarious, heartbreaking scene. Crosslisted with MGMT 744.

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

**FDMA \*429.004 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>
79452	004	F	1:30pm-5:00pm	Mesa del Sol 110	Ryan Halsey	TBD

**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 450 Capstone I: Senior Film Projects (4 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
78972	001	F	1:30pm-5:00pm	CERIA 365	Matthew McDuffie	mcduffie@unm.edu
78992	002	R	1:30pm-5:00pm	CERIA 365	Peter Lisignoli	plisign@unm.edu
80229	003	M	1:30pm-5:00pm	CERIA 365	Ramona Emerson	rdemerson@unm.edu

**Course Description:** This is the time for BFA students to apply everything you have learned in collaborative, long-term creative film projects over the course of two semesters. Semester one will focus on idea/story/concept development, pre-production, and proof of concept. Some groups may begin production.

**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 and admitted to BFA required.

### **FDMA 452 Capstone I: Senior Gaming Projects (4 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
83161	001	R	1:30pm-5:00pm	Mesa del Sol 210	Javier Barboza	jbarboza1@unm.edu

**Course Description:** This is the time for Gaming concentration students to apply everything you have learned in collaborative, long-term creative game projects over the course of two semesters. Semester one will focus on idea/story/concept development, pre-production, and proof of concept. Some groups may begin production.

**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 and admitted to BA Gaming Concentration required.

### **FDMA 454 Capstone I: Senior Animation Projects (4 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
69196	001	R	1:30pm-5:00pm	Mesa del Sol 210	Javier Barboza	jbarboza1@unm.edu

**Course Description:** This is the time for Animation concentration students to apply everything you have learned in collaborative, long-term creative animation projects over the course of two semesters. Semester one will focus on idea/story/concept development, pre-production, and proof of concept. Some groups may begin production.

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

FDMA \*404 Animation II with a minimum grade of B.

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

Senior standing and admitted to BA Animation Concentration required.

### **FDMA \*491.001 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>
65487	001	M	10:00am-12:30pm	Hartung 100	Hank Rogerson	hrogerson@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 \*491.002 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>
65485	002	W	9:00am-12:30pm	Mesa del Sol 210	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. Crosslisted with FA 395.

### **FDMA \*491.003 T: Background & Layout (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
83163	003	W	9:00am-12:30pm	Mesa del Sol 210	Tim Stevens	tstevens24@unm.edu

**Course Description:** This course explores the principles of background design and layout for 2D and 3D animation, emphasizing composition, perspective, color, and immersive environment creation. Students learn to think cinematically through staging, framing, camera movement, and depth, developing skills akin to a Director of Photography in animation. The course culminates in a fully realized animated scene that integrates visual storytelling, layout, and environmental design.

**FDMA \*491.004 T: Performance for 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>
79631	004	W	1:30pm-4:30pm	Hartung 100	Melanie Nelson	mnelson510@unm.edu

**Course Description:** An exploration of the performance aspect of digital media – including Television, Film, Commercials and Voice Acting. The course focuses on practical application of skills and techniques required to compete in the ever-changing digital market.

**FDMA \*491.005 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>
80236	005	W	1:30pm-4:00pm	Mesa del Sol 200	Jen Rudin	jrudin@unm.edu

**Course Description:** This is a sixteen-week course, starting with premise lines and loglines, then moving on to outlines, story bibles, and script pages. Class time will be a mix of lectures, TV viewing, and workshopping your script outlines and pages. The first half of the semester will introduce students to the essential elements of story structure and character used in contemporary TV narratives. We will cover theme, tone, structure, format, style, story world, genre, character development, act breaks, and more. Treatments, character biographies, and pitch documents will be completed and presented in class. The second half of the semester will move from planning and outlining to script pages. We will workshop your script pages in class. Crosslisted with UHON401.

**FDMA \*491.006 T: 2D Animation (3 credits)**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
80238	006	R	9:00am-12:30pm	Mesa del Sol 200	Javier Barboza	jbarboza1@unm.edu

**Course Description:** Students will learn the basics of digital 2D animation by working through a variety of exercises, creating an original storyboard, and animating five or more shots utilizing industry standard software.

**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 a duplicate course override to register for more than one.

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