



IFDM Spring 2019 Elective Course Offerings

(The following courses are open to any UNM student)

IFDM 105L.001/.002 Introduction to Digital Media (3 crs) ** IFDM course fee: \$120

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
42517	001	M W	10:00-10:50am Lab 10:00-11:50am	Center for Arts 2018 Hartung 108	Peter Lisignoli	plisign@unm.edu
42518	002	M F	10:00-10:50am Lab 10:00-11:50am	Center for Arts 2018 Hartung 108	Peter Lisignoli	plisign@unm.edu

Course Description: Intro to 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.

IFDM 250.001 Acting for the Camera (3 crs) ** IFDM course fee: \$120

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
45658	001	TR	3:00pm-4:30pm	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 MA216.001 and THEA300.001.

IFDM 401.001 Digital Post Production (3 crs) ** IFDM course fee: \$120

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
47360	001	M	5:30pm-9:00pm	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. Crosslisted with MA401.001.

Prerequisite: MA111 or permission of instructor.

IFDM 407.001 Compositing for Visual Effects (3 crs) ** IFDM course fee: \$120

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
47276	001	W	6:00pm-8:30pm	Hartung 108	Aaron Estrada	vfx@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.

Desired Skills: Students should have proficiency with computers (familiarity with navigating the file system and GUI of Windows is assumed). Knowledge of Photoshop or other two-dimensional pixel editing software such as After Effects is a plus. Knowledge of three-dimensional modeling is also a plus.

IFDM 412.002 Fundamentals of Audio Technology (3 crs) ** IFDM course fee: \$120

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
45137	002	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.

** Please note: Mesa del Sol is located off campus at 5700B W. University Blvd. SE 87106 (about 10-15 minutes from Main campus). Free shuttle service to and from Mesa del Sol for students.*

IFDM 491.001 Photography for Film and Digital Media (3 crs) ** IFDM course fee: \$120

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
37622	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. Crosslisted with MA429.007.

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IFDM 491.002 Advanced Game Development (3 crs) ** IFDM course fee: \$120

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
40821	002	TR	3:00pm-4:15pm	Mesa del Sol 210	Jonathan Whetzel	jonwhetzel@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.

Pre-requisites: IFDM250 Introduction to Game Development or other relevant coursework or experience.

** 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.*

IFDM 491.003 Advanced Cinematography (3 crs) ** IFDM course fee: \$120

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
38228	003	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 RED Camera, students will shoot independent projects and participate closely with IFDM Capstone students. Crosslisted with MA429.008.

Prerequisites/Desired Skills: It is highly recommended that students have taken IFDM301/MA429/IFDM491 Cinematography, or have a fundamental knowledge of the RED Camera or other advanced digital motion picture systems.

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IFDM 491.004 The Western (3 crs) ** IFDM course fee: \$120

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
47361	004	T	5:30pm-9:00pm	Center for Art 2018	Nathan Kosub	nkosub@unm.edu

Course Description: This class considers the cinematic Western as a moral universe in miniature that is inescapably linked to the American doctrine of manifest destiny and a national history of conquest and bloodshed. In 1893, Frederick Jackson Turner argued that in order to understand the modern United States, we must first understand the colonial and pre-colonial contexts produced by the multiple frontiers of the American West. This class takes Turner’s assertion as its framework for studying the West and the Western, in addition to critic Robert Warshow’s aesthetic interests in a style “which expresses itself most clearly in violence.” Ideas of society, the group, and the individual will be examined alongside cultural and political perspectives that helped shape (and still shape) so much of our country’s ideas of itself in the popular imagination. Students will leave the course with a foundational knowledge of the origins, tenets, and exemplars of this endlessly rewarding, deceptively fluid genre. Crosslisted with MA330.006.

IFDM 491.006 Advanced Animation (3 crs) ** Online course fee: \$100

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
42657	006		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, providing a foundation for upcoming courses.

Prerequisites: IFDM250 Animation I

IFDM 491.007 New Mexico Filmmaking Redux (3 crs) ** IFDM course fee: \$120

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
45660	007	W	1:30pm-5:00pm	CERIA 365	Bryan Konefsky	bryank@unm.edu

Course Description: Since the earliest days of cinema (in 1898 Thomas Edison shot one of his “actualities” in Albuquerque titled Isleta Indian Day School) New Mexico has played an important role in the history of cinematic storytelling. In this course, students will revisit this celluloid history, the films that were shot in the state and, most importantly, the legendary locations where these films were made. To this end, students will spend the semester considering the metaphoric wake left behind at various –now mythological - New Mexico locations where films were shot. Students will travel to these sites, explore how these locations resonate with the half-life of their “moment in the sun,” and create video-responses to their findings. Crosslisted with MA429.006.

IFDM 491.009 Creative Design Thinking (3 crs) ** IFDM course fee: \$120

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
37624	009	TR	1:30pm-3:30pm	Hartung 106	Ed Brandt	ebrandt@unm.edu

Course Description: Thoughtful use of the principles of design can be found in all creative disciplines from the applied and fine arts, to architecture and cinema. The principles upon which good design is based are the building blocks to every well conceived creative endeavor. This course examines how these design principles are used—including form, composition, color, and typography. Through a series of lectures, assignments, and critiques, students will learn how to identify and apply these principles. They will develop a visual language that allows them to successfully solve creative problems and conceptual challenges that are both clear in intent and message. Crosslisted with MA429.003.

Desired Skills: IFDM250.001/MA216.002 Visual Design Exploration class, and/or a working knowledge of Adobe CC is helpful but not necessary.

IFDM 491.012 Ozu and Kurosawa: Japanese Masters of Cinema (3 crs) ** IFDM course fee: \$120

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
43255	012	W	5:30pm-9:00pm	Center for Art 2018	Dr. James Stone	jstone@unm.edu

Course Description: For many of the world’s most prominent filmmakers, Yasujiro Ozu and Akira Kurosawa are magisterial figures. Steven Spielberg has said of Kurosawa, "I have learned more from him than from almost any other filmmaker on the face of the earth." In a 2012 Sight & Sound poll of movie directors, Ozu's *Tokyo Story* was voted the greatest film of all time.

This course will explore why Kurosawa and Ozu are so renowned and influential. We will study their unconventional approaches to cinematography, editing, narrative, and character. We will discuss the various ways in which these two artists expanded cinema’s capacity to illuminate the human condition. Our conversations will focus on heroism, loyalty, corruption, family, violence, marriage, war, and passion both restrained and unrestrained. Our screenings will transport us through Japanese culture and history, from the world of the Samurai (*Yojimbo*) to the corporate world (*The Bad Sleep Well*), from the theater (*Floating Weeds*), to the criminal underworld (*Stray Dog*). Crosslisted with MA330.004.

IFDM 491.013 Wes Anderson and Twenty-First Century Auteurs (3 crs) ** IFDM course fee: \$120

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
45661	013	R	5:30pm-9:00pm	Center for Art 2018	Dr. Stephanie Becker	sbecker@unm.edu

Course Description: Wes Anderson has been called an “Indi-Icon” and often his quirky and whimsical films are considered works of an “auteur.” In film studies we define an auteur as a filmmaker who must be considered the “author” of the movie they make because of the enormous control they exert over the many elements of the film; their work may often have consistent stylistic or thematic elements. While Wes Anderson is the central focus of this course, we will screen other 21st century auteurs from the US and beyond. They may include Kathryn Bigelow, Spike Lee, Pedro Almodóvar, Alfonso Cuarón, Alejandro González Iñárritu and Wong Kar-Wei. This class will explore auteur theory and the veracity of it as it applies to these filmmakers. Students are expected to participate in

class discussions and will be assessed via discreet quizzes, sequence analysis papers, one midterm paper, and a final project. Crosslisted with MA330.002.

IFDM 491.014 All About Ease: Movies + Meditation (3 crs) ** IFDM course fee: \$120

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
45662	014	T	1:30pm-5:00pm	CERIA 365	Dr. Susan Dever	susandev@unm.edu

Course Description: Whether we make art or enjoy it, whether we consider ourselves filmmakers or scholars, or whether we find any such distinctions superfluous to the fine art of simply being and perceiving, we “see” our world from multiple perspectives. In addition to bringing all sorts of experiences to creative expression, we also bring both brain and mind to the anticipatory moment. That’s the time *before* something is made, *before* the five senses, firing away, engage art or its production. To get anywhere near the refined state of those senses—generally underemployed by today’s “smart brains”—we’ll first develop our mind’s eye by quieting its interruptive thought bubbles. Through the practice of secular sitting meditation, we’ll learn to mentally “catch and release” classics such as “Assignment’s due; I haven’t started; stupid idea” or “I’m producing a masterwork; they’ll love it; I’ll be famous.” With ease and judicious humor, on the meditation cushion and after sitting, we’ll take a look at ourselves as makers and viewers, to then more playfully envision what it is we could *see into becoming*. Your work will take the hybrid form of an independent study completed in a group context. In this, an unusual “studio/seminar,” the interactive nature of our weekly class meetings will forge the conditions for everyone’s success.

A rich group of artists, philosophers, neuroscientists, and film theorists will excite our appreciation of movies that spark sense perceptions. On offer for this latest course in the Contemplative Cinema Series are films about perception, as well as perceptively beautiful films. As are all classes in this Series, there’s no dogma, nothing to “believe,” no special skills required for enrollment. What matters most is your willingness to experiment with the precursor of art and its appreciation: your mind’s eye. Crosslisted with MA330.003.

IFDM 491.018 Film Theory (3 crs) ** IFDM course fee: \$120

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
44232	018	R	1:30pm-5:00pm	CERIA 365	Caroline Hinkley	cinch@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. Crosslisted with MA331.001.

IFDM 491.019 Musicals (3 crs) ** IFDM course fee: \$120

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
45663	019	W	5:30pm-9:00pm	CERIA 337	Nina Fonoroff	fonoroff@unm.com

You may add the MA429.002 Musicals lab for an additional three credits.

Course Description: We will look at the colorful history of the American musical, a genre of films that often engage spectators’ pleasure through their irresistible song-and-dance spectacles rather than their intricate narratives. In these films, cinematography, choreography, words, acting, and music all work together (often in vibrant color), to tell simple stories about complex cultural identities and aspirations. How do films like *Oklahoma*, *Meet Me in St. Louis*, and *West Side Story* paint the divisions between the urban streets and small-town idylls? What about the “show-within-a-show” subgenre (as in Busby Berkeley’s classic dance sequences in *42nd Street*, the 1953 classic *Singin’ in the Rain*, or the more recent *Dreamgirls*?) We’ll consider how ideas of race, ethnicity, gender, and class are embedded in these films, powerfully demonstrating a process of ideal “Americanization” through song and dance; and, as counterpoint to these narratives of assimilation, we’ll also consider queer viewings/readings. Also, since many Hollywood musicals began their lives as stage productions (notably on Broadway), we’ll look at some intersections between the theatrical and cinematic experiences that have made up these stories, for the creators and their audiences. Crosslisted with MA330.008. Those who are registered for this course may add MA 429.002—the Lab component—for an additional three credits.

IFDM 491.021 Digital Game Design (3 crs) ** IFDM course fee: \$120

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
42515	021	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! Crosslisted with MA429.014.

IFDM 491.023 Found Footage (3 crs) ** IFDM course fee: \$120

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
45666	023	R	5:30pm-9:00pm	CERIA 365	Nina Fonoroff	fonoroff@unm.edu

Course Description: Throughout the history of independent filmmaking, many artists 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 have they endowed these treasures with new meanings? 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 work. Crosslisted with MA390.001.

IFDM 491.024 Experiments in Cinema (3 crs) ** IFDM course fee: \$120

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
45668	024	R	1:30pm-5:00pm	Hartung 100	Bryan Konefsky	bryank@unm.edu

Course Description: “Experiments in Cinema” is a collaboration between the Department of Cinematic 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 Cinematic Arts 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. Crosslisted with MA429.004.