

IFDM Fall 2017 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>
43614	001	MW	10:00-10:50am Lab 10:00-11:50am	Center for Art 2018 Hartung 108	Peter Lisignoli	plisign@unm.edu
43615	002	MF	10:00-10:50am Lab 10:00-11:50am	Center for Art 2018 Hartung 108	Peter Lisignoli	plisign@unm.edu

Course Description: This course 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 Wednesdays from 10 to 11:50am, and section 2 meets Fridays from 10 to 11:50am.

IFDM 250.001 Design Elements Exploration (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>
59186	001	M	9:00am-11:30am	Mesa del Sol 200	Mira Woodson	mirarose@unm.edu

Course Description: This course explores and helps develop an understanding of the delicate balance between design elements and how designers have skillfully used them over time to create some of the most persuasive images and enduring messages. Students will work digitally to explore color, form, composition, and typography.

Desired Skills: General knowledge of InDesign is helpful but not necessary.

** 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 250.002 Intro to 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>
59188	002	TR	3:00pm-4:15pm	Mesa del Sol 210	Nathan Fabian Jonathan Whetzel	ndfabian@gmail.com jon.whetzel@gmail.com

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

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IFDM 250.004 Animation I (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>
59434	004	W	5:30pm-8:00pm	Hartung 108	Brad Swardson	swardson@unm.edu

Course Description: This first class in the IFDM Animation Master Class track 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.

IFDM 412.003 Fundamentals of Audio Tech (3 crs)

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
48775	003	T	1:45pm-4:15pm	Mesa del Sol 100	Sam Negri	snegri@unm.edu

Course Description: An introductory examination of the process of gathering, processing, and editing sound on a digital audio workstation through hands-on creative projects and assignments, as well as some technical and theoretical background on critical audio concepts. Crosslisted with MUS412.001.

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IFDM 491.001 Art & Ecology Computational Sustainability (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>
51029	001	M	1:00pm-3:45pm	EECE 310	Andrea Polli	apolli@unm.edu

Course Description: Computational sustainability focuses on computational methods for balancing environmental, economic, and societal needs for a sustainable future. It is a new, highly interdisciplinary field full of diverse developments. The course is designed to be an introduction to computational sustainability, providing a broad coverage of the field. It is suitable for advanced undergraduate and graduate students in computer science, computer engineering or from other disciplines with good familiarity with computational methods. Computational Sustainability encompasses computational challenges in disciplines as diverse as environmental sciences, economics, sociology, and biological and environmental engineering. In this course, we will not deal with political or policy issues in the domain of “sustainability,” but focus entirely on energy. We will study smart energy use, as well as energy reduction, and assignments will focus on energy efficiency and renewable energy. Topics may include the following: renewable energy potentials, e-vehicles, energy-constrained scheduling, and wireless sensor networks. Computational methods may include: Sensor networks for monitoring environments: data collection, analysis, synthesis, and inference in large-scale autonomous sensor networks. Support for public engagement and decision making by the public; collecting, modeling, and presenting relevant information via usable interfaces; preference and automated decision making for power purchases (managing the timing of appliance loads to minimize cost while maximizing preferences); crowd-sourcing and citizen science; computer games and intelligent tutoring systems; and models, methods, and tools for dissemination and increasing awareness of sustainability practices. Crosslisted with ARTS441.001 and CS491.004.

IFDM 491.002 Politics of Performance (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>
51074	002	TR	2:00-4:45pm	ART 304C/353	Szu-Han Ho	szho@unm.edu

Course Description: In this hybrid seminar and studio course, we will explore the politics of performance: how the presence of bodies in space and time implicates a ‘viewer’ of aesthetic experience; how performance points to communities to come; how performance destabilizes both singularity and collectivity. We will explore how artists explore, embody, and perform notions of race, gender, sexuality, and class through their work. We will discuss a broad range of works and texts—ranging from twentieth century avant-garde theatre, dance, music, and visual art to contemporary performance. Together we will work to build a collective body of knowledge and experience of performance works, and we will discuss how they may resonate politically. Students will develop their own performance pieces and critical scholarship on performance through group workshops, critiques, and presentations. Crosslisted with ARTS429.002 and MA429.002.

IFDM 491.003 Advanced Maya Production (3 crs) ** IFDM course fee: \$120 + \$100 online course fee

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
59434	004		Online		Brad Swardson	swardson@unm.edu

Course Description: In this course, you will use Autodesk Maya to explore advanced topics in Animation & Visual Effects including, but not limited to: organic modeling, character rigging, advanced lighting and rendering, dynamics and simulation. Advanced level students who choose to complete multiple semesters of this class will have the opportunity to work with the instructor to develop independent study paths to hone specific skills based on each student’s interests and professional goals.

Desired Skills: Requires a basic understanding of the concepts of modeling, animation, texturing, lighting, rendering. Does not specifically have to be in Maya, but is preferred.

IFDM 491.004 Writing for the TV Pilot (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>
57618	004	T	5:30pm-8:00pm	Hartung 100	Adam Turner	adam00@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 compete either

a pilot for a 1/2 hour comedy or a 1-hour drama. Class time will consist of both lectures and workshops. Students are expected to have some creative writing or screenwriting experience and skills already. Crosslisted with MA 429.008.

IFDM.005 491 History of Animation (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>
59762	005	M	5:30pm-9:00pm	Center for Art 2018	Dr. James Stone	jstone@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 anime, British claymation, and puppet animation from Eastern Europe ensure that the course is international in scope and eclectic in its concerns. Crosslisted with MA330.006.

IFDM 491.006 Emerging Tech for Designers (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>
57648	006	M	9:30am-11:30am	George Pearl P110	Tim Castillo	timc@unm.edu

Course Description: This course will focus on the exploration of emergent technology and the potential it has for affecting cultural, social, and spatial development. Students will be exposed to immersive and interactive media, virtual reality, and projection mapping, as a means of creating new experiences for a hybrid [digital + analog] world. Crosslisted with ARCH462.002.

IFDM 491.007 Virtual Reality 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>
57882	007	F	11:00am-1:30pm	Mesa del Sol 100	Elan Collelo	ecollelo@unm.edu

Course Description: Virtual Reality offers a new world of possibilities and new jobs in an emerging field of digital media. In this course students will learn about the current and future technologies of VR. The skills acquired in the course will make it easier for you to find a job in film and digital media, or to create your own company. You will learn how to make a spherical video and how to use VR cinematography and other techniques to tell stories that are engaging and invoke empathy. Students will also learn how to create other 3D content mediums for VR content, then edit and distribute them effectively using their own app or a third-party distribution platform. Crosslisted with MA 429.007.

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IFDM 491.009 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>
48867	009	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 artwork, 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 artwork 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 MA429.003.

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IFDM 491.010 Film Noir (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>
59764	010	M	1:30pm-5:00pm	CERIA 365	Angela Beauchamp	abqbeach@unm.edu

Course Description: This course examines classic Film Noir, Hollywood’s “dark cinema” of the 1940s and ‘50s with its bleak view of the world, ambiguous morality, and the *mise-en-scène* to match. Our detailed study will consider common existentialist themes, stylistic elements, narrative structure, and roots in German Expressionism and American hard-boiled detective fiction. We will also

study the historical and cultural factors that gave rise to the popularity of noir and examine questions around gender, class, sexual orientation, ethnicity, and race within these films. The femme fatale and the post-war “crisis of masculinity” will be of special concern. Crosslisted with MA330.008.

IFDM 491.011 Intro to 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>
54797	011	W	9:00am-11:30am	Mesa del Sol 110	Barry Kirk	barrykirk@unm.edu

Course Description: This largely workshop based course explores the fundamentals of cinematography, with an emphasis on lighting and cinematic space. We will shoot nearly every day of class, and explore how fundamental photographic techniques enrich the motion picture experience with subtext and emotion. As technical discussion will be kept to a minimum, this course should benefit Directors, Cinematographers, VFX Artists, and anyone interested in motion picture story telling. Crosslisted with MA 429.005.

Pre-requisites/Desired Skills: Students should possess a strong understanding of video skills and have an understanding of camera shots.

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IFDM 491.012 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>
59765	012	T	5:30pm-9:00pm	CERIA 337	Dr. Adán Ávalos	aavalos@unm.edu

Course Description: Students will explore major concepts in film theory and criticism through comparative analysis of critical essays and films of diverse styles. We will read and discuss the ideas of historical and contemporary theorists as they pertain to a variety of films screened in class. Themes will include cinematic realism, montage editing, the development of narrative, documentary, new media, animation, gaming, and avant-garde theories and practices in cinema; plus psychoanalytic, feminist, queer, phenomenological, and multicultural readings of films. What defines cinema as a unique art form? What elements connect films with our notions of reality? How do ideologies come to be inscribed in films? How does film resemble a language? These are among the questions that we will address. This course will provide the background for further studies in media history/theory, film and video making, and cultural studies. Crosslisted with MA331.001.

IFDM 491.013 International Cinema Survey (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>
59766	013	T	9:00am-12:15pm	Hartung 100	Dr. Adán Ávalos	aavalos@unm.edu

Course Description: This survey course concentrates on international cinema since the end of World War II, specifically focusing on particular cinematic moments and movements, critically recognized for their aesthetic, technological, and social explorations. While studying a number of national cinemas, attention will be placed on individual films and filmmakers, and their role in innovative film movements whose methods are still in practice. Through the establishment and use of basic film vocabulary and analytics methodologies of film studies, larger theoretical and practical questions about how cinema functions as a cultural and ideological force—especially how it helps to construct ideas about the nation and national identities—will be addressed. Class screenings will cover a breadth of national cinemas, while readings, discussions, and outside film viewings will provide a more comprehensive overall picture. Crosslisted with MA330.003.

IFDM 491.014 Cinema of David Lynch (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>
59767	014	W	5:30pm-9:00pm	Center for Art 2018	Dr. Stephanie Becker	sbecker@unm.edu

Course Description: Crosslisted with MA330.010.

IFDM 491.015 Current Trends in Moving Image Art (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>
59768	015	W	1:30pm-5:00pm	CERIA 365	Bryan Konefsky	bryank@unm.edu

Course Description: Moving image art represents profound artifacts of human activity that are both expressions of radical imagination and barometers of the human condition. This course will survey a wide range of un-dependent media focusing on artistic practice in the context of historic, cultural, and political concerns. The various histories of moving image art raise important issues concerning the limits and possibilities of what a movie might be. The politics of voice, representation, and cultural ownership are central concepts that we will explore. The course will consist of screenings, readings, discussions, and lectures. Students will be evaluated through written assignments, exams, and class participation. Crosslisted with MA330.002.

IFDM 491.016 Women Filmmakers (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>
59769	016	W	5:30pm-9:00pm	CERIA 337	Nina Fonoroff	fonoroff@unm.com

Course Description: Recent exposés have shown that women who work in the U.S. film industry have been systematically excluded from participating in the highest echelons of creative production. *Nevertheless*, women in film—as in other fields—have *persisted* in making some of the most innovative and radical moving-image work that has developed over the past century. In this course, we will take as a starting point an inclusive definition of “women,” and focus our study on films made outside of the constraints of Hollywood (and a few directed by women within it). We will view a selection of narrative, experimental, documentary, and animated films by women artists, from early pioneers like Alice Guy-Blache, through the radical ethnography of Trinh T. Minh-ha, and more recent interventions by Ava DuVernay, among many others. Along the way, we will engage feminist readings that implicitly ask: can this body of (women’s) work be seen in aesthetic and political *counterpoint* to films made by their (male) contemporaries? Our study will lead us to interrogate other categories: specifically, we will ask how race, class, and nation—as well as gender—inform this diverse group of films. Students will be responsible for completing a sequence of readings that reflect upon the films, and a series of critical papers. Crosslisted with MA330.004 and WMST279.

IFDM 491.019 Women Filmmakers Production Lab (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>
59772	019	ARR	ARR	ARR	Nina Fonoroff	fonoroff@unm.com

Course Description: In this independent production lab, students will create short films that respond to the content from the MA 330/MA430/IFDM491 Women Filmmakers class. Students who take this independent study course are required to enroll in MA 330, MA430 or IFDM491 Women Filmmakers. Crosslisted with MA429.006.

IFDM 491.017 Sex, Drugs & Rock n Roll: Rock Operas of the 1960s and 70s (3 crs) ** IFDM fee: \$120

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
59770	017	R	5:30pm-9:00pm	Center for Art 2018	Bryan Konefsky	bryank@unm.edu

Course Description: Rock operas continue to influence popular music around the world. Some argue that the British psychedelic band Nirvana and their recording “The Story of Simon Simopath” (1967) founded this genre, while others insist that The Pretty Things’ “S.F. Sorrow” (1968) was the first rock opera. Examples of more recent incarnations of rock-influenced operas include Green Day’s punk rock opera “American Idiot” (2009) and The Fat Boys’ 1989 rap opera “On and On.” One could argue that rock operas exist at the congested pop-culture intersection where music videos, operas, musicals, and a bit of “guyliner” meet and (possibly) collide. In this course, we will throw caution to the wind, dial in our way-back machines to the late 1960s, and turn up our collective amps to “11.” With sails set wing to wing, we will navigate our way through these “rocky” intersections, histories, and (possible) collisions. Be advised that that this course will likely get young, loud, and quite snotty! Sex, Drugs and Rock n Roll will consist of screenings, readings, discussions, and lectures. Students will be evaluated through written assignments, exams, and class participation. Crosslisted with MA330.011.

IFDM 491.018 Music Video Production Lab (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>
59771	018	ARR	ARR	ARR	Bryan Konefsky	bryank@unm.edu

Course Description: In this independent production lab, students will create music videos that respond to the content from the MA 330/MA430/IFDM491 Sex, Drugs & Rock n Roll class. Students who take this independent study course are required to enroll in MA 330, MA430 or IFDM491 Sex, Drugs & Rock n Roll. Crosslisted with MA429.004.

IFDM 491.010 16mm Filmmaking (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>
59773	010	R	5:30pm-9:00pm	CERIA 365	Nina Fonoroff	fonoroff@unm.com

Course Description: This course introduces basic 16mm filmmaking techniques, with an emphasis on film as a creative art form. Students will be introduced to pre-production planning through the final edit, and will become familiar with both the practical and aesthetic challenges of making short films. Class sessions will include critiques of student work, technical demonstrations, screening of short films made by a variety of artists, and the planning and execution of a class project. Among the topics that are covered in the class are camerawork, lighting, film stocks and exposure, sound recording, editing techniques, and preparing the film for the lab. Students will be responsible for purchasing the majority of their own materials for the course; 16mm production costs usually run approximately \$500 to \$600 for the semester. Crosslisted with MA391.001.

IFDM 491.021 Making the Promotional Video (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>
59774	021	T	2:30pm-5:00pm	Hartung 100	Adam Turner	adam00@unm.edu

Course Description: Learn to market yourself and your artwork. Acquire the skills to promote a business or non-profit organization. In this course, you will learn the latest strategies for creating promotional videos: short, eye-catching movies for distribution on social media, websites, or TV. Plan, shoot, and edit promos that will capture the attention of your target audience. Discover the tactics that will ensure your message gets through. Promotional video making is one of the most sought after skills in the digital media marketplace. Become an expert in the art of visual persuasion. Crosslisted with MA429.009 and FA370.001.

IFDM 491.022 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>
54334	022	W	5:30pm-9:00pm	CERIA 365	Deborah Fort	debfilms@unm.edu

Course Description: Digital Post Production is designed to facilitate the expansion of the student’s awareness of the editing process, and to develop skills as an editor. We will explore a wide range of films in order to better understand what makes them work in terms of editing. Students will also develop a level of competence with the tools necessary to effectively practice the art of the editor. There are numerous programs being used by professional editors today. We will be working with Adobe Premiere as our primary editing platform and Avid Media Composer as our secondary editing platform. We will also be using Adobe After Effects for compositing and animation, Speed Grade for color correction, Adobe Media Encoder for compression and Adobe Audition for sound. We will use Adobe Photoshop (or Gimp) for developing graphic elements, and prepping materials for use in After Effects.

The essentials of visual aesthetics, editing theory, and post-production management will be addressed with all projects. Students will apply their skills in a variety of exercises and projects. There are no specific class prerequisites for this class, though students will need a basic understanding of editing on both the technical and theoretical levels, and have the independence and maturity necessary for success in this class. Crosslisted with MA429.001.

IFDM 491.023 The Mind’s Eye: Movies and Meditation (3 crs) ** MA course fee: \$63

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
59992	023	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 MA330.005.