

MEDIA ARTS Fall 2017 Course Offerings

MA 111.002/.003/.636 Technical Intro to Video (3 crs) ** MA course fee: \$88

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
60902	001	W	1:30pm-5:00pm	CERIA 365	Bryan Konefsky	bryank@unm.edu
11972	002	TR	11:00am-1:15pm	CERIA 365	Daniel Galassini	dgalassini@unm.edu
33109	003	MW	11:00am-1:15pm	CERIA 365	Daniel Galassini	dgalassini@unm.edu
51246	636	TR	9:00am-10:45am	CERIA 365	Daniel Galassini	dgalassini@unm.edu

Course Description: Through a hands-on approach, you'll learn the technical and operational foundations of video production equipment and procedures, becoming knowledgeable about the responsibilities and techniques of individual production. This studio course will take you through the phases of production from pre- through post-production. You'll gain awareness of the creative potential of motion pictures (including video and film) as art. Focusing on narrative and non-narrative vocabularies, we will explore the art of moving images as you develop your own work with in-class critiques, exercises, and projects. This course is a prerequisite for further courses in production. *Section 636 is only open to Freshman Learning Community students.

MA 210.001/.002 Intro to Film Studies (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>
11974	001	T	5:30pm-9:00pm	Center for Art 2018	Nathan Kosub	nkosub@unm.edu
57980	002	M	1:00pm-4:30pm	Mesa del Sol 100	Teresa Cutler-Broyles	teresa_cutler@comcast.net

Course Description: An overview of a century of film history and study, this course will feature a broad range of film types (narrative, experimental, documentary), as well as a range of approaches to understanding the aesthetic and cultural significance of the medium. "Introduction to Film" is a required course for Cinematic Arts majors and minors; it is also a prerequisite to production courses at the 200-level and above, and to courses in history, criticism, and theory at the 300-level and above.

** 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.*

MA 212.003 Beyond Hollywood: Cinema of Childhood (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>
42335	003	M	5:30pm-9:00pm	CERIA 365	Dr. Adán Ávalos	aavalos@unm.edu

Course Description: This course concentrates on the representation of children and adolescents in world cinema. The portrayal of children throughout world cinema has a long and rich history, which has been primarily shaped by family and national structures. Through film screenings, readings, and discussions, the class will center on the exploration of what it means to look at children and what cultural baggage their bodies are asked to carry. Also, what impact do national and global politics have on the lives of children? Through the establishment and use of basic vocabulary and analytical 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 family, the nation, and national identities—will be addressed. "Beyond Hollywood" is a required course for majors.

MA 216.001 Intro to Moving Image Art (3 crs) ** MA course fee: \$123

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
46729	001	T	5:30pm-9:00pm	CERIA 365	Peter Lisignoli	plisign@unm.edu

Course Description: According to artist Jean Cocteau, "film and video will only become a true art form when their tools are as inexpensive as pencil and paper." The low cost of new digital equipment suggests that only now—eighty years after his prophetic statement—are we beginning to realize Cocteau's dream. This introductory course will be structured as a creative laboratory where students will explore a variety of aesthetic and theoretical issues relating to new media technology and the creative process. Students will learn basic digital production and post-production skills through a range of collaborative and individual projects and exercises.

MA 324.003 Intro to Screenwriting (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>
12169	003	M	2:30pm-5:00pm	CERIA 337	Matthew McDuffie	mcduffie@unm.edu

Course Description: An in-depth workshop on the basics of character, structure, scenes, dialogue, conflict, visualization, and good old story telling as it applies to the screenplay format. Open to variations (including Television, Graphic Novels, Documentary). We'll read scenes from scripts, watch film clips, and write at least forty pages of an original screenplay. Crosslisted with ENGL324.

Pre-requisite: ENG224 or permission of instructor.

MA 326.002 History of Film I: The Silent Era (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>
35746	002	M	5:30pm-9:00pm	CERIA 337	Dr. Becky Peterson	bpeter02@unm.edu

Course Description: A study of major fiction, documentary, and experimental films from around the world in relation to prominent artistic, social, and political concerns of the silent era (approximately 1890 -1930). Films from the US, France, England, Germany, the former USSR, and Japan are included in this historical survey.

MA 330.001/*430.001 EveryDay Art: Mindfulness for Movie Makers and Other Poets (3 crs)MA fee:\$63**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
330-49777	001	F	11:30am-6:00pm	CERIA 365	Dr. Susan Dever	susandev@unm.edu
430-49778	001	F	11:30am-6:00pm	CERIA 365	Dr. Susan Dever	susandev@unm.edu

Meets 3 Fridays per month. You may add the MA429 lab for an additional three credits.

Course Description: "Everyday." Adjective. Ordinary, routine, common; also: *things just as they are*. "Every day." Adverb. Daily, habitually; also: *steadfastly and with delight*. "EveryDay Art." An adjectival noun adverb—or some such thing, surely! Think: a good cup of tea made mindfully each morning; a symphony composed on paper napkins, a flip-book movie—whatever creative art project or inventive writing you might imagine.

This is a course about cultivating art-making as a daily habit, a way of seeing, being, and responding to our world. With Tibetan contemplative artist Chögyam Trungpa's *True Perception*—a fresh, direct address to artists of all kinds—plus the work of other arts exemplars, we'll practice the techniques of secular mindfulness-awareness meditation, thus quieting our minds so that insight has the means, method, and opportunity to arise. Our objects of contemplation will include a range of profoundly moving, moving-images—films to inspire artists. Off the cushion and away from our movie-theater seats, part of your "homework" will be to visit your own sacred and secular sites (and determine just what that might mean for you). Watching your mind in all manner of everyday situations will form the basis of your work, which we could call "In(ter)dependent Studies." Simply put: I'll offer you artistic food for thought, which you'll consider, and then you'll offer our class something in response. You can work by yourself or complete a group project. All artistic mediums are welcome: screenplays, critical essays, photography portfolios, scholarly investigations, cinematic novellas, short films, and beyond. As are all classes in Contemplative Cinema Course Series, there's no dogma, nothing to "believe," no special skills required for enrollment. MA430 may be taken for graduate credit with approval from your home department. Crosslisted with ARTS 389.016.

MA *429.010 EveryDay Art Lab (3 crs) ** MA course fee: \$98

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
59787	010	F	11:30am-6:00pm	CERIA 365	Dr. Susan Dever	susandev@unm.edu

Course Description: This term I'm offering students (who are now enrolled in "EveryDay Art"—or who have previously completed one of my Contemplative Cinemas courses) an opportunity to **deepen interests and thus earn three additional units**. The Lab component is designed for those pursuing a wide range of creative projects associated with the practices introduced in class. As in "EveryDay Art," your work will culminate in a brief presentation to the class at the end of the term. The material you create may extend an indy project you're already developing for the larger class, or you may opt to open another area of creative investigation. Are you working on a film that you hope to finish by this term's end? Another kind of art project you aspire to enhance? Music, a film score? Video game design? Writing of any genre? An animation project? Are you interested in reading and reporting on books from our departmental Contemplative Cinemas Library?

In the lab, we'll view (or hear) your works in progress. Our meetings will provide a structure where we can, in collaboration, note your progress and offer you some general questions and practical pointers. Lab collaborators will also help shape your efforts into a succinct form. We'll meet once monthly in Room 365 on the Friday afternoons when "EveryDay Art" is not in session. You must commit to coming to Lab, since attendance at each session is essential. Previous or co-enrollment in "EveryDay Art," or another previously completed Contemplative Cinema course, is a firm co-requisite for this three-credit opportunity. MA429 may be taken for graduate credit with approval from your home department.

MA 330.003/*430.003 International Cinema Survey (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>
330-56507	003	T	9:00am-12:15pm	Hartung 100	Dr. Adán Ávalos	aavalos@unm.edu
430-56508	003	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. MA430 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM 491.013.

MA 330.004/*430.004 Women Filmmakers (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>
330-56510	004	W	5:30pm-9:00pm	CERIA 337	Nina Fonoroff	fonoroff@unm.com
430-56511	004	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. MA430 may be taken for graduate credit with approval from your home department. Crosslisted with WMST279 and IFDM491.016.

MA *429.006 Women Filmmakers Production Lab (3 crs) ** MA course fee: \$98

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
59128	006	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 330/430 Women Filmmakers class. Students who take this independent study course are required to enroll in MA330, MA430, IFDM491.016, or WMST279 (Women Filmmakers). MA429 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM 491.019.

MA 330.005/*430.007 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>
330-56959	005	T	1:30pm-5:00pm	CERIA 365	Dr. Susan Dever	susandev@unm.edu
430-56961	007	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. MA430 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM491.023.

MA 330.006/*430.006 History of Animation (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>
330-59124	006	M	5:30pm-9:00pm	Center for Art 2018	Dr. James Stone	jstone@unm.edu
430-59125	006	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. MA430 may be taken for graduate credit with approval from your home department. Crosslisted with 491.005.

MA 330.008/*430.004 Film Noir (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>
330-55519	008	M	1:30pm-5:00pm	CERIA 365	Angela Beauchamp	abqbeach@unm.edu
430-51987	004	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. MA430 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM 491.010.

MA 330.010/*430.008 Cinema of David Lynch (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>
330-59131	010	W	5:30pm-9:00pm	Center for Art 2018	Dr. Stephanie Becker	sbecker@unm.edu
430-59132	008	W	5:30pm-9:00pm	Center for Art 2018	Dr. Stephanie Becker	sbecker@unm.edu

Course Description: David Lynch, director, screenwriter, producer, and visual artist, has been described by The Guardian as "the most important director of this era." This class explores specifically the cinematic work of the iconic filmmaker, his influences, themes, collaborations, and artistic trajectory. MA430 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM 491.014.

MA 330.011/*430.009 Sex, Drugs & Rock n Roll: Rock Operas of the 1960s and 70s (3 crs) MA fee: \$63

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
330-59133	002	R	5:30pm-9:00pm	Center for Art 2018	Bryan Konefsky	bryank@unm.edu
430-59135	002	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. MA430 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM 491.017.

MA *429.004 Music Video Production Lab (3 crs) ** MA course fee: \$98

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
49776	004	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 Sex, Drugs and Rock n Roll class. Students who take this independent study course are required to enroll in MA330/430 or IFDM491.017

(Sex, Drugs and Rock n Roll). MA429 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM 491.018.

MA 331.001/*431.001 Film Theory (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>
331- 38969	001	T	5:30pm-9:00pm	CERIA 337	Dr. Adán Ávalos	aavalos@unm.edu
431- 38970	001	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. "Film Theory" MA431 is a required course for majors. MA431 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM 491.012.

MA 390.001 Advanced Screenwriting (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>
30600	001	R	5:30pm-8:30pm	CERIA 337	Matthew McDuffie	mcduffie@unm.edu

Course Description: This is a continuation of the introductory course. Emphasis will be on developing story ideas, dramatic conflict, sequencing, and scene work. Intense workshops will lead to a completed 120-page screenplay. Crosslisted with ENGL 424.001.

Pre-requisite: MA324 or permission of instructor.

MA 391.001 16mm Filmmaking (3 crs) ** MA course fee: \$148

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
46728	001	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 IFDM 491.020.

MA *409.002 Advanced Video Art (3 crs) ** MA course fee: \$88 - Hybrid

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
57521	002	R	1:30pm-5:00pm	CERIA 365	Deborah Fort	debfilms@unm.edu

Course Description: This class helps students to develop more complex artistic statements on video and other forms of digital media. The class will include critiques of student work, plus readings and discussions about various arts and media. Students will design individual or small group projects that challenge technical skills and expand personal understanding of the moving image arts. Half of the class will be presented online, requiring students to actively organize their own engagement with class activities. Students in this class must be highly motivated and able to work independently. Students must have technical skills sufficient to allow them to plan, shoot, and edit short video projects. MA409 may be taken for graduate credit with approval from your home department. Instructor permission required.

MA *429.001 Digital Post Production (3 crs) ** MA course fee: \$98

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
52953	001	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. MA429 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM 491.052.

MA *429.002 Politics of Performance (3 crs) ** MA course fee: \$98

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
45432	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. MA429 may be taken for graduate credit with approval from your home department. Crosslisted with ARTS 429.003 and IFDM 491.002.

MA 429.003 Photography for Film and Digital Media (3 crs) ** MA course fee: \$98

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
59779	003	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. MA429 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM 491.009.

** 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.*

MA 429.005 Intro to Cinematography (3 crs) ** MA course fee: \$98

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
59780	005	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 IFDM 491.011.

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

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MA 429.007 Virtual Reality Cinema (3 crs) ** MA course fee: \$98

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
59781	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 IFDM491.007.

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MA 429.008 Writing the TV Pilot (3 crs) ** MA course fee: \$98

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
59782	008	T	5:30pm-9:00pm	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 IFDM 491.004

MA 429.009 Making the Promotional Video (3 crs) ** MA course fee: \$98

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
59784	009	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 IFDM 491.021 and FA370.001.