

## MEDIA ARTS Spring 2018 Course Offerings

### MA 111.001/.002/.003 Technical Introduction 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>
29990	001	M	9:00am-1:00pm	CERIA 365	Bryan Konefsky	bryank@unm.edu
29991	002	W	9:00am-1:00pm	CERIA 365	Daniel Galassini	dgalassini@unm.edu
45151	003	R	9:00am-1:00pm	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 Media Arts courses in production.

### MA 210.001/.002 Introduction 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>
29992	001	R	5:30pm-9:00pm	Center for Art 2018	Nathan Kosub	nkosub@unm.edu
40855	002	M	1:00pm-4:30pm	Center for Art 2018	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 MA production courses at the 200-level and above, and to courses in history, criticism, and theory at the 300-level and above.

### MA 212.001 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>
38551	001	T	5:30pm-9:00pm	Center for Art 2018	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. Crosslisted with IFDM250.002.

### MA 216.001 Introduction 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>
34772	001	M	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 216.002 Making Promotional Video (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>
45676	002	T	5:30pm-8:00pm	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 IFDM250.001 and ALB275.001.

**MA 220.001 Intermediate Production Workshop (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>
45152	001	T	5:30pm-9:00pm	CERIA 365	Peter Lisignoli	plisign@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 be introduced to computer-generated production with basic coding for the arts. Students will work collaboratively as well as independently on class projects and exercises.

**Prerequisite:** MA 111 or permission of instructor.

**MA 324.003 Introduction 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>
30034	003	M	1:30pm-4:00pm	CERIA 365	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 ENGL 324.003.

**Prerequisite:** ENG 224 or permission of instructor.

**MA 327.001 History of Film II: The Sound 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>
45673	001	T	5:30pm-9:00pm	CERIA 337	Dr. Becky Peterson	bpeter02@unm.edu

**Course Description:** A study of major fictional, documentary, and experimental films from around the world in relation to aesthetic, political, and social concerns that dominate the history of the sound era from its beginnings in 1927 to the present. Students will explore the nature and purposes of film as debated by filmmakers, critics, and theorists.

**MA 330.001 Feminist Cinema (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>
45994	001	TR	4:30pm-7:00pm	TBA	Andrea Mays	amays@unm.edu

**Course Description:** Crosslisted with WMST379.002. 2H - Second half of the semester course.

**MA 330.002/\*430.002 American Horror Film Since 9/11 (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>
330-37689	002	M	5:30pm-9:00pm	Center for Art 2018	Dr. James Stone	jstone@unm.edu
430-37690	002	M	5:30pm-9:00pm	Center for Art 2018	Dr. James Stone	jstone@unm.edu

**Course Description:** If you want to discover America's darkest secrets, watch a horror movie. The genre delves deep into the national psyche, revealing fundamental and disturbing aspects of citizenship and culture. Horror asks the most troubling questions about our behavior and is particularly incisive regarding race, class, gender, sexuality, war, and international relations. What situations bring out the worst in us? Which atrocities can we get used to? To what extent do we dehumanize our fellow citizens? Who and what are the real monsters in our society?

This course will examine horror movies that emerged from the United States since 2000. In a period so fraught with political, national, and social division, the horror movie has, more than ever, become a state-of-the-nation address. MA430 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM491.003.

**MA 330.003/\*430.003 All About Ease: Movies + 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>
330-40134	003	T	1:30pm-5:00pm	CERIA 365	Dr. Susan Dever	susandev@unm.edu
430-40136	003	T	1:30pm-5:00pm	CERIA 365	Dr. Susan Dever	susandev@unm.edu

**Course Description:** As artists and art lovers, as students of all schools of thought and practice, how—in these increasingly chaotic times—do we reconnect with our genuine selves? What motivates us when even low-grade uneasiness seems to cloud enjoyment of

learning? Whether your aim is to make or analyze paradigm-changing cinema, or accomplish a significant project inspired by our class, “All About Ease: Movies and Meditation” offers an opportunity for us to recalibrate. This course is about cultivating rapport: with ourselves, with others, and with work that makes us feel most alive. We’ll screen a range of evocative fictional films that mirror beautiful and challenging aspects of what it means to be human in a supercharged world. We’ll consider the realm of emotions that make for dramatic cinema and vivid lives. Secular sitting practice will provide a means for us to relax with the “movies” of our minds. Through these experiences—accompanied by documentaries detailing some of the most cogent scientific discoveries about mind and brain—we’ll test the thesis of the course: Conscious relaxation is the key to artfully engaging whatever arises.

Selected reading, activities to stir the imagination, and optional field trips are also slated to rouse and replenish our energy, so ultimately we can respond creatively to the cries—and the delights—of the world. Everyone will complete a hybrid independent study project of their choice, imagined and discussed in the context of interactive class meetings. Students from across the campus are welcome. As are all offerings in this Contemplative Cinema 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 own *Beautiful Mind*. MA430 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM491.014.

**MA 330.004/\*430.004 Cinema of the Coen Brothers (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>
330-40135	004	W	5:30pm-9:00pm	Center for Art 2018	Dr. Stephanie Becker	sbecker@unm.edu
430-40137	004	W	5:30pm-9:00pm	Center for Art 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, discreet quizzes, and papers. MA 430 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM 491.012.

**MA 330.005 A Cinematic Tour de France (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>
44860	005	W	4:00pm-6:30pm	TBA	Dr. Rajeshwari Vallury	rvallury@unm.edu

**Course Description:** This course offers a study of French cinema from the 1990s up to the present. We will consider the major cinematic genres that have emerged during this period: *le polar*, *le cinéma du look*, *le cinéma de banlieue*, and *le cinéma beur*. We will look at themes such as sexuality, gender representation and equality, education, migration, the crisis of urban violence, forms of social marginalization, and questions of political justice. Along the way, we will also think about the civic and republican ideals that unite and separate France and America. Readings and discussions will be in English, and in-class film screenings will be in French with English subtitles. Crosslisted with FREN365.001 and WMST379.003.

**MA 330.007 Youth and Rebellion (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>
43753	007	MWF	2:00pm-2:50pm	TBA	Dr. Jesús Costantino	jcostantino@unm.edu

**Course Description:** In this course, we will examine the relationship in cinema between youth culture and political resistance, a tense relationship that depends in the post-World War II era and continues into the present. Is it possible for a commercial medium like film to have a truly revolutionary politics? Is rebelliousness just the personal style and emotional affect of adolescence? Do we outgrow our revolutionary spirit? Why are movies particularly interested in these questions? And why are American cinema and culture so frequently the reference points for filmmakers (and filmgoers) around the world who seek to understand, articulate, or experience more fully the relationship between youth and rebellion? In order to answer these questions, we will look at example films made since 1950 in the United States and abroad. Ultimately, our goal will first be to uncover what makes film ideally suited to the contradictory impulses of revolutionary aesthetics and youth-driven commodity culture, and second, to examine why this problem is so frequently expressed in the idiom of American cinema. Crosslisted with ENG 388.002.

**MA 330.008/\*430.008 Personal Documentary: The Essay Film (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>
330-45154	008	W	5:30pm-9:00pm	CERIA 337	Nina Fonoroff	fonoroff@unm.com
430-45156	008	W	5:30pm-9:00pm	CERIA 337	Nina Fonoroff	fonoroff@unm.com

**Course Description:** While the idea of “personal documentary” may at first seem like a contradiction in terms, some of the most compelling stories that have been made in nonfiction film over the past two decades can be described this way---or, by a more common designation, The “Essay Film.” This body of work has gained a lot of ground as a hybrid form that blurs the conventional

boundaries between experimental, narrative, and documentary storytelling methods. From the classic essay films of Chris Marker to more recent travelogues and autobiographical works, these films create spaces where history, politics, the social, the personal, travel, philosophy, and private cogitation come together, viewed through the artist's unabashedly subjective lens. Students will explore this rich terrain, viewing a variety of short and long-form films, reading essays on Essays, and writing a series of short responses as well as a journal on their discoveries. MA 430 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM 491.019. Those who are registered for this course may add MA 429.002---the Lab component---for an additional three credits.

**MA \*429.002 Personal Documentary 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>
43266	002	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 Personal Documentary class. Students who take this independent study course are required to enroll in MA 330/430 (Personal Documentary).

**MA 330.009/\*430.009 I Drive, Therefore I Am: Car Culture and the Speed of Light (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>
330-45146	009	R	9:30am-1:00pm	Hartung 100	Bryan Konefsky	bryank@unm.edu
430-45147	009	R	9:30am-1:00pm	Hartung 100	Bryan Konefsky	bryank@unm.edu

**Course Description:** "I think that cars today are almost the exact equivalent of the great Gothic cathedrals. [They are] the supreme creation of an era, conceived with passion...and consumed in image if not in usage by a whole population which appropriates them as a purely magical object." – Roland Barthes, Paris, 1957.

From flat heads to big blocks, the Model T to Ford's Super Duty, the automobile has played an important role in the history of cinema and, as Roland Barthes suggests, shapes our cultural sense of self. This course will explore, study, deconstruct, and "unpack" a selection of cinematic incarnations of the automobile as both magical object and cultural icon. MA 330/430 will consist of screenings, readings, discussions, lectures, and a field trip to the Albuquerque Dragway. Students will be evaluated through written assignments, exams, and class participation. MA 430 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM491.022.

**MA 330.010/\*430.010 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>
330-45155	010	F	11:30am-6:00pm	CERIA 365	Dr. Susan Dever	susandev@unm.edu
430-45157	010	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.

**MA \*429.012 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>
43917	012	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 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>
331-36166	001	M	5:30pm-9:00pm	CERIA 337	Dr. Adán Ávalos	aavalos@unm.edu
431-36167	001	M	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” MA 431 is a required course for majors. MA 431 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM491.018.

**MA 350.001 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>
45153	001	R	5:30pm-8:00pm	CERIA 337	Matthew McDuffie	mcduffie@unm.edu

**Course Description:** This is a continuation of the introductory course. Emphasis will be on developing story ideas, dramatic conflict, sequencing, and scene work. Intense workshops will lead to a completed 120-page screenplay. Crosslisted with ENGL 424.

**Pre-requisite:** MA 324 or permission of instructor.

**MA 390.001 Collage Filmmaking (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>
45667	001	R	5:30pm-9:00pm	CERIA 365	Nina Fonoroff	fonoroff@unm.com

**Course Description:** The rich history of collage, assemblage, and bricolage in twentieth century artmaking provides the backdrop of this studio practice course, as we explore exciting uses of “found” materials across several different media: paper, film, video, and sound. Students will work with film leaders, found footage, audio from varied sources—and, of course, good old-fashioned paper, scissors and glue—to produce a portfolio of small-scale work. Creating still images from moving-image work, and translating sequential still images into video are among the methods students may investigate. The course is well-suited to both beginning and advanced students who wish to expand the range of media they can use creatively, and who are interested in learning some basic techniques of digital manipulation. When time permits, we will also look at—and listen to—work by visual artists, filmmakers, and sound artists who have created work notable for embracing a collage sensibility. Crosslisted with IFDM 491.023.

**MA \*409.001 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>
45813	001	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 Media and Social Change (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>
45149	001	T	9:30am-1:00pm	CERIA 365	Dr. Adán Ávalos	aavalos@unm.edu

**Course Description:** This theory and practice course will examine the relationship between media and social change. We will address whether media can, in fact, change society at all. To what extent is the artist, producer, audience, or others able to exert control over social change? The goal will be to explore, analyze, and document the interrelations among different local social actors who, through their disciplines, are creating social change. Taking a hands-on approach, we will apply our theoretical and technical learning through selected in-class and outside studio exercises, creating individual and collaborative narrative and non-narrative media projects whose focus will center on social change. Our plan of study will ideally provide us with rich resources for in-depth reflection and creation. Final collaborative projects may take the form of critical visual essays, a media production, or some hybrid of the two. MA 429 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM 491.020.

**MA \*429.003 Creative Design Thinking (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>
43267	003	M	9:00am-11:30am	Mesa del Sol 200	Mira Woodson	mirarose@unm.edu

**Course Description:** Visual design permeates our lives. Every logo and advertisement, every film and painting, every book and building have been at least to some degree created with a rudimentary understanding of certain basic visual elements. Those elements of design are the building blocks for any successful artistic endeavor. Good design is clear, creative, and memorable. Bad design is clumsy, awkward, and difficult.

This course looks at how the basic elements of design are used. Students will identify examples of both good and bad design with an eye creating and solving design problems of their own. Assignments will ask students to explore the basic use of color, form, composition, and typography, allowing them to develop a language to solve complex visual problems. Crosslisted with IFDM 491.009.

*\* 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.*

**MA \*429.004 Experiments in 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>
45150	004	W	1:30pm-5:00pm	CERIA 365	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. MA 429 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM 491.024.

**MA \*429.005 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>
38085	005	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 491.015.

**MA \*429.006 Framing the World (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>
43269	006	M	1:30pm-4:00pm	Hartung 100	Jessamyn Lovell	jlovell@unm.edu

**Course Description:** This course will introduce students to a variety of approaches and techniques used to tell stories. Emphasizing visual composition, students will work with tools to enhance and support storytelling techniques. No prior experience with digital media is required other than a basic familiarity with computers and digital cameras or phones. MA 429 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM 491.005.

**MA \*429.007 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>
43277	007	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. MA 429 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM 491.001.

*\* 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.*

**MA 429.008 Advanced 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>
43278	008	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 IFDM 491.003.

**Pre-requisites/Desired Skills:** It is highly recommended that students have taken IFDM491/MA429 Introduction to Cinematography, or have a fundamental knowledge of the RED Camera or other advanced digital motion picture systems.

*\* 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.*

**MA 429.009 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>
43280	009	W	3:00pm-5:30pm	Mesa del Sol 333	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.

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**MA 429.011 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>
43816	011	T	1:45pm-4:15pm	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 IFDM 491.016.

*\* 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.*

**MA 429.013 Producing 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>
45680	013	R	5:30pm-8:00pm	Hartung 100	Cristian Andrei	crisandrei@comcast.net

**Course Description:** In this course, students will learn the many roles of a producer in feature films as well as in commercials, television, large format, and digital 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 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 IFDM491.007 and ALB375.001.

**MA \*430.001 French and Italian Cinema (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>
44863	001	T	4:00pm-6:30pm	TBA	Dr. Rajeshwari Vallury	rvallury@unm.edu

**Course Description:** This course offers a survey of French and Italian cinema from 1930 to 1970. We will consider films in light of the historical and political events that shape twentieth-century France and Italy, such as the First and Second World Wars, the rise of fascism, the Occupation, the Algerian War of Independence, and the Revolution of May 68. Key texts by filmmakers, critics, and theoreticians will form an important component of the readings. Directors include, but are not limited to: Carl Dreyer, Federico Fellini, Jean Renoir, Vittorio de Sica, Roberto Rossellini, Alain Resnais, Robert Bresson, Chris Marker, Jean-Luc Godard, Michelangelo Antonioni, Pier Pasolini, and Bernardo Bertolucci. The course does not presuppose any knowledge of French or Italian cinema and the technique of filmic analysis. MA 430 may be taken for graduate credit with approval from your home department. Crosslisted with FREN465 and IFDM491.

**MA \*430.005 “Others” in Academia & Art (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>
45997	005	W	4:00pm-6:30pm	TBA	Dr. Adriana Ramírez de Arellano	ardap@comcast.net

**Course Description:** We will start by looking at various definitions of what is ethical, what constitutes “good” and most importantly, through case-studies such as: the medical photographs of hysterics at la Salpêtrière; the ethnographic treatment of the so-called “primitive”; John Audubon’s naturalist paintings; Edward Said’s “Orientalism”; mainstream pornography; early 20th C. lynching postcards in the U.S.; Nazi propaganda, and culminating with the infamous photographs of torture in Abu Ghraib, we will reveal an underlying formula, namely “the caging, torturing, and exhibition of racial, ethnic, and gendered Others—and of nature itself”—and how it has served as one more mechanism whereby Power became tragically articulated into the production of Knowledge in the West. As a counterpoint, we will also examine parallel examples of contemporary scholars and artists—visual, performance and graffiti arts, such as, Coco Fusco, Walton Ford, Kara Walker, Alexandre Orion, D.J. Spooky, JR, Fernando Botero, Legofesto, and Z. Libera—in their subversive re-appropriation of these media, in order to de-code, denounce, and un-do these tortuous epistemic practices. MA 430 may be taken for graduate credit with approval from your home department. Crosslisted with WMST579.003.