



## MEDIA ARTS Spring 2019 Course Offerings

### MA 111.001/.002/.003 Technical Introduction to Video (3 crs) \*\* MA course fee: \$120

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
29990	001	MW	5:30pm-7:30pm	CERIA 365	Daniel Galassini	dgalassini@unm.edu
29991	002	TR	11:00am-1:00pm	CERIA 365	Daniel Galassini	dgalassini@unm.edu
45151	003	WF	9:00am-11:00am	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.

### MA 210.001/.003 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	M	5:30pm-9:00pm	Center for Art 2018	Teresa Cutler-Broyles	teresa_cutler@comcast.net
47236	003	-	Online	-	Dr. Becky Peterson	bpeter02@unm.edu

**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.

### MA 216.001 Acting for the Camera (3 crs) \*\* MA course fee: \$120

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
48102	001	TR	3:00pm-4:30pm	Hartung 206	Dodie Montgomery	1dodiem@gmail.com

**Course Description:** Beginning exploration of the fundamentals of acting in front of a camera through exercises, scene work, and improvisation. Introduction to the workings of the industry. Development of the imaginative, physical and emotional skills of the actor as well as the professionalism of the actor. Crosslisted with IFDM250.001 and THEA300.001.

**Prerequisite:** MA111 or permission of instructor.

### MA 216.002 Making Promotional Video (3 crs) \*\* MA course fee: \$120

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
45676	002	M	9:00am-11:30am	Mesa del Sol 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 ALB275.001.

**Prerequisite:** MA111 or permission of instructor.

*\* 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 220.001 Intermediate Production Workshop (3 crs) \*\* MA course fee: \$120

<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:** MA111 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	T	5:30pm-8:00pm	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 ENGL 324.003.

**MA 327.001 Film History II (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	M	9:30am-1:00pm	CERIA 365	Angela Beauchamp	abqbeach@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 film in the sound era. Students will explore the nature and purposes of films as debated by filmmakers, critics, and theorists.

**Prerequisite:** MA210 or permission of instructor.

**MA 330.001 Cinema in American 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>
45994	001	T	4:00pm-6:30pm	Mitchell 211	Dr. Andrea Mays	amays@unm.edu

**Course Description:** This upper-division interdisciplinary seminar will offer an introduction to cinema in the field of American Studies. It examines the role cinema has played as a site of intellectual and ideological concerns in American Studies scholarship. By examining American Studies scholarship that has focused on cinema as a site of national, international and transnational currents, this course seeks to illuminate the intellectual and political registers within cinema in the field of American Studies. We ask among other questions, what role has film scholarship played in its attempts to investigate not only American Studies' intellectual projects, but what is the significance of the content, production and cultural meaning of cinema in American Studies scholarship, and how does this work function in the field? Other topics for consideration include cultural production as resistance, cinema representations and spectatorship, cultural memory and imagination in U.S. cinema, and finally how does cinema inform us about national belonging? As film is the central focus of this course, student will be expected to attend all group screenings, and participate in the discussions that follow immediately after screenings. Crosslisted with AMST330.001.

**MA 330.002/\*430.002 Wes Anderson and Twenty-First Century Auteurs (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	R	5:30pm-9:00pm	Center for Art 2018	Dr. Stephanie Becker	sbecker@unm.edu
430-37690	002	R	5:30pm-9:00pm	Center for Art 2018	Dr. Stephanie Becker	sbecker@unm.edu

**Course Description:** Wes Anderson has been called an “Indi-Icon” and often his quirky and whimsical films are considered works of an “auteur.” In film studies we define an auteur as a filmmaker who must be considered the “author” of the movie they make because of the enormous control they exert over the many elements of the film; their work may often have consistent stylistic or thematic elements. While Wes Anderson is the central focus of this course, we will screen other 21st century auteurs from the US and beyond. They may include Kathryn Bigelow, Spike Lee, Pedro Almodóvar, Alfonso Cuarón, Alejandro González Iñárritu and Wong Kar-Wei. This class will explore auteur theory and the veracity of it as it applies to these filmmakers. Students are expected to participate in class discussions and will be assessed via discreet quizzes, sequence analysis papers, one midterm paper, and a final project. MA430 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM 491.013.

**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:** 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 IFDM491.014.

**MA 330.004/\*430.004 Ozu and Kurosawa: Japanese Masters of 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>
330-40135	004	W	5:30pm-9:00pm	Center for Art 2018	Dr. James Stone	jstone@unm.edu
430-40137	004	W	5:30pm-9:00pm	Center for Art 2018	Dr. James Stone	jstone@unm.edu

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

This course will explore why Kurosawa and Ozu are so renowned and influential. We will study their unconventional approaches to cinematography, editing, narrative, and character. We will discuss the various ways in which these two artists expanded cinema’s capacity to illuminate the human condition. Our conversations will focus on heroism, loyalty, corruption, family, violence, marriage, war, and passion both restrained and unrestrained. Our screenings will transport us through Japanese culture and history, from the world of the Samurai (*Yojimbo*) to the corporate world (*The Bad Sleep Well*), from the theater (*Floating Weeds*), to the criminal underworld (*Stray Dog*). MA430 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM491.012.

**MA 330.006/\*430.006 The Western (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>
330-47362	006	T	5:30pm-9:00pm	Center for Art 2018	Nathan Kosub	nkosub@unm.edu
430-47363	006	T	5:30pm-9:00pm	Center for Art 2018	Nathan Kosub	nkosub@unm.edu

**Course Description:** This class considers the cinematic Western as a moral universe in miniature that is inescapably linked to the American doctrine of manifest destiny and a national history of conquest and bloodshed. In 1893, Frederick Jackson Turner argued that in order to understand the modern United States, we must first understand the colonial and pre-colonial contexts produced by the multiple frontiers of the American West. This class takes Turner’s assertion as its framework for studying the West and the Western, in addition to critic Robert Warshaw’s aesthetic interests in a style “which expresses itself most clearly in violence.” Ideas of society, the group, and the individual will be examined alongside cultural and political perspectives that helped shape (and still shape) so much of our country’s ideas of itself in the popular imagination. Students will leave the course with a foundational knowledge of the origins, tenets, and exemplars of this endlessly rewarding, deceptively fluid genre. Crosslisted with IFDM 491.004.

**MA 330.008/\*430.008 Musicals (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

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

**Course Description:** We will look at the colorful history of the American musical, a genre of films that often engage spectators’ pleasure through their irresistible song-and-dance spectacles rather than their intricate narratives. In these films, cinematography, choreography, words, acting, and music all work together (often in vibrant color), to tell simple stories about complex cultural identities and aspirations. How do films like *Oklahoma*, *Meet Me in St. Louis*, and *West Side Story* paint the divisions between the urban streets and small-town idylls? What about the “show-within-a-show” subgenre (as in Busby Berkeley’s classic dance sequences in *42nd Street*, the 1953 classic *Singin’ in the Rain*, or the more recent *Dreamgirls*?) We’ll consider how ideas of race, ethnicity, gender, and class are embedded in these films, powerfully demonstrating a process of ideal “Americanization” through song and dance; and, as counterpoint to these narratives of assimilation, we’ll also consider queer viewings/readings. Also, since many Hollywood musicals began their lives as stage productions (notably on Broadway), we’ll look at some intersections between the theatrical and cinematic experiences that have made up these stories, for the creators and their audiences. Crosslisted with IFDM 491.019. Those who are registered for this course may add MA 429.002—the Lab component—for an additional three credits.

**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 ARTS389.002.

**MA \*429.012 EveryDay Art Lab (3 crs) \*\* MA course fee: \$120**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
45674	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 330.011 Movies of the Middle East (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>
48100	011	TR	12:30pm-1:45pm	Center for Art 2018	Heather Sweetser	hsweetser@unm.edu

**Course Description:** Have you ever had questions about The Middle East (but were too afraid to ask)? This course is for you! Through movies exclusively coming from the Arabic speaking region of The Middle East, we will explore diverse topics such as the Arab Spring, immigration, war and occupation, women’s rights, and more. Movies will cover countries from Morocco to Iraq and will be from the 1950s through to today. We will also look at why these films are seldom seen or known about outside of a Middle Eastern context. This course is taught by a U.S. Army Gulf War II veteran. Crosslisted with ARAB375.003/475.001.

**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	R	1:30pm-5:00pm	CERIA 365	Caroline Hinkley	cinch@unm.edu
431-36167	001	R	1:30pm-5:00pm	CERIA 365	Caroline Hinkley	cinch@unm.edu

**Course Description:** A lecture survey of major currents in film theory from film’s beginnings to the present. Screening and analysis of major films. MA431 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM 491.018.

**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 424.001.

**Pre-requisite:** MA324, ENG324, or permission of instructor.

**MA 390.001 Found Footage (3 crs) \*\* MA course fee: \$120**

<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.edu

**Course Description:** Throughout the history of independent filmmaking, many artists have re-edited home movies and newsreels, “industrials,” feature films, instructional and educational films, and other ephemera to create original works of film art. These “found-footage” films have been conceived as social and political commentaries, as aids to the filmmakers’ personal memories, as evocations of a nostalgic past, and even as means of composing new fictions from old “facts.” In this course, we’ll look at the many ways these artists have used found footage. How have they endowed these treasures with new meanings? How do they incorporate (and sometimes subvert) the original material for use in their own filmic compositions? What are the aesthetic and political (as well as ethical and legal) implications of these forms of “sampling”? From such questions, we’ll proceed to the making of a series of short creative projects that can be undertaken with minimal resources. These include a found-footage work made by cutting and splicing 16mm film (materials and instruction provided!), and another project using video from online (and other) sources, to be edited using popular software like Final Cut Pro and Adobe Premiere. Along the way, we may make a visit to the local organization Basement Films, which houses thousands of film titles. Within this creative production course, students will also be required to undertake several critical reading assignments, and to complete a creative journal and several response papers, as well as the moving image and sound work. Crosslisted with IFDM 491.023.

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

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
47364	001	M	5:30pm-9:00pm	Hartung 106	Peter Lisignoli	plisign@unm.edu

**Course Description:** Digital Post Production is designed to facilitate the expansion of the student’s editing process. We will explore a wide range of films in order to better understand the roles of the editor. Additionally, students will learn the essential tools and theories of montage to develop a distinctive artistic practice. Alongside class discussion and course readings, we will be working with Adobe Premiere as our primary editing platform, Adobe After Effects for compositing and motion graphics, DaVinci Resolve for color correction, Adobe Media Encoder for compression, and Adobe Audition for sound. Crosslisted with IFDM401.001.

**Prerequisite:** MA111 or permission of instructor.

**MA \*409.002 Advanced Video Art (3 crs) \*\* MA course fee: \$120**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
47365	002	M	1:30pm-5:00pm	CERIA 365	Bryan Konefsky	bryank@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. 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 is required.

**MA \*429.003 Creative Design Thinking (3 crs) \*\* MA course fee: \$120**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
43267	003	TR	1:30pm-3:30pm	Hartung 106	Ed Brandt	ebrandt@unm.edu

**Course Description:** Thoughtful use of the principles of design can be found in all creative disciplines from the applied and fine arts, to architecture and cinema. The principles upon which good design is based are the building blocks to every well conceived creative endeavor. This course examines how these design principles are used—including form, composition, color, and typography. Through a series of lectures, assignments, and critiques, students will learn how to identify and apply these principles. They will develop a visual language that allows them to successfully solve creative problems and conceptual challenges that are both clear in intent and message. MA429 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM 491.009.

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

**MA \*429.004 Experiments in Cinema (3 crs) \*\* MA course fee: \$120**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
45150	004	R	1:30pm-5:00pm	Hartung 100	Bryan Konefsky	bryank@unm.edu

**Course Description:** “Experiments in Cinema” is a collaboration between the Department of Cinematic Arts and Basement Films (a community-based, non-profit organization, whose mission is to support underrepresented forms of media). In this experiential learning course, students will produce a six-day, experimental film/video festival that will be presented at venues across the city. Additionally, students will be involved in producing our Youth Outreach Program and hands-on filmmaking workshops. Collectively, we will craft our annual festival from an international pool of submissions, produce a printed program, secure publicity and funding, develop press release material, and brainstorm the future of this event as a community-based festival and Cinematic Arts course. Guest speakers will introduce students to the world of grant writing and discuss New Mexico’s investment in the moving image arts. Students will be evaluated through written assignments, class participation, and the production of a video document about this year’s festival. MA429 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM 491.024.

**MA \*429.006 New Mexico Filmmaking Redux (3 crs) \*\* MA course fee: \$120**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
43269	006	R	1:30pm-5:00pm	CERIA 365	Bryan Konefsky	bryank@unm.edu

**Course Description:** Since the earliest days of cinema (in 1898 Thomas Edison shot one of his “actualities” in Albuquerque titled Isleta Indian Day School) New Mexico has played an important role in the history of cinematic storytelling. In this course, students will revisit this celluloid history, the films that were shot in the state and, most importantly, the legendary locations where these films were made. To this end, students will spend the semester considering the metaphoric wake left behind at various –now mythological - New Mexico locations where films were shot. Students will travel to these sites, explore how these locations resonate with the half-life of their “moment in the sun,” and create video-responses to their findings. MA429 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM 491.007.

**MA \*429.007 Photography for Film and Digital Media (3 crs) \*\* MA course fee: \$120**

<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. MA429 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: \$120**

<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.

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

*\* 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: \$120**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
45680	013	W	5:30pm-8:00pm	Hartung 100	Ed Radtke	edradtke@unm.edu

**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 project based learning, lectures, discussions, and workshops we will cover preproduction, production and post, budgeting, breakdowns, scheduling, and dealing with clients, as well as the strategies and skills involved. The course will approach the different ways of producing in the industry work spaces and how to adjust to the creative and economic dimensions of a project. MA429 may be taken for graduate credit with approval from your home department. Crosslisted with ALB375.001.

**MA \*429.014 Digital Game Design (3 crs) \*\* MA course fee: \$120**

<u>CRN</u>	<u>Section</u>	<u>Days</u>	<u>Times</u>	<u>Location</u>	<u>Instructor</u>	<u>Email</u>
47065	014	T	5:30pm-8:00pm	Hartung 100	Dr. Rod Sanchez	rodsanchez@unm.edu

**Course Description:** In 2017, the digital game and development industry became a \$120B industry. The demand for digital game designers and developers grew by over 600%. Becoming a digital game designer can lead to a rewarding and fun career path. Entertainment game companies are not the only ones hiring digital game designers but places like Los Alamos and Sandia National Labs are looking for people with the skills to develop ‘serious’ digital games related to their scientific research.

In this class we will learn the steps to designing a digital game – from concept and storyboarding to understanding the underlying technical mechanics. We will be joined (via video conference) by professionals working in the game industry. They will share their insights and advice to help you decide if you want to be the next digital game rockstar! MA429 may be taken for graduate credit with approval from your home department. Crosslisted with IFDM491.021.