Media Studies Course Guide
Spring 2011

Media Studies and Film
The New School
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http://www.newschool.edu/mediastudies/
If you have any questions regarding the spring 2011 semester, please contact the Media Studies office.

updated January 24, 2011

Media Studies CourseGrid - Spring 2011

January 24 - May 16, 2011

**Please note: BLUE indicates the classroom and RED is the CRN#
(classrooms are tentative, please check MY.NEWSCHOOL.EDU for final location)**

UPDATED: 1/20/11

Online Courses
(Jan. 24 - May 16)

REQUIRED COURSES

co-requisite: CRN 4324 Understanding Media
UMS Discussion (online)
4325, 4326
Shannon Mattern NMDS 5005 A

Media Studies: Ideas
4331
Peter Haratonik NMDS 5006 E

Media Practices: Concepts
4335
Philip Kain NMDS 5008 E

Media Practices: Concepts
7587
Philip Kain NMDS 5008 G

Research Methods for Media Activism
4379
Lydia Foerster NMDS 5015 A

Research Methods for Media Activism
7588
Lydia Foerster NMDS 5015 B

SEMINAR COURSES

Media Education Lab (fieldtrips and meetings as appropriate)
7318
Peter Haratonik NMDS 5424 A

Media Literacy
5150
Joerg Muller NMDS 5100 A

Avant Garde and the Moving Image
4846
Nicole Koschmann NMDS 5181 A

Digital Media Theory
7161
Aras Ozgun NMDS 5145 A

Post-Photography
4107
Mara Kurtz NMDS 5109 A

Gender, Culture & Media
5582
Sam Feder NMDS 5117 A

Market Research for Media Managers (MMP)
5880
Jay Fehnel NMDM

Media, Corporate Responsibility & the Law (MMP)
1973
Lynn Oberlander NMDM 5306 A

Media Economics (MMP)
1952
Charlie Warner NMDM 5301 A

Information Technologies (MMP)
5026
Steven Hammersly NMDM 5304 A

Intellectual Property in the Digital Age (MMP)
7191
Gregory Spence / Michelle Bogre PGPH 5007 A

MEDIA PRODUCTION

Media Practices: Design
4345
Philip Kain NMDS 5426 C

Media Practices: Interactive
4347
Joerg Muller NMDS 5427 B

The Producer's Craft
5715
Andrew Bobrow NMDS 5401 C

Visual Storytelling II
4127
Shari Kessler NMDS 5516 A

Audio Experiments
6937
Joan Schuman NMDS 5563

Script Analysis and Audience Response
4356
Helena Medina NMDS 5564 A

Mashup Culture
5025
Josephine Dorado NMDS 5569 A

Monday
(Jan. 24 - May 16)

REQUIRED COURSES

4:00-5:50
Documentary Research Methods
4812 L 1204
Kathy Brew NMDS 5020 A

6:00-7:50
Understanding Media Studies
co-requisite: 4325, 4326, 4327, 6486, 6488, 6490
4324 A 106
Shannon Mattern NMDS 5004 A

8:00-9:50
UMS Discussion (onsite)
4327 A615
co-requisite: CRN 4324 Understanding Media
Shannon Mattern NMDS 5005 C

8:00-9:50
UMS Discussion
6486 A602
co-requisite: CRN 4324 Understanding Media
Shannon Mattern NMDS 5005 D

D
Media Studies: Ideas
6482 D 906
Aras Ozgun NMDS 5006 A

SEMINAR COURSES

4:00-5:50
Mediated Environments
5137 A 701
Christiane Paul NMDS 5234 A

4:00-5:50
Media Visibility and the Sociology of Collective Attention 7281 D 734
Daniel Dayan GSOC 5116 A

6:00-7:50
Visual Systems
4341 A 715
Vlad Nikolic NMDS 5254 A

6:00-7:50
Digital Media: Strategy and Implementation (MMP) 5155 A 701
Ken Krushel NMDM 5318 A

6:00-7:50
Art as Social Practice
4340 L 1210
Chris Mann NMDS 5186 A

6:00-9:30
Film Theory & Analysis: 1950-2009
4845 L 1204
Royal Brown NMDS 5115 A

8:00-9:50
Media, Education & Our World
6498 D 1001
Elana Langer NMDS 5110

MEDIA PRODUCTION

3:00-5:40
Media Practices: Design
4343 I 404
Diane Mitchell NMDS 5426 A

3:00-5:40
Sound and Image
3962 I 909
John Plenge NMDS 5535 A

6:00-8:40
Media Practices: Time-Based (DOC)
5133 I 803
Kevin Allen NMDS 5434 A

6:00-8:40
Media Practices: Interactive
4346 I 422
David Marcinkowski NMDS 5427 A

6:00-8:40
Film Form: Post-Production Studio
5132 D 701
Flavia Fontes NMDS 5433 A

Tuesday
(Jan.25 - May 10)

4:00-5:50
Media Studies: Ideas
4328 L 1204
Eugene Thacker NMDS 5006 B

6:00-7:50
Media Studies: Ideas
4329 B 050
Paolo Carpignano NMDS 5006 C

6:00-7:50
Designing Methodologies for Studying Media 7403 D 904
Peter Asaro NMDS 5026 A

6:00-8:40
Media Practices: Concepts DOC
4332 I 930
Amir Husak NMDS 5008 A

8:00-9:50
UMS Discussion
6488 A403
co-requisite: CRN 4324 Understanding Media
Shannon Mattern NMDS 5005 E

3:00-5:50
Global Youth Media (GPIA)
6878 D 1132
Peter Lucas NINT 5302 A

4:00-5:50
Music, Idealism & the Multimedia Work of Art 6492 L 1210
Barry Salmon NMDS 5267 A

4:00-5:50
Libraries, Archives & Databases
6496 B 261
Shannon Mattern NMDS 5278 A

4:00-5:50
Film Distribution & New Media (MMP)
5882 A 518
Michelle Materre NMDM 5325 A

6:00-7:50
Media and Critical Theory
2959 L 1210
Jaeho Kang NMDS 5244 A

6:00-7:50
Race, Ethnicity & Class in Media
6181 L 1204
Racquel Gates NMDS 5166 A

6:00-7:50
Media Management & Leadership (MMP)
3952 A 517
Michael Weiskopf NMDM 5303 A

8:00-9:50
Electronic Media & Live Performance
1001 D 901
Brian McCormick NMDS 5121 A

8:00-9:50
Sound Studies
4342 B 263
Melissa Grey NMDS 5255 A

MEDIA PRODUCTION

6:00-8:40
Media Practices: Time-Based
4348 I 803
Mario Paoli NMDS 5428 A

6:00-8:40
Media Practices: Film Form
4352 N 400
Sam Ishii-Gonzales NMDS 5430 A

6:00-8:40
Projects in Motion Design
4354 D 701
Diane Mitchell NMDS 5559 A

6:00-8:40
Projects in Digital Video Editing
3067 D 1109
Doug Morrione NMDS 5523 A

Wednesday
(Jan. 26 - May 11)

6:00-8:40
Media Practices: Concepts
4333 D 1109
Ramu Dhara NMDS 5008

8:00-9:50
Media Studies: Ideas
4330 D 913
Gerald Powell NMDS 5006

8:00-10:40
Media Practices: Concepts
7162 I 402
Lauren Petty NMDS 5008

4:00-5:50
Media, Culture & Internat'l Comm
5138 L 1210
Lauhona Ganguly NMDS 5172 A

4:00-5:50
Media Visibility and the Sociology of Collective Attention 7281 D 734
Daniel Dayan GSOC 5116 A

4:00-5:50
Media Attractions: Technology, Affect 6852 A 517
Sumita Chakravarty NMDS 5279 A

6:00-7:50
New Media and Old Democracy
6493 L 1210
Jaeho Kang NMDS 5277 A

6:00-7:50
Fund. of the Sociology of Media
2960 I 805
Paolo Carpignano NMDS 5221 A

6:00-7:50
Urban Media Lab: Waste
5159 B 263
Jessica Blaustein NMDS 5116 A

6:00-9:30
New Directions in Documentary
5143 L 1204
Deirdre Boyle NMDS 5205 A

8:00-9:50
Music Business in Media (MMP)
4817 A 517
Josh Rabinowitz NMDM 5324 A

8:00-9:50
Art after Deleuze: From Architecture to
6186 A 615
Sam Ishii-Gonzales NMDS 5276 A

MEDIA PRODUCTION

3:00-5:40
The Cinematic Place
7405 N 404
Deanna Kamiel NMDS 5537 A

3:00-5:40
Projects in Interactive Design
7422 I 405
David Marcinkowski NMDS 5531 A

6:00-8:40
Media Practices: Design
4344 I 909
Brian McCormick NMDS 5426

6:00-8:40pm
The Producer's Craft
1962 A 713
Paul Hardart NMDS 5401 A

6:00-8:40
The Producer's Craft
4847 B 258
Andrew Bobrow NMDS 5401 B

6:00-8:40
Cinematography: Art & Technique
4816 N 400
Phil Katzman NMDS 5567 A

Thursday
(Jan. 27 - May 12)

6:00-7:50 (weeks 1-5)
Interviewing (1)
4336 L 1204
Margaret Bates NMDS 5010 A

6:00-7:50 (weeks 6-10)
Focus Groups (1)
5123 L 1204
Margaret Bates NMDS 5011 A

6:00-7:50 (weeks 11-15)
Surveys (1)
5131 L 1204
Margaret Bates NMDS 5023 A

6:00-8:40
Media Practices: Concepts
5142 I 306
Mario Paoli NMDS 5008 C

4:00-5:50
Robots as Media
7164 A 517
Peter Asaro NMDS 5282 A

6:00-7:50
Mediation and Antimediation
6999 I 304
Eugene Thacker NMDS 5281 A

6:00-7:50
Media Ethics (MMP)
5881 B 261
Charles Warner NMDM 5312 A

6:00-7:50pm
News Media & Culture (GPIA)
3806 A 615
Sean Jacobs NINT 5220 A

8:00-9:50
Sexual Personae
1063 I 304
MM Serra NMDS 5123 A

8:00-9:50
Thesis Tutorial (1)
1018 L 1210
Dawnja Burris NMDS 5950 A

MEDIA PRODUCTION

3:00-5:40
Media Practices: Time-Based
4349 I 821
Vinay Chowdhry NMDS 5428 B

6:00-8:40
Projects in Dig. Video Editing (DOC)
5575 D 701
Rafael Parra NMDS 5574 A

6:00-8:40
Directing Documentary
1002 I 804
Deanna Kamiel NMDS 5524 A

6:00-8:40
Projects in Multi-Sensorial Spaces
5146 D 1109
Ernesto Klar NMDS 5556 A

6:00-8:40
Sounding Objects, Listening spaces
7404 I 803
Jessica Feldman NMDS 5538 A

Friday
(Jan. 28 - May 13)

2:00-4:50
The Poetics of Witnessing (GPIA)
6980 A 601
Peter Lucas NINT 5334 A

4:00-5:50
Compet.Strategies + Brand Component (MMP) 3953 L 1210
Deanne Dunning NMDM 5305 A

closed
Media Eduation Lab: Hanoi
7548 Overseas
Carol Wilder NMDS 5924 A

MEDIA PRODUCTION

3:00-5:40
Media Practices: Film Form
6306 N 400
Dianne Bellino NMDS 5430 B

3:00-5:40
WNSR Radio Lab
6484 I 806
Jim Briggs NMDS 5560 A

Saturday
(Jan. 29 - May 14)

9 am-12 + [lunch break] + 1-2:30
Audience Research (1) (weeks 1- 2)
4338 A 716
Lauhona Ganguly NMDS 5017 A

9 am-12 + [lunch break] + 1-2:30
Content Analysis (2) (weeks 3-6)
4339 A 716
Lauhona Ganguly NMDS 5018 A

10:00am-12:40pm
Media Practices: Concepts
4334 I 403
Virgil Wong NMDS 5008 D

MEDIA PRODUCTION

1:00-3:40
Time-Based Tech Lab (0)
4350 I 803
course assistant NMDS 5429 A

1:00-3:40
Time-Based Tech Lab (0)
4351 I 806
course assitant NMDS 5429 B

1:00-3:40
Time-Based Tech Lab (0)(DOC)
5574 I 909
course assistant NMDS 5435 A

12:00-2:40
Film Form Tech Lab (0)
4353 N 400
course assistant NMDS 5431 A

3:00-5:40
Film Form Tech Lab (0)
6307 N 400
course assistant NMDS 5431 B

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Fundamentals of the Sociology of Media
Gender, Culture, & Media
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Media and Critical Theory
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For Degree Requirements, see http://www.newschool.edu/mediastudies/subpage.aspx?id=25078

Spring 2011 Calendar

MED CCT (credit certificate): 9:00 a.m. Nov 17 - 11:59 p.m. Nov 26 MED MA 18+ credits: 9:00 a.m. Nov 17 - 11:59 p.m. Nov 26 MED MA 9 - 17.99 credits: 9:00 a.m. Nov 18 - 11:59 p.m. Nov 26 MED MA 0 - 8.99 credits: 9:00 a.m. Nov 19 - 11:59 p.m. Nov 26 MED NO-DG: 9:00 a.m. Nov 22 - 11:59 p.m. Nov 26	Continuing Students registration dates	
Monday, January 3	New Student Registration begins	
Monday, January 17	Martin Luther King Day	Holiday (no classes)
Wednesday, January 19	New Student Orientation	Theresa Lang Center, 55 W. 13th St., Fl. 2
January 18-21	Media Studies Registration for new and continuing students	
Monday, January 24	Classes Begin	
Friday, February 4	Last day to add a class	
Friday, February 11	Last day to drop a class	
Monday, February 21	President's Day	Holiday (no classes)
Mon - Sun March 14 - March 20	Spring Break	Holiday (no classes)
April 4 - April 29	Fall 2011 Registration	
Monday, May 16	Classes & Exams End	
Friday, May 20	Recognition Ceremony	11-12:30 pm; First Presbyterian Church
Monday, May 23	Commencement	2:30 pm; Jacob Javitz Convention Center

Media Studies Event Calendar: http://www.newschool.edu/mediastudies/events.asp

REQUIRED COURSES

Understanding Media Studies

Shannon Mattern CRN 4324

Onsite students: register for CRN 4324 Monday, 6:00-7:50pm and also register for one section of the co-requisite 3 CR online or on-campus discussion sections: CRNS 4325, 4326, 4327, 6486, 6488.

Online students: register for CRN 4324 and register for one section of the co-requisite 3 CR online discussion: CRNS 4325, 4326

Discussion Sections:

Monday, 8:00-9:50pm	CRN 4327
Monday, 8:00-9:50pm	CRN 6486
Tuesday, 8:00-9:50pm	CRN 6488
ONLINE	CRN 4325
ONLINE	CRN 4326

Understanding Media Studies is a required colloquium for all Media Studies students in their first semester of study. Students must register for the Monday night lecture and a discussion section. Every week, members of the Media Studies Principal Faculty and other invited guests from the University and the wider field of media studies and practice will share their own work and methods, thereby exposing students to the varied dimensions of research and practice in the field, and particularly in our Department. Over the course of the semester, students will meet the instructors, support staff, and colleagues with whom they will work throughout their graduate studies; become familiar with useful University resources; and develop skills and practices needed for graduate study.

Students will complete several reflective and exploratory exercises leading incrementally toward the completion of a comprehensive academic plan, which will help students to map their own paths through the program and will serve as an essential advising document. Grading will be pass/fail.

***Online-only students* will also register for the lecture and discussion section, and will access recorded lectures and lecture materials through the class website. (Although your course schedule will indicate that the lecture takes place onsite, you'll be participating via recordings of the onsite lectures.)

** Required of, and open exclusively to, first-semester students*

Media Studies: Ideas

Aras Ozgun, Monday, 8:00-9:50pm	CRN 6482
Eugene Thacker, Tuesday, 4:00-5:50pm	CRN 4328
Paolo Carpignano, Tuesday, 6:00-7:50pm	CRN 4329
Gerald Powell, Wednesday, 8:00-9:50pm	CRN 4330
Peter Haratonik, ONLINE (limited to 15)	CRN 4331

Limited to 25. This course is required of all first-year Media Studies students; students may be advised to take the course either concurrently with or in the semester after Understanding Media Studies. Media Studies: Ideas examines how the field of Media Studies, and the fields and disciplines that have laid its foundation, grapple with three central themes: Media and Power, Media and Technology, and Media and Aesthetics. The historical and philosophical roots of the discipline, as well as how those traditions continue through ongoing debates, are emphasized through a wide variety of readings, discussions, and academic writing assignments.

** This course is required for all students, to be taken in the first year of study.*

REQUIRED COURSES

Media Practices: Concepts

Amir Husak, Tuesday, 6:00-8:40pm (Doc Focus)	CRN 4332
Ramu Dhara, Wednesday, 6:00-8:40pm	CRN 4333
Lauren Petty, Wednesday, 8:00-10:40pm	CRN 7162
Mario Paoli, Thursday, 6:00-8:40pm	CRN 5142
Virgil Wong, Saturday, 10:00-12:40am	CRN 4334
Phillip Kain, ONLINE (limited to 15)	CRN 4335
Phillip Kain, ONLINE (limited to 15)	CRN 7587

Limited to 15. The course looks at the character of different media forms, the relationship between forms, and guidelines for choosing which combination is best for a given communications project. Concentrating on design thinking, it offers an experiential tour of the creative toolset and critical precepts of media practice and is the foundation course for additional Media Practice and project-based courses.

Through a series of short projects, students work with sound, the digital still image and its sequencing, lighting and the moving image and digital post-production and distribution techniques. Using simple digital tools, student designers focus on the important primary concepts of digital media making. Additional major software used professionally and in subsequent Media Practice and project-based courses are introduced, though not explored in depth. Outside-class Saturday lab sessions provide additional instruction in production equipment and software techniques.

By semester's end, each student will have completed a series of individual projects combining media formats and a collaborative project, undertaken in the groups' choice of medium, to satisfy an assigned design problem. The course's broad goal is to reconnect media designers to their personal sources of creativity and to help orient them to the program's Media Practice course curriculum.

** This course is required for all students, to be taken in the first year of study.*

Media: Methods

All students will be required to complete ***a minimum of three credits*** *in methodology electives. This requirement may be fulfilled by taking a single three-credit approved methodology course (including the former Research Methods in Media Studies), by taking a combination of one- and two-credit approved methodology courses, or by substituting another methodology course or combination of courses approved by an academic advisor. Students are advised to take these new courses later in their course of study, ideally after they've defined a specific independent study/project or thesis and can thus apply these methods courses in the completion of a well-defined project.*

Audience Research (1 credit, 1/29, 2/5)

Lauhona Ganguly, Saturday, 9:00-2:30pm CRN 4338

Limited to 20. This course looks at the different research methods used to understand 'audiences' in media studies, and examines each approach's benefits and limitations. We will study the steps involved in identifying 'audience' groups and discuss how different research traditions use qualitative and quantitative methods of gathering data on audiences. You may find audience research an appropriate area of study if your research refers to questions of what media does 'to' audiences and/or what audiences do 'with' media. Audience research is also used in public and private sector policy making, market research on audiences/users for corporate and product development etcetera. This course will involve student participation in interactive sessions and prepare students to conduct independent research on audiences and critically evaluate findings from audience research based papers.

Content Analysis (2 credits, 2/12, 2/19, 2/26, 3/5)

Lauhona Ganguly, Saturday, 9:00-2:30pm CRN 4339

Limited to 20. This course will look at 'content analysis' as a research technique and examine its benefits and limitations. We will study the steps involved in identifying 'sample' texts, constructing analytical 'units' and 'indices' and testing reliability and validity of claims made from content analysis of texts. You may find content analysis an appropriate research method if your research refers to trends, patterns, differences or 'absence-presence' in specific media texts; or if you want to evaluate 'favor-disfavor' or find 'either-or' inferences. Content analysis may be used for different research applications: academic theory development, public and private sector policy making and market research. Students will be required to participate in seminar style discussions and interactive workshop sessions. This course will prepare students to conduct independent research and critically evaluate findings from content analysis based research papers.

Designing Methodologies for Studying Media

Peter Asaro, Tuesday, 6:00-7:50pm CRN 7403

Limited to 20. This course explores the design of research methodologies for the systematic study of media—how and why media are made, distributed, used, and understood. Because media systems can be very complex, and studied from various perspectives, it is important for media researchers to be able to deploy a range of techniques, and especially to combine techniques, in ways that allow for meaningful, clear, and critical research. The course emphasizes the framing of questions, as well as the choice of best methods for research, and how the choice of methods influences the significance, meaning, and impact of the results. This includes ethical considerations of research, such as protecting subjects' privacy and anonymity. The class will give a survey of various types of empirical methods, including qualitative ones, such as ethnography, participant observation, focus groups, interviews, auto-ethnography, and rhetorical analysis; and quantitative ones, such as sampling, surveys, content analysis, audience analysis, "follow the money" techniques. We look at different examples of how these methods can be effectively combined, and at various resources or studying media, especially on-line information and data. Assignments will consist of several small research projects involving different methods, and a larger research project employing an original methodology.

Media: Methods

Documentary Research Methods

Kathy Brew, Monday, 4:00-5:50pm CRN 4812

Limited to 20. This course is a non-production course in documentary research methodology. With a focus on the American documentary tradition, this course introduces the theoretical and practical foundations necessary for conducting research in the context of designing and developing documentary film content. We will examine award-winning documentary films as models, and will look at their process, their choices, and the emotional impact of these decisions in an attempt to understand the various stages of thought and of research that went in to creating the final film as a piece of art. The readings represent a diversity of approaches to qualitative research, and raise questions about what constitutes "good" research; and as such, what adds to our knowledge of the social world.

We will ask such questions as: What is a good documentary subject? Why should we do documentary research, and how does doing it implicate us in a complex web of issues concerning the politics of representation and the social construction of meaning? Methodologies examined include print, photo and archival research; observation and direct cinema; interviews and oral histories; and participant observation; among others. Students will create a literature and film review on their own documentary subject, and will design, research, and write up their own documentary proposal and treatment

Focus Groups (1 credit, 3/3 - 4/7)

Margaret Bates, 5 wks, Thursday, 6:00-7:50pm CRN 5123

Limited to 20. This course will examine focus groups & survey research method techniques, including theory and application. We will visit actual focus group sessions and students will create focus groups and surveys for their own projects. Students working on theses or independent projects, students planning to undertake advanced graduate work, media producers and media managers will find these techniques useful to understand current media use and international developments.

Interviewing (1 credit, 1/27 - 2/24)

Margaret Bates, 5 wks, Thursday, 6:00-7:50pm CRN 4336

Limited to 20. This course will be a practicum in interviewing techniques. It will cover question writing, types of research interviews, theory, rules, structure, problems, and coding. Interviewing techniques are useful for students working on theses or independent projects and students planning to undertake advanced graduate work, documentarians, and media activists, amongst others.

Market Research for Media Managers (MMP)

Jay Fehnel, ONLINE CRN 5880

Limited to 15. All industries need relevant market related data in order to succeed, but the ability to access timely and credible market data is particularly critical for those in the rapidly changing and evolving media industry. This course will provide both the background and the practical skills that today's media professional needs to have to know where and how to find accurate and useful market information, with a special focus on how to perform the research online. Online Market Research for Media Managers will begin with an overview of the fundamentals of the market research function in organizations: its role, value, and the traditional methods and approaches for gathering market data. We will then focus on the promise and potential pitfalls of online market research, and provide sources and strategies for performing both secondary and primary market research. Secondary sources examined will range from published market research reports and online databases to industry journals, Web-based discussion groups, and audience tracking services. Primary research sites and tools will include the use of Web-based survey tools, online interviews and focus groups, real-time market research, and the potential of tracking consumer chatter on blogs, video sharing, and other social media/network sites as a new source for grassroots market intelligence.

In addition to imparting practical skills, the course will also discuss and provide guidance on larger issues, such as ethical considerations, credibility of Web-based and user generated content, and an examination of emerging technological trends, such as the use of location based services (LBS) and geo-enabled mobile phones for collecting "live" market data.

** This 3 credit MMP course counts toward the Media Methods electives*

Media: Methods

Research Methods for Media Activism

Lydia Foerster, ONLINE CRN 4379
Lydia Foerster, ONLINE CRN 7588

Limited to 15. Research is a key component of contemporary media activism. This course will introduce students to methods used by researchers, NGO's and, in particular, media producers to understand what will move people to action -- what can change minds, behaviors, and policies. Careful analysis of the social and political issues and problems central to a media campaign and stakeholder needs can point the media activist toward the most effective appeals and distribution choices. We will examine how various media and story-telling techniques and rhetorical strategies lend themselves to particular topics and target specific audiences, and address how evaluation methods can inform media strategies, and even the creative process.

Surveys (1 credit, 4/14-5/12)

Margaret Bates, 5 wks, Thursday, 6:00-7:50pm CRN 5131

Limited to 20. This course looks at 'sampling' for research, and examines its principal approaches, benefits and potential limitations. We will study the steps involved in constructing samples; discuss key terms associated with sampling methods (such as, target/accessible population, random/systematic/stratified/cluster sampling, and inferences); and understand how to minimize 'errors' or 'biases' in order to produce valid, verifiable and reliable results from our research. Since sampling sometimes involves quantitative models we will also discuss some of the statistical terms used in sampling.

Sampling enables us to 'generalize' about a population or area of study. You may find sampling to be an appropriate research method if your research refers to a large group; if you want to evaluate and measure impact; or if you want to apply your results to groups in other places or times, among other possible research agendas. Sampling is often used in different research applications, including academic theory development, public and private sector policy making and market research on audiences/users. This course will prepare students to conduct independent research using sampling methods and critically evaluate findings from sampling-based research papers.

Required Courses for Thesis Students

Thesis Proposal

Conducted with the proposed Thesis Advisor; Meeting times by arrangement.

Students who plan to submit a thesis proposal in Spring 2011 must register for one-credit of Thesis Proposal, during the Spring 2011 semester, with their Primary Thesis Advisor. Students are encouraged to register for this course in the semester prior to their completion of the proposal, but may register for the advising credit up through the end of week 7 in their proposal semester. Students will register in the subsequent semester for 1 credit of Thesis Tutorial.

**Prerequisites: Students enrolled in Thesis Proposal should be completing, or have completed, their 27th credit during their proposal semester. Permission is required; students must provide to the Graduate Advising Coordinator documentation of the Primary Thesis Advisor's agreement to serve in this capacity.*

Thesis Tutorial

Dawnja Burris, Thursday, 8:00-9:50pm CRN 1018

** For students who submitted an approved thesis proposal in Fall 2010.*

Limited to 20. Open only to M.A. degree candidates who have completed a minimum of 27 credits, the Thesis Tutorial class is required of all thesis students in the first semester after approval of their proposal. Students refine their project and begin research and production. The class mixes group workshops, in which students give progress reports and receive feedback, and one-on-one meetings with the Tutorial instructor and thesis advisors. By the end of the semester each student will have produced the first draft of his/her thesis, and will complete the thesis during the subsequent semester(s).

Thesis Supervision

Conducted with the Thesis Advisor; Meeting times by arrangement.

Students who have completed the Thesis Tutorial undertake the completion of their thesis during subsequent semester(s). For each subsequent semester needed to complete the thesis, the student registers for one credit of Thesis Supervision.

Students must maintain good progress on the thesis in each semester and this will be reflected in a grade of P, passing, in thesis supervision. Students who receive a grade of U, unsatisfactory, may not continue on their current project. Normally in such cases students should switch to the non-thesis option and complete the remaining requirements for their MA degree. Under special circumstances, with the support of a faculty advisor, students may appeal this rule and may be allowed to continue in the thesis track.

MEDIA PRODUCTION

Media practice cultivates understanding and proficiency with design and production. This curriculum is practice based, allowing students to conceive real projects, develop individual design approaches and utilize the technical tools to create them.

These courses present media production formats as tools of communication – as means to the end of creating aural and visual messages – rather than promoting the mastery of particular equipment and software as sufficient ends in themselves. Instruction in each of the Media Practice courses frames the necessary technical training within a larger context of design and production conceptualization and research, and promotes a cross-platform or comparative approach: students discover how processes and tools translate between media, and students who've already attained a level of proficiency in a particular production format encounter the aesthetic and communicative possibilities of other formats.

Through these courses students achieve understanding of and proficiency with the aesthetic and technical capabilities of each production medium, explore the interrelationships and interdependencies between them, and create work from start to finish: instruction in each of the Media Practice courses includes the processes of preproduction (conception and design, writing, scheduling, budgeting); production (directing, shooting/image production, lighting, recording) and postproduction (logging, editing, sound mixing, compressing for distribution).

Shooting and recording is done on supplied cameras, microphones and audio recorders. Digital image production and all post-production is done on supplied digital editing workstations with current and appropriate software. In-class listening/viewing, analysis and critique and assigned readings provide support and context for production work.

Media Practices: Design

Diane Mitchell, Monday, 3:00-5:40pm	CRN 4343
Brian McCormick, Wednesday, 6:00-8:40pm	CRN 4344
Phillip Kain, ONLINE	CRN 4345

Limited to 15. Through exploring the principles of visualization, graphic design, typography and color theory, students will learn to create designs that have visual impact and communicative power. Instruction and class activities cover composition techniques, image editing, graphics creation, and file preparation for distributing projects using current professional software.

The core focus is the creation of designs for advocacy, branding and digital art. This course provides the basis for more advanced courses in interactive design, motion design,

publishing and inter-media applications. Students are expected to research and solve weekly design problems and participate in regular critiques while building a digital design portfolio, including a final professional-quality visual presentation.

** Prerequisite: Media Practices: Concepts or instructor permission.*

Media Practices: Time-Based

Mario Paoli, Tuesday, 6:00-8:40pm	CRN 4348
Vinay Chowdhry, Thursday, 3:00-5:40pm	CRN 4349

Limited to 15. The course expands beyond the core concepts and skills of producing and editing audio and video. Students learn professional production processes and techniques in both media, delving further into the technical aspects of production and post-production. Aesthetic instruction addresses the many ways the resulting project may be conceived stylistically and to solve particular communication issues.
Exploring audio, microphone techniques, recording, editing and mixing skills are taught. Exploring video, instruction includes lighting, framing, camera movement, recording and digital editing techniques. The combination of the two media provides a production context for project work and prepares students with the means and ideas to make time-based work in more advanced courses.

** Prerequisite: Media Practices: Concepts or instructor permission.*

Students registering for "Media Practices: Time-Based" must also register for the Saturday technical lab. The lab does not carry course credit and no tuition is charged. The purpose of the lab is to provide additional technical instruction and outside of class hands-on practice for all students enrolled in the sections of Media Practices: Time-Based. The labs will be conducted by the course Teaching Associates. Students are required to attend at least 7 sessions and are encouraged to attend all.

Time Based Tech. Lab (0 CR), Sat. 1:00-3:40pm	CRN 4350
Time Based Tech. Lab (0 CR), Sat. 1:00-3:40pm	CRN 4351

MEDIA PRODUCTION

Media Practices: Time-Based for Documentary

Kevin Allen, Monday, 6:00-8:40pm CRN 5133
Time-Based Tech Lab DOC (0 CR), Saturday, 1:00-3:40pm CRN 5574
** Students must register for both lecture and lab.*

Limited to15. This course, open to all graduate students from across the university with an interest in documentary, will focus on the core concepts and skills of producing and editing video and audio for documentary. Students learn professional and do-it-yourself methodologies, techniques and production processes in both media, delving further into the technical and formal aspects of non-fiction production and post-production. Particular attention is paid to how form shapes content, and vice versa, when framing a particular documentary subject. Exploring audio, microphone techniques, studio and field recording, editing and mixing skills are taught. Exploring video, instruction includes lighting, framing, camera movement, recording and digital editing techniques. The combination of the two media provides a production context for final documentary project and prepares students with the means and knowledge to make time-based work in more advanced courses.

**Prerequisite: For Media Studies Students: Foundations of Media Design, Media Practices: Concepts or instructor permission.*

Students registering for "Media Practices: Time-Based for Documentary" must also register for the Saturday technical lab. The lab does not carry course credit and no tuition is charged. The purpose of the lab is to provide additional technical assistance and outside of class hands-on practice for all students enrolled in the sections of Media Practices: Time-Based. The labs will be conducted by the course Teaching Associates. Students are required to attend at least 7 sessions and are encouraged to attend all.

Media Practices: Interactive

David Marcinkowski, Monday, 6:00-8:40pm CRN 4346
Joerg Mueller, ONLINE CRN 4347

*Limited to 15.*This course introduces the design and production of interactive media for web-based and mobile environments. Approaches to navigation, interface, and narrative design, information architecture, Web 2.0 and dynamic databases will be surveyed. Incoming students must have prior skills in producing content (digital, audio, or video) and are expected to design their own rich media web site. Instruction includes the fundamentals of coding, CSS, javascript, animation, streaming media file formats, platform and browser issues. Using current and appropriate software, students discover how to structure content and apply techniques to solve real world design problems. Class activities and critiques help each student to build an effective interactive presentation of their own.

** Prerequisite: (1) either Media Practice: Design or Media Practice: Time-Based or (2) instructor permission*

MEDIA PRODUCTION

Media Practices: Film Form

Sam Ishii-Gonzales, Tuesday, 6:00-8:40pm CRN 4352
Film Form Tech Lab, Saturday, 1:00-3:40pm CRN 4353

Dianne Bellino, Friday, 3:00-5:40pm CRN 6306
Film Form Tech Lab, Saturday, 3:00-5:40pm CRN 6307

** Students must register for both lecture and lab CRN 4352 +4353 and CRN 6306 +6307.*

Limited to 15. In this hybrid theory/practice course, students will immerse themselves in a number of aesthetic questions that will challenge them to think precisely and creatively about the properties of the medium. What are the fundamental structures at the basis of film? What role do these structures play in the spectator¹s cognitive and affective engagement with film? Rather than presume an answer derived from the other arts, students will be encouraged to engage with cinema on its own terms, to engage with film as its own unique system of sign production. Through the close study of a select group of films in a variety of styles and genres (shorts and features, fiction and documentary, narrative and experimental) students will be introduced to a number of key topics, including framing and perspective; open and closed forms of montage; movement- and time-image; on- and off-screen space (actual and virtual space); audio-visual relations. In-class discussion and analysis will be supplemented with five Saturday afternoon tech labs. Tech labs consist of instruction in film (Bolex), sound (Flash), video (mini DV) and editing (FCP).

** Prerequisite: Media Practices: Concepts or instructor permission.*

Film Form Post-Production Studio

Flavia Fontes, Monday, 6:00-8:40pm CRN 5132

Limited to15. This course is designed for students to complete film projects originating in Film Form Production Studio, their final 'capstone' projects of the Film Form Area of Study. The study of the art and craft of editing is conducted through editorial practice as students assemble diegetic and non-diegetic imagery and sound in order to complete their films. Form and concept are emphasized as students use industry standard software and hardware tools to edit their own individual projects, preparing films for the final mix. Class time is divided among editing exercises, lectures, group discussions, and screenings. Students must have all synchronized film dailies transferred to mini-dv prior to the first class.
Open only to Film Form students.

Prerequisite: Film Form Production Studio. Students must have a fire wire drive.

**Permission from Film Form Academic Coordinator required; contact gonzales@newschool.edu*

MEDIA PRODUCTION
Production Project Courses

Audio Experiments
Joan Schuman, ONLINE CRN 6937

Limited to 15. In this course students explore the process and possibilities of experimental sound-making across media. We begin by critically exploring work by noise musicians and radio sculptors; performance screamers and barely audible sound "swallowers"; and emanations from emergent mediated spaces including sonic social networks and sound maps. Students are then invited to engage in their own audio experiments, playing with form, content, and media vehicles, and, in the process, possibly upending the conventions of broadcasting, gallery spaces (physical and virtual), urban landscapes, Internet sites, movie theaters, and performance halls. Students complete three short productions to "test their ears" before completing final compositions; through this process we both work individually and engage critically with one another's projects in regular workshop-critiques. The class is designed for those with basic audio production skills and access to tools (on-site at New School labs or via their own computer/audio set-up). Students should have a preliminary plan for an audio-centric project before starting the class, but be open to stylistic and formal experimentation.

** Prerequisites: Media Practices: Time-based or relevant experience (e.g., digital editing experience or audio/radio production) or instructor permission. Students should have access to recording and editing/mixing tools, contact instructor for more information*

Autobiographical Video [Canceled]
Kamal Aljafari, Tuesday, 3:00-5:40pm CRN 7421

Limited to 15. This class will introduce autobiography both as subject and means of filmmaking. Situational life experiences are invariably important to our creative endeavors, whether explicitly, or implicitly. They pose the questions that we raise through our work or avoid asking—questions about emotional, political, and social relations—and, perhaps more importantly, about the nature of artistic communication itself, its possibilities and limits. The working schedule of this course balances in-depth studies of specific films with students' production of short films.

The Cinematic Place
Deanna Kamiel, Wednesday, 3:00-5:40pm CRN 7405

Limited to15. All films take place. They occur in particular locations which, by being filmed, become infused with sensation or character or history. In this documentary production course we will discover place—landscape, cityscape, locale—for its own sake. Not as background or backdrop but as a cinematic subject in and of itself. Students will make individual short works on dv or film that express their sense of a specific time and place. Seeing reality and geography in this way—through the camera eye and ear—is not a neutral act

Cinematography: Art & Technique
Phil Katzman, Wednesday, 6:00-8:40pm CRN 4816

Limited to15. This workshop combines theoretical and practical elements of cinematography with special emphasis on cultivating a film sensibility. While learning techniques of studio and location lighting, students also study composition and coverage, and how movement, angles, and placement create a cinematographic style. In this class students will learn the tools, hardware, and technology used in the industry, as well as work through the aesthetic decisions that contribute to how a story is told. Looking at the special advantages, particular limitations and collaborative possibilities of both digital and film cinematography, the class will address issues of integrated media. Exercises will include: essential lighting and grip equipment, color film stocks, hard light vs. soft light, location shooting, color temperature and fluorescent lights, exterior lighting and control of natural light, covering a scene and continuity from a cinematographer, point of view, and camera and actor choreography. Practical tests and scenes are shot using color and black & white 16mm film stocks, as well as digital video.

**Permission from Film Form Academic Coordinator required; contact gonzales@newschool.edu*

MEDIA PRODUCTION
Production Project Courses

Directing Documentary
Deanna Kamiel, Thursday, 6:00-8:40pm CRN 1002

Limited to 15. How documentaries are directed is one of the best-kept secrets in film and video--or so it seems to those outside the world of media production. For novice documentarians, it is the question most often asked and the one most rigorously pursued as the real work of documentary gets underway. This advanced production course aims to address the mystery by offering students a directing discipline as they each create their own single, original work in documentary--feature, newsmagazine, vérité, essay, subjective, visionary in conjunction with studies in the history of documentary film scholarship. At the end of the first century of the moving image, many of our best directors are looking back to the origins of film and video as they move forward. Documentary, especially, is experiencing a resurgence as makers rediscover, for example, the power of the Lumière brothers' single-image film or the excitement of vérité, unadorned by narration or laborious exposition, as first practiced by Leacock and Pennebaker. Historical problems in documentary will be discussed hand-in-hand with production technique; for instance, truthful observation alongside pictorial editing and individual shot composition. By semester's end each student will have acquired an historically informed answer to the question of contemporary documentary practice.

** Prerequisite: Video Production or instructor permission.*

Mashup Culture
Josephine Dorado, ONLINE CRN 5025

Limited to 15. Mashup Culture explores the remix culture as cultural exchange. We live in a world of ever-expanding networks, and the ways that we process and 'mash up' the sound, images, multimedia, and data reflect the evolving interconnectedness of our interactions. While studying about remix culture and collaborative process, students will manifest projects that involve mashing up media using various web-based & mobile media creation, web-based editing, live online broadcasting, and sharing and techniques of online presentation. The result will be a series of vignettes which reflect the distributed nature of our natural dynamic, bringing us together in cohesive cultural fusion.

Projects in Digital Video Editing
Doug Morrione, Tuesday, 6:00-8:40pm CRN 3067

Limited to 15. Students utilize computer-driven digital editing stations and current non-linear editing software (Avid or Final Cut Pro), the sophistication and capacity of which have changed the entire production process from project inception and planning through to final broadcast. Editors will work on short assignments (3 to 5 minutes), while learning the principles of random access digital editing (theory of nonlinear editing, capturing video and audio, organizing and accessing rough footage, editing sync and non-sync material, assembling and trimming sequences, editing and mixing audio, adding effects, creating titles, color correction, and outputting work).

** Prerequisite: Media Practices: Time Based or instructor permission.*

Projects in Digital Video Editing (Documentary Focus)
Rafael Parra, Thursday, 6:00-8:40pm CRN 5575

Limited to 15. This course, open to all graduate students from across the University who have video footage for a documentary project, will allow students to utilize computer-driven digital editing stations and current non-linear editing software (Final Cut Pro) to edit a short video documentary. Editors will work on short assignments (5 to 15 minutes), with the option to complete a short documentary project begun in another course. Students learn how to organize large amounts of documentary footage, cut interviews, add B-roll, incorporate narration, tell a story visually, among other topics, while learning the principles of random access digital editing (theory of nonlinear editing, capturing video and audio, organizing and accessing rough footage, editing sync and non-sync material, assembling and trimming sequences, editing and mixing audio, adding effects, creating titles, color correction, and outputting work).

** Prerequisite: Media Practices: Time Based, Directing Documentary or instructor permission.*

MEDIA PRODUCTION
Production Project Courses

Projects in Interactive Design
David Marcinkowski, Wednesday, 3:00-5:40pm CRN 7422

Limited to 15. This course focuses on the production process in the interactive design industry. Students create a project of their own design and take it from the early planning stages through the production process to a completed interactive web site or kiosk installation. The class emphasizes the design and production processes and the building of professional skills needed to complete an interactive media project. While students develop their individual projects, they will explore the artistic and professional practices of interactive design in the areas of web technologies, digital TV, mobile devices, social networking, and interactivity in kiosks and art installations. The class introduces technologies associated with the interactive production pipeline, including the dynamic and semantic web, video and audio integration, information architecture and interface design. Students learn the syntax and application of a variety of advanced technologies such as Flash Actionscript, Javascript frameworks, Content Management Systems, PHP, RSS, XML, streaming video, and database integration. Skills in these areas are applied within the framework of student projects.

**Prerequisite: Media Practices: Interactive*

Projects in Motion Design
Diane Mitchell, Tuesday, 6:00-8:40pm CRN 4354

Limited to 15. This course introduces the design and creation of motion graphics for television, web and film. While developing our projects we will look at the artistic and professional practices of motion design in documentaries, fine art, advertising, film titles, television interstitials, storytelling and business presentations. We will explore ways to effectively enliven text and imagery and to generate visual messages with impact. Utilizing 2D animation and digital effects software (After Effects), basic concepts and techniques, such as masking, compositing, key frame animation, interpolation, titling, special effects, and 3D space, will be examined through lectures, class activities, and assignments. Each student will design and produce three short broadcast quality projects.

Prerequisite: (1) Media Practice: Design or (2) Media Practice: Interactive; or (3) permission of instructor. Video experience is recommended.

Projects in Multi-Sensorial Spaces
Ernesto Klar, Thursday, 6:00-8:40pm CRN 5146

Limited to 15. Synaesthesia, broadly defined as the cross-wiring of sensory perceptions or a synthesis of the arts, will be the lens through which students will be encouraged to design and produce innovative media works that explore our relationship to the built environment and the urban experience. The course is organized as a theory and production seminar for which students will produce art installations with a heavy emphasis on intersensory experience. Lectures and readings will focus on models of perception, relational aesthetics, and phenomenological thought as they relate to the synaesthetic inquiry. Work reviewed in the lectures will include selections from Neo-Concrete Art, Kinetic Art, Fluxus, and New Media Art, among others. Assignments will include selected readings and group discussions, a series of cumulative digital media projects, and a final installation art piece to be exhibited at the end of the semester. Students will have the opportunity to use different kinds of video, audio, and multimedia production tools for project assignments.

**Prerequisite: Media Practices: Time-Based; Media Practices: Design; Media Practices: Interactive or instructor permission.*

Script Analysis and Audience Response
Helena Medina, ONLINE CRN 4356

Limited to 15. All of the elements in a script (from structure to characterization; from tone and dialogue to theme) are involved in the process of targeting a specific audience and of shaping their reactions to and interpretation of the text. While reviewing the fundamentals of script analysis, this course will focus on the mechanisms employed to anticipate and shape audience response. We will work on several case studies from cinema and television, using perspective from various research approaches, including contexts of reception; encoding and decoding models; ethnographical analyses, etc. Many questions will arise in the process: What does it mean to write for a “female audience” (as is actually the case in some genres)? Up to which extent does the script contribute to the extinction of certain stereotypes and prejudices? Does the script assemble different layers of meaning that expand the range of its target audience, and how? What’s the relationship between target audience and genre? This course is aimed at those students who contemplate a career in criticism as well as those who plan to write for cinema and/or television.

MEDIA PRODUCTION
Production Project Courses

Sound and Image
John Plenge, Monday, 3:00-5:40pm CRN 3962

Limited to 15. This course will introduce students to the technical and aesthetic concerns that arise when producing audio for image-based media including film, video, and animation. Over the course of the term we will move from acquiring basic skills to a consideration of more sophisticated questions. The goals of the course are to familiarize students with the tools and skills necessary to produce high-quality dialogue and effects, and to foster critical thinking with regard to the use of music in picture. Students who have completed this class will be capable of recording, editing, and mixing a basic soundtrack to broadcast standards.

** Prerequisite: Media Practices: Time-Based or instructor permission, students should be familiar with Pro Tools*

Sounding Objects, Listening Spaces
Jessica Feldman, Thursday, 6:00-8:40pm CRN 7404

Limited to 15. This course introduces a range of possibilities for producing and interacting with sound beyond traditional media for audio distribution. Students will work hands-on in constructing physical objects and dynamic situations for creating and listening to sound. Using a range of hardware and software, students engage in hacking and designing circuits, sensors, and interactive environments. The course includes an overview of basic physical computing skills, the arduino interface, and electro-acoustics. Technical learning is accompanied by related theoretical readings on sound art, hardware hacking, and interactive media theories, and an overview of relevant recent artworks, artists, and institutions examining these areas of technology and sound production. We study works produced by Alvin Lucier, Paul DeMarinis, Christina Kubisch, Laetitia Sonami, Max Neuhaus, Preemptive Media, Eyebeam, and free103point9, among others. Students learn to think critically and creatively about the way in which sound can be generated, embodied, and presented in time and space. They explore the relationships between sound, the objects that produce it, and the listening dynamics surrounding these objects and their acoustic and social spaces.

The Producer's Craft
Paul Hardart, Wednesday, 6:00-8:40pm CRN 1962
Andrew Bobrow, Wednesday, 6:00-8:40pm CRN 4847
Andrew Bobrow, ONLINE (limited to 15) CRN 5715

Limited to 20. Producing is a high stakes game that encompasses an eclectic web of disciplines. The pace is fast and a gap in knowledge can mean a project's failure. This utilitarian course offers survival skills -- the basic "producer chops"-- required by television, film, advertising, and interactive environments. It is based on a fundamental assumption that collaboration works: in idea development, in project execution, and in amassing specific knowledge upon which success depends. With concrete reference to case studies plus visits with guest practitioners, the course will track these ten steps in the realization of any large project: 1. Conceptualization & Pitching; 2. Defining Resources & Deliverables; 3. Building a Production Plan; 4. Budgeting; 5. Legal Affairs & Business Deals; 6. Staffing & Gear; 7. Creative Management (including how to Manage Up); 8. Production (studio & location); 9. Posting and Special Effects; and, 10. Finishing (Testing, Archiving, Press, Marketing, etc.). Students will partner up in developing and pitching a project of their own choosing. This will yield a full proposal with complete production plan capable of immediate implementation. The class will also work as teams in a collective mapping of media industry sectors and their career opportunities.

** Prerequisite: Media Practices: Concepts or instructor permission.*

MEDIA PRODUCTION
Production Project Courses

Visual Storytelling II
Shari Kessler, ONLINE CRN 4127

Limited to 15. In Visual Storytelling II, we build upon our work in Visual Storytelling I to explore theories and techniques of narration for time-based and digital media. We will study stories that successfully integrate image and sound, and explore linear and nonlinear storytelling techniques that can be applied across media. We go beyond photography -- the focus of Visual Storytelling I -- by using digital tools to introduce motion and to experiment with recording music, narration, interviews, ambient sounds, and sound effects. Another important component of our work will be to look at ways to make the digital work flow more efficient as we organize, edit and produce creative image sequences with cinematic transitions into digital slide shows with audio. All projects will be uploaded for viewing on the web. Students must be familiar with using digital cameras; have access to a digital recorder, microphone and headphones; and have a working knowledge of image editing software. We will be using Photoshop, Lightroom and Soundslides.

**Prerequisite: Visual Storytelling I, or Media Practices: Concepts, or Media Practices: Film Form, or instructor permission.*

WSNR Radio Lab
James Briggs, Friday, 3:00-5:40pm CRN 6484

Limited to 14. WNSR Radio Lab will be a modular classroom seminar with equal attention paid to web radio production and station operations. It will solicit students from each division of the New School for a diverse classroom environment with a wide array of skill sets. The class will supplement the existing On Air: New School Radio class at Eugene Lang College, allowing graduate and highly qualified undergraduate students to develop the skills necessary to maintain and grow and lead an emerging online radio station. The class will cover topics including the station's financial and business planning, major productions and production scheduling, radio principles and techniques, audience outreach and development, and current issues confronting web radio and media at educational institutions.

**Prior radio/broadcast production or management experience preferred.*

**This course is both a Production Project course and a Media Management course.*

MEDIA MANAGEMENT

Competitive Strategies + the Brand Component (MMP)

Deanne Dunning, Friday, 4:00-5:50pm CRN 3953

*Limited to 20.*How can media companies achieve and maintain an entrepreneurial edge? Differentiation from competitors' positions is a primary concept in creating corporate value. This segment will apply the analytical tools developed in other courses to address strategic issues and planning challenges. Opportunities to increase revenues, streamline costs and realize appreciation of assets will be the focus of this course segment.

Students will be exposed to the strategic considerations in evaluating opportunities to secure a sustainable competitive advantage through new channels, closer customer relationships, partnerships and strategic alliances, and tailoring corporate activities. Topics covered include: Leadership and Strategy; Competitive Convergence; The Productivity Frontier; Operational Effectiveness; Strategic Positioning; Generic Strategies; Tailoring Corporate Activities; Fit and Sustainability.

Digital Media: Strategy and Implementation (MMP)

Kenneth Krushel, Monday, 6:00-7:50pm CRN 5155

Limited to 20. Digital Media innovation is occurring more rapidly than in perhaps any other media sector, or arguably any industry category. As previously distinct media companies collide, how do these companies maintain their competitive positions? We will study how companies determine which technologies to develop, how companies create and capture the value from their innovations, and how they sustain competitive distinction despite widespread imitation and the emergence of competitive technology. The course will examine the major strategic challenges facing a variety of media platforms, and evaluate the strategies of multimedia firms. We will use various case studies, and provide students with the opportunity to work on a concrete strategic media problem confronting an existing media company.

Film Distribution and New Media (MMP)

Michelle Materre, Tuesday, 4:00-5:50pm CRN 5882

Limited to 20. One of the primary concerns facing independent filmmakers upon completion of their projects poses the following questions -- Now that my film is in the can what do I do? Where do I go? In this course, students will gain insights and realistic solutions to the behind-the-scenes process of getting your independent film into the marketplace, and the constantly changing landscape of film marketing and distribution. Navigating the seemingly burdensome terrain of film distribution may seem like such a daunting task that makers often neglect to consider this part of the production process until it's too late. This course will examine a myriad of ideas and options that are available to properly promote, market and finally distribute independent films and videos to the right venues, including web-based delivery systems, allowing work to be exposed to the largest audiences possible, and maybe even eventually providing an income for the artists efforts. Using real films, both released and unreleased, students are encouraged (but not required) to provide examples of their own work as case studies in the distribution process. The instructor is a founder of an independent film and television distribution company that was responsible for the successful theatrical release of the now classic American film, Daughters of the Dust by Julie Dash. She is also a sought-after distribution, marketing and outreach consultant for several recently broadcast public television documentaries including *Chisholm 72: Unbought & Unbossed; Boys of Baraka*; *Raise Your Voice: Sweet Honey in the Rock*; and *West 47th Street*, among others.

Information Technologies (MMP)

Steven Hammersly, ONLINE CRN 5026

Limited to 15. This course will examine the business and social implications of new media technology now and over the past 15 years--from the advent of the commercial internet, through the dot com boom and bust, to the converging mediascape that is the web today. In this course, students will explore the basic building blocks of the technology that drives the internet and new media, including major hardware/software systems, platforms, applications, standards, and the major players. The overall goal of the class is to provide a background in the history and shifting dynamics of Internet media, and bring students up to date on the latest media technologies.

MEDIA MANAGEMENT

Intellectual Property in the Digital Age

Greggory Spence Esq., & Michelle Bogre Esq., ONLINE CRN 7191

Limited to 20. This on-line class will introduce students to the practical and legal issues surrounding copyright, trademark and patent protection in the digital age. It will sensitize students to the many issues they will face in their efforts to sell, distribute, protect and defend their creative works and products. The course also will explore the implications of contract law, of "work for hire" and "non-compete" clauses, and of moral rights laws as they pertain to art works. Students will learn about the scope and the limitations of the protections that current law provides; how to identify and anticipate the issues surrounding sharing of works in this digital age; and how to protect their property rights in their works. Although this is not a "law" course, students will engage with these issues through assigned readings of law cases, selected current essays and articles. The readings will be supplemented by "real-life" exercises and practice-based assignments. This class is open to students from all divisions and disciplines, including art, fashion, design, media studies, film, music and creative writing.

Cross-listed with Parsons; limited seating available for Media Studies students
This Parsons course is available as part of the MMP course offerings

Market Research for Media Managers (MMP)

Jay Fehnel, ONLINE CRN 5880

Limited to 15. All industries need relevant market related data in order to succeed, but the ability to access timely and credible market data is particularly critical for those in the rapidly changing and evolving media industry. This course will provide both the background and the practical skills that today's media professional needs to have to know where and how to find accurate and useful market information, with a special focus on how to perform the research online. Online Market Research for Media Managers will begin with an overview of the fundamentals of the market research function in organizations: its role, value, and the traditional methods and approaches for gathering market data. We will then focus on the promise and potential pitfalls of online market research, and provide sources and strategies for performing both secondary and primary market research. Secondary sources examined will range from published market research reports and online databases to industry journals, Web-based discussion groups, and audience tracking services. Primary research sites and tools will include the use of Web-based survey tools, online interviews and focus groups, real-time market research, and the potential of tracking consumer chatter on blogs, video sharing, and other social media/network sites as a new source for grassroots market intelligence.

In addition to imparting practical skills, the course will also discuss and provide guidance on larger issues, such as ethical considerations, credibility of Web-based and user generated content, and an examination of emerging technological trends, such as the use of location based services (LBS) and geo-enabled mobile phones for collecting "live" market data.

** These 3 credits count toward the Media Methods electives*

MEDIA MANAGEMENT

Media Ethics (MMP)

Charles Warner, Thursday, 6:00-7:50pm CRN 5881

*Limited to 20.*This course provides students with a theoretical foundation that enables them to identify and analyze ethical issues in the media. It explores the scholarly literature on media ethics, lying and deception, and recent research into the brain and moral choices. The focus is on current ethical issues in the media, especially the dilemma between the need to generate profit and the imperative of providing a public service. Questions addressed in the course include, do advertising and journalism operate under the same ethical rules? How much information should the media provide about the private lives of public figures? And what should be the proper influence of competition and the profit motive on the news? Among the topics that are explored through the analysis and discussions of case studies are the role of the media and journalists in society; the meaning of justice; the reciprocity gene; the wisdom of crowds; privacy online; free speech; and how blogs, opinion-oriented media, social media, and editorials relate to freedom of the press.

Media Economics (MMP)

Charles Warner, ONLINE CRN 1952

Limited to 15. The course is designed to introduce you to the business end of the media industry, and to equip you with skills that you will find useful, wherever your career in media may take you. In this course, you will learn: how markets are organized in each of the five major segments of the media industry (publishing, broadcast, movies, music, and the internet), and what this means for consumers and firms that operate in the media space; the fundamentals of the business model(s) that predominate in each market segment, including how firms generate revenue, incur costs, and manage profitability, and how market dynamics differ among the various segments; the financial and operating characteristics of media segments and their dominant players; how decision-making, assessing risk, investing for future returns is done in media industries, and how business success (or failure) is measured; and how the internet is rapidly changing the business landscape for media firms. The focus of the course will be on the business fundamentals associated with the production and distribution of entertainment and news content, the contribution of the players along each segment's value chain, and on the dynamics of consumer demand for media products. If this is your first business or econ course-not to worry-this class focuses on the basics of firm and consumer behavior in the media space, and will require only light quantitative analysis.

Media Management and Leadership (MMP)

Michael Weiskopf, Tuesday, 6:00-7:50pm CRN 3952

Limited to 20. Dramatic changes in technology and in the media's role in converging technologies require new management and leadership techniques and paradigms. This course aims to give students a survey of some of the latest management and leadership theories, including those encouraging a new sense of social responsibility. It also gives students the opportunity to apply these theories to a number of different competitive, structural, motivational, strategic, and organizational issues in the media world, by writing original case studies and solving problems in existing case studies.

Media, Corporate Responsibility, & the Law (MMP)

Lynn Oberlander, ONLINE CRN 1973

Limited to 20. This course will provide an overview of media law, including constitutional, regulatory and statutory schemes. The course will be organized into thematic sections, described more fully below, and discussion will be augmented by publishing court opinions and audiovisual materials, as well as guest speakers from the media industry. By the end of the course, the students should be aware of the legal framework for the media industry generally, as well as the different manner in which the law treats print, broadcast, cable, and the Internet. Throughout the class, we will focus on the interplay between the corporate ownership of mass media, the government, and the ramifications for the fourth estate. Does the label "news" unfairly protect plainly commercial enterprises from the costs and risks that other businesses face?

Music Business in Media (MMP)

Josh Rabinowitz, Wednesday, 8:00-9:50pm CRN 4817

Limited to 20. The music business, once recording dominated, can now be characterized as a multifaceted, almost-everything-but a record FIELD. Changing media formats and new business models are the key elements in this rapidly changing sphere. The course focuses on how the industry has evolved and will continue to evolve. Emphasis is placed on understanding and developing new business paradigms. Particular areas of study include: music production, music supervision, copyright infringement, digital distribution, the new A&R, gaming, music publishing, music journalism, PR and publicity. Students follow, analyze, and critique current developments through a variety of non-traditional readings.

SEMINAR

Archives, Libraries, and Databases

Shannon Mattern, Tuesday, 4:00 – 5:50pm CRN 6496

"There has been more information produced in the last 30 years than during the previous 5000." We have all heard some variation on this maxim. As U.S. publishers add 250,000 printed books and close to 300,000 print-on-demand books to our libraries each year; as we find ourselves wading through over 200 million websites; as we continue to add new media – from Tweets to Apps to geo-tagged maps – to our everyday media repertoires, we continually search for new ways to navigate this ever more treacherous sea of information. Throughout human history we have relied on various institutions and politico-intellectual architectures to organize, index, preserve, make sense of, and facilitate or control access to our stores of knowledge, our assemblages of media, our collections of information. This seminar looks at the past, present, and future of the library, the archive, and the database, and considers what logics, priorities, politics, audiences, contents, aesthetics, physical forms, etc., ally and differentiate these forms of data storage and filtering. We will examine what roles the library, archive, and the database play in democracy, in education, in everyday life, and in art. Throughout the semester we will examine myriad analog and digital artworks that make use of library/archival material, or take the library, archive, or database as their subject. Some classes will involve field trips and guest speakers. Students will have the option of completing at least one theoretically-informed creative/production project for the class.

Art after Deleuze: From Architecture to New Media

Sam Ishii-Gonzales, Wednesday, 8:00-9:50pm CRN 6186

Limited to 20. The writings of the French philosopher Gilles Deleuze (1925-1995) have had an enormous impact on art theory and practice across a number of disciplines: architecture, cinema, music, and new media, among others. This course will explore multiple facets of Deleuze's influence, allowing students to consider the potential significance of his philosophy for their own critical and creative projects. The class will alternate close readings of key texts by Deleuze with recent art theory, as well as explore a number of works by contemporary artists and filmmakers whose practice can be productively linked to Deleuze's ideas on art and artistic process. We will read selections from numerous Deleuze texts including *Nietzsche and Philosophy*, *Spinoza: Practical Philosophy*, *Kafka: Toward a Minor Literature*, *Cinema 2: The Time-Image*, as well as *A Thousand Plateaus*, which he wrote in collaboration with Félix Guattari. Readings from art theory will focus primarily on Bernard Cache's *Earth Moves: The Furnishing of Territories*, Nicholas Bourriaud's *Relational Aesthetics*, Daniel Frampton's *Filmosophy*, and Mark Hansen's *New Philosophy for New Media*. Contemporary artists and filmmakers to be discussed include Eija-Liisa Ahtila, Jean-Luc Godard, Felix Gonzalez-Torres, Pierre Huyghe, Abbas Kiarostami, David Lynch and Greg Lynn. Students will write a number of short research papers, as well as develop a final project in consultation with the instructor. They will have the option to develop a final project that combines theory and practice.

Art as Social Practice

Chris Mann, Monday, 6:00-7:50pm CRN 4340

Limited to 20. What is the society that a work of art makes possible? What sort of community does it help us to realize? This seminar and discussion series seeks to explore the social dimensions of performance through the work of contemporary composers who are less interested in aesthetics than in designing tools and systems that both articulate and facilitate social change. This course builds on the work of artists, composers, Bruno Latour's actor network theory and Barbara Stafford's notions of art as neurological research. Invited guests include Maryanne Amacher, Ornette Coleman, Tony Conrad, David Dunn, Alvin Lucier, Lee Ranaldo, Christian Wolff, John Zorn, et al. The course begins with two weeks of introductory orientation (Artist Placement Group, Pask and Emery on purposeful systems, Plato, the politics of tuning systems and the politics of instruments, AMM), followed by two five week seasons with composers discussing their work. The final weeks will be dedicated to student presentations. Apart from informed discussion with the invited guests, students will be expected to compose their own projects (in any medium of their choice). 'A composer is that without which something would not have happened.' (Herbert Brun)

SEMINAR

Avant Garde and the Moving Image

Nicole Koschmann, ONLINE CRN 4846

Limited to 15. This course will provide an historical survey of avant-garde moving images, concentrating on the major tendencies within these traditions. Topics presented will include dada and surrealist films, the camera as metaphor for the eye, structural film and expanded cinema, the filmmaker as poet, found-footage filmmaking, cinema and sexuality, abstract filmmaking multiple projection/installation, as well as cross-genre practices. Work by filmmakers such as: Hans Richter, Maya Deren, Stan Brakhage, Bruce Conner, Shirley Clark, Kenneth Anger, George Kuchar, Martha Colburn, Peggy Ahwesh, Jack Smith and Craig Baldwin will be presented.

The course will also explore various techniques, concepts and means of production employed by experimental filmmakers and should be of particular interest to students who wish to work outside the traditional mode of narrative filmmaking. The class will consist primarily of screenings and discussions about the work viewed and the context in which it was produced but will also provide a forum for discussion of the practical aspects of being a practicing film artist once outside the school system.

Digital Media Theory

Aras Ozgun, ONLINE CRN 7161

Limited to 15. This course is designed for understanding the new media technologies and new narrative forms that surround us today, as well as the cultural conditions they establish before us. In this respect, the course starts with a critical analysis of the social transformation that we call postmodernism today, relates this structural transformation with new media technologies, and then explicates the new ontological conditions brought forth by these new media technologies. What follows is a further discussion of the constitutive elements of the new narrative forms presented by these new media technologies --such as virtuality, hypertextuality, non-linearity, interactivity, rhizomatics and technological embodiment. Final direction of the course is to evaluate the economic and political dimensions of such notions and theoretical openings they provide. This course is aimed at students who work in practical digital/interactive media production, or who are interested in theoretical aspects of new media. Since it is a theory course, no technical knowledge of new/digital media is required.

Electronic Media & Live Performance

Brian McCormick, Tuesday, 8:00-9:50pm CRN 1001

Limited to 20. This course will explore the dialectic between electronic media and live performance -- from sports and rock concerts to theatre and contemporary dance, the legal arena, and everyday life. This course will review the history and the development of the use of media technology in live events. What is the cultural position of live performance in a media saturated communications climate? How has media culture influenced our expectations of the live? Must the live always precede the mediatized? The course will also examine what this integration has meant aesthetically, and how artists have used media in performance to question the relationship, the possibilities, and the failures of communication technologies and systems. Several opposing and distinct theoretical perspectives will be addressed, including those that view media and live performance as rivals or as having opposing tendencies, as forms that have exhibited parallel developments, and as inevitable partners. The goal of the course is to develop a comprehensive vocabulary for the critical analysis of this post-modern phenomenon.

Film Theory and Analysis: 1950-2009

Royal Brown, Monday, 6:00-9:30pm CRN 4845

Limited to 20. Has history ceased to have a meaning, or have we simply lost faith in a vision of time (and space) that was a mythic construct in the first place? Has the distinction between sign and referent broken down, or are we simply re-experiencing the phenomenological crisis in a new way? Is music the ultimate postmodern image? These are some of the perhaps unanswerable questions that we will examine, via the screening of a number of films that reveal some kind of awareness of these issues, as we look at the diverse components-visual, musical, sound, narrative-that have led the cinema, that theoretically most "modern" of art forms, toward the postmodern. A distinction has to be made between "modern" (patriarchal) culture, discussed by such writers as Hans Blumenberg, and "modern" art, which is a reaction against the "realistic" art forms and styles of earlier, modern, patriarchal culture. Particular attention will be paid in this course to the relationship between gender politics and the psychology of postmodernism, as well as to the relationship between postmodernism and poststructural theory. The course will also concentrate on how postmodern mythology has influenced the making of films, both narratively and technically, and how the image-making processes of the cinema have helped shape the modern and postmodern facets of the current era.

SEMINAR

Fundamentals of the Sociology of Media

Paolo Carpignano, Wednesday, 6:00-7:50pm CRN 2960

Limited to 20. The object of this course is to examine the notions of medium and mediation from different perspectives. For this purpose the course will cover three main areas. First, it will survey theories and theoretical approaches to media that, directly or indirectly, have contributed to the definition of the field, such as medium theory, information theory, semiotics, cultural studies, mediology and others. Second, it will critically examine today's media industry, its institutional apparatus, its forms of production and distribution, and its economic and political power. It will be argued that the media are a constitutive element in the power structure of capitalist societies. Third, it will relate some media-specific historical and technological changes such as reproduction, recording, transmission, and networking, to the transformation of social experience. Finally, the course will suggest that it is from the combination of these three levels of analysis that one can understand the experience of mediation and the mediation of experience.

** 10 seats reserved for Sociology students. Enrollment is limited.*

Intellectual Property in the Digital Age

Greggory Spence Esq., & Michelle Bogre Esq., ONLINE CRN 7191

Limited to 20. This on-line class will introduce students to the practical and legal issues surrounding copyright, trademark and patent protection in the digital age. It will sensitize students to the many issues they will face in their efforts to sell, distribute, protect and defend their creative works and products. The course also will explore the implications of contract law, of "work for hire" and "non-compete" clauses, and of moral rights laws as they pertain to art works. Students will learn about the scope and the limitations of the protections that current law provides; how to identify and anticipate the issues surrounding sharing of works in this digital age; and how to protect their property rights in their works. Although this is not a "law" course, students will engage with these issues through assigned readings of law cases, selected current essays and articles. The readings will be supplemented by "real-life" exercises and practice-based assignments. This class is open to students from all divisions and disciplines, including art, fashion, design, media studies, film, music and creative writing.

Cross-listed with Parsons; limited seating available for Media Studies students
This Parsons course is available as part of the MMP course offerings

Gender, Culture, and Media

Sam Feder, ONLINE CRN 5582

Limited to 15. The course examines the evolution of the gender debate with special attention to current issues in the developed and developing worlds. We focus on the role that media and communications in the widest sense (including mass media, emerging social media, information technology, peer groups, community organizations, family, school, church, and the performing arts) play in shaping, maintaining, transforming, and transmitting gender roles and relationships in a variety of social settings. The course reviews thinking on gender differences in communicative competence and gender-differentiated language and discusses the potential for strategic use of the media to address gender disparity issues. A wide range of primary sources and reference materials are surveyed and discussed.

Global Youth Media

Peter Lucas, Tuesday, 3:00-5:50pm CRN 6878

In this graduate seminar, students will study the international youth media movement and its relationship to human rights, visual inclusion, and transformative pedagogy. Beginning with a base in critical pedagogy and the theories of Paulo Freire, we will study how transformative education has influenced non-formal and popular education movements. The second block of the course will examine the history of community-based media from an activist perspective and through the politics of representation. Closely related is the emergence of indigenous media, digital and visual inclusion projects, and the trickle down of these rights into youth media programs. The central section of the course will cover the contemporary landscape of youth media from a holistic perspective involving video production, kids with camera projects, and youth journalism. The forth section of the class will study how ones sets up and designs a youth media project with a broad focus on new media documentary practice involving film, photography and sound design. The final part of the class will consider how one packages youth media through online media environments, progressive outreach, and through human rights education.

Cross-listed with International Affairs; 4 seats available for Media Studies students

SEMINAR

Media and Critical Theory

Jaeho Kang, Tuesday, 6:00-7:50pm CRN 2959

Limited to 15. This course primarily aims to examine those distinctive -- yet highly controversial -- accounts of the media developed by the early members of the Frankfurt school and to assess their relevance to the understanding of contemporary media culture. This course will explore their critical analyses of the multidimensional development of the various media and the shift from print to electronic media (radio, film, and TV), a shift itself interwoven in complex ways with mass culture and politics. We will explore their original accounts of the spectacle of commodity culture and the growth of the information and entertainment industries in nineteenth-century Europe. Throughout, we will critically approach substantive debates that form the background of these analyses concerning the crisis of democracy and the emergence of Fascism, the relationship between propaganda and political unconsciousness, the aestheticization of politics, and the transformation of the public sphere. Main readings include the relevant works of Adorno, Benjamin, Löwenthal, and Kracauer.

Cross-listed with Sociology; 10 seats for Media Studies students

Media, Culture and Power in International Communication

Lauhona Ganguly, Wednesday, 4:00-5:50pm CRN 5138

Limited to 20. This course is an enquiry into the role of media and culture as an increasingly important aspect in the political life of states and societies – both at home and abroad. Using local, national and international insights, the course provides a theoretically grounded examination of media, culture and power in international communication. Specifically, we will discuss U.S, Arab and Indian media environments as case studies. Major themes of study will include popular culture and political processes; cultural sovereignty; modernity; democratization; nationalism; and cultural rights. Theory will be connected to professional practice in terms of providing students with a vocabulary and analysis of the role and impact of cultural industries in contemporary international, social relations – and the possibilities therein.

Media Attractions: Technology, Intimacy, Affect

Sumita Chakravarty, Wednesday, 4:00-5:50pm CRN 6852

Limited to 20. As in all other spheres of life, media technologies have fundamentally altered the way people communicate emotions and conduct relationships. Yet the nature of these complex interactions remains somewhat mysterious, as it is unclear whether relationships are strengthened or undermined and rendered more fragile by the proliferation of media. This course examines the ways in which intimacy is shaped, reflected, and problematized in popular media culture. Using historicized (rather than universalized) notions of love, relationships, and affect, we study the role played by media technologies in determining the models for action and emulation available to us in the social realm. How is feeling or affect, for instance, reshaped and redirected by mediated communication? We develop the idea of "media attractions" as a nexus of these human, technological, and ideological forces. Readings include theoretical and historical perspectives from Giddens, Bauman, Bataille, Luhmann, Foucault, Gunning and Wexman on cinema; and media scholars' current work on technology and mediated intimacy.

Media Education Lab

Peter Haratonik, ONLINE CRN 7318

Limited to 20. What critical, timely issues or questions should a progressive media studies curriculum grapple with? What curricula can prepare today's and tomorrow's students to function effectively as media critics, scholars, teachers, artists, managers, and producers in an increasingly global, digital, and competitive landscape? What resources are required to put this curriculum into action? These are some of the questions that students will address in this seminar and laboratory in media education. The course begins with an overview of the philosophy of education and various approaches to educational technology and media education. Participants analyze and critique existing media studies curricula and courses and uses of media in education at The New School and at institutions through the US and abroad. Experts in media education and educational technology, including representatives from New School Online, faculty from The New School and other institutions, and academic technologists and designers, visit the class. Participants work on both individual and collaborative projects.

SEMINAR

Media Education Lab: Hanoi

Carol Wilder, OVERSEAS CRN 7548

This special section of Media Education Lab will take place at Hanoi University December 2010 - January 2011. Students will 1) study the history and culture of Hanoi; 2) learn media pedagogy by working with undergraduate students and faculty on documentary filmmaking; 3) advise on the development of Media Studies curriculum for the Hanoi University Faculty of International Studies, and; 4) learn about media systems and policy in Vietnam.

Course requirements include attendance at all scheduled sessions in Hanoi and a follow-up paper or project related to the lab and lecture activities that will be due March 1, 2011.

Media, Education, and Our World

Elana Langer, Monday, 8:00-9:50pm CRN 6498

Limited to 20. How can we harness the emerging forms of interactive media to enhance the learning process? This course explores a broad range of issues on new media and learning—technical, social, and business-related—and investigates recent profound changes through current research and case studies. Digital culture, specifically the dramatic rise in the use of the Internet over the past twenty years, has "globalized" the world and created opportunities that have not been available in the past. We are entering a phase where an individual can significantly improve his or her own economical, political, and social circumstances with just a computer and Internet connection. Specific attention will be given to emerging media forms and game culture. Influenced by video games and other interactive forms today's youth is acquiring a fundamentally different attitude towards media, which has broad consequences for how we design media, how the young are taught in schools, and how mass media markets will need to adjust. Throughout this class we examine projects that harness the benefits of connectivity to create positive social change around the world, as well as educational philosophies using digital (and analog) learning. Readings will include texts by Pierre Levy (Collective Intelligence); J.P. Gee (What Video Games Can Teach Us About Literacy and Learning); as well as John Dewey, Paolo Friere, and Henry Jenkins.

Media Literacy

Jorg Muller, ONLINE CRN 5150

Limited to 15. This course will closely examine the impact of various forms of media on our society. The course is concerned with helping students develop an informed and critical understanding of the nature of the mass media, the techniques used by them, and the impact of these techniques. The course will increase students' understanding of how the media work, how they produce meaning, how they are organized, and how they construct reality. Through readings, screenings and groups discussions, the course will provide students with a new set of lenses from which to recognize and analyze media. Upon completion of the course, students will have the knowledge and access to resources and information necessary to begin teaching media literacy themselves.

Media Visibility and the Sociology of Collective Action

Daniel Dayan, Monday & Wednesday, 4:00-5:50pm CRN 7281

Starts on March 21st, 2011 ; meets on both Mondays and Wednesdays.
Cross-listed with Sociology; 10 seats available for Media Studies students

Limited to 30. How is social attention constructed? How does it relate to visibility? This class addresses such questions through ethnographic explorations of how attention is managed by social actors and the visual media. It focuses on the role of the mass media when it comes to granting, imposing, or denying attention. It also addresses actions conducted by visibility-seeking actors and active publics (triggering controversies, staging expressive events, undertaking terrorist actions). Various modalities of visibility are explored, both in terms of established "genres" or "idioms" of visibility (video art, classical cinema, television news, pornography) and in terms of actions such as "Appearing" (Arendt), "Gesturing" (Goffman, Dayan, Goldfarb), "Regarding" (Honneth), "Surveilling" (Foucault, Meyrowitz), "Witnessing" (Peters, Dulong, Pinchevsky), "Contemplating" (video art), "Spectating" (classical and post-classical cinema). Students are required to write a paper addressing one of the themes discussed in class, either as a case study (based on field work or textual analysis) or as a conceptual exploration.

SEMINAR

Mediated Environments

Christiane Paul, Monday, 4:00-5:50pm CRN 5137

Limited to 20. This course invites students to think experimentally about media-based environments and experiences. It investigates designs, contexts, and audience uses of different mediated spaces. Students will explore how attention to and design for *embodiment* and for *media-based experiences* might lead to innovative media practices in public spaces, museums, art galleries, institutions and online digital environments. The class will also consider the role that locative, mobile media—camera and video phones, Blackberries, iPhones, and mobile devices with embedded GPS—play in the mediation of our environment. Mobile devices have become new platforms for cultural production, providing an interface through which users can participate in networked public spaces. The discussions of specific mediated spaces will be informed by contemporary theory on experience, space, time, and embodiment. Mediation enables various forms of social interaction and has to be considered in relation to concepts of embodiment, the creation of meaning, as well as individual autonomy and agency. Students will analyze how mediation affects our awareness of the social and physical contexts of the environment surrounding us. Through assignments and readings, the course will explore the effect that different categories of mediated spaces have on the understanding of personal, cultural, and informational contexts.

Mediation and Antimediation

Eugene Thacker, Thursday, 6:00-7:50pm CRN 6999

Limited to 20. This seminar will examine the concept of mediation from the vantage point of philosophy. In classical thought, medius is that which is in the middle or in between, that which is intermediate, either by nature or by degree. But being-in-the-middle is always tenuous, fragile, and never stable. It may imply a total connection between two things (immediacy, immediation) as well as a total disconnection (antimediacy, antimediation). In this seminar, we will focus on those moments when metaphysical claims about self and world, subject and object, or the ideal and real, are also claims about mediation. Classical examples such as Plato's cave, Aristotle's division of techne and poiesis , Cartesian mechanism, and Kant's notion of the thing-in-itself, all rely on some notion of mediation. By contrast, there are also a range of counter-positions, in which mediation can tip to one side or the other, leading to immediation or antimediation, with examples ranging from Medieval mysticism, Renaissance alchemy, German Idealism, Kierkegaard and Nietzsche, to modern thinkers such as Bataille, Benjamin, Weil, and Nishitani, to selected examples in contemporary media theory.

Music, Idealism, and the Multimedia Work of Art

Barry Salmon, Tuesday, 4:00-5:50pm CRN 6492

Limited to 20. This seminar will consider interrelationships between music, idealism, and the multimedia work of art. The notion that all art aspires to the condition of hybridity and that the work of art makes its claim across the senses now seems commonplace to us—the rhythm of the painting, the musicality of the text, the visuality of music. The multimedia work of art now seems to be a mode of interpretation. We may just think of ourselves as interpretive synaesthetes, freely moving across disciplines, encouraged and arguably enabled by emergent digital technologies that allow us as makers / interpreters to more easily reorder our worldview or to have it reordered for us. This perspective is not entirely new. From classic tragedy to opera and modern cinema; from Wagner to the musical / visual mash-ups of Ophir Kutiel (Kutiman) and others, (multi)media makers have reached across disciplines to similarly reorder and reconstitute worldviews, whether perfect or imperfect, damaged or ideal. When Richard Wagner summed up (and ultimately negated) the appeal of idealism in his expression of the hybrid art, the Gesamtkunstwerk, he called his music theater the "Artwork of the Future."
This course will historically consider the constitutive roles of music and idealism in the multimedia work of art. Students will give two short presentations on selected topics; one an interpretation of musical work and the other a reading of a text. The final assignment will be a term paper.

New Directions in Documentary

Deirdre Boyle, Wednesday, 6:00-9:30pm CRN 5143

Limited to 20. The first films ever made were "actualities," and for over one hundred years the documentary has proven a hardy, dynamic, and evolving genre. Contemporary documentary producers borrow from that rich past while forging new styles informed by today's social, political, technological, and aesthetic concerns. This course explores innovative and often controversial documentary work-in film, video, audio and on the web-produced around the world in the last ten years. Screenings and discussions explore the documentary as personal essay, autobiography, diary, investigative journalism, political propaganda, vérité narrative, interactive experiment, and social advocacy. The course examines ongoing debates over the uses of archival footage, ethical responsibility, staging and reenactments, narration versus non-narration, self-reflexivity, experimental forms, the revival of cinema vérité, and the much contested terrain of truth and reality in the documentary. It also examines the legacy of pioneers such as Vertov, Flaherty, and Grierson along with innovators and iconoclasts such Errol Morris and Michael Moore. Guest appearances by critics and documentary producers are featured.

SEMINAR

New Media and Old Democracy

Jaeho Kang, Wednesday, 6:00-7:50pm CRN 6493

Limited to 20. The impact of communication technology on democracy and social movements has been a seminal issue in the fields of political theory and communication studies ever since mass media—newspapers, cinema, radio and TV—came to be institutionally established, articulating and mediating political communications. The recent advent and wide propagation of networked social media, such as social networking sites and the blogosphere, tends to go beyond the profound limits of the one-way communication embedded in mass media and to foster mutual communication at an unprecedented scale. This has resulted in a wide range of discussions about the increased possibilities of grass-roots movements, more systematic representation of public opinion, and direct communication between political powers and the public. Yet, the discussions in the fields of communication studies have been preoccupied with the quantitative transformation of the public spheres. Many of these discussions seem to share an instrumental perspective on the effective use of social media in political mobilization and take an overly optimistic standpoint on the improvement of deliberative democracy by advanced communication technology. This course aims to raise questions regarding the changing nature of democracy itself in conjunction with digital media and to examine the main theoretical tenets of liberal democracy. The focus of the class are recent debates about the impact of digital media on democracy with particular reference to "collective intelligence," "the visibility of power," "mass self-communication," and the politics of media spectacle. Readings include the theoretical and analytical works by political philosophers, media sociologists, and communication theorists.

News Media and Culture: Purveyors of International Affairs

Sean Jacobs, Thursday, 6:00-7:50pm CRN 3806

Limited to 20. This course is designed to help international affairs students to intelligently handle the fundamental issues of today's complicated world. Placing a strong emphasis on the media and its culture, the course will introduce patterns of global and local cultural changes in the post-Cold-War world and the assertion of national, ethnic and cultural identities. The study of journalistic methods, interests and ethics from various countries will teach students to approach international affairs issues from a sociological and anthropological perspective. Assigned to follow current events in newspapers and on the Internet, students will discover how the media defines and controls the content of its reporting, which in turn affects what people learn about their own lives as well as other places.

Cross-listed with International Affairs; 4 seats for Media Studies students

The Poetics of Witnessing

Peter Lucas, Friday, 2:00PM-4:50PM. CRN 6980

Today, many documentarians consider themselves working within a well-defined human rights framework where images and film are used to raise awareness and critical consciousness about social injustice. On the far edge of this movement, however, there are photographers and filmmakers whose work calls attention to the traditional documentary ethics of bearing witness but whose images and modes of representation blur the lines between fact and fiction. This body of work is more open-ended to interpretation and multiple readings than traditional documentary representation. And while their themes are just as serious as straight documentarians, their work engages different audiences in a variety of venues.The Poetics of Witnessing will focus on photographers and filmmakers whose work combines politics and aesthetics in innovative and radical ways. Beginning with a theoretical base of Roland Barthes's Camera Lucida and Susan Sontag's Regarding the Pain of Others, the course will study several underlying themes in visual poetics such loss, memory, longing, nostalgia, melancholy, the ephemeral nature of time. We will also study how poetical images move between the moral community and the ethical community. The many representational strategies of poetic witnessing will be grounded in the wider field of documentary practice and the class will highlight different kinds of visual poetics such as combining documentary images with literature, archival material with found photos, the personal essay film, ethnographic film poetics, multi-media installations, public projections, and visual memorials. By studying these various artists and movements, students will learn about alternative visual strategies to engage politically challenging themes which in turn open up different spaces for discussion and the potential for change.

Cross-listed with International Affairs; 4 seats for Media Studies students

SEMINAR

Post-Photography: Images in the Digital Age

Mara Kurtz, ONLINE CRN 4107

Limited to15. Because ours is a predominantly visual culture in which photographs have become a common medium of representation and the means by which we receive most of our information about the world, issues regarding "reality" and "truth" in photography in the digital age are important subjects of continuing investigation. Although photography still constitutes one of the central media for the representation of experience, the legitimacy of photography has been challenged in a number of ways over the last fifteen or so years. Photography today is, in fact, faced with two apparent crises: one technological (the introduction of computerized images) and one epistemological (having to do with broader changes in ethics, knowledge and culture). This course will explore issues related to those crises such as the photograph as historical record, the photograph as representation, the "realness" of the digital photograph, traditional and digital manipulation of images, the relationship between postmodernism and post-photography, contemporary copyright debates, and the contemporary status of news and documentary photography.

Students will be expected to complete a variety of theoretical, historical, and popular readings, participate in seminar discussions, and write a research paper.

Race, Ethnicity, and Class in the Media

Racquel Gates, Tuesday, 6:00-7:50pm CRN 6181

Limited to 20. The course will provide an in-depth analysis of and reflection upon media images from across the broad spectrum of the industry: Hollywood cinema, independent film and the news media – and how they influence society's perception of race, class, and gender issues. The course will highlight the diverse nature of these images from the perspectives of, social and political significance, stylistic influences and historical placement within the cultural context. Both contemporary and classic works will be screened, beginning with an examination of the dominant images of people of color portrayed in mainstream media. Some of the questions we will investigate include:

• Where do these images originate? What are the underlying assumptions behind these images?
• What social function might these portrayals serve? Is race a social or biological construct?
• What are the social implications which perpetuate and are reinforced by an underlying worldview?
• What has been the influence or lack thereof of media from within these ethnicities and cultures on the Hollywood and independent industries?

Robots as Media

Peter Asaro, Thursday, 4:00-5:50pm CRN 7164

Limited to 20. As robots begin to move outside of factories and into a variety of new roles—from vacuuming floors to performing surgeries, disarming bombs, and driving cars—it is clear that they represent a radical new form of mediated information and agency. Predator drone robots have become the primary tool of the U.S. government in its war on terror, and, at the same time, journalists continue to refer to military robots as "Terminators." These observations raise the question of how our ongoing development and use of robotic media is being shaped by media representations of robotics. This course examines the complex relationship between robots and the media, from both the perspective of representations of robots in the media—including film, television, and news media—and the development of robots as a new form of media. In the first part of the course we consider the types of narrative roles that robots have occupied, as well as how the concepts of robotics and automation are reflected in the social and cultural contexts in which those media are produced. The second part of the course explores recent developments in robotics as forms of digital media, both continuous with and distinct from other types of digital media. We assess how contemporary debates about the potential uses and social impacts of robotic media intersect with popular narratives about robotics, both pessimistic and optimistic. The class also considers what makes contemporary discourses on robotic unique, and what that might tell us about contemporary society and culture. Course materials include readings from a variety of popular, academic, and literary sources—among them texts by Katherine Hayles, Ken Goldberg, Rodney Brooks and Philip K. Dick—and video clips from TV and films including Blade Runner, Robo-Cop, Battlestar Galactica, Surrogates, and Fast, Cheap and Out of Control. Students are expected to produce a short mid-term, and longer final assignment—either a research paper, film or digital media project.

SEMINAR

Sexual Personae

MM Serra, Thursday, 8:00-9:50pm CRN 1063

Limited to 20. This course examines the cultural construction of female sexuality by comparing and contrasting works created within the sex industry, promoted by mass media, and produced by women artists using sexually explicit material. We will develop a discourse on gender politics by examining the culturally constructed relationship of male/female desire; the female perspective of sexual arousal; the commodification of sexuality and the queer reconstruction of sexual identity. Works to be screened range from classic pornography, Behind the Green Door and Deep Throat, to exploitation films by Doris Wishman and Russ Meyer, to experimental works by Barbara Rubin, Barbara Hammer, and Annie Sprinkle and a wide range of contemporary, cutting-edge films. Readings will include classic literature such as Story of the Eye, contemporary theories by Robert Stoller, Linda Williams, Pat Califia, and Judith Butler, and legal documents on censorship, such as the Meese Commission Report.

Sound Studies

Melissa Grey, Tuesday, 8:00-9:50pm CRN 4342

Limited to 20. This course investigates sound through cross-disciplinary approaches, equipping students to critically examine and creatively explore the production and consumption of sound. Artifacts, habits, perception, memory and materials of the environment are considered as students sharpen analytical listening skills through literacy in acoustics and tuning systems, perception and aural cognition, sonification research and diagnostics, audiovisual practices, contemporary music composition and performance space, economies of silence, notation and mapping. Drawing from our local sound in New York City, students will work with the recent concept of "sonic effect," developed by Cresson founder Jean-François Augoyard and Henry Torgue, to analyze the experience of sounds in an architectural context. The seminar includes visits to installations, archives and collections, performances and exhibitions. Each student will present a final research project that examines indicators of larger patterns and proposes a vision for our future soundscape. This course is intended to familiarize students with key works that have contributed to our understanding of sound and to provide the vocabulary and listening and assessment skills upon which other seminars in the Sound Studies focus area are founded.

Urban Media Lab: Waste

Jessica Blaustein, Wednesday, 6:00-7:50 CRN 5159

Limited to 20. In the context of macro-ecological and financial crises that have dramatically shifted attention toward the management of multiple forms of garbage, excess, and inefficiency, this seminar explores the cultural logics and politics of waste in contemporary urban life. Waste marks the residue, the left-over, the cast-off, the remainder, the damaged, the unclassifiable, the useless as it registers in terms of space (blight, sprawl, vacancy); time (waiting, boredom, drudgery); resources (refuse, trash); and increasingly in terms of digital information technologies (e-waste, obsolescence, "delete"). At a time when our virtual and material worlds are designed to streamline and optimize urban life at all scales— from operative landscapes to responsive systems to productivity software—our cultural definitions and regulations of waste are central to the ordering of our environments and ourselves.

Grounded in an understanding of the city as the irreducible density of people, built environments, and information architectures, students in this course will interpret the history of waste through the double lenses of urban development and media cultures. This research will be accompanied by a range of art and design experiments that take up waste as matter for critique, reuse, or reinvention. The seminar is project-focused, and students will be encouraged to use New York City as a laboratory for expanded research and intervention.

Visual Systems

Vladan Nikolic, Monday, 6:00-7:50pm CRN 4341

Limited to 20. By focusing on directing and screenwriting, we connect project conceptualization, film aesthetics, script-breakdowns, blocking and shot-coverage to the language of editing. We examine a variety of approaches to visual storytelling through scene-based assignments, directorial exercises, as well as script and film discussions. While analyzing and applying various directing methods and techniques in order to create well-constructed and stylistically coherent projects, students develop their own films and videos. We investigate dramatic structures, character development and scene arcs in relation to mainstream narrative conventions, as well as more direct, experimental, or improvisational approaches. Emphasis is given to visualizing the script; students have the opportunity to develop and construct the style, tone and visual language of their projects, and through this process discover their own directorial voice.

Open to all Media Studies students. Students should have a concept, synopsis or draft script for a film or video they want to develop in class. (Recommended Prerequisites: "Storytelling through Visual Analysis," 'Script Analysis and Audience Response,' and/or "Writing from Screen to Screen")

INDEPENDENT COURSEWORK

Independent Production

Conducted with the Advisor; Meeting times by arrangement.

Designed to meet the needs of students who wish to pursue advanced work in a particular medium on a highly independent basis. The student designs a project with approval from an interested faculty member who serves as advisor. Permission of the faculty advisor and the Director of Graduate Programs must be obtained prior to registration. Students must arrange to obtain all necessary production facilities and equipment.

** Restricted to M.A. candidates who have completed 50% of their course work and at least three production courses or equivalent.*
** An application, available on the Department website, must be submitted to and approved by a supervising Advisor and the Director of Graduate Programs prior to early registration.*

Independent Study

Conducted with the Advisor; Meeting times by arrangement.

Students who have defined a specific subject or problem that they would like to investigate can pursue a course of study independent of regular class structures, meetings, and assignments. The student must start with a problem or specific area of interest to investigate in detail, and then design a project with the approval from an interested faculty member who serves as the advisor. Permission of the faculty advisor and the Director of Graduate Programs must be obtained prior to registration.

** Restricted to M.A. candidates who have completed 50% of their course work.*
** An application, available on the Department website, must be submitted to and approved by a supervising advisor and the Director of Graduate Programs prior to early registration.*

Production Internship / Research Internship

An internship provides an opportunity to receive credit for supervised activities in schools, TV stations, cable facilities, art agencies, production facilities, advocacy not-for-profits, and so on. The internship will be classified as a "production" or "research" internship depending upon the nature of the work performed. Prior to registration, students should submit an application, available on the Department website, to the Assistant Director for Student Affairs. The student must then file a written report with the Assistant Director for Student Affairs at the end of the internship.

** Restricted to MA candidates who have completed 50% of their coursework.*
** An application must be submitted to and approved by the Graduate Advising Coordinator prior to registering.*

Spring 2011 FACULTY BIOS

Kamal Aljafari (MA, Film - Academy of Media Arts Cologne, Germany) is an internationally-recognized filmmaker whose work searches for home while also questioning theboundaries between “documentary” and “fiction.” His portfolio includes Port of Memory (2009), The Roof (2006), Visit Iraq (2003) and My Father’s Video (2009). Blending a potent mix of personal ethics,transnational politics, video and film aesthetics, Aljafari reinvents the long take, the slow tracking shot through space, and widescreen mise-en-scene-once keynotes of European art cinema-in films where time and place take precedence over story and character. His films have received many awards and are screened internationally. His last film Port of Memory was premiered at the Centre Pompidou in Paris and won the Louis Marcorelles Award at the city’s Cinema du Reel. The international film magazine Sight & Sound called it “a work that can only be seen, not talked about; all that can be said is that it brings cinema to a place beyond the question of fiction, documentary, and video art. And it does so as if no camera were there, or there were a camera without a man.”He was a featured artist at the 2009 Robert Flaherty Film Seminar. From 2009 to 2010, he had been the Benjamin White Whitney Scholar at Harvard University's Radcliffe Institute as well a fellow at the Film Study Center, working on an interdisciplinary entitled " A Cinematic Occupation".

Kevin Allen (M.A., Media Studies, The New School) Filmmaker, sound artist and independent radio producer whose documentary practice ranges from the ethnographic to the experimental. His films traverse museums, such as the Museum of Modern Art, conferences, such as the American Anthropological Association Annual Meeting, and festivals, such as the Margaret Mead Film & Video Festival. His sound work is featured on public radio and exhibited at venues, such as the Canadian Centre for Architecture, Third Coast International Audio Festival and Deep Wireless Festival of Radio Art.

Peter M. Asaro is a media theorist whose work examines the interfaces between social relations, human minds and bodies, and digital media. His current project focuses on the social, cultural, political, legal and ethical dimensions of military robotics and UAV drones, from a perspective that combines media theory with science and technology studies. Dr. Asaro’s research has been published in international peer reviewed journals and edited volumes, and he is currently writing a book that interrogates the intersections between military technology, interface design practices and video game culture. His teaching experience includes designing and teaching 20 courses at the University of Illinois, Urbana-Champaign, Rutgers University, and the Department of Media Studies and Film at the New School University. His research is also informed by his involvement in digital media design projects with the Virtual Environments Group at the National Center for Supercomputer Applications (NCSA), the Advanced and Interactive Displays Lab at the Beckman Institute for Advanced Science and Technology, and more recently, he joined the natural language interface design team for the Wolfram|Alpha computational knowledge engine (winner of the 2010 SXSW Web Interactive Award for Technical Achievement). In his free time, Dr. Asaro is also a documentary film maker whose latest film examines the social and ethical implications of military robotics. He earned his PhD in the History, Philosophy and Sociology of Science, and Master of Computer Science degree, from the University of Illinois at Urbana-Champaign, and has held fellowships at the Austrian Academy of Sciences in Vienna, the Digital Humanities HUMlab at Umeå University in Sweden, and the Center for Cultural Analysis at Rutgers University. Website: <http://www.cybersophe.org>www.cybersophe.org

Margaret Lewis Bates (Ed.D. Teachers College Columbia University)
Currently Writing Coach for College Summit and Senior Research Fellow for the Project Development Unit of the Film & Education Research Academy at Teachers College Columbia University. Previous to the New School, Dr. Bates was Associate Professor and Director of Foundations, Media & Communication Arts, The City College of New York. She has also taught at NYU and Columbia. Prior to City College, she was marketing consultant for The New York Media Association and Group Account Director for THINK New Ideas. She joined THINK after being the Director of New Business Development at AT&T’s digital production studio, Downtown Digital. She also led the production of an eight-month on-line test of interactive television as well as the development of prototypes for market trials of ITV. Before that she was vice-president at Humanware/New Product Development at Citibank and held the same position at Videodisc Publishing, Inc.

Dianne Bellino (M.F.A., Film and Video Production, University of Iowa) Artist and filmmaker whose short films and videos have screened extensively at festivals such as SXSW, Hamburg, Maryland, MadCat, New York Underground; on television (MTV); and at various venues such as the RISD Museum and the Coolidge Corner Theatre. Her work has been cited in *Artforum, Filmmaker*, and *Jane* magazines, and is distributed by Drag City internationally and Soda Pictures in the UK. She currently teaches at The New School and at Pratt Institute, where she was awarded a 2008 film production grant.

*Jessica Blaustein (*Ph.D., the Program in Literature at Duke University *)* research, teaching, and editorial activities span architecture, literature, and visual and material cultural studies. She most recently led the New York Prize Fellowship program for advanced research and experimental practice in public architecture at Van Alen Institute, and she is a commissioning editor for the Alphabet City series. She has published on the spatial politics of citizenship, theories of embodiment and subjectivity, and the cultural history of privatization, and her awards include fellowships and grants from the Andrew W. Mellon Foundation, the Smithsonian Institution Cooper-Hewitt National Design Museum, and the Getty Research Institute. Blaustein previously taught across the humanities and the arts at the University of Pennsylvania, as a Mellon Postdoctoral Fellow, and Duke University.

Andy Bobrow (M.A., Media Studies, The New School), Andy Bobrow (M.A, New School) is an award-winning producer, writer, and director of video, audio, and interactive media projects. Beginning as a rock concert lighting designer at the Fillmore East, Andy has been involved in media production for more than 20 years. Currently heading up his own production company in New York, Andy's work has spanned feature films, broadcast and cable, corporate productions, as well as more than 200 medical and scientific programs. Andy has published numerous articles on production techniques and technology, as well as interviews with directors and cinematographers. .His early career interview with Steven Spielberg is included in the collection *Steven Spielberg Interviews* published by the University Press of Mississippi.

Michelle Bogre, Esq. Documentary photographer, writer, intellectual property lawyer. Chair of Photography, Parsons, 1995 - 2008. Photographs and articles in national magazines such as: American Photo, Popular Photography, Time, Newsweek, Paris Match, Stern and U.S. News and World Report, the European Journal of Law Reform and books including: Time-Life Annual photography series, The Family of Women, Beauty Bound, and The Design Dictionary (Birkhauser Press, 2008). Exhibitions: work featured in The Way We Worked at the Lawrence OBrien gallery, National Archives in Washington, D.C. and two of her pieces hang permanently at the Archives. Member, visual arts foundation board of the Tierney Foundation and member of the Society for Photographic Education. Counsel to the IP firm Norwick and Schad. J.D. Benjamin N. Cardozo School of Law, graduate certificate, theatre lighting from University College Cardiff, Wales; BJ photojournalism, University of Missouri. Admitted to NY bar, 1st district in 2004.

Deirdre Boyle (M.A., Antioch College; M.S.W., New York University). Associate Professor; recipient of the University's Distinguished Teaching Award (1998). Author of Subject to Change: Guerrilla Television Revisited (Oxford, 1997) among other books and numerous essays and reviews for journals such as: Afterimage, Cineaste, College Art Journal, Millennium Film Journal, Television Quarterly, Wide Angle, among others. Awarded a Guggenheim Fellowship, Fulbright Fellowship, Asian Cultural Council Fellowships, New York State Council on the Arts writing grants, and an ACE award for programming the Best Documentary Series on cable TV. Media curator for public and cable television, museums, festivals, galleries, universities, media arts centers, and libraries around the world. Taught at New York University, Fordham University, The City University, and Rutgers University. Research and teaching areas include: video art; documentary film and video; death and media; history, memory, and media; and media consumption and the body. She is also a licensed social worker with a private psychotherapy practice.

Kathy Brew (B.A., Middlebury College) Award-winning videomaker, curator/programmer. Currently working on several documentary projects in various phases of production. Other projects: *Line Producer, Regret to Inform*, best documentary, Sundance, and nominated for an Oscar; *Rabbit in the Moon*, another award-winning film at Sundance; among others. Her own independent video work, *Mixed Messages,* received numerous awards at film and video festivals, and was broadcast on public television. Media programmer and curator: Curatorial Consultant, Reframe Collection, Tribeca Film Institute; Co-Director of the Margaret Mead Film and Video Festival; Programmer, Lincoln Center's Scanners (The New York Video Festival); Series Curatorial Consultant, Reel New York, WNET series for independent filmmakers. Juror and panelist for New York State Council on the Arts and the Media Arts Fellowships. Writer on media and contemporary art for catalogs and other publications, including several recent articles for Documentary Magazine (www.documentary.org) and a contribution to the book Women, Art and Technology, MIT Press. Awards and honors include: Two Emmy Awards, CEC ArtsLink Fellowship, among others.

James Briggs III (M.A., The New School)Sound editor, recording engineer, and composer for sonic, visual and physical media and performance. His credits include The Supreme Court and American Experience on PBS, Paul Simon, R.E.M., Dido/MTV Europe Awards, and scores for VIA Dance Collaborative. His work has been heard on stereos, stages and TV sets worldwide, and at Contour-Mechelen Gallery (Belgium), Lower Manhattan Cultural Council Swing Space, and the Full Frame Documentary Film Festival.

Royal S. Brown (Ph.D., Columbia University). Professor at Queens College and The Graduate Center, C.U.N.Y. He is the author of *Focus on Godard, Overtones and Undertones: Reading Film Music, and Film Musings: A Selected Anthology* from *Fanfare* Magazine, as well as numerous articles, reviews, and critiques.

Dawnja Burris (MA, Media Studies, The New School for Social Research) Independent media producer since 1992, applying electronic media to marketing, consulting, entertainment, and performance projects. Faculty advisor for The Video Lab and producer, United Nations University in New York Global Conversations series. Former faculty and producer at New York University/NYU-TV. She is pursuing a PhD in communication philosophy at The European Graduate School. Her work and research interests explore cultural and social practice through their representation in media.

Paolo Carpignano Doctor in Letters, University of Rome. Associate Professor in Media Studies and Sociology. Coordinator of the Master /Ph.D. program in the Sociology of Media. He previously taught Italian Culture, Sociology and Mass Media at Hunter College and Queens College of CUNY, and at Fordham University. Writer, consultant and producer for production companies in the United States, Brazil, and Italy. Author of several articles in Sociology, Social History and Media Theory, and co-author of *Crisis and Workers' Organization* and *The Formation of the Mass Worker in the USA*. He is the author of the online project *Televisuality*. and he is currently working on a book on the relationship between work and media.

Sumita Chakravarty (Ph.D., Lucknow, India; Ph.D., University of Illinois, Urbana-Champaign) Core faculty in the Media Studies program; Chair of the Cultural Studies and Media concentration at Lang College; instructor on media and cultural theory, third world cinema, globalization, and popular culture; author of National Identity in Indian Popular Cinema (1993) and editor of The Enemy Within: The Films of Mrinal Sen (2000); essays in Rethinking Third World Cinema (2003) and other anthologies.

Vinay Chowdhry (M.F.A., Bard College) Mixed media artist whose work merges film, dance, and politics. He has shown in group and solo shows in the United States and in India. His latest endeavor is a feature-length documentary about Bollywood background dancers. He is the co-founder of two film production companies -- Partial Dementia Films in New York City and Kala Pani Films in Mumbai.

Daniel Dayan is the Directeur de Recherche at the Centre National de la Recherche Scientifique, Paris; a fellow of the Marcel Mauss Institute (Ecole des Hautes Etudes en Sciences Sociales) and a Professor of Media Sociology at the University of Geneva. He holds degrees in Anthropology, Comparative literature, Semiotics and film studies from Stanford University, The Sorbonne and Ecole des Hautes Etudes en Sciences Sociales, where he received a Ph.D in Aesthetics .

Ramu Dhara (M.A., Media Studies, The New School) Graphic Design and Interactive Media Producer. Founding partner of IIS Visionworks, New Delhi, India (CD-ROM / web and digital video presentations). Author, film reviewer and design commentator for leading Indian magazines (including Spectrum and India International Center Quarterly). Fine art photographer; exhibited with BWAC (Brooklyn Working Artists Coalition) and Heritage Trust, India. Web Administrator, The Burma Project, Soros Foundation.

Josephine Dorado (M.A., Media Studies, The New School) is a New York-based media artist, performer and educator. In her work, she explores the extension of the performance environment with technology, often utilizing movement-based, sensor- driven synthesis and networked telepresence. Josephine initiated and co-directs the Kids Connect program, which connects youth internationally via media art, performance and streaming within the virtual world Second Life. She was a Fulbright scholarship recipient and an artist-in-residence at Waag Society for Old and New Media in Amsterdam. Recent productions include a performance for the ISEA 2006 Festival as well as an invitation to speak at SIGGRAPH in the Educators Forum. Josephine is also a technical trainer and consultant; her clients include Banc of America Securities, HSBC and the United Nations. Her experience ranging from theater for at-risk children to technology and multimedia design, brings perspectives on theater-inspired collaborative methodologies as well as the issues of working within a virtual and networked context.

*Deanne Dunning (*BA, Fairleigh Dickinson University) Principal, Concepts/Copy, a creative consultancy in marketing communications; former creative director, N.W. Ayer; has worked for DeBeers Diamonds, AT&T, DuPont, Avon, Movado Watch, The Ad Council, U.S. Army, CBS/Fox Video, Bantam Doubleday Dell.

Jay Fehnel Leads the Entertainment Products division of Tribune Media Services (TMS), an international leader in entertainment navigation. Every day, 100 million consumers in over 40 countries use TMS products and services to discover their best entertainment options. TMS Entertainment Products creates rich databases of television, movie and celebrity information used by media and technology companies worldwide for their publications, websites, mobile services and interactive program guides (IPG). The division also operates Zap2it.com <http://zap2it.com/>, one of America's most popular entertainment Web sites, publishes Channel Guide and DISH magazines, and provides direct-marketing services for cable and satellite operators. TMS Entertainment Products serves many of the biggest names in media and technology, including Comcast, Time Warner Cable, DISH, TiVo, Google, Microsoft, AOL, Virgin Media and USA Today. Fehnel is a member of the board of directors of YellowBrix, Inc., of Alexandria, Virginia, a provider of filtered news services for corporate users. Fehnel has held several management positions at TMS over the last 18 years. Prior to that he worked in research and marketing for the NBC TV Stations group, Katz Television and Walt Disney Company. He is a graduate of the Kellogg School of Management at Northwestern University and Purdue University.

Jessica Feldman (M.F.A., Milton Avery School of Arts, Bard College) New York-based intermedia artist with a background in sound, performance, sculpture, and installation. She moves among the worlds of new media art, electronic music, academia, and activism. Her works include electronic sculptures, performances, interventions, installations, videos, and compositions. Many are site-specific, public, participatory, and/or interactive, and deal with the relationships among the body, technology, (the) media, and intimate psychological and communal social dynamics revealed by contemporary systems of control. Pieces have been performed, installed and exhibited internationally at art galleries, museums, concert halls, public parks, city streets, tiny closets, boats, the New York City subways, and the internet. New York venues include White Box, The Kitchen, LMAKProjects, Roulette, The Museum of Contextual Amputations (online), The Stone, and many outdoor locations. Her work has received awards from the LMCC, the Max Kade Foundation, Columbia University, the Bronx River Art Center, Meet the Composer, and the Experimental Television Center. She has taught sound art, physical computing and interactive technologies in the sculpture department at the Tyler School of Art at Temple University, and Experimental Music and Interdisciplinary Arts at Wesleyan University. She holds an MFA in Intermedia Art from the Milton Avery School for the Arts at Bard College, an MA in Experimental Music from Wesleyan University (2005), and a BA in Music from Columbia University (2001).

Lydia Foerster (M.A., University of Texas) Videographer, educator and consultant for advocacy media production and strategy. Media training and on-camera coach. Executive Editor at TendentiousMedia.com.

Flavia Fontes, documentary filmmaker; credits include *Chico Mendes: Voice of the Amazon* (Cine Golden Eagle and NEA Outstanding Achievement), *I Talk with Animals, Living with Chimpanzees: Portrait of a Family* (1996 Communicator Award for Excellence), and *Forbidden Weeding* (2004 Audience Award for Best Documentary at Projections International Film Festival; broadcast on Sundance); currently in postproduction with her documentary *Who's Afraid of Lynne Stewart*?

Laura Forlano is a Visiting Fellow at the Information Society Project at Yale Law School and a Ph.D. Candidate in Communications at Columbia University. Forlano received a Master's in International Affairs from Columbia University, a Diploma in International Relations from The Johns Hopkins University and a Bachelor's in Asian Studies from Skidmore College.

Melissa Friedling (Ph.D., University of Iowa) Film/videomaker and critic; short film and videos screened at festivals, galleries, and museums internationally; artist grants include NYSCA and NYFA; Fulbright Scholar Award in 2000, 2002 International Studio and Curatorial Program resident; author of articles on film, art, and contemporary culture and a book, *Recovering Women: Feminisms and Representations of Addiction.*

Lauhona Ganguly (Ph.D. candidate, American University) Her doctoral research in International Relations examines the significance of private satellite television and global media processes as a socio-political force in India. She has taught at the School of International Service, American University, and Syracuse. Lauhona has worked in the television industry in the U.S. and India, and with non-profit groups in designing communicative strategies in support of social justice and development programs.

Racquel Gates (Ph.D., Northwestern University, Department of Screen Cultures) Research focuses on racial representation and popular culture. Her dissertation, Acting White: African Americans, Whiteface, and Post-Civil Rights Popular Culture, explores how African American representations of whiteness intervene in discourses of racial identity from 1970 to the present. She received a Bachelor's degree in Foreign Service from Georgetown University and a Master's degree in Humanities from the University of Chicago.

Melissa Grey MA, The New School; BA, Hampshire College. Composer and interdisciplinary artist. Works premiered and exhibited at Judson Memorial Church, 14th Bi-Annual International Electro-Acoustic Music Festival (CUNY); Streaming Festival 3rd ed., Pantheon International Xperimental Film & Animation Festival 7.0, Chicago City Arts Gallery, Artradio at Cornerhouse, Studio 27, Macon Georgia Film and Video Festival, Reno Interdisciplinary Festival of New Media, Tilt Gallery Project Space, among others. Grants/Awards: American Music Center, Lower Manhattan Cultural Council, and two ASCAPlus Special Awards from the American Society of Composers, Authors and Publishers for Concert Music.

Steven Hammersly (M.A., Media Studies, The New School) is currently a vice president and the Director of Strategic Alliances at Pearson Education; his work has involved the creation of co-publishing entities with IBM, Apple, Nokia, H-P, and Adobe, and the development of Pearson's e-book initiative. He has also founded various IT companies and worked as an economic analyst, and he hosts a weekly radio program on KSVY-FM, public radio for the Sonoma Valley in California.

Peter Haratonik (MA, New York University) Recent papers focusing on media education presented in Glasgow, Shanghai, and Singapore. Former director of Film/Video/Broadcasting, New York University; former chair of Communication Arts and director of the Television Institute, Hofstra University; former president of the Association of Communication Administration; Fellow, Center for the Advancement of Public Action, Bennington College; member Board of Advisers, Dublin Institute of Technology

Paul Hardart (M.B.A., J.L. Kellogg Graduate School of Management at Northwestern University) is a partner in the New York-based production company Adirondack Pictures. Adirondack has produced/financed the following films: Mary and Max; Annie Leibovitz: Life Through a Lens; Beyond the Gates; Before the Rains; The Night of the White Pants, and the PBS series Uncorked! In 2008, he wrote Santosh Sivan's Tahaan, which won the UNICEF Best Picture award. Prior to forming Adirondack Pictures, he created and ran Universal Focus, the specialty film division of Universal Pictures from 1999-2002. During his tenure, he oversaw the release of such films as Being John Malkovich (nominated for 3 Academy Awards), Pitch Black, Nurse Betty (Golden Globe Winner) and Billy Elliot (nominated for 3 Academy Awards, BAFTA award for Best Picture). He also created Universal Pictures' library management program, overseeing the restoration and re-issue of Alfred Hitchcock's Rear Window and Orson Welles' Touch of Evil. Prior to his position at Universal Focus, he oversaw strategic planning for Universal Pictures, helping to develop the Studio's five year and strategic plans. Prior to Universal, he worked at Warner Brothers and Turner Broadcasting. He began his career at ABC Sports, CNBC and as a producer at CNBC and as a reporter for The Newark Star-Ledger.

Amir Husak is a filmmaker and digital media artist based in Brooklyn. He has worked across a variety of time-based media as an independent artist, freelance editor and sound designer. His work has been featured at such diverse places as *SXSW* (US), *Full Frame Film Festival* (US), *Big Sky Documentary Film Festival* (US), *Sarajevo Film Festival* (Bosnia & Herzegovina), *TV Cultura* (Brazil), and *Hot Docs* (Canada). He is also a co-founder and editor of *NoCommercialValue.org*, a web-based digital media showcase.

Sam Ishii-Gonzalez (Ph.D. candidate, New York University) Teaches aesthetics and film history at NYU and Hunter College. Co-editor of two volumes on Hitchcock, published essays on Luis Buñuel, David Lynch and the painter Francis Bacon.

Sean Jacobs, a native of Cape Town, South Africa, holds a Ph.D. in Politics from the University of London and a M.A. in Political Science from Northwestern University. He is working on a book on the intersection of mass media, globalization and liberal democracy in postapartheid South Africa. He is co-editor of *Thabo Mbeki's World: The Politics and Ideology of the South African President*, ZedBooks, 2002) and two other books. His most recent scholarly articles have appeared in *Politique Africaine* (2006) and *Media, Culture, and Society* (2007). He is a regular contributor to the Guardian's Comment is Free site. Previously he taught African Studies as well as communication studies at the University of Michigan in Ann Arbor.

Deanna Kamiel Television producer; senior producer, PBS; writer, producer, and director for numerous public television specials. Former director of the Documentary Unit, KTCATV, Minneapolis-St. Paul. Guggenheim Fellowship, 1985. Author of The Lace Ghetto. Honors include an Emmy Award.

Philip Kain (M.P.S., M.A., New York University) Writes a column for About.com on Net Culture and appears weekly on the nationally syndicated television news magazine Cafe Digital. His performance work has been presented at Lincoln Center, The Joyce, P.S. 122, Dixon Place, The Westbeth, DIA Soho and Judson Church. He is currently completing his Ph.D. at NYU.

Jaeho Kang (Ph.D., Sociology of Media, University of Cambridge) Assistant Professor of Media Studies and Sociology. Before joining New School University, Jaeho was an Alexander von Humboldt Research Fellow in the Institute for Social Research at the University of Frankfurt, Germany. His research and teaching interests include social theory of the media and mass culture; critical theory of art and technology; new media and political communication; and the transformation of the mediated public sphere. Recently he has completed the manuscript of a book entitled *Media Critique: Walter Benjamin and the Spectacle of Modernity*. He has published a number of articles on the social theories of Georg Lukács, Herbert Marcuse, Michel Foucault, and Jürgen Habermas. He is currently working on Siegfried Kracauer's critical theory of political communication with a particular focus on film, propaganda, and the visibility of power.

Phil Katzman (M.A., Media Studies, The New School) Independent filmmaker and cinematographer with documentary and feature film credits; films include *Lonely in America, Ticket to Freedom: Woodstock,* and *Mr. Vincent.*

Shari Kessler (M.A., Media Studies, The New School) is an editorial photographer and visual media consultant. Her artistic and corporate work has taken her all over the world, with assignments for the National Geographic Society; the Smithsonian Institution; Citibank; the BBC; the US Agency for International Development (USAID); the World Bank; and Operation Smile, among others. After the American-Vietnam war, Shari was the first American photographer to be invited to have a solo exhibition in Hanoi. Shari studied fine art black-and white photography with Minor White at MIT, became expert in the darkroom, and from shooting large format b/w film to 35mm color transparencies with her Leicas, Shari now embraces new media, digital photography, Photoshop, Lightroom, and Final Cut Pro!

Ernesto Klar (MFA, Parsons, The New School for Design) Artist. Exhibited at Eyebeam, Chelsea Art Museum, BAP Lab Festival in New York City, the ICA in Boston, the CCCB in Barcelona, and FILE Sao Paulo in Brazil, among others. Awards include grants, fellowships, and commissions from the New York Foundation for the Arts, the Massachusetts Cultural Council, and the Lower Manhattan Cultural Council.

Nicole Koschmann (M.F.A., Syracuse University) Internationally exhibited independent filmmaker, Her recent film, *Fishing for Brad*, won an award at the 1999 Athens International Film and Video Festival. She recently received a Jerome Foundation Grant to complete a documentary project. She is Acting Program Coordinator and teaches filmmaking in the Department of Communication and Film at The New School. She has also taught filmmaking and film theory at Syracuse University's College of Visual and Performing Arts.

Kenneth Krushel is President of Citizenews, Inc., an Internet video platform aggregating the work of international video journalists. He was formerly CEO of Proteus through the sale of the company in 2006. Proteus develops wireless software applications. Mr. Krushel also served as Executive Vice President, Strategic and Business Development for Blackboard Inc, a leading provider of college and university enterprise software supporting online teaching. Prior to Blackboard, Mr. Krushel was Senior Vice President of Strategic Planning and Business Development for the National Broadcasting Company. Charged with positioning NBC as an integrated broadcast, cable, international and interactive company. Mr. Krushel was responsible for designing the company's "digital strategy" as it related to the migration from analog to digital transmission. Mr. Krushel has overseen development initiatives with King World, Paramount Communications, MGM, Lifetime, Warner Bros., USA Networks, Sega Corporation, New Line Pictures, Canadian Broadcast Corporation, and Television New Zealand. Mr. Krushel is a graduate of Amherst College.

Mara Kurtz (M.A., Media Studies, The New School) Graphic designer, illustrator and photographer. President, Mara Kurtz Studio. Clients include AT&T, American Airlines, American Express, The Body Shop, Museum of American Folk Art, Polaroid, and Volvo. Her photographs have appeared in Metropolis, The New York Times Magazine, New York Magazine, People, and The Wall Street Journal.

Elana Langer bio coming soon

Peter Lucas His research and teaching has focused on school violence and school safety in New York, peace education in the schools, international human rights education, the role of photography, film, and new media in human rights witnessing, small-arms disarmament education, violence and popular peace movements in Riode Janeiro, and the human rights and peace movement in Turkey. His recent studies include: *Viva Favela: Photojournalism*, *Visual Inclusion*, and *Human Rights in Brazil* forthcoming on Umbrage Editions.

Chris Mann (B.A., University of Melbourne; Dip. Ed., LaTrobe University) Head, Department Music and Director Aboriginal Studies, State College of Victoria. Conducted research with International Association of Mass Communications Research and International Institute Communications. Composer working in Compositional Linguistics. He has worked with Herbert Brun, John Cage, Kenneth Gaburo, Annea Lockwood, Machine for Making Sense, and Chris Mann & The Impediments in Europe, Australasia, and the Americas.

David E. Marcinkowski (M.A., Media Studies, The New School) Associate Director of Technology & Program Development at Pratt Manhattan. Free-lance web designer and teacher. Interests include bridging the gap between technical and design aspects of the Internet.

Michelle Materre (MEd, Boston College). Ms. Materre's professional background is in the independent film and television industry as producer, writer, arts administrator, outreach consultant, distribution/marketing specialist and teacher. She was a staff writer/producer for Henry Hampton's Blackside Productions, and an assistant story editor for MGM/UA in the feature film division, early in her career. As a founding partner of KJM3 Entertainment Group, Inc., a film distribution and marketing company that specialized in multicultural film and television projects, Ms. Materre directly managed the marketing and positioning of 23 films including the successful theatrical release of Daughters of the Dust, the highly acclaimed film by Julie Dash, as well as L'Homme Sur Les Quais (The Man By The Shore) by Raoul Peck. For the past twelve years, Ms. Materre has been the lead curator of the Creatively Speaking film series known for enlightening substantial audiences to the work of independent filmmakers. Ms. Materre currently serves as an independent media consultant to filmmakers and film/video organizations on issues related to distribution strategy, fundraising, marketing, outreach, and programming and production issues. Ms. Materre was awarded the "University Distinguished Teaching Award" in September 2005, and was the recent recipient of The 2008 Pen and Brush Achievement Award for Women in the Arts.

Shannon Mattern (Ph.D., New York University) Her teaching and research address relationships between the forms and materialities of media and the spaces -- architectural, urban, and conceptual -- they create and inhabit. She has written about libraries and archives, media companies' headquarters, place branding, public design projects, urban media art, media acoustics, media infrastructures, and material texts. Formerly a Mellon Postdoctoral Fellow in the History of Art at the University of Pennsylvania, she has also taught at NYU, Parsons The New School for Design, and Rutgers University. She is the author of The New Downtown Library: Designing With Communities (University of Minnesota Press, 2007), which was supported by a grant from the Graham Foundation for Advanced Studies in the Fine Arts. Her work has also appeared in Public Culture; Space and Culture; The Senses & Society; Music, Sound and the Moving Image; the International Journal of Communication; Invisible Culture; The Senses & Society; the Journal of Architectural Education; and several edited volumes; and she edited a special issue of MediaCommons' The New Everyday.

Brian McCormick (M.A., Media Studies, The New School) Brian McCormick is an arts writer and educator, and the Executive Director of Nicholas Leichter Dance, a professional touring company currently funded by NYSCA, the NEA, and the National Dance Project of the New England Foundation for the Arts. He has written for The New York Times, The Advocate, Dance Magazine, Dance Studio Life, Movement Research Journal, and BAMBill, and is a long-time contributing dance editor for Gay City News, where as Arts Editor from 2005-2007, he earned the newspaper a New York Press Association award for arts coverage. McCormick has been Part-time Faculty for The New School Media Studies MA program since 1997, teaching digital performance theory as well as Media Practices: Design, and Media Practices: Concepts. Since 2003, he has also taught Dance TRaC—the Teen Reviewers and Critics program of High 5 Tickets to the Arts and Dance Theater Workshop (DTW). He has been a panelist, moderator, guest curator, and/or

adjudicator for New York Foundation for the Arts, Joyce Theater Foundation, Dance Theater Workshop, Brooklyn Arts Council, Hunter College Dance Department, Kinetic Cinema, Lower Manhattan Cultural Council, Movement Research (upcoming) and others; he has done marketing, and audience engagement work for the American Dance Festival, DTW, Danspace Project, and Scholastic Arts; reporting work for DTW and the Andrew W. Mellon Foundation; and, most recently, media coordination for Dancing in the Streets' Hip-Hop Generation Next Festival with City Parks Foundation and Lincoln Center Out-of-Doors. This fall, he joins the New York City Arts-in-Education faculty as a Career Mentor for students at Frank Sinatra School of the Arts in Astoria. Brian is an active member of the New York Dance and Performance Awards committee.

Helena Medina (Ph.D., Columbia University, NY) started her career as a television writer on NBC in New York, but writes now for the main TV networks of Spain and France, where she has signed numerous award-winning TV movies, miniseries, and docu-dramas. "23 F The King: The Hardest Day" (TVE, 2009), based on a historical event, has become the highest rated fiction in the history of television in Spain and constituted a phenomenon in the European Union, setting a trend for two-part miniseries. It has won several prestigious awards in Europe, and Helena's work was recognized with a nomination for Best Script at the Shanghai International Festival. At this moment, three new miniseries by Helena Medina are about to premiere in several European countries. Helena is also a specialist of the Media Programme of the European Union, as well as a jury member at the Emmy Awards in the US. She has a doctorate degree from Columbia University in New York, and has been teaching at The New School since 2005. Winner of the Silver World Medal at the New York Festivals Television and Film Awards.

Diane Mitchell (M.F.A., Michigan State University) Core Faculty, Media Studies Program; former faculty member, Parsons School of Design B.F.A. program. Multimedia producer/designer of promotional and educational programs; artist. Recipient of grants from NEA and NYSCA for design advancement; from NYCH and private foundations for public history presentation; industry awards in multimedia production for Fortune 500 companies and the United Nations. Art projects are exhibited in New York, Japan and Europe

Doug Morrione (M.A., Media Studies, The New School) Writer, director, producer, editor and visual effects supervisor has been working in New York City for over a decade. Doug has been involved in numerous independent films, television pilots and series, as well as a tenure with Pseudo.com, the world's first and most comprehensive internet television company, where he worked alongside industry pioneers in producing and packaging original content for broadband. Recent projects include the award winning ESPN production, The World Series of Poker, and the HBO reality series "Family Bonds." Doug also directed and edited original content and music video performances for AOL Music in their state of the art studio at Rockefeller Center in New York. Credits and clients include AOL, Google, NBC, HBO, PBS, CBS, ABC, ESPN, National Geographic, Fox Television, A&E, The Food Network, Discovery Communications, The History Channel, Court TV, USA Networks , Channel 4 International, OLN/Versus, Val Kilmer, Bill Cosby, Cartoon Network, MSG, Comedy Central, Seagram/Vivendi-Universal, CSFB, Lion's Gate Films, NASA, Speedvision, Swatch/Omega, the State of New Mexico, Verizon, The University of New Mexico, The Native American Prep-School, Sundance Film Festival entrants and others.

Jörg Muller (PhD European Graduate School). is currently Beatriu de Pinós post-doctoral fellow at the Internet Interdisciplinary Institute (IN3) in Barcelona, Spain where he forms part of the Gender and ICT research program. He obtained his PhD in Communications at the European Graduate School (EGS) in Saas-Fee, Switzerland and holds a degree in Sociology from the Free-University in Berlin, Germany. His main research interests concern the impact of ICTin education from a socio-economic perspective and the changing forms of professional knowledge in the new economy.

Vladan Nikolic (M.A., Media Studies, The New School) Award-winning Director, producer ,editor, and writer of feature films, documentaries, shorts, commercials, and music videos. He was formerly the Director for NTV Studio B, the first independent television network in Belgrade, Yugoslavia. His feature film, Love, premiered at the 2005 Tribeca, Venice, and other Film Festivals, where he won the Best Director Award and critical acclaim. His most recent work includes producing the feature Here and There, which won the 2009 Best NY Narrative Award at Tribeca Film Festival, and writing, directing and producing the feature film ZENITH.

Lynn Oberlander (B.A., Yale College; J.D., Columbia University) Lynn B. Oberlander has been the editorial counsel at Forbes since 2001. She is responsible for all content related matters for the magazine, its international editions, and its internet site Forbes.com, including pre-publication review, claim resolution, libel and access litigation, newsgathering and Freedom of Information Act requests. Prior to joining Forbes, she was senior media counsel at NBC, working with the local and network news divisions on a wide variety of pre-broadcast and newsgathering issues. She joined NBC in 1996 as litigation counsel. After clerking for the Hon. John H. Pratt of the U.S. District Court for the District of Columbia in 1991-92, Ms. Oberlander joined Paul, Weiss, Rifkind, Wharton & Garrison as an associate specializing in litigation and antitrust. She is a member of the Association of the Bar of the City of New York, Media Law and Communications Committee, the New York State Bar Media Law Committee and of the American Bar Association and Forum on Communications Law. She is also a trustee of the Jewish Home and Hospital, Bronx Division.

Aras Ozgun (M.S., Middle East Technical University, Department of Sociology, M.A., The New School) Anatolian media artist and scholar. His experimental video works have been exhibited at various locations around Europe and in New York. He wrote at major Turkish periodicals on media, culture, urbanism and politics, taught media and technology related courses at Middle East Technical University at Ankara, City College of New York, and NYU, and co-founded "pyromedia media arts collective" where he still produces experimental media works.

Mario Paoli (Berklee College of Music) Electronic music composer/performer, guitarist, video-audio producer, media educator, an original company member of Mobius Performing Group and Subterranean Video (S.vid) in Boston; founder-director of StudioSonimagen, Long time staff teacher and editor and last executive director at Film and Video Arts Inc. Working on documentaries and experimental sound and image work.

Rafael Parra (B.A., Hunter College; B.A., Universidad de Los Andes, Colombia) Core Faculty Member. Professional editor, owner and senior AVID editor at TimeLine Film & Video, Inc., a post-production facility in New York City. Teaches digital audio and video editing at Film/Video Arts.

Christiane Paul (Ph.D., Dusseldorf University) Christiane Paul has written extensively on new media arts and lectured internationally on art and technology. An expanded edition of her book Digital Art (Thames& Hudson, UK, 2003) as well as her edited anthology New Media in the White Cube and Beyond (UC Press) were published in 2008. As Adjunct Curator of New Media Arts at the Whitney Museum of American Art, she curated several exhibitions—including *Profiling* (2007), *Data Dynamics* (2001) and the net art selection for the 2002 Whitney Biennial—as well as artport, the Whitney Museum's website devoted to Internet art. Other recent curatorial work includes *Eduardo Kac: Biotopes, Lagoglyphs and Transgenic Works* (Rio de Janeiro, Brazil, 2010); Biennale Quadrilaterale (Rijeka, Croatia, 2009); *Feedforward - The Angel of History* (co-curated with Steve Dietz; Laboral Center for Art and Industrial Creation, Gijon, Spain, Oct. 2009); INDAF Digital Art Festival (Incheon, Korea, Aug. 2009); and *Scalable Relations* (Beall Center for Art and Technology, Irvine, CA; as well as galleries at UCSD, UCLA and UCSB, 2008-09). Dr. Paul has previously taught in the MFA computer arts department at the School of Visual Arts in New York (1999-2008); the Digital+Media Department of the Rhode Island School of Design (2005-08); the San Francisco Art Institute and the Center of New Media at the University of California at Berkeley (2008).

John Plenge (aka Tone Factory) (B.A. Indiana University School Of Music, A.S. Indiana University Audio Engineering School, A.S. University of Surrey, London, England, Advanced Audio Engineering Techniques) An OBIE, ASCAP and NYSCA award winning composer, sonic artist, and musician who writes and records music, designs sound and creates interactive sonic installations for filmmakers, recording artists, performers, theater and dance companies both here and in Europe. John was recently awarded an ASCAP Plus Award in 2010 for continued excellence and contributions to film and music production and had a feature film premier at the prestigious international Pusan Film Festival in Seoul, Korea. John has had his music and sound environments featured in performances, theaters, exhibitions and film festivals in the U.S, Canada, England, Spain, France, Italy, Germany, Australia, Japan, Mexico, Brazil, India, Korea, Taiwan and Turkey. The recording artists Pink Floyd, Sly Stone, Philip Glass, Rita Baker, Pauline Oliveros and The Deep Listening Band, PianoSaurus, The Vibes, Arthur Baker, David Hykes, The Orange Project, Glen Branca, El Nino, Bang On A Can, Boca Negra, Wet Wet Wet, Antihistamine Daydream and Too Cynical to Cry are among his pop, rock and contemporary live/studio credits.

Lauren Petty (M.A., New York University) Lauren Petty, MA, NYU; video/film/sound artist; working on single-channel videos, multiple-channel installations, and video design for theater and dance; exhibiting in New York and internationally; awards include two NYFA Fellowships, and grants from the Jerome Foundation, The Greenwall Foundation, NYSCA, and NEA.

Gerald A. Powell, Jr., Ph.D. Gerald Powell has an interdisciplinary range of written publications and expertise within the fields of rhetoric, semiotics, film, and philosophy and is in the process of completing his first film, "I'm American: Am I a Prostitute?" His research is concerned with everyday experiences, those bits of information that we have been conditioned not to see, arguably a byproduct of a speed driven, hyper-technocratic society. Every aspect of our contemporary culture is influenced by speed; for instance, writing, reading, media, identity, culture, currency, food, medicine, and semantics are entrenched in this emerging narrative that Dr. Powell calls American Quotidien. In addition to his scholarly and creative projects, Dr. Powell has lectured at several universities abroad, some of which include University of Cambridge (New Hall), Fatih University, and Ecole Polytechnique de Tunisie.

Josh Rabinowitz, (B.A., Music & Political Science, Tufts University) SVP/Director of Music for Grey Group, has produced 1000+ tracks for commercials internationally. These include some of the most high profile initiatives to integrate compelling music with advertising, with such artists as Black Eyed Peas, Run DMC (their last known recording together), LL Cool J, Smokey Robinson, LeAnne Rimes, Reba, Mark McGrath, Celia Cruz, B2K, Anastacia, Natasha Bedingfield, Rihanna, Queen Latifah, Macy Gray, Los Lonely Boys, Bo Bice, and Alana Davis, amongst others. He's been called a ³New Music Mogul² by Fast Company, Beethoven¹s Greatest Fan by NPR, and is a recognized voice in the music-branding scene. He's been an adjunct at NYU and the New School, a columnist for Billboard, and a bandleader and trombonist in NYC.

Paul Ryan (B.A., New York University) Core Faculty, Media Studies Program. Former McLuhan Fellow whose mentor in cybernetics was Gregory Bateson. Has extensive teaching experience and has authored Cybernetics of the Sacred and Video Mind, Earth Mind: Art, Communications and Ecology. His video art has been shown in Japan, Turkey, Germany, Holland, France, Spain, and throughout the United States. Work includes the cybernetic design of a television channel dedicated to monitoring the ecology of a region and developing agreement about sustainable policies and practices; this design has been presented by the Museum of Modern Art in New York City and at the United Nations Conference on Sustainable Cities.

*Barry Salmon (*MA, The New School) Associate Professor; Chair
Composer of scores for numerous films as well as music for dance, theater, radio, and video art. Festival honors and awards include CINE Golden Eagle, Berlin, Brussels, Frankfurt, Sundance, Telluride, and Toronto film festivals; Chicago Museum of Broadcasting, the Museum of Modern Art. Performing and recording guitarist and record/CD producer.

Joan Schuman (M.F.A., Digital Media Arts, San Jose State University) Independent NPR features producer since 1986; narrative radio artist since 1993; works commissioned for and aired in festivals, online, radio networks and on CD compilations in Canada, Australia and throughout Europe and the U.S. Winner NFCB Golden Reel awards (2000), finalist for Drunken Boat Pan Literary/Sound awards (2006); online lecturer at New School since 2003 and University of Arizona/Tucson (2003-2004).

M.M. Serra (M.A., New York University) Experimental filmmaker, curator, author, and the Executive Director of Film-Makers' Cooperative, the world's oldest and largest archive of independent media. In Fall 2010, Serra co-curated, Counter Culture, Counter Cinema: An Avant Garde Film Festival, a seven program, three day event at the Pacific Design Center with the Museum of Contemporary Art, Los Angeles. In 2007 - 2008, Serra was the curator of a six-part experimental film series titled “Cinema of the Unusual” at P.S.1 Contemporary Art Center. In 2007, Serra curated and traveled with the show “New York Experimental” in Warsaw and Paznan, Poland. In December 2008, the Office of Contemporary Art in Oslo, Norway, invited MM Serra to lecture at and curate a two hour program titled “Art (core): Avant Garde and the Cinematic Body ”. Her film work was included in the program of “New York Experimental,” a four part historical overview of experimental film from 1946-2007. Her film, Chop Off, premiered at the Sundance Film Festival and was screened at the Tribeca Film Festival and the Museum of Modern Art’s Documentary Fortnight Series in 2009. Her chapter on the work of Carolee Schneemann, titled “Eye/Body: The Cinematic Paintings of Carolee Schneemann”, was published in Anthology of Experimental Filmmakers by Duke University Press in 2007, 2008.

Greggory Spence, Esq. University Professor in Professional Practice at The New School. He teaches courses in legal studies and professional ethics, public policy and politics, and in American legal and political history. In addition, he is a lawyer and consultant in legal, regulatory and government affairs for institutions of higher learning. A former Vice-President and General Counsel of The New School, Mr. Spence was also Corporate Counsel for Research and Business Development & Intellectual Property of the Campbell Soup Company. At Campbell Spence was the member of the legal department responsible for the management and protection of copyrights, trade secrets, domestic and international trademarks and the patent portfolio.
Mr. Spence received his AB degree in history, magna cum laude and phi beta kappa, with minors in philosophy and science from Fisk University. He received his juris doctorate degree from the Harvard Law School.

Eugene Thacker (Ph.D., Program in Comparative Literature, Rutgers University). Thacker's research focuses on the relation between media and philosophy. In addition to his writing on science and technology, he has published articles on Georges Bataille, Gilles Deleuze, Michel Foucault, Arthur Schopenhauer, and medieval mysticism. Thacker’s most recent book is *After Life*, and his previous books include *The Exploit: A Theory of Networks* (co-authored with Alexander Galloway) and *Biomedia*. He is currently working on a series of short books titled *Horror of Philosophy*. Thacker has given lectures at Ars Electronica, DEAF (Dutch Electronic Arts Festival), EMAF (European Media Art Festival), Humbolt-Universität-Berlin, the Intermediae-Matadero (Madrid), the Next 5 Minutes festival (Amsterdam), SCI-Arc (Southern California Institute of Architecture), the University of Basel, UC-Berkeley, the University of Chicago, and the University of Naples. Thacker also serves on the editorial boards for Ctheory and MIT Press.

Charles Warner teaches in the Media Management Program at The New School and at NYU's Stern School of Business. He is an active blogger at MediaCurmudgeon.com and on The Huffington Post, and is the Goldenson Chair Emeritus at the University of Missouri School of Journalism. He is also a Senior Advisor to the urban education startup, Blue Engine. Until he retired in 2002, he was Vice President of AOL's Interactive Marketing division. Before joining AOL, he was the Goldenson Endowed Professor at the Missouri Journalism School where he taught media management and sales, and he created and ran the annual Management Seminar for News Executives. Charlie's book *Media Selling, 4th Edition* is the most widely used sales textbook in the field. He has also written a companion book to *Media Selling* titled *Media Sales Management* that is available free on www.medialselling.us. Charlie has also served as a management and sales consultant and trainer for CBS, ABC, ESPN, MTV, Fox, Hearst Magazines, Microsoft, Cox Cable, TNS, The Hyperfactory, Flixster/Rotten Tomatoes, and many other major media companies. He has also been VP, General Manager, of WNBC-AM (now WFAN) in New York, WMAQ-AM and WKQX-FM in Chicago, WWSW AM and WPEZ-FM in Pittsburgh, and CBS Radio Spot Sales. Charlie also volunteers in the Family Program at the Metropolitan Museum of Art.

Michael Weiskopf (B.A., Montclair State University). Founder and chairman, Lifestyle Ventures (now Lifestyle Media), an independent privately held company consisting of 10 magazines; former executive VP and publisher, Chemical Week Assocs.; publisher of Personal Computing Magazine; group VP of Reed Exhibitions, and advertising director of East Coast Rocker.

Virgil Wong (Rhode Island School of Design, University of Rome Medical School) Executive Director of the PaperVeins Museum of Art; Head of Web Site Design and Development at New York-Presbyterian Hospital and Cornell Medical Center. Artist and filmmaker whose work has been shown extensively in the U.S., Europe, and South America. Net.art projects have been featured by major publications in the U.S., Canada, U.K., Spain, and China. Recipient of a Gold Medal New Media INVISION Award, a National Telly Award, and a Vito Russoh