Media Studies Course Guide
Fall 2011

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

updated August 30, 2011
check back for updates

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Film Criticism
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Issues in Critical Internet Culture **1-credit Master Class**
Jean-Luc Godard: Art/Theory/Politics
Media & Magic
Media & Social Theory
Media, Culture, and Representation
Media Education Lab [Canceled]
New Media & Global Affairs (GPIA)
Photography & Social Change
Political Economy of the Media
Political Media & Communication
Practicing Film Theory
Miniature and the Mobile
Sound Culture
Transnational Cinema
Understanding McLuhan
Visual Systems
War Stories in Photography, Film, and Literature
Weapons of Mass Communication (GPIA)
World Television in Comparative Perspective

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For Degree Requirements, see http://www.newschool.edu/mediastudies/subpage.aspx?id=25

Media Studies Course Grid - Fall 2011

August 29 - December 19, 2011

**Please note: BLUE indicates the classroom and RED is the CRN#

Updated 8/24/11

(Classrooms are tentative, please check MY.NEWSCHOOL.EDU for final locations)

Online Courses
Session A (Aug. 29 - Dec. 19)

REQUIRED COURSES

- **UMS Discussion** (co-req Mon Section at 6pm **CRN 4442**) 4048, 4049, 4004, 4005, 5465, 5467, 7184 — Shannon Mattern, NMDS 5005 G-L
- **Media Studies: Ideas** 4054 — Aras Ozgun, NMDS 5006 K
- **Media Studies: Ideas** 6188 — Eduardo Navas, NMDS 5006 H
- **Media Practices: Concepts** 4060 — Philip Kain, NMDS 5008 I
- **Interviewing** (1) (weeks 1-5) 4061 — Lauhona Ganguly, NMDS 5010 A
- **Interviewing** (1) (weeks 1-5) 6093 — Lauhona Ganguly, NMDS 5010 B
- **Focus Groups** (1) (weeks 6-10) 4062 — Lauhona Ganguly, NMDS 5011 A
- **Sampling** (1) (weeks 11-15) 4064 — Lauhona Ganguly, NMDS 5013 A
- **Grantseeking** (1) (weeks 1-5) 4063 — Lydia Foerster, NMDS 5012 A
- **Grantseeking** (1) (weeks 1-5) 6090 — Lydia Foerster, NMDS 5012 B
- **Discourse Analysis** (2) (weeks 6-15) 4065 — T.L. Cowan, NMDS 5014 A
- **Discourse Analysis** (2) (weeks 6-15) 6189 — T.L. Cowarn, NMDS 5014 B

SEMINAR COURSES

- **Media Economics** (MMP) 5970 — Charlie Warner, NMDM 5301 B
- **New Media Ethics** (MMP) 3568 — Robert Berkman, NMDM 5308 A
- **World Television in Comparative Perspective** 4067 — Helena Medina, NMDS 5176 A
- **Photography and Social Change** 3870 — Michelle Bogre, NMDS 5129 A
- **Practicing Film Theory** 4069 — Nicole Koschmann, NMDS 5182 A
- **Design Across Media** 7202 — Mara Kurtz, NMDS 5112 A
- **Sound Culture** 4605 — Joan Schuman, NMDS 5199 A
- **The Miniature and the Mobile** 4603 — David Jimison, NMDS 5106 A
- **Understanding McLuhan** 6883 — Paul Ryan, NMDS 5210 A

MEDIA PRODUCTION

- **Media Practices: Design** 4073 — Philip Kain, NMDS 5426 C
- **Media Practices: Interactive** 4075 — Jorg Muller, NMDS 5427 B
- **Visual Storytelling I** 2962 — Shari Kessler, NMDS 5514 A
- **Collaboration in Networked Environments** 4604 — Josephine Dorado, NMDS 5568 A
- **Projects in Advocacy Media** 6065 — Lydia Foerster, NMDS 5529 A

Monday (Aug. 29 - Dec. 12)

REQUIRED COURSES

- 3:00-5:40 **Media Practices: Concepts** 4438 I 425 — Dawnja Burris, NMDS 5008 A
- 4:00-5:50pm **Documentary Research Methods** 4601 A 618 — Kathryn Brew, NMDS 5020 A
- 4:00-5:50 **Media Studies: Ideas** 6114 L 1210 — Peter Asaro, NMDS 5006 A
- 6:00-7:50 **Understanding Media Studies** 4041 A 106 — Shannon Mattern, NMDS 5004 A
- 8:00-9:50 **UMS Discussion** 4042 A 618 — Shannon Mattern, NMDS 5005 A
- 8:00-9:50 **UMS Discussion** 4043 A 002 — Shannon Mattern, NMDS 5005 B
- 8:00-9:50 **UMS Discussion** 4044 A 615 — Shannon Mattern, NMDS 5005 C

SEMINAR COURSES

- 4:00-5:50 **Media Management and Leadership (M** (MMP) 1836 A 715 — Paul Hardart, NMDM 5303 A
- 6:00-7:50 **Imagining Language** 4595 B 262 — Chris Mann, NMDS 5169 A
- 6:00-7:50 **Media Industry Perspectives: Digital Media** (MMP) 2356 A 617 — Ken Krushel, NMDM 5302 A
- 6:00-9:30 **Creative Screenwriting: Emotional Structure** 7512 D 910 — Christina Kallas, NMDS 5125 A
- 6:00-9:30 **Film, Music, Culture** 3869 L 1210 — Royal Brown, NMDS 5204 A
- 6:00-9:30pm **Jean-Luc Godard: Art/Theory/Politics** 6113 L 1210 — Sam Ishii-Gonzales, NMDS 5283 A
- 8:00-9:50 **Visual Systems** 4598 L 1204 — Paul Cronin, NMDS 5254 A

MEDIA PRODUCTION

- 3:00-5:40 **Media Practices: Design** 4071 I 909 — Diane Mitchell, NMDS 5426 A
- 3:00-5:40 **Transforming Data: Visualizing Information** 6886 I 405 — George Legrady, NMDS 5517 A
- 3:00-5:40 **Media Practices: Sound & Music** 7216 A 404 — John Plenge, NMDS 5576 A
- 6:00-8:40 **Media Prac: Time-Based DOC (all grad students- Doc Focus)** 4782 I 803 — Kevin Allen, NMDS 5434 A
- 6:00-8:40 **Media Practices: Interactive** 4074 D 701 — David Marcinkowski, NMDS 5427 A

Tuesday (Aug. 30 - Dec. 13)

REQUIRED COURSES

- 3:00-5:40 **Media Practices: Concepts** 6115 I 803 — David Marcinkowsi, NMDS 5008 H
- 4:00-5:50 **Media Studies: Ideas** 4050 L 1204 — Christiane Paul, NMDS 5006 B
- 4:00-5:50 **Designing Methods for Media** 6887 D 912 — Peter Asaro, NMDS 5026 A
- 6:00-7:50 **Media Studies: Ideas** 4051 A 713 — Paolo Carpignano, NMDS 5006 C
- 6:00-8:40 **Media Practices: Concepts** 4056 I 406 — Lauren Petty, NMDS 5008 C
- 8:00-9:50 **Media Studies: Ideas** 4053 L 1204 — Peter Haratonik, NMDS 5006 E
- 8:00-9:50 **UMS Discussion** 4045 A 602 — Shannon Mattern, NMDS 5005 D

SEMINAR COURSES

- 4:00-5:50 **Media and Magic** 7205 B 261 — Eugene Thacker, NMDS 5284 A
- 4:00-5:50 **War Stories** 6888 A 002 — Carol Wilder, NMDS 5243 A
- 6:00-7:50 **Media, Corporate Responsibility & the Law** (MMP) 1151 B 464 — Lynn Oberlander, NMDM 5306 A
- 4:00-5:50 **Film Criticism** 4694 A 701 — Paul Cronin, NMDS 5202 A
- 4:00-5:50 **News Media & Culture in Int'l Affrs (crosslisted with GPIA)** 2961 A 517 — Sean Jacobs, NINT 5220 A
- 8:00-9:50 **Media and Social Theory** 7491 B 465 — Sung Choon Park, NMDS 5241
- 8:00-9:50 **Creative DIY Cultures and Participatory Learning** 7493 D 913 — Nitin Sawhney, NMDS 5286 A

MEDIA PRODUCTION

- 6:00-8:40 **Media Practices: Time-Based** 4076 I 803 — Mario Paoli, NMDS 5428 A
- 6:00-8:40pm **Media Practices: Film Form** 4600 N 400 — Sam Ishii-Gonzales, NMDS 5430 A
- 6:00-8:40 **Projects in Digital Video Editing** 3871 D 1109 — Doug Morrione, NMDS 5523 A
- 6:00-8:40 **Semiotics for Digital Producers** 6885 I 422 — Paul Ryan, NMDS 5547 A

Wednesday (Aug. 31 - Dec. 19 (Monday))

REQUIRED COURSES

- 3:00-5:40 **Media Practices: Concepts** 4057 I 806 — Brian McCormick, NMDS 5008 D
- 4:00-5:50 **The Design Process** 7421 A 702 — Diane Mitchell, NMDS 5024 A
- 6:00-7:50 **Media Studies: Ideas** 4052 L 1204 — Eugene Thacker, NMDS 5006 D
- 6:00-8:40 **Media Practices: Concepts** 4058 I 306 — Lydia Foerster, NMDS 5008 E
- 6:00-8:40 **Media Practices: Concepts DOC (all grad students- Doc Focus)** 4055 I 803 — Amir Husak, NMDS 5008 B
- 8:00-9:50 **Media Studies: Ideas** 8425 D 910 — Jessica Blaustein, NMDS 5006 G

SEMINAR COURSES

- 4:00-5:50 **Political Media & Communication** 4070 L 1210 — Carol Wilder, NMDS 5253 A
- 4:00-5:50 **Documentary as Social Practice** 4597 A 410 — Kathy Brew, NMDS 5225 A
- 4:00-5:50 **Weapons of Mass Communication (GP** 7436 D 912 — Eli Bleich, NINT 5374 A
- 4:00-5:50 **Transnational Cinema** 6889 A 704 — Sumita Chakravarty, NMDS 5218 A
- 4:00-5:50 **Business Strategies for Social Media** (MMP) 7527 N 003 — Matthew Melucci, NMDM 5317 A
- 6:00-7:50 **Political Economy of the Media** 7203 A 602 — Paolo Carpignano, NMDS 5230 A
- 8:00-9:50 **Media Economics** (MMP) 3055 A 002 — Paul Hardart, NMDM 5301 A
- 8:00-9:50 **The Aesthetics of Editing** 4780 A 406 — Rafael Parra, NMDS 5274 A

MEDIA PRODUCTION

- 6:00-8:40 **Media Practices: Design** 4072 I 909 — Ramu Dhara, NMDS 5426 B
- 6:00-8:40 **Producing Webisodes** 4781 I 404 — Vinay Chowdhry, NMDS 5570 A
- 6:00-8:40 **Cinematography: Art & Technique** 4783 N 400 — Phil Katzman, NMDS 5567 A
- 6:00-8:40 **Urban Media Archeology** 5479 N 005 — Shannon Mattern, NMDS 5539 A

Thursday (Sept. 1 - Dec. 15)

REQUIRED COURSES

- 3:00-5:40 **Media Practices: Concepts** 6116 I 406 — Vinay Chowdhry, NMDS 5008 J
- 6:00-7:50 **Research Methods for Media Activism** 4066 A 002 — Margaret Bates, NMDS 5015 A
- 6:00-8:40 **Media Practices: Concepts** 5971 I 909 — Lydia Foerster, NMDS 5008 G
- 6:00-7:50 **Media Studies: Ideas** 4439 D 906 — Gerald Powell, NMDS 5006 F
- 8:00-9:50 **UMS Discussion** 4046 A 502 — Shannon Mattern, NMDS 5005 E
- 8:00-9:50 **UMS Discussion** 4047 A 518 — Shannon Mattern, NMDS 5005 F
- 6:00-8:40 **Media Practices: Concepts** 8338 N 005 — Brian McCormick, NMDS 5008 K

SEMINAR COURSES

- 4:00-5:50 **Dark Media** 6088 A 601 — Eugene Thacker, NMDS 5280 A
- 4:00-5:50 **Media, Culture, and Representation** 7492 L 1204 — Jesal Kapadia, NMDS 5285 A
- 6:00-7:50 **Media Sales & Sales Management** (MMP) 3867 A 407 — Charlie Warner, NMDM 5314 A
- 6:00-9:30pm **Documentary: Its Art & History** 4599 L 1204 — Deirdre Boyle, NMDS 5206 A
- 6:00-7:50 **Thesis Tutorial** 1027 D 904 — Dawnja Burris, NMDS 5950 A
- 8:00-9:50 **Avant Garde and the Moving Image** 4068 I 304 — MM Serra, NMDS 5181 A
- 8:00-9:50 **Digital War: Rhetoric, Risks, & Realities** 6890 L 1210 — Peter Asaro, NMDS 5246 A

MEDIA PRODUCTION

- 6:00-8:40 **Media Practices: Time-Based** 4077 I 803 — Amir Husak, NMDS 5428 B
- 6:00-8:40 **Projects in Digital Video Editing DOC (all grad students- Doc Focus)** 4854 I 425 — Rafael Parra, NMDS 5574 A
- 6:00-8:40 **Television and Ideas** 1152 I 805 — Deanna Kamiel, NMDS 5527 A

Friday (Sept. 2 - Dec. 16)

- 10:00am - 5:00pm **Critical Internet Culture** (1) [Oct. 21st and Oct. 22nd] 8312 L 1210 — Geert Lovink, NMDS 5177 A
- 3:00-5:40 **Film Form Production Studio** 4602 N 404 — Marcus Turner, NMDS 5432 A

Saturday (Sept. 10 - Dec. 17)

- 10:00am-12:40 **Media Practices: Concepts** 4059 I 909 — Virgil Wong, NMDS 5008 F
- 10:00am - 5:00pm **Critical Internet Culture** (1) [Oct. 21st and Oct. 22nd] 8312 L 1210 — Geert Lovink, NMDS 5177 A
- 10:00am-12:40 **Media Practices: Interactive** 6205 I 422 — David Marcinkowski, NMDS 5427 C
- 1:00-3:40 ***Film Form Tech Lab (0)*** 4080 N 400 — Sam Gonzales, NMDS 5431 A
- 1:00-3:40 ***Time-Based Tech Lab (0)*** 4078 I 806 — Mario Paoli, NMDS 5429 A
- 1:00-3:40 ***Time-Based Tech Lab (0)*** 4079 I 803 — Amir Husak, NMDS 5429 B
- 1:00-3:40 ***Time-Based Tech Lab DOC (0)*** 4896 I 909 — Kevin Allen, NMDS 5435 A

Academic Calendar

Date	Event	Information
Monday, July 11	Early online Registration	New Students Register
Wednesday, August 24	New Student Orientation	6:00-8:00pm Theresa Lang Center 55 W. 13th Street, 2nd Floor
Monday, August 29	Classes Begin	
Monday, September 5	Labor Day	Holiday (no classes)
Monday, September 12	"Disorientation" Fall Mixer	6:00pm Wollman Hall, 5th floor 65 W. 11th Street
Wednesday, September 15	Thesis Information Session	TBA
Wednesday, September 28 (only pm)— Thursday, September 29	Rosh Hashanah	Holiday (no classes)
Friday, October 7 (only pm) & Saturday, October 8	Yom Kippur	Holiday (no classes)
Monday, November 14	Thesis Proposals due	Thesis Guidelines
Tuesday, November 22	Follow Thursday Schedule	Thurs. classes meet today
mid - November	Web Registration	Early Web Registration for Spring 2012
Wednesday, November 23 through Sunday, November 27	Thanksgiving****	Holiday (no classes)
Monday, December 19	Follow Wednesday Schedule	Wednesday EVENING classes meet today. No day classes.
Tuesday, December 20 – Friday, January 20	Winter Break	Holiday (no classes until January 24)

Department of Media Studies Film Shows and Events Calendar:
http://www.newschool.edu/mediastudies/events.aspx

REQUIRED COURSES

Understanding Media Studies

Shannon Mattern

Onsite students: register for CRN 4041 Monday, 6:00-7:50pm and also register for one section of the co-requisite 3 CR onsite discussion: CRNS 4042, 4043, 4044, 4045, 4046, 4047, or online discussion: 4048, 4049, 4904, 4905, 5465, or 5467.

Online students: register for CRN 4041 and register for one section of the co-requisite 3 CR online discussions: CRNS 4048, 4049, 4904, 4905, 5465, 5467, or 7184.

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 on-site, you'll be participating via recordings of the on-site lectures).*

Media Studies: Ideas

Peter Asaro, Monday, 4:00-5:50pm	CRN 6114
Christiane Paul, Tuesday, 4:00-5:50pm	CRN 4050
Paolo Carpignano, Tuesday, 6:00-7:50pm	CRN 4051
Eugene Thacker , Wednesday, 6:00-7:50pm	CRN 4052
Jessica Blaustein, Wednesday, 8:00-9:50pm	CRN 8425
Peter Haratonik, Tuesday, 8:00-9:50pm	CRN 4053
Gerald Powell, Thursday, 6:00-7:50pm	CRN 4439
Aras Ozgun, ONLINE	CRN 4054
Eduardo Navas, ONLINE	CRN 6188

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.*

Media Practices: Concepts

Dawnja Burris, Monday, 3:00-5:40pm	CRN 4438
David Marcinkowski, Tuesday, 3:00-5:40pm	CRN 6115
Lauren Petty, Tuesday, 6:00-8:40pm	CRN 4056
Brian McCormick, Wednesday, 3:00-5:40pm	CRN 4057
Amir Husak, Wednesday, 6:00-8:40pm (Doc Focus)	CRN 4055
Lydia Foerster, Wednesday, 6:00-8:40pm	CRN 4058
Vinay Chowdhry, Thursday, 3:00-5:40pm	CRN 6118
Lydia Foerster, Thursday, 6:00-8:40pm	CRN 5971
Brian McCormick. Thursday, 6:00-8:40pm	CRN 8338
Virgil Wong, Saturday, 10:00-12:40am	CRN 4059
Philip Kain, ONLINE	CRN 4060

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.*

Interviewing

Lauhona Ganguly, ONLINE CRN 4061
Lauhona Ganguly, ONLINE CRN 6093
August 29 – September 30 (1 CR)
Weeks 1-5

Limited to 15. This short course introduces students to principles and practice of interviewing, a significant technique used in qualitative research. Course readings explore basic concepts pertaining to nature and design of interviews, ethical concerns, validity, role of the interviewer. Students will gain hands-on experience as they design, implement and write up results from a 5-week-long research project, either academic, production-oriented, or creative.

Focus Groups

Lauhona Ganguly, ONLINE CRN 4062
October 3 – November 4 (1 CR)
Weeks 6-10

Limited to 15. This short course introduces students to principles and practice of focus group research, a tool that has become increasingly popular in social scientific inquiry. Students will read and discuss different approaches to focus groups, and explore key concepts regarding design and implementation, role of the moderator, group size, comparison between individual interviews and group discussions. Students will gain hands-on experience as they design, implement and write up results from a 5-week-long research project, either academic, production-oriented, or creative.

Sampling

Lauhona Ganguly, ONLINE CRN 4064
November 7 – December 16 (1 CR)
Weeks 11-15

Limited to 15. 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.

Grantseeking

Lydia Foerster, ONLINE CRN 4063
Lydia Foerster, ONLINE CRN 6090
August 29 – September 30 (1 CR)
Weeks 1-5

Limited to 15. This short course is designed to familiarize students with grantseeking process. Students will learn how to search and identify funding resources, prepare applications, develop objectives and write grant proposals for academic and creative projects.

Discourse Analysis

T.L. Cowan, ONLINE (section A) CRN 4065
T.L. Cowan, ONLINE (section B) CRN 6189
October 3 – December 16 (2 CR)
Weeks 6-15

Limited to 15. This course looks at the principal approaches of discourse analysis as a research method. Two main areas of discourse research - meaning making and social-cultural relations – will be examined using 'socio-cognitive' and 'critical' discourse analytical traditions. We will consider different objects of discourse analysis (texts, speech acts, conversations and communicative events) to understand the social use of language. Students will learn methods of conducting independent discourse analysis with different types of research data, including official documents, conversations, interviews, political talks/debates/speeches. Discourse analysis is widely used across academic disciplines (including anthropology, sociology, international relations, and communication studies) and is increasingly being used in other contexts such as market research, media analysis, and interpersonal communication training for corporate use, policy research and public relations. Students will be encouraged to critically assess research findings that rely on discourse analysis and develop discourse analytical frameworks for independent research.

The Design Process

Diane Mitchell, Wednesdays, 4:00-5:50pm CRN 7421

Limited to 20. This methods course investigates how the design process utilizes research strategies including competitive analysis, market research, visual exploration, and user testing. Students will employ both formative and summative research to guide and evaluate their media design practice. Methods explored include surveys, questionnaires, interviews, focus groups, observation, and experiments. We will also work with demographics, psychographics, iterative design, personas, scenarios, and visualization. In the process, we will address such questions as: What is design? What informs design aesthetics? How does design synthesize and contextualize ideas into effective communication? Whether you want to think about how design can get out the vote or reduce crime, establish a brand or motivate interaction, this introduction to design research practices should help you. Each student will develop a design concept to gain insight and expertise in addressing issues of content creation, audience participation, collaboration, appropriate media, delivery methods, prototypes, feedback and alternative design solutions. Case studies,
theoretical readings, discussions, guest lectures, and critiques of student work will inform our design approaches.

** Prerequisites: Media Practices: Concepts, or equivalent experience. While this is not a production course, familiarity with an area of media production is recommended.*

Designing Methodologies for Studying Media

Peter Asaro, Tuesday, 4:00-5:50pm CRN 6887

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.

Documentary Research Methods

Kathy Brew, Mondays, 4:00-5:50pm CRN 4601

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.

Research Methods for Media Activism

Margaret Bates, Thursday, 6:00-7:50pm CRN 4066

Limited to 20. This course will provide an overview of research methods for media activism. Students will analyze media activists' use of websites and blogs to share information or organize people into action, or to give a public face to activist groups. Documentaries that list specific ways people can take action, like *An Inconvenient Truth*, will be screened. Students will learn how to conduct research to help organizations use media effectively to meet their objectives of political or social change. They will also learn which research methods to use to find out if media does help advance social justice or if people are actually moved to action by the media they consume.

Required Courses for Thesis Students

Thesis Tutorial

Dawnja Burris, Thursday, 6:00-7:50pm CRN 1027

** For students who submitted an approved thesis proposal in Spring 2011*

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 Proposal

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

Students who plan to submit a thesis proposal in Fall 2011 must register for one-credit of Thesis Proposal, during the Fall 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 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 4071
Ramu Dhara, Wednesday, 6:00-8:40pm CRN 4072
Philip Kain, ONLINE CRN 4073

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: Sound & Music

John Plenge, Monday, 3:00-5:40pm CRN 7216

Limited to 15. This course focuses on tuning and engaging students' auditory awareness and subverting the hold that the visual has on our media intelligence. Music and sound sometimes comprise as much as 80% of the emotional content of our mediated experience, but, because they so often go unnoticed, have the covert ability to work their magic while flying under the radar of our media perceptions. The class foregrounds sound and music choices—which too often become an afterthought or necessary evil to be dealt with after other design decisions have been made—and empowers students to become astute listeners and subsequently informed sonic creators.
The course introduces the many ways in which sound and music are exploited throughout our mediated world: advertising, web, radio, TV, motion pictures, interactive art installations, theater and video games. Students gain a solid understanding of how sound impacts and effects how we interact with our world and of the emotions it subconsciously unleashes. Throughout the semester students engage in short, weekly projects designed to increase their auditory awareness; they explore various methods of sound and music production with an ear towards the emotional power and narrative impact created by informed sound and music choices. The class expands on the introduction to sound in "Media Practices: Concepts" and prepares students for the integration of sound and images in "Media Practices: Time-Based" and more advanced Sound and Music courses.

Media Practices: Time-Based

Mario Paoli, Tuesday, 6:00-8:40pm CRN 4076
Amir Husak, Thursday, 6:00-8:40pm CRN 4077

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 4078
Time-Based Tech. Lab (0 CR), Sat. 1:00-3:40pm CRN 4079

Media Practices: Time-Based for Documentary

Kevin Allen, Monday, 6:00-8:40pm CRN 4782
Time-Based Tech Lab DOC (0 CR), Saturday, 1:00-3:40pm CRN 4896

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: 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 4074
David Marcinkowski, Saturday, 10:00-12:40pm CRN 6205
Jorg Muller, ONLINE CRN 4075

*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 Practices: Film Form

Sam Ishii-Gonzales, Tuesday, 6:00-8:40pm CRN 4600
Film Form Tech Lab, Saturday, 1:00-3:40pm CRN 4080
** Students must register for both lecture and lab.*

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 spectator[1]s 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.*

MEDIA PRODUCTION

Production Project Courses

Cinematography: Art & Technique

Phil Katzman, Wednesday, 6:00-8:40pm CRN 4783

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*

Collaboration in Networked Environments

Josephine Dorado, ONLINE CRN 4604

Limited to15. Over the past two decades, the ways in which we collaborate have been re-defined by technologies that enable us to communicate and share environments with others across the globe. Social networking spaces, blogging/vlogging, wikis, instant messages, webcasting, and gaming environments are just a few of the methods we employ to engage with each other. Networked environments, in which media technologies are interconnected, usually via the Internet, enable messages to flow easily from one place to another. The very process of participation has morphed with the advent of these technologies, and has had a profound impact on business practices, educational processes, creative processes, community life, and democratic citizenship.
In this class we will examine the concepts of collaboration within networked environments. During the course of the semester, different models of collaboration will be examined as well as put into practice. Students will have the opportunity to exercise these methods in various contexts, within business applications, arts-oriented approaches, educational outreach, and general social exchange. We will explore the effects that networked environments have had on our exchanges, the hybrid models of communication that have developed, and the emergent processes of networked collaboration.

Film Form Production Studio

Marcus Turner, Friday, 3:00-5:40pm CRN 4602

Limited to15. In this course, students engage fully with the production process by planning and implementing production on a short project, originating on film or digital video. Projects may range from traditional fiction narratives to more experimental or non-classical approaches. The emphasis here is on collaboration – as students must crew on each other's productions in order to practice the cooperation necessary in filmmaking and maximize the learning experience. Topics include: pre-production (budgeting, casting, scheduling, locations, permits, releases, film stocks), advanced directing (including script analysis and rehearsals), advanced camera and lighting (with professional equipment like the Arriflex SR camera, the Panasonic DVX 100B and Mole-Richardson and Lowel lights), sound (use of professional microphones and equipment like the DAT recorder), and editing (synching dailies and an editing approach). Students should expect to incur additional expenses. Projects developed for this course may be proposed as thesis projects. Open only to Film Form students.

**Prerequisites: Media Practices: Film Form, Cinematography and Lighting, and Visual Systems. Bring a seven- to ten-page script to the first session.*
**Permission from Film Form Academic Coordinator required; contact gonzales@newschool.edu*

Producing Webisodes

Vinay Chowdhry, Wednesday, 6:00-8:40pm CRN 4781

Limited to 15. The "webisode" is not a new genre, but rather a new all-encompassing platform or delivery mechanism for creative content akin to the short film, although the screen it is designed for is smaller, the content is engineered to be episodic, and success is measured by the number of "eyeballs." The goal of the project-level course is to pitch, incubate, develop, write, cast, shoot, edit, and ultimately upload a 5-7 minute pilot episode in the duration of a semester. The concepts should be unique and strongly character driven; professional-caliber production values will be strictly enforced. The semester will be divided into quarters, with students working intensively on development, pre-production, production, and post-production. In the post-production segment, we will study in-depth video compression techniques, visit sites that host vi deo, and discuss the best distribution options or delivery mechanism. Students should have a strong background in audio and video production, as well as a firm grasp of narrative structure and some experience in working with actors.

** Prerequisite: (1) Media Practices: Time Based; or (2) Media Practices: Design; or (3) Media Practices: Interactive; or (4) instructor permission*

Projects in Advocacy Media

Lydia Foerster, ONLINE CRN 6065

Limited to 15. Advocacy media is used to train, teach, motivate, shock, inspire, and raise awareness, consciousness and funds. With more opportunities for independent journalists and activist groups to form global alliances, Advocacy Media is an increasingly powerful tool for social change. In this course, students interested in the potent intersection of media, action and society will explore various theoretical approaches to social change as they work on exercises meant to expand and strengthen production skills. We will explore the advocacy potential of the production *process* as well as the product, including media training, witness and performance media and alternative authorship approaches to traditional documentary and narrative. We will also investigate the tactical potentials of various media including mobile video, podcasting and flash mob activism.While there will be some discussion of media history (WWII propaganda, ethnographic film) this course is not meant to be an overview of advocacy media's past, instead we will take a strategic approach to media advocacy as it relates to current social issues, *now*. Students will be required to make contact with non-profits, special-interest groups, their families, friends or communities to collaborate on a final project. So, it is useful to come into the class with some ideas about the issues or causes you might want to advocate for.

** Prerequisite: (1) Media Practices: Time Based or (2) Media Practices: Design or 3) Media Practices: Interactive or (4) instructor permission.*

Projects in Digital Video Editing

Doug Morrione, Tuesday, 6:00-8:40pm CRN 3871

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 for Documentary

Rafael Parra, Thursday, 6:00-8:40pm CRN 4854

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.

Semiotics for Digital Producers

Paul Ryan, Tuesday, 6:00-8:40pm CRN 6885

Limited to 15. Semiotics is the formal study of signs. Signs represent something for somebody in some respect. In this course we will learn a tenfold sign system appropriate for digital video editing. This tenfold sign system grows out of a fundamental division of signs into icons (example: A drawing of a windblown tree) indexes (example: weathervane showing the direction of the wind) and symbols (example: a poem about "The West Wind"). Just as the painter learns to compose a painting using a palette of colors, so digital editors will learn to compose video using this 'palette' of ten signs. Students will be responsible for combining theoretical readings with digital video editing exercises. Students will fold their understanding of semiotics into a narrative, documentary, experimental or artistic video production of their choice. Original productions will be accompanied by a paper explaining the use of semiotics for digital editing.

** Prerequisites: (1) Media Practices: Time-Based and Digital Video Editing or (2) Media Practices: Time-Based or (3) instructor permission.*

Television & Ideas

Deanna Kamiel, Thursday, 6:00-8:40pm CRN 1152

Limited to15. Finding fault with television has become such an easy, comfortable activity for intellectuals at a loss for more difficult targets with which to test their enormous critical powers. To break new ground on the subject you may enjoy, purely for the sake of argument, not only exploring television's potential for thought, but even making some thoughtful television of your own as well. This course, "Television and Ideas," will show you how to shape, shoot and edit a kind of television that reflects and provokes, even muses and considers.

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

Transforming Data: Cultural Strategies in Datamining

George Legrady, Monday, 3:00-5:40pm CRN 6886

Limited to 15. Data visualization consists of the visual representation of abstract data. In this course Students explore conceptual, cultural and other issues specific to data visualization.Through presentations, readings, and discussions, the class introduces concepts and methods of a) data mining, b) data analysis and aggregation, and c) information design and visualization. In addition to giving an overview of data visualization, the course includes a practical component in which students are introduced to modules for datamining—a data set of over 50 million entries culled from the transactions at a major American library. This data is representative of titles of books, DVDs, CDs and other media checked out by the general public since 2005 and has been collected with the intent to identify changes in the library's role during the past 6 years as it underwent transformations due to the increasing influence of the Internet as a cultural site traditionally occupied by the library. Each library transaction contains scalar, numeric, time-based, semantic and other forms of metadata which allow for a multiplicity and complex modes of data correlation and representation. Students are introduced to basic programming in the open source language Processing and the relational database management system MySQL. Some programming experience is desirable but not necessary.

Urban Media Archaeology

Shannon Mattern, Wednesday, 6:00-8:40pm CRN 5479

Limited to 15. Today's city is layered with screens of all shapes and sizes and stitched together with a web of wireless networks, but woven into these modern media spaces are other, older urban media networks and infrastructures – many of which have laid the foundation for our newer media. This project-based course is dedicated to excavating and mapping – both theoretically and practically – the layers of mediation that have shaped urban forms and informed urban experiences through several key epochs in communication history, from the oral culture of ancient Athens to the television age. Each student, alone or in pairs, will conduct an urban media excavation – exploring, for example, how pneumatic tubes facilitated the delivery of mail in late-19th-century New York, how the rise of the film industry shaped early 20th-century Los Angeles, or how television cables served as the nervous system of new mid-20th-century suburbs. Rather than presenting this work as atomized individual projects, however, everyone will plot their sites and networks, and post relevant archival media, to a collaboratively designed interactive media map. This map will likely reside on an\ custom-designed open-source mapping platform that is being developed through a collaboration with Parsons. Part of our class will be dedicated to further developing this platform so that allows us to most effectively represent our individual projects and the synergies between them. The class will lay historical and theoretical groundwork for examining media and the urban environment, and also introduce students to the fields of media archaeology and the digital humanities. While students will participate in the creation of interactive media maps, this hybrid course will have a strong theory component. No skills in interactive design are needed, but some design experience will be beneficial. The course will have a skilled technical assistant.

Visual Storytelling I

Shari Kessler, ONLINE CRN 2962

Limited to15. This course explores the visual narrative, with emphasis on photography and photographic storytelling, in theory and practice. Students will gain insights into what makes great photographs and exciting visual narratives; and the aesthetics and technical aspects of "shooting a subject" and "shooting a story." Students will look at how stories are told in a variety of visual media, including comics, films, photographic monographs and exhibits. Emphasis will be on ways of looking, "seeing and saying" through photography. Core components of this course are how to look at still imagery, and how to think visually and create visual narratives. We will discuss editing and sequencing of still images in the production of compelling, graphically exciting, and entertaining visual storytelling. Students will post photo explorations during the course, complete 3 shooting assignments and are expected to participate actively in weekly discussions. A dialogue box will remain open all semester, for any technical questions students may have about cameras and photographic technology, as the photographic skills level of students may differ. However, students must have at least a basic knowledge of photography and camera technical terms and have some experience using a still camera (digital or film).
** Prerequisite: Media Practices: Concepts or instructor permission.*

MEDIA MANAGEMENT

Business Strategies for Social Media

Matthew Melucci, Wednesday, 4:00-5:50pm CRN 7527

Limited to 20. From Facebook to Foursquare, Twitter to Groupon our world has gotten ever smaller and demanding of our time and energies. Media is no longer the pulpit for a few hundred hired voices but rather a conduit for hundreds of millions of would-be authors, DJs, promoters and entertainers. Advertisers are forced to re-imagine sales strategies to take advantage of an expanding and clamoring social sphere. This course will explore social media philosophies and technologies to better grasp the impact of the new social reality on business strategies. Nontraditional forms of promotions, marketing and content creation are rapidly replacing traditional fair. Socially driven businesses have become a benchmark for new ideas, and media companies anticipate a world where sought-after images and words are born of the consumer rather than the professionals. The course will address issues ranging from the ways in which traditional media companies try to harness the power of social media, to the broader changes in business culture as a whole. In the context of readings and discussions students are asked to visualize the industry 5-10 years from now and draw conclusions about how social consumers and visionary entrepreneurs can best serve the market as it continues to reinvent itself.

Media Economics (MMP)

Paul Hardart, Wednesday, 8:00-9:50pm CRN 3055
Charles Warner, ONLINE CRN 5970

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 Industry Perspectives: Digital Media (MMP)

Kenneth Krushel, Monday, 6:00-7:50pm CRN 2356

Limited to 20. Driven by the confluence of new technologies, creative ingenuity, increasing population and literacy, availability of capital and government policies, the media have become the most influential and largest wealth-creator industry in America. Its influence, both positive and negative, has affected people and governments around the world. The purpose of this course as the last word in its title, "Perspectives", suggests, is to discuss varying views of the forces that have shaped the growth of the media and communications industry. These perspectives will include the comparative impact of government policies, changing technology and the entrepreneurial and managerial drive of the key individuals who have built the media companies.

Media Management and Leadership (MMP)

Paul Hardart, Monday, 4:00-5:50pm CRN 1836

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 Sales & Management (MMP)

Charles Warner, Thursday, 6:00-7:50pm CRN 3867

Limited to 30. Students who desire a career in media at any level will benefit from knowledge of the media sales and management processes. The dynamics of the media business are undergoing constant and rapid change. The emergence of new technologies has created opportunities for marketers and advertisers to employ new strategies and tactics to influence their customers and prospects. Regardless of these changing paradigms, advertising sales remain the primary revenue and profit driver of most media outlets. In addition, a career beginning in sales has and continues to be the quickest track to senior management in most media companies. This course introduces the students to the principles of media sales, media sales management and leadership.

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?

Media, Corporate Responsibility, & the Law (MMP)

Lynn Oberlander, Tuesday, 6:00-7:50pm CRN 1151

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.

New Media Ethics (MMP)

Robert Berkman, ONLINE CRN 3568

Limited to 15. This course will examine key ethical issues confronting new media professionals today. In addition to a basic introduction to ethics and communication, the course will examine new thorny issues, which have emerged as a result of new media formats like the Internet. Specific areas covered include privacy, including surreptitious data collection of Web visitors and the monitoring of employee emails, free speech on the Internet, potential perils of online journalism, and current controversies over copyright and intellectual property on the Internet. Course work will include readings, in depth discussions, along with a final essay project.

SEMINAR

The Aesthetics of Editing

Rafael Parra, Wednesday, 8:00-9:50pm CRN 4780

Limited to 20. The aesthetics of editing -- the choice of images, their timing and sequence-- is at the center of film and video production. This course will focus on the analysis of structure and styles of editing of both fiction and non-fiction work. Major topics include rhythm, continuity editing, mise-en-scene, montage, cinematic time and space, among others. We will discuss the creative relationship between editor and director: how they interact to find the pace and structure of the film. Lectures and screenings of excerpts from selected films will be used to explore the strategies and techniques used by editors to create connections between images. Students will be encouraged to apply the editing concepts learned in class in their own projects. Readings will include Karl Reisz, Serguei Eisenstein, V.I. Pudovkin, Andre Bazin, Roy Thompson, Alert Jurgenson, Gabriella Oldham, Joseph Robertson, Walter Murch, among others.

Avant Garde and the Moving Image

MM Serra, Thursday, 8:00-9:50pm CRN 4068

Limited to 20. 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 academy.

Creative DIY Cultures and Participatory Learning

Nitin Sawhney, Tuesday, 8:00-9:50 pm CRN 7493

Limited to 20. This seminar explores creative DIY (do-it-yourself) cultures of hacking, tinkering, and inventive practices from crafts and electronics to digital media production, networked design collaboration, and participatory learning. We examine the pedagogical ideas of critical literacy by Paulo Freire and Augusto Boal; child-centered experiential learning by Jean Piaget; psychology of play and imagination by Vygotsky; constructionist learning by Seymour Papert; and participatory cultures by Henry Jenkins. Students will then explore diverse DIY practices as forms of cultural, political or subversive expression, including amateur/pirate radio, punk and rave subcultures, mash-ups, as well as DIY design and open source programming. We consider the nature of emerging networked DIY communities and maker/hacker spaces, and their role in creating new forms of cultural production, participatory learning, and civic agency. As part of a semester-long project combining theory and practice students are encouraged to investigate (and participate in) a specific DIY community or maker space to develop critical reflection or propose new pedagogical concepts and design platforms that support creative DIY cultures.

Creative Screenwriting: Understanding Emotional Structure

Christina Kallas, Monday, 6:00-9:30pm CRN 7512

Limited to 20. This course considers classic and alternative screenwriting theory and analysis, offering a way to rethink narrative in terms of "emotional structure.¨ Students study a select group of films, analyzing their emotional and story structures, focusing on what makes these films work, and what we can learn from them, both as scholars and as writers. Subjects covered include classical and alternative narrative structures and how they relate to the films at hand; the use of cinematic images; explorations of theme, character analysis and development, and how they interconnect. Films discussed in class include Citizen Kane, Rashomon (various narrative perspectives), Before the Rain, The Crying Game (compilation of stories in spiral structure), The Usual Suspects, Memento, and Mulholland Drive (associative organization or even dissolution of time). The course first introduces the main schools of thought and classic screenwriting theories and discusses the history of dramatic screenwriting practice, and then focuses on illustrating contemporary experiments with different perspectives, chronological order and narrative concepts, for which one needs different tools than the ones used till now. Students are expected to make substantive contributions to seminar discussion and to submit, as instructed, step outlines and structural graphs, which can be used as tools of analysis both for films and for scripts in development.

Dark Media

Eugene Thacker, Thursday, 4:00-5:50pm CRN 6088

*Limited to 20.*This seminar will explore an expanded notion of media as the boundary between the known and the unknown, or the natural and the supernatural. Returning to the earlier, occult notion of "medium" (as a spiritual medium), we will examine a range of examples - in fiction, film, TV, comics, and video games - of media used in unorthodox and fantastical ways. In some cases media serve a normative function in either proving or dis-proving the existence of the supernatural. In other cases, media themselves become haunted, or strangely function as a communications portal to the realm of demons, ghosts, and the undead. Examples include spirit photography and phantasmagoria, the ghostly architecture of haunted houses, the steampunk gadgets of occult detective stories, dream-visions in drug culture, the secret books and obscure physics of American "weird fiction," and the panoply of haunted media in Japanese horror film and manga. Along the way, we will discuss theories of media both new and old (Benjamin, Bachelard, Gunning, Kittler, Sconce, Todorov, Zielinski), asking how media serve as both boundary and passage between science and the supernatural.

Design Across Media

Mara Kurtz, ONLINE CRN 7202

Limited to 15. Design Across Media addresses the new definitions of design across different media. Today's design professional is expected to assume many complex roles: from visual and creative director, content provider and technical authority, to expert in music, sound, and motion. How do these expectations affect media practitioners entering the design profession? The course explores questions including: what is the definition of design today? Is print dead? Is graphic design obsolete? Should a digital designer bother to study print design at all? Is creating a digital design project beyond the ability of any one person? How have social media changed our lives? What is the impact of iPads and iPhones, apps and games on design? Students study the work of important designers and design companies in the print and digital arenas and investigate how the practice of design has moved from a focus on form and meaning to a world of action and interaction. Topics discussed include the way today's design is defined by the success of integrated systems and the new rules of the profession.

Digital War: Rhetoric, Risks, and Realities

Peter Asaro, Thursday, 8:00-9:50pm CRN 6890

Limited to 20. In the late 1990s the US military committed itself to pursuing Network-Centric Warfare and Full-Spectrum Dominance, which eventually led to the largest military R&D contract in history--the Future Combat Systems program. Several years, two wars, and many billions of dollars later, those digital technologies are finding their way onto the battlefields of Iraq, Afghanistan, and the Global War on Terror. This course focuses on exploring the technologies and media that are having the greatest impact on the way war will be fought in the near future, as well as the cultural meanings of warfare, and the propensity to war itself. We explore how these technologies are changing the nature of warfare, and the rhetoric that is used to justify the development and use of these technologies. The course critically examines the claims that technologies can produce increasingly risk-free, or even bloodless, wars, and considers how the risks of engaging in armed conflict are being redistributed. Topics discussed include the military's use of video games for recruitment and training, the use of video game interfaces for real-world technologies, the use of database systems to manage vast quantities of information in warfare, and the increasing use of military robotics including armed Predator and Reaper drones. Readings will include Peter Singer's Wired for War, Paul Edwards' The Closed World, James Der Derian's Virtuous War, and texts by Tim Lenoir, Paul Virilio, and Slavoj Zizek, as well as various public military documents.

Documentary as Social Practice

Kathy Brew, Wednesday, 4:00-5:50pm CRN 4597

Limited to 20. Documentary, as it has taken form in film, television, videos, literature, photography, theater, and new media, has a long and rich tradition of both theory and practice. The “documentary method” and debates surrounding it engage with complex philosophical dilemmas about the relation between reality, representation, and ways of knowing. Documentary forms of representation constantly trouble easy distinctions between fiction and nonfiction, rationality and emotion, objectivity and subjectivity, cognition and aesthetic pleasure. They blur socially constructed lines between neutrality and point-of-view, knowledge and creative drama. As a way of making sense of the world and acting within it, documentary raises key questions about the aesthetics, politics, and ethics of representation, knowledge construction, and social action. Documentary media are credited with having immense impact on social and cultural meanings; how groups resist colonization and marginalization; and how issues and events make it into public debate and onto policy agendas.

This class will focus on 1) issues that documentary raises concerning ontology and epistemology, 2) issues that documentary raises about the aesthetics, politics, and ethics of representation, and 3) opportunities that documentary media present for innovating new forms of social practice.

Documentary: Its Art & History

Deirdre Boyle, Thursday, 6:00-9:30pm CRN 4599

Limited to 20. The documentary is arguably the most challenging and influential form of film and video. It touches, informs, and sometimes outrages millions of viewers seeking facts and insights in a complex world. This historical introduction to the genre begins with the earliest "actuality" films of the Lumiere brothers and ends with the latest postmodern explorations of film truth. The course examines how changing technology, shifting social and political realities, and the personalities and talents of influential individuals have continually re-defined what documentary means. Ethical as well as aesthetic issues are considered. Weekly screenings are of classics by Vertov, Flaherty, Grierson, Riefenstahl, Rouch, and Wiseman, as well as contemporary works.

Film Criticism

Paul Cronin, Monday, 4:00-5:50pm CRN 4594

Limited to 20. Whether viewed as high art, subversive activity or popular entertainment, film attracts a broad range of articulate critics. Today film criticism is more varied in its approaches than ever during the century-long history of the medium: psychoanalysis, Marxism, semiotics, feminism, and postmodernism have provided some of the many theories for film analysis. Yet American film criticism has had a long history of outspoken rejection of critical theory and assertion of an individual critical voice. This course will study the writing of some of the best exponents of American film criticism in its popular and scholarly forms and then focus on student criticism of recently-released films. Narrative fiction, documentary, and experimental films will be included. No one theory or critical approach will be endorsed: students are encouraged, through readings and written assignments, to find their own allegiances and develop their own critical voice and style. Guest critics will discuss their own writing and ideas about film and consider the practical aspects of writing film criticism today.

Film, Music, Culture

Royal Brown, Monday, 6:00-9:30pm CRN 3869

Limited to 20. The course will examine the entire phenomenon of film music and the technical, artistic, aesthetic, psychological, and political problems it poses. As an ongoing process, we will track the evolution of film music and how its metamorphoses run parallel to and diverge from those in the art and commerce of the cinema. For the "classical" film score, we will examine essential differences between film and concert music. Scores will be studied in the light of how the composer has solved both the musical and dramatic problems at hand, and we will discuss the ways in which varying musical styles, from romantic to avant garde, have been deployed in the cinematic context. In many instances, the musical score opens doors onto deeper readings of the filmic text, and we will explore some of the ways in which this occurs. The movement of film music into non-classical areas, in particular pop and jazz, will also be examined, as will the recent shift towards electronics (synthesizers, sampling, etc.) and new tendencies in film/music interactions, such as the breakdown of the distinction between source (diegetic) and nondiegetic music. We will also examine film music not just in its relation to narrative but as a form of narrative (see Tarasti et al.). Numerous examples from films and scores will be presented in class. Video copies of complete films, including documentaries on composers such as Bernard Herrmann, Jerry Goldsmith, Toru Takemitsu, and Georges Delerue, will be available for viewing.

Imagining Language

Chris Mann, Monday, 6:00-7:50pm CRN 4595

Limited to 20. Of necessity, one of the early blindspots of any *NewMediaism* is that while all media have the ambition to be transparent, their transparency is always measured against that of language, and while the online game Everquest has an economy almost as large as Russia, poetry remains the most popular of art forms. So, apart from shopping lists and being right, apart from being a pale imitation of something with an Off switch, what is it that we use language for and how does language use us? From language as a mechanism for rehearsing proposition and memory to process and electronic literatures, from logolalia and the constructivists to economics and the language of things, from jokes and the talking cure to the fact that the majority speakers of English speak it as a second language: codes, logics and law; pause, style and rhetoric; graffiti and the advent of literacy, irony and the word of god.

The object: to build (in the form of a web site, or portal), a course as a network or ecology of practice where the subject is conjugated by both the learning and the teaching of the participants, and where everyone (either individually or in groups) works on a piece for the duration of the semester (the form of the work or contribution may be as screen or code or animation or text or mp3 or game or interface ..). This is a hybrid course built around the interlocking themes of formalism (what you think you know), constructivism (what you think you don't know), and silence (what you can't say).

Issues in Critical Internet Culture

Geert Lovink, Fri & Sat, 10:00am – 5:00pm (1-hour lunch) CRN 8312
October 21st and 22nd (1 CR)

Limited to 20. In this two-day master class we will discuss central issues of Web 2.0 beyond hype and mass media cynicism. The class is designed for those with an active interest in researching social media. Proposed topics are the critique of the real-time Internet and its relation to the Web as archive; research methods for social media, and alternatives for Facebook and the social networking logic; comment culture and the rise of extreme opinions; how to study Google and search engines from an arts and humanities perspective; the aesthetics and politics of online video, theory of open knowledge production: how to research Wikipedia; art, activism and tactical media in the age of Web 2.0; critique of the ICT for development rhetoric (think of the work of Linda Polman and Renzo Martens' film Enjoy Poverty); online subjectivity and participatory photography (Flickr); the critique of 'free and open' in for instance the 'free culture' movement and, last but not least, open strategies for digital publishing (beyond iPad and Kindle). Suggested readings are Geert Lovink's Zero Comments (Routledge, 2007) and his three essays published on the http://www.eurozine.com site. Besides watching film excerpts, students will discuss main controversies and paradoxes of the dominant Web 2.0 discourse and explore alternatives for artistic and activist practices. For those interested there will be the possibility of 20 minutes one-on-one conversations.

Jean-Luc Godard: Art/Theory/Politics

Sam Ishii-Gonzales, Monday, 6:00-9:30pm CRN 6113

Limited to 20. This class examines the oeuvre of Jean-Luc Godard, one of the most important filmmakers to emerge during the second half of the 20th century. We chart the evolution of his work from his beginnings as a critic at *Cahiers du cinema* and his early films as a member of the nouvelle vague; to his increasingly more political and semiology-inspired studies of the image in consumer society; his forays into experimental video and television in the 1970s; and his recent visual essays on memory and (cinematic) history. Godard's complex engagement with the moving image—from film to video to digital—will be placed in dialogue with a number of aesthetic and political theories, including Brecht's notion of distantiation; Barthes' cultural semiotics; Lefebvre's analysis of everyday life; Deleuze's concept of the "time-image;" and Ranciere's arguments on the "emancipated spectator." In addition to a dozen or more works by Godard, the class considers the practice of a number of important precursors as well as contemporaries, including Dziga Vertov, Chris Marker, Guy Debord and the Situationists, Nagisa Oshima, and Harun Farocki.

Media & Magic

Eugene Thacker, Tuesday, 4:00-5:50pm CRN 7205

Limited to 20. This seminar explores the relationship between media and magic. While some form of magic is attested to in nearly all cultures, magic takes on a particular form in the West, where it co-exists in an uneasy relationship with scientific and technological rationality. As our media become increasingly wireless, pervasive, and ubiquitous, it seems that they increasingly take on magical properties, operating through the ether and by virtue of mere gesture or touch. In turn, magic becomes increasingly technical and rationalized. Our everyday usage of such media is matched by its increasing technical complexity; we frequently use media but rarely understand how they work. In this course we examine the historical trajectory of the modern, western concept of magic as it develops during the Renaissance, in concert with the Scientific Revolution. We study primary texts that deal with magic, as well as modern scholarship. The course also explores the correspondences between Renaissance magic and modern media, from early cinema to contemporary media art. Students will have the opportunity to develop a semester-long project that may involve a combination of theory and practice.

Media & Social Theory

Sung Choon Park, Tuesday, 8:00-9:50pm CRN 7491
Cross-listed with Sociology; 10 seats for Media Studies students

Limited to 20. This course will examine the relationship between the media and modernity and will explore the key contributions of a number of social theorists to the critical understanding of mass communication. It will analyze the substantive theoretical debates on the development of the media and its impact on the emergence and transformation of modern societies. During the course, we will reexamine some of key issues and concepts in social theories as applied to media phenomena, including the concepts of ideology, hegemony, culture and the public sphere. First, the course will examine those key debates of early Western Marxism in relation to the rise of modern mass culture and consumption. We will discuss the relevant work of Gramsci, Lukács, and the early members of the Frankfurt School. Second, it will critically approach later media theories developed by authors like Harold Innis and Marshall McLuhan, who explored how the media impact the spatial and temporal organization of power; globalization; and the body. Third, it will explore some of the important theoretical contributions to media theory made by more recent social theorists such as Foucault, Habermas, Bourdieu, and Baudrillard.

Media, Culture, & Representation

Jesal Kapadia, Thursdays, 4:00-5:50pm CRN 7492

Limited to 20. What, how, who, when and where? Films, diaries, pictures, videos and maps. Using these questions and objects as a starting point, this course detects the intricate workings of certain ideologies that have been and still are in effect, and traces their emergence through interdisciplinary media. For example, how have women, migrants, exiles, refugees, people of color, lesbians and gays, grassroots activists, minority populations and communities of dissent participated in the public debate throughout history, and how are their voices and struggles represented and documented? Combining cultural studies, feminism, and postcolonial investigations, the class addresses alternative and critical media practices. Students investigate possibilities of representation in art and culture and focus primarily on the process and conditions of the subject who is making the media rather than the object that is made and consumed in the contemporary capitalist economy. The class discusses works by Trihn T Minha, Martha Rosler, Harun Farocki, Renee Green, Helke Sander, Adrian Piper, Anand Patwardhan, Mona Hatoum, Hollis Frampton, Leslie Thornton, Yvonne Rainer, Lygia Clark and Helio Otitica, Fred Moten, and Ultra Red. Readings include texts by Arjun Appadurai, Michel de Certeau, Gerald Raunig, Guy Debord, Leela Gandhi, Gayatri Spivak, J.K. Gibson-Graham.

Media Education Lab

Peter Haratonik, Tuesday, 4:00-5:50pm Canceled

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

News Media and Culture in International Affairs

Sean Jacobs, Tuesday, 4:00-5:50pm CRN 2961

Cross-listed with International Affairs; 5 seats for Media Studies students

*Limited to 5.*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.

Photography and Social Change

Michelle Bogre, ONLINE CRN 3870

Limited to 15. The photographic image has been a subject of inquiry since the mid-nineteenth century, and is a medium that continues to perplex and confound us in our contemporary situation. Its combination of science and art, reality and artifice incite a multitude of discussions about its influence in media and in society, and these topics have been extended as the photographic image entered the realm of film, video and new media. In this course we will examine the histories of the photographic image through the Goldberg retrospective text and PBS documentary, and discuss examples of work from various periods, and we will also engage in the practice of the medium. Further, we will investigate the impact of the photography in fine art, mass media and new media contexts, and open our argument to the debate concerning how visual imagery can or cannot act as a harbinger or catalyst for social change.

Political Economy of the Media

Paolo Carpignano, Wednesday, 6:00-7:00pm CRN 7203

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

Limited to 10. This course studies the relationship between two forms of mediation. The first is work, an activity which is said to mediate between human beings and nature. The second is communication an activity that is preeminently understood as a form of social mediation. According to a commonly held view, these two types of activity refer to two different domains of production. To work is assigned the function of fabrication of objects, to communication the production of social relations. Associated with these notions of production are usually such concepts as "subject and object", "interiority and exteriority", "individual and social" etc. The course will argue that these distinctions, and primarily that between work and communication, have been blurred by the development of new forms of production in which the distinction between work and communication is difficult to maintain. This transformation has been called in turn "postindustrialism", "information society", "economies of sign and space", "postfordism", "network society", "cognitive capital" etc.. On the one hand work is increasingly characterized by its immateriality, by its knowledge content, and by the communicative network it generates, on the other hand social relations of communication are increasingly inseparable from the material condition of their mediation. For these reasons media are not simply means of communication but have to be seen as productive forces, and their analysis is central to the understanding of late capitalism and of its transformation.

Political Media & Communication

Carol Wilder, Wednesday, 4:00-5:50pm CRN 4070

Limited to 20. Political communication can include any media or communication exchange having to do with the allocation of power and resources. In this seminar we will look at the nature and role of political communication in political campaigns, social movements, advertising, literature, and popular culture. We will study alternative forms of political discourse such as theatre, music, and direct action. We will take a close look at contemporary media politics. While the course will focus on U.S. political communication, it is expected that international students in the class will contribute a global perspective. Students will be required to keep political media journals with regular entries and commentary, complete readings as assigned, participate in class discussions both onsite and online, and write three 5-7 page papers during the course of the semester: one paper on a political speaker, one paper analyzing the one or two key media sources, and one paper or media project on a course-related topic of your choice.

Practicing Film Theory

Nicole Koschmann, ONLINE CRN 4069

Limited to 15. Whether you are a filmmaker, web designer or media critic, an introduction to film theory will provide you with an essential foundation for your work. This course will introduce structuralism, realism, post-structuralism, feminist film theory and Queer theory. Semiotics, psychoanalysis and issues of representation will also be discussed. Readings will include essays by Hugo Munsterberg, Sergei Eisenstein, Andre Bazin, Christian Metz, Stan Brakhage, Laura Mulvey, Theresa de Lauretis, Linda Williams, Jane Gaines, bell hooks and others. Contemporary and historical films will be viewed for theoretical and critical analysis. Students must rent or have other access to films assigned weekly. Full list includes: *Cabinet of Dr. Caligari* by Decla or *Wings of Desire* by Wenders; *Requiem for a Dream* by Daren Aronofsky or *October* by Eisenstein; *Man With A Movie Camera* by Vertov or *True Love* by Hal Hartley; *Breathless* by Godard or *Poison* by Haynes; *The Graduate* by Mike Nichols or *Hiroshima Mon Amour* by Resnais; *Swept Away* by Lena Werstmuller or *Question of Silence* by Gorris; *Blond Venus* by von Sternberg or *Vertigo* by Hitchcock; *Do the Right Thing* by Lee or *Daughters of the Dust* by Dash; *Living End* by Araki or *My Own Private Idaho* by Van Sant.

Sound Culture

Joan Schulman, ONLINE CRN 4605

Limited to15. While sounds have been explored by both listeners and *au(di)teurs* for millennia, it is only within the last 130 years that mediated technologies —the phone in 1876, the phonograph in 1877, popular radio broadcasting in the 1920s — have permitted artists to produce work that leaves an archival, sonic trace. In this course, students gain a foundation of how sound has entered the artistic landscape by exploring contemporary artists who "ensound" (as one "envisions") media for presenting audio-based creative work across numerous genres. These include: gallery and site-specific installations; radio artistry via terrestrial and online broadcasting; Web-based performances; international sound-art festivals; darkened-space cinematic airings; LP/CD anthologizing; and sound walks via new technologies (cell phones, WiFi networks, GPS tracking).
Understanding the historical-contemporary contexts of "sounded" production (from Dadaist experiments to Burroughs cut-up artists to tape-art mailers to radio pirates to podcasters to mobile phone artists) allows students to question their relationship to sound as a mode of communication in either creative productions or research-based work.
This is an academic seminar with production options if students have the skills, equipment and desire to approach sonic artistry as practitioners. All students conduct non-production-oriented sound walks; deep listening exercises; sound scavenging forays; and numerous eavesdropping assignments alongside academic research and critical explorations of both the historical and contemporary sound art geography. The class culminates in contributions to sound culture discourse either in scholarship or production projects.

The Miniature and the Mobile

David Jimison, ONLINE CRN 4603

Limited to 15. This seminar/workshop is an exploration of what it means to live with personal, portable, and handheld media technologies, from PSPs to I-phones to novels. We will study these technologies across time and space by situating them within their historical contexts and by studying their use in various settings, from the urban to the rural, from post-industrial societies to the developing world. We'll also employ a variety of theoretical frameworks and interdisciplinary approaches to explore such themes as movement, tactility, play, miniaturization, games, speed, shock, fun, distraction and attention. Simultaneously, we will attempt to analyze and theorize our own handheld media experiences through and against the course readings. We'll experiment with ways of mapping and recording our movements and media use, while making use of ethnographic, documentary and other methodologies.

Transnational Cinema

Sumita Chakravarty, Wednesday, 4:00-5:50pm CRN 6889

Limited to 20. This course focuses on transnational cinema, the 'genre' of cinema that foregrounds the interactions and conflicts involving two or more cultures, ethnicities, political identities, populations, and nationalities. This type of films explores what it means to live in a transnational age, characterized by mobility, exile, dislocation, and shifting concepts of home and community. No Man's Land, Lost in Translation, The World, 2046, The Constant Gardener, Last Life in the Universe—to name just a few films—tell stories of violent tensions, loss, abandonment, mourning, and transience. What conceptions of self and other, belonging and distancing, friend and foe, family and state mark their symbolic economies? How are 'older' constructs of hybridity, multiculturalism and diaspora absorbed or superseded by the cinema of transnationalism? We will examine the forms of cultural labor that these films embody, their cross-cultural dynamics, and the imaginary spaces they open up. Theories of exile, nomadism, and transnational identity will be used to frame our understandings of this cinema.

Understanding McLuhan

Paul Ryan, ONLINE CRN 6883

Limited to 15. 2011 is the 100th anniversary of Marshall McLuhan's birth. With the publication of Understanding Media in 1964, McLuhan established himself as the 20th century's preeminent commentator on media. The Media Studies Program at the New School was started on the basis of McLuhan's ideas. In this centenary course we will read McLuhan primarily to cultivate our own creativity for the 21st century. Students are encouraged to simulate some of McLuhan's techniques, rediscover his sources, examine new media using his strategies, and collaborate in playing with his ideas. The following sampling of McLuhan's declarations encapsulates theories that are explored in the course and captures the creativity of his thinking: The medium is the message. The greatest propaganda in the world is our mother tongue. Schizophrenia may be a necessary consequence of literacy. Electronics turns the earth into a global village. Violence is a lust for compensatory feedback. Discovery comes from dialogue that begins with the sharing of ignorance. Information overload equals pattern recognition. We don't know who discovered water but we're pretty sure it wasn't the fish. If you don't like these ideas, I've got others.

Visual Systems

Paul Cronin, Monday, 8:00-9:50pm CRN 4598

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*)

War Stories in Photography, Film, and Literature

Carol Wilder, Tuesday, 4:00-5:50pm CRN 6888

Limited to 20. Conflict and violence have been constants in human history, as have less heralded attempts at peace and conflict resolution. War Stories takes a broad view of human conflict and violence with a focus on 19th and 20th century media representations when photography and film came of age. Literature, the elder sibling of these media, is considered foundational and inextricably tied to visual images. We will establish some history by reading parts of Thucydides' account of The Peloponnesian War. We will look at photography beginning with the U.S. Civil War, reading Susan Sontag and Barbie Zelziger, and viewing clips from Birth of a Nation and other early war films. We will do a close reading of Erich Maria Remarque's fictionalized World War I memoir All Quiet on the Western Front, and a critical viewing of the Academy Award-Winning 1930 film. We will study the role of LIFE magazine in photojournalism from the 1930s on, and view World War II propaganda films by Frank Capra and others. We will triangulate Graham Greene's prescient and classic Vietnam book The Quiet American with the 1958 and 2002 film versions of the story. Assignments will include five 3-page reaction papers and a final individual or group project that tells a "War Story" that we have not heard, using any media/multimedia tools at your disposal.

Weapons of Mass Communication

Eli Bleich, Wednesday, 4:00-5:50pm CRN 7436

Cross-listed with International Affairs; 5 seats for Media Studies students

*Limited to 5.*This course explores the importance of culture and communications in the design and delivery of effective messages designed to influence public opinion and/or political outcomes in both private and in public. It looks at how ‘old’ media, ‘new’ media, and the ‘news’ media intersect – and how this has created a new opportunity for combining classic propaganda techniques with contemporary political campaign strategies in order to communicate one’s position effectively.

We will look at how messages are developed, crafted, and delivered in relation to the electorate’s identity and culture, what methods of deployment are being chosen, and how (and why) campaigns are often won - or lost - before they even begin. It also takes a detailed look at the various components of a successful campaign organization; research, strategy, management, communications, activism, and more - and develops from this construct a clear understanding of how to create, produce and deliver a clear message - how to stay on it - and how to choose the appropriate mediums and media in which to communicate that message. Guest speakers from various campaigns - including candidates (both past and present), political consultants, communication specialists, and social activists - will be invited to present case studies and examples.

World Television in Comparative Perspective

Helena Medina, ONLINE CRN 4067

Limited to15. This course explores the impact and functioning of television in Europe, Asia, Africa and Latin America; that is, the areas of the world that do not share the American model. While it discusses concepts such as State intervention, globalization, transnationalism and representation, the course focuses on the factual trends common to all the countries in each of these areas: TV models, channels, scheduling, programs, audiences, advertising, program and format trade, etc., and exemplifies them by means of case studies from individual countries. It also explores the impact of American television on these markets, both from a programming perspective and an economic one. Screenings of shows from different countries will be part of the course’s activities.

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 adviser. Permission of the faculty adviser and the Director of Graduate Studies 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 Studies 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 adviser. Permission of the faculty adviser and the Director of Graduate Studies 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 Studies 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 Graduate Advising Coordinator. The student must then file a written report with the Graduate Advising Coordinator 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.*

FALL 2011 FACULTY BIOS

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) Recent activity involves joining up with Reverend Billy to protest the Koch Brothers. She likes to show up at protests & sign petitions as research for teaching one of her favorite classes at the New School: Research for Media Activism. Other activities include media consulting for such clients as Primedia Software on Demand, and being a writing coach for College Summit. As part of her role as Senior Research Fellow at the Film and Education Research Academy at Teachers College Columbia, she recently gave a talk on research methods. Previous to teaching at the New School, Margaret was Associate Professor and Director of Foundations at the City College of New York. She has also taught at NYU and Columbia. Prior to City College, at various companies, she was a marketing consultant, group account director, director of new business development and also a director of production of an eight-month online test of interactive television for AT&T. Before that she was vice-president at Humanware at Citibank and held the same position at Videodisc Publishing Inc

Robert Berkman (M.A., University of Montana) Author of several books, including Digital Dilemmas: Ethical Issues for Online Media Professionals (Iowa State Press, 2003); The Skeptical Searcher (Information Today, 2003) and Find It Fast: How to Uncover Expert Information on Any Subject (HarperCollins 5th ed., May 2000). He is also founder and editor of The Information Advisor, a newsletter for professional researchers. Berkman has taught at the University of Montana and has given workshops at the European Journalism Centre, Maastricht Netherlands.

*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.

Eli F. Bleich (M.A., Media Studies, The New School) is President and CEO of mediagroup inc. - a New York based motion picture Production Company - with more than 25 years of experience in the design and production of media for political and public affairs campaigns.In 1980, Bleich served as the Creative Director of the Jimmy Carter Presidential Campaign in the US, producing and directing all campaign media. He has also participated in numerous political campaigns internationally - including ones in Venezuela, Sudan, and Bolivia. Bleich is a recipient of numerous awards for documentary filmmaking and is a graduate of NYU's Film School and The New School's Graduate Program in Media Studies. He has held "The Distinguished Visiting Lecturer Chair" in Propaganda and Documentary Film at San Diego State College; is a member of the Directors Guild of America; and is a past member of the International Association of Political Consultants.

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 a contribution to the book *Women, Art and Technology,* MIT Press. Awards and honors include: Two Emmy Awards, CEC ArtsLink Fellowship.

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.

T.L. Cowan (Ph.D., University of Alberta) T.L. Cowan's first book, Poetry's Bastard: The Illegitimate Genealogies, Cultures and Politics of Spoken Word Performance in Canada is forthcoming from Wilfrid Laurier UP (Fall 2012). She is currently working towards a second monograph, provisionally entitled "Sliding Scale: Transnational Feminist and Queer Cabaret Cultures," as well as an adjacent project, The Cabaret Commons: a collaborative, user-generated digital archive and anecdotal encyclopedia for feminist and queer artists, activists and audiences. T.L.'s research and teaching focuses on feminist and queer epistemologies and aesthetics, as well as on the social life of radical artist and activist cultures. T.L.'s artistic practice includes text-based performance, video, and intermedial, collaborative collage and her work has been featured on stages and pages internationally.

Paul Cronin Films include “Look out Haskell, It’s real!”, “The Making of Medium Cool” (2001), “Film as a Subversive Art: Amos Vogel and Cinema 16” (2003), and “In the Beginning was the Image: Conversations with Peter Whitehead “ (2006). Currently he is working on “A Time to Stir”, an historical documentary about the student protests at Columbia University in 1968. He is the editor of several volumes, including interview books with directors Werner Herzog, Roman Polanski and Arthur Penn. He also edited Alexander Mackendrick’s “On Film-making: An Introduction to the Craft of the Director”, and has lectured on Mackendrick on campuses worldwide. Currently he is writing a book about Haskell Wexler’s 1969 feature, “Medium Cool”, collaborating with triple-Oscar winning production sound mixer Chris Newman on a book, and working with Iranian director Abbas Kiarostami on an interview book. He teaches film history at the School of Visual Art in New York.

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.

Lydia Foerster (M.A., University of Texas) Videographer and writer. Teaches documentary, music video, and studio production at NYU. Her production company, Woman's Work Productions, produces video projects for corporate and nonprofit clients. Instruction Center, she has also taught promotional design and digital imaging at the International Center For Photography, New York.

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.

Peter Haratonik (MA, New York University) Current work focuses on media education and media and urbanity. Recent papers presented in Glasgow. Madrid, Shanghai, and Singapore. Fellow, The Center for the Advancement of Public Action, Bennington College. Executive coordinator of the Urban Communication Foundation. Editorial board, the Irish Communications Review. Former director of Film/Video/Broadcasting, New York University. Former chair of the Department of Communication Arts and director of the Television Institute, Hofstra University. Former president of the Association of Communication Administration.

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) is Assistant Professor of Film Studies. He teaches courses in media theory, aesthetics and film production, and is the Coordinator of the Focus Area in Film Form. He is the co-editor of two books on Alfred Hitchcock and has also published essays on the work of Claire Denis, David Lynch, the painter Francis Bacon, and the philosopher Gilles Deleuze, among others. He recently completed a book manuscript entitled "Being and Immanence: Deleuze, Authorship, and the Practice of Modern Cinema." His work has been translated into Italian and Hungarian.

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.

David Jimison (Ph.D. Canididate, Georgia Tech) David Jimison is an artist, inventor, & student focused on the intersections of pervasive technology and creative cultures David's consulting work and commercial inventions are done through his company Fever Creative <http://fevercreative.com/> With over 12 years industry experience, David has consulted for Time Warner, MTV, and Library of Congress. His inventions have won awards from Nokia, MTVU, Cisco, and Siemens. As an artist, David creates playful and festive moments that challenge our notions of everyday life. His robots have been featured by publications including: BBC, Gothamist, and Boing Boing. His immersive installation event, UNDERGROUND, was listed as part of the "New Saturday Night" by New York Magazine.

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.

Christina Kallas is a writer/producer since January 2006, President of the Federation of Screenwriters in Europe (FSE). She has taught screenwriting at the German Film and Television Academy in Berlin,at the International Film School in Cologne and at the Scuola Holden per le Techniche Narrative in Torino and is a faculty member of the Cinema Department at the Aristotle University of Thessaloniki. She was a visiting scholar at Columbia University in 2010 and has also taught in the Goldberg Department for Dramatic Writing at the Tisch School of the Arts at NYU. Credits as a writer and/or producer include the feature films "i.d" (Parallax/Polygram, 1994); "Love Lies" (First Film Award at the Munich film Festival in 1997), "The Commissioner" (official competition of the Berlin Film festival in 1998); and "Mothers" (Toronto International Film Festival 2010, Berlin Film Festival 2011). She is the author of five books, among them "Creative Screenwriting" (uvk, Konstanz 2007), "Bio/pic or The Lives of the Few" (Patakis, Athens 2009) and "Creative Screenwriting. Understanding Emotional Structure" (Palgrave/MacMillan, London/New York, 2010).

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.

Jesal Kapadia (M.F.A., Video and Digital Media, University of Massachusetts at Amherst) is an artist from Bombay, India, now living in Brooklyn, NY. Her work is conceptually based and frequently blurs boundaries between art and life. She uses a variety of media including video, performance, text, photography and sound to create her work. The subject of avant-garde and revolution, people's movements and feminist struggle, community-based and collective experiences continue to inspire her, and provoke her imagination. Over the past nine years, she has worked as art editor and member of the editorial board collective of the journal Rethinking Marxism, as well as frequently organized events and projects with members of 16beavergroup, an artist community in downtown Manhattan that functions as an open platform for discussion, critique and collaboration. Her work has been shown both locally and internationally, most recently at EFA Gallery in New York, Guangzhou Triennial in China, Experimenta Film Festival in India, Rotunda Gallery in Brooklyn, Socrates Sculpture Park in Long Island City, and MIT media lab in Cambridge MA. She continues to teach at International Center for Photography in NY, and has previously taught at Eugene Lang College at New School University, Rhode Island School of Design, Cooper Union School of Art and College of Staten Island, NY.

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/documentary photographer and visual media consultant. Her artistic and corporate work in Latin American and Asia has given her a diverse and exotic portfolio, including assignments for the National Geographic Society; the Smithsonian Institution; Citibank; the BBC; Thailand Tatler magazine; US Agency for International Development; the World Bank; Operation Smile, McGraw-Hill publishers. Shari's images have been exhibited and published internationally; she was the first American to be invited to exhibit in a solo show in Hanoi, since the Vietnam/American war. Shari studied fine art black-and white photography with American guru photographer Minor White; spent 15 years in the darkroom; and while now, she loves Photoshop and good digital scans, she is happiest with her trusty old Leicas and color transparency film, shooting everything, except wars and weddings!

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, photographer; member of the graphic design faculty at Parsons The New School for Design. Former President, Type Directors Club. Director of the NEW YORK DESIGN EXPERIENCE, a biannual conference for 500 British design students at The New School.

George Legrady is an artist in the field of interactive media arts and director of the Experimental Visualization Lab in the Media Arts & Technology PhD program at UC Santa Barbara. Legrady's early artistic work focused on a conceptual and semiotic analysis of the photographic image. His contribution to the digital media field since the early stages of its formation into a discipline in the early 1990s has consisted of intersecting cultural content with data processing as a means of creating new forms of aesthetic representations and socio-cultural narrative experiences. His commission for the Seattle Public Library is one of the few digital artworks to collect and parse data continuously until 2014. Additionally, he has realized public commissions for the Los Angeles MTA metro rail (2007), and a collaborative projection with NASA Spitzer Science Center at Caltech (2008), which was featured last year at the Vancouver Winter Olympics (winter 2010).

Geert Lovink is a Dutch-Australian media theorist and critic. He is Professor at the European Graduate School, Research Professor at the Hogeschool van Amsterdam, where he is founding director of the Institute of Network Cultures, and Associate Professor in Media Studies (new media), University of Amsterdam. Lovink is author of *Dark Fiber* (2002), *My First Recession* (2003) and *Zero Comments* (2007). He recently co-organized events and publications on Wikipedia research, online video and the culture of search. His forthcoming book investigates the rise of 'popular hermeneutics' inside Web 2.0, large scale comment cultures and the shifting position of new media (studies) inside the humanities. His email: geert@xs4all.nl and blog: http://www.networkcultures.org/geert

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 (M.Ed, Boston College). Earned a M.Ed in Educational Media from Boston College and has a professional background spanning more than 25 years experience as film producer, writer, arts administrator, and distribution and marketing specialist. She is an Assistant Professor of Media Studies and Film and currently the Associate Director of The Bachelor's Program where she has taught since 2001. Professor Materre teaches courses such as Race, Ethnicity and Class in Media, Demystifying Distributing, Storytelling through Visual Analysis, and Movements in World Cinema I. In 2005 she received The Distinguished University Teaching award. Early in her career, 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. As a founding partner of KJM3 Entertainment Group, Inc., a film distribution and marketing company that specialized in multicultural film and television projects, she 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. She is a former member of the Board of Directors of New York Women in Film and Television, and has been the curator of the critically acclaimed film series, Creatively Speaking, for the past sixteen years.

Shannon Mattern (Ph.D., New York University) Principal Faculty, Media Studies Program. Her teaching and research address relationships between media and spatial theory and practice -- particularly the links among mass media and architecture and urban planning -- and connections between media and contemporary art. She has taught at New York University, the Parsons School of Design, Rutgers University, and the University of Pennsylvania. She is the author of *The New Downtown Library: Designing With Communities* (University of Minnesota Press, 2007). Her work has been supported by the Graham Foundation for Advanced Studies in the Fine Arts and the Mellon Foundation, and has appeared in the *Journal of Architectural Education*, *Invisible Culture, The Senses & Society*, *In the Place of Sound*, and *Public Culture.*

Brian McCormick (M.A., Media Studies, The New School) is an arts writer and award-winning editor (NYPA). He has contributed to The New York Times, Movement Research Journal, Encore Publications, and ClassicalTV.com, and is a contributing editor to Community Media, as well as a stringer for Gold Standard Publications. He is currently a guest curator on technology for the National Performing Arts Convention website. Since 2003, he has taught TRaC-the Teen Reviewers and Critics program of Arts Connection / High 5 Tickets to the Arts, and he is a career mentor for seniors at Frank Sinatra School of the Arts in Queens. Brian is Producing Director of Nicholas Leichter Dance (nldnyc.org), a professional touring company. McCormick has been a panelist, moderator, guest curator, and/or adjudicator for CMJ (Out in the Industry), Theater Communications Group (New Generations), New York Foundation for the Arts (BUILD), Joyce Theater Foundation (The A.W.A.R.D. Show), The Field (Hypermedia), Dance Theater Workshop (Art & Activism), Brooklyn Arts Council, Kinetic Cinema, LMCC, Movement Research, et al. Brian is a member of the New York Dance and Performance Awards (Bessies) committee. @bmacmedia / bmacmedia.net

Helena Medina-Abenoza (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.

Matthew P. Melucci (MA in Liberal Studies, Creative Writing, Wesleyan University) is an award-winning digital media professional who led his most recent social marketing company LoveCinema.com to be named a Red Herring Top 100 up-and-coming technology business in North America. In the past 14 years, he has founded and assisted in the development of several innovative companies with business models built around social interactions, technology and digital promotions. He also led the build of social networking platforms for the award-winning spiritual site at Beliefnet.com, CNN.com's iReport and Doubledown Media's TraderDaily.com. Prior to this he was one of the founders of Sonicnet.com, a premier music destination purchased by MTV for $152 million in 1999. Since 2001 he has taught as a professor of new media at colleges and universities around the New York area.

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.

Jörg Muller (PhD European Graduate School). Independent Web developer; credits include interactive directory at DoubleYou for Creative Web Communications.

Eduardo Navas researches the crossover of art, culture, and media. His production includes art & media projects, critical texts, and curatorial projects. He has presented and lectured about his work and research in various places throughout the Americas and Europe. Navas collaborates with artists and institutions in various countries to organize events and develop new forms of publication. He has lectured on art and media theory at various colleges and universities in the United States. Navas received his Ph.D. from the Department of Art and Media History, Theory, and Criticism at the University of California in San Diego. He researches the history of Remix in order to understand the principles of remix culture. Selected texts and research projects are available on Remix Theory http://remixtheory.net Main site: http://navasse.net

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, video artist, producer/ director/editor, media educator. In the early 80's co-founded the experimental group Subterranean Video and was an original company member of Mobius Performing Group in Boston. For over twenty years he has been creating intermedia work that combine audio, video, set design and live performance. He has directed for theater, film and television and has won many awards. He frequently acts in jury panels for fellowships, grants and festivals. He was a staff teacher and editor at Film / Video Arts Inc. for the last ten years.

Sung Choon Park (M.A., Media Studies, The New School) Is currently working on his PhD in sociology looking at the intersection of new media technology, globalization, migration, transformation of political institutions, and colonial legacy. He received a Master's in Media Studies from The New School for General Studies with a focus on cinema and critical theory.

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) Director of the Media Studies Graduate Programs and Associate Prof. of Media Studies, has written and lectured extensively on new media arts and lectured internationally on art and technology. An expanded edition of her book Digital Art (Thames& Hudson, UK, 2003) came out in spring 2008 and her edited anthology New Media in the White Cube and Beyond - Curatorial Models for Digital Art was published by UC Press in December 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 online portal to Internet art. Other recent curatorial work includes "Feedforward - The Angel of History" (co-curated with Steve Dietz; Laboral Center for Art and Industrial Creation, Gijon, Asturias, Spain, Oct. 2009); INDAF Digital Art Festival (Incheon, Korea, Aug. 2009); "Scalable Relations" (Beall Center for Art and Technology, Irvine, CA; gallery@CalIT2, San Diego, CA; CN(S)I, University of California Los Angeles; MAT University of California Santa Barbara, 2008-09); "SOS 4.8" (Murcia, Spain, 2008); and "Feedback" (Laboral Center for Art and Industrial Creation, Gijon, Asturias, Spain, 2007). 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).

Lauren Petty (M.A., New York University) Video/film artist; working with a collaborator creating single-channel videos, multiple-channel installations and video design for live performance; exhibiting in New York and internationally; awards include a two NYFA Fellowships in video and grants from the Jerome Foundation, Greenwall Foundation, The Asian Cultural Council, NYSCA and NEA.

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 ASCAP, NYSCA and OBIE award winning composer, sonic artist and music producer 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. His film scores have played in festivals all over the US and in Europe and most recently his music was part of the 2005 Cannes Film Festival, the Sitges International Film Festival of Catalonia, The Chicago International Shorts Festival, The Paris Underground Film Festival, the Australian Biennial and won an award for Best Sound Design at the Sante Fe Invitational Film Festival. The recording artists Pink Floyd, PianoSaurus, The Vibes, Arthur Baker, David Hykes, The Orange Project, Sly Stone, Wet Wet Wet, El Nino, Bang On A Can, Boca Negra, Philip Glass, Antihistamine Daydream and Too Cynical to Cry are among his pop and rock live/studio credits.

Gerald A. Powell, Jr., (Ph.D.) 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.

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. Mr. Ryan's work on *Threeing* will be presented at dOCUMENTA (13) in Kassel, Germany in 2012.

*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.

Nitin Sawhney (Ph.D.) is an Assistant Professor of Media Studies in the Department of Media Studies and Film at the New School. His research, teaching and creative practice engages the critical role of technology, artistic interventions and DIY cultures among communities in contested spaces. Nitin previously taught at the MIT Program in Art, Culture and Technology (ACT) and conducted research at the MIT Media Lab on networked collaboration for sustainable product design, ubiquitous computing and responsive media in urban spaces. Nitin is affiliated with the MIT Center for Civic Media where he established the Department of Play, a research collaborative to design participatory media tools for marginalized youth. Since 2006 he has conducted research and digital storytelling initiatives with youth in the West Bank and Gaza. Nitin is currently completing a documentary film, Flying Paper, about the participatory culture of kite making among children in Gaza, with support from National Geographic.

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). Executive director of New American Cinema Group/The Film-Makers' Cooperative; experimental film and multi-media producer and distributor.

*Eugene Thacker (*Ph.D., Program in Comparative Literature, Rutgers University). Research stems from his background in philosophy and comparative literature. In addition to his writings on science and technology, he has written on the work of Georges Bataille, Gilles Deleuze, Michel Foucault, H.P. Lovecraft, Arthur Schopenhauer, and medieval mysticism. Thacker is currently working on a series of short books titled Horror of Philosophy, and his most recent book is After Life. 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, MIT Press, and Punctum Books.

Marcus Turner (M.F.A., New York University) Graduated Cum Laude from The University of Cincinnati's Communications Arts program and attended New York University's MFA in Film program. Before joining The New School faculty, Marcus taught Film Production and Film Studies at The City University of New York and Hollins University in Roanoke, Virginia. His research and teaching interests are in African American Narrative and Documentary film, French and Asian World Cinema and Jazz in Literature and Film.
On the professional side, his passion for storytelling began on the set of the seminal Spike Lee film "She's Gotta Have It". An Emmy nominated director, Mr. Turner has worked for more than twenty years as a producer, director and writer on commercials, music videos and public service announcements through his own Burnt Toast Films production company. His directorial effort "Et Tu Brutus" won a CLIO Award and his work with the Parisian super group Bisso Na Bisso won the All Africa Kora Award. Recently Mr. Turner produced the television series "Sharp Talk" hosted by the Rev. Al Sharpton, as well the documentary "No Justice, No Peace", a film exploring errant police behavior and the United States criminal justice system.

Charles Warner Is an active blogger at MediaCurmudgeon.com and is the Goldenson Chair Emeritus at the University of Missouri School of Journalism. He is also teaches at NYU's Stern School of Business and is a volunteer in the Family Program at the Metropolitan Museum of Art. He is also a Senior Advisor to 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 is the most widely used sales textbook in the field. Charlie has also served as a management and sales consultant and trainer for CBS, ABC, ESPN, MTV, TCI, Fox, AH Belo, Hearst Magazines, Microsoft¡|s MSN, Cox Cable, 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.

Carol Wilder (Ph.D., Kent State University) From 1995-2007, she was Chair of Media Studies and Film and Associate Dean of The New School. From 1975-1995 she served on the Communication Studies faculty at San Francisco State University, including as Professor and Chair. She was named Professor Emerita at SFSU in 1996. She is a writer and filmmaker who will be a 2007-2008 Fulbright Scholar at Hanoi University.

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 Russo Filmmaking Award nomination.