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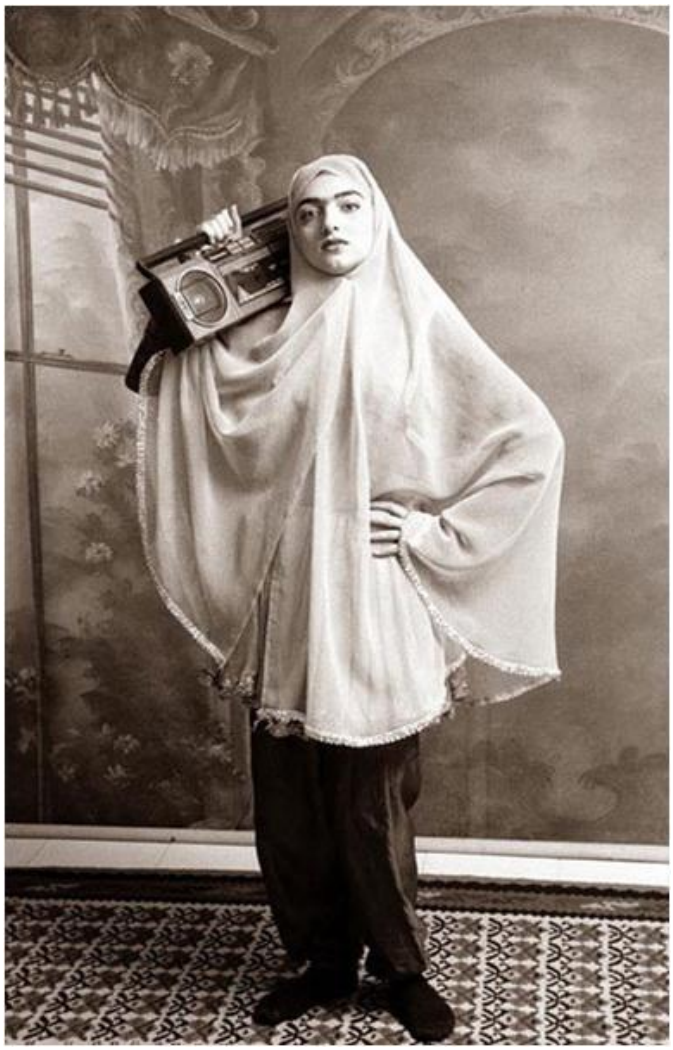
Culture & Media Student Handbook



Eugene Lang College
New School for Liberal Arts

2011-12

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I. Department Mission

The major in Culture and Media provides students with critical research and production tools to understand – and to engage – the pivotal role of culture and media in the contemporary world. The major examines a variety of symbolic practices through interdisciplinary lenses, with particular attention to the technologies, forms, institutions, and effects of media. A vibrant, lively, and morphing area of inquiry in the international academic world, the converging fields of media and cultural studies are engaged in making sense of our rapidly changing global media environment. Because media (i.e., forms of information and communication, ranging from the written word to print, film, television, radio, and the Internet) is playing an increasingly visible role in politics, economics, business, education, art, and entertainment, a proper understanding of processes of mediation is key to understanding how cultures are shaped. Incorporating insights from various fields, both traditional and emergent, Culture and Media is a fertile meeting ground for theories of publics and audiences, power and subjectivity, representations and actions.

Course subjects, perspectives, and topics are grouped around areas such as new media cultures; transnational media dynamics; popular and media histories; and issues of racial, gendered, and sexual identity formations. Students learn to understand old and new media through historical, political, technological, sociological, textual, and ethnographic approaches. They also learn how to interpret the formal properties of diverse cultural texts—including newspapers, magazines, films, photographs, and online communication. Courses also allow students access to opportunities in the working world through internships and practical media experience.

By successfully completing the Culture and Media major, students acquire a variety of scholarly and practical abilities. They gain a broad understanding of cultural histories, debates, and practices; they gain a comparative media and cultural perspective; they see media as a tool of social engagement; and they learn to put their ideas into practice through production skills in digital media. By using critical thinking and writing and production skills, students are prepared for internships and jobs in publishing, production, promotion, analysis, consulting, activism, research, and the creative industries. The tracks within the major can also be a preparation for those interested in pursuing graduate work in these areas.

For a full PowerPoint Presentation about our department, see
http://www.newschool.edu/lang/culture-and-media/
[a PDF of this document is available from the same URL address]

{*Please note: This document is designed to help answer frequently asked questions from students, and to help our majors and would-be majors get a clear sense of the program and its various policies and structures. As there are always a lot of moving parts, this document will evolve over time, as we refine our procedures and streamline the information, as well as to reflect changes on the ground. We welcome feedback on how to improve the handbook.}

II. Department Structure

There are three tracks within the Culture and Media program –

1) Culture
2) Media
3) Screen

Culture focuses on those texts, theorists, practices, discourses, and debates stemming from the interdisciplinary field of Cultural Studies.

More specifically, the curriculum follows sequenced paths of study in areas such as Cultural History, Race/Ethnicity, Sex/Gender, Queer Theory, Popular Culture, Post-Human(ism), Media Ethnography, and Visual Culture, amongst others.

Media focuses on those texts, theorists, practices, discourses, and debates stemming from the interdisciplinary field of (New) Media Studies.

More specifically, the curriculum follows sequenced paths of study in areas such as Media Archaeology, Network Culture, Audio Culture, Issues in Digital Culture, Media & Identity, Media Activism, Digital Art, and Critical Media Theory, amongst others.

Screen focuses on those texts, practices, theorists, discourses, and debates stemming from the interdisciplinary fields of Cinema Studies and Digital / New Media Studies.

More specifically, the curriculum follows sequenced paths of study in areas such as Contemporary Cinema, Genre, Auteurism, Screen Forms, Screen History, Screen Theory, and Screen and the Social World, amongst others.

In terms of production, the Screen track offers sequenced courses focused on writing for screen, as well as courses dedicated to directing and producing short documentaries and narrative-based digital movies.

Most Culture and Media courses count for at least two of these tracks, emphasizing the ways in which these concentrations overlap, both in practice and in terms of analytical methodologies. Course descriptions are tagged with the appropriate code, to signal which track(s) the course counts toward (i.e., C – Culture, S – Screen, M – Media). Students may choose to select a variety of courses from all three tracks (Option A in the requirements sheet) or emphasize one particular track, with a minimum of cross-over (Option B).

There are 3 introductory "core" courses in the curriculum:

- Introduction to Cultural Studies
- Introduction to Media Studies
- Introduction to Screen Studies

Students are required to take 2 of these in order to complete the major. (Of course, one should be in the area of specialization, if taking a majority of courses in one track.)

Commencing Fall 2012, **the minimum grade for core courses is B**. (B-, C+, C, C-, D, or F requires retaking, if you want to continue with the major.) Any D grade in a non-core LCST class forfeits counting toward the major (although it can still count for overall credits).

Moreover, **a minimum GPA of 3.0** is expected for all those students intending to declare in Culture & Media.

In addition to this, there are 3 "methods" courses, based around the necessary competencies for each track:

- Cultural Toolkit
- Media Toolkit
- Screen Toolkit

Students are required to take at least two production or practice-based courses.

Students are required to take at least one 4000 level course.

III. Curriculum Matrix

CULTURE	MEDIA	SCREEN	Level
Intro to Cultural Studies **Cultural Toolkit** Cultural History 1 Race/Ethnicity 1 Sex/Gender 1 Popular Culture 1 Post-Human 1 Media Ethnography	**Intro to Media Studies** **Media Toolkit** Media Archaeology 1 Network Culture 1 Audio Culture 1 Issues in Digital Culture 1 Media & Identity 1 Radio/Podcasting (P) Programming (P)	**Intro to Screen Studies** **Screen Toolkit** Contemporary Cinema	2000
Methods Cultural History 2 Race/Ethnicity 2 Sex/Gender 2 Popular Culture 2 Post-Human 2 Visual Culture Special Topics in CS	Media Archaeology 2 Network Culture 2 Audio Culture 2 Issues in Digital Culture 2 Media & Identity 2 Media Activism Digital Art Critical Media Theory Special Topics in MS Free Press Online	Genre Auteur Screen Forms Screen History Screen Theory Screen and the Social World Special Topics in Screen Directing: Documentary (P) Directing: Fiction (P) Directing: Experimental Screenwriting: Thematic	3000
Special Topics in CS Advanced Seminar Cultural History 3 Race/Ethnicity 3 Sex/Gender 3 Popular Culture 3 Post-Human 3	Special Topics in MS Advanced Seminar Media Archaeology 3 Network Culture 3 Issues in Digital Culture 3 Media & Identity 3	Advanced Seminar Special Topics in Screen Screen Classic [*Note: Senior Seminar Screen with alternate b/w Directing and Writing]	4000
Senior Work / Seminar	**Senior Work / Seminar**	**Senior Work / Seminar**	

Bold = required, (P) = production

Note: 30 courses approx. each semester – 10 per track

*The above represents an ideal map of the curriculum for the Culture & Media program. Because of factors such as course allocation, faculty availability, student demand, etc. not all topics will be covered in any given year. However we do strive for both strong coverage of most areas.

**The titles above are known as "program titles," as opposed to "course titles." Where applicable, these program titles will be flagged in parentheses after the course title, as a curriculum navigation tool for students who seek to follow specific sub-fields within cultural and media studies. Please note: *This is not an official pathway or requirement, but rather an informal guide for our majors.*

Culture & Media Courses, Spring 2012

LCST 2041 A Contemporary Cinema: World Cinema (CRN:6575)
LCST 2120 A Introduction to Cultural Studies (Disc. Sec Reqd) (CRN:2467)
LCST 2122 A Introduction to Screen Studies (Disc. Sec Reqd) (CRN:6567)
LCST 2220 A Issues in Digital Culture 1: Participation Literacy (CRN:7001)
LCST 2300 A Media Archaeology 1: Animation-History and Theory (CRN:7002)
LCST 2450 A Introduction to Media Studies (Disc. Sec Reqd) (CRN:5002)
LCST 2775 A Media Toolkit (CRN:4433)
LCST 2775 B Media Toolkit (CRN:8154)
LCST 2788 A Screen Toolkit (CRN:7611)
LCST 2780 A Issues in Digital Culture 1: New Media in New York (CRN:6422)
LCST 2781 A Sex/Gender 1: The Queerness of Children (CRN:6424)
LCST 2782 A Screen History 2: Weimar Cinema (CRN:6426)
LCST 2783 A Race/Ethnicity 1: Mobilizing Shame: Politics of Humanitarian Mediation (CRN:6427)
LCST 2788 A Screen Toolkit (CRN:5658)
LCST 2840 A Audio Culture 1: Radio & Audio Theatre and Aesthetics (CRN:7181)
LCST 3011 A Genre: The Road Movie (CRN:6582)
LCST 3038 A Visual Culture: Ethnographic Mediations (CRN:6998)
LCST 3072 A Special Topics in Media Studies: Mapping Time – Histories and Theories of Film/Video Installation (CRN:7605)
LCST 3081 A Network Culture 2: Networks of Desire (CRN:7000)
LCST 3124 A Televisuality (CRN:7666)
LCST 3205 A Audio Culture 2: Radio Documentary (CRN:6585)
LCST 3208 A Discourse & Difference (CRN:7093)
LCST 3211 A Special Topics in Cultural Studies: Culture Concept (CRN:7093)
LCST 3221 A Oral Histories of The Lower East Side: New Paths to Old Stories (CRN:7728)
LCST 3222 A Posthuman 2: Scientific Animals (CRN:6586)
LCST 3416 A Tabloidization: Reputation and the Attention Economy (CRN:7606)
LCST 3417 A Digital Politics: Live-Mediating the 2012 American & French Elections (CRN:7714)
LCST 3454 A Directing Workshop: Directing the Documentary (CRN:6588)
LCST 3458 A Screenwriting Workshop: Screen Story (CRN:6971)
LCST 3458 B Screenwriting Workshop: Screen Story (CRN:6972)
LCST 3789 A Cultural Toolkit: Critical Methodologies (CRN:7834)
LCST 3871 A Sex/Gender 2: The Confession: Theory and Practice (CRN:6999)
LCST 3901 A Radio / Podcasting: On Air (CRN:3664)
LCST 4024 A Cultural History 3: Bourdieu and The Politics of Culture (CRN:6611)
LCST 4026 A Race/Ethnicity 2: Of Color – Critical Race Studies in an Era of Homonationalist (CRN:7665)
LCST 4031 A Tactical Media & Internet Art: The Digital Legacy of the Avant-Garde (CRN:7713)
LCST 4035 A Screen Theory: Mind Games & Puzzle Films (CRN:7432)
LCST 4040 A Advanced Seminar: Screening Affect (CRN:6613)
LCST 4046 A Georges Bataille – Sex, Death, and Religion (CRN:7667)
LCST 4030 A History of Film Criticism (CRN:7261)
LCST 4454 A Situationists (CRN:7726)
LCST 4900 A Senior Seminar: Tracks C & M (CRN:3453)
LCST 4900 B Senior Seminar: Screen – Video Production (CRN:6968)

Cross-Listed courses (Spring 2012)

LREL 2081 A Cultures of the Religios Right (CRN:6775)
LREL 3059 A Myth and Religion in Film (CRN:5671)
NFLM 3700 A Digital Video Production (CRN:2227)

IV. Listing of Faculty

FULL-TIME FACULTY

[*See the dept. website for more details on faculty bios, publications, projects, etc.]

Pettman, Dominic (Chair)
[on faculty exchange in Paris, Spring 2012 – but still available by email]
Philosophy of Technology, Critical Theory, Animal Studies, Postmodern Theory, Posthumanities, Popular Culture, Transgressive Fictions, Subcultures, Music, Affect, Digital Culture.
65 W. 11th St., Rm. 462
pettmand@newschool.edu
212.229.5100 x2986

Levitt, Deborah (Coordinator of Culture Track)
Media Theory, Film Theory, Animation, American and European Cinema, Critical Theory, Science and Technology Studies, Biopolitics
65 west 11th St., Rm. 070
212.229.5100 x2213

Scholz, Trebor (Coordinator of Media Track)
New Media, Globalization, Art & Visual Culture, Social Networking, Digital Culture, New Modes of Labor
65 W. 11th St., Rm. 251
scholzt@newschool.edu
212.229.5100

Isenberg, Noah (Coordinator of Screen Track)
Weimar Cinema, Film Noir, European Émigrés in Hollywood, Film Criticism and Theory, Contemporary German and Austrian Cinema
65 W. 11th St., Rm. 461
isenbern@newschool.edu
212.229.5100 x2405

Chakravarty, Sumita
[on leave 2011-12]
Transnational Cinema, Media & Identity, Immigration and Multiculturalism, Globalization
2 West 13th Street, Room 1206
ChakravS@newschool.edu
212.229.8903 x4053

Deseriis, Marco (Post-Doctorate Fellow in Transnational Media)
Mediated Subjectivity; Digital Legacy of the Avant-Garde; Social Movement Media; Culture Jamming; Italian Autonomism
65 W. 11th St., Rm. 068
deseriim@newschool.edu
212.229.5100

Collyer, Laurie
[on leave Fall 2011]
Social Issue Film-making, Script writing, Direction, Contemporary and Independent Cinema
64 W. 11th St., Rm. 112
collyerl@newschool.edu

Eichhorn, Kate
Archives; small press and micro publishing; avant-garde literary and art movements; feminist and queer theory; affect theory; material culture; theories of everyday life.
65 W. 11th St., Rm. 255
eichhorc@newschool.edu
212.229.5100 x3477

Lee, Orville
Culture, Culture and Politics, Race, Sociological Theory, Identities
65 W. 11th St., Rm. 457
leeO@newschool.edu
212.229.5100

Rangan, Pooja
Humanitarianism, Media Advocacy, Visual Anthropology, Primitivism, Animal Studies, Discourses of Childhood, Biopolitics, Documentary Studies, Media Theory, Critical Theory
65 W. 11th St., Rm. 064
ranganp@newschool.edu
212.229.5100

Rault, Jasmine
Feminist & Queer Theory, Affect Studies, Transnational Feminist & Queer Arts and Activism, Sapphic Modernity, Modernist Architecture and Design
65 W. 11th St., Rm. 066
raultj@newschool.edu
212.229.5100

Wark, McKenzie
[on leave, Fall 2011]
Digital Culture, Video Games, New Media Aesthetics, Media Activism, Political Avant-Gardes, Cultural Theory
65 W. 11th St., Rm. 456
warkk@newschool.edu
212.229.5100 x2241

Zahedi, Caveh
Documentary, Production, Directing, Screenwriting, Film History, Auteurist Cinema
64 W. 11th St., Rm. 107
zahedic@newschool.edu
212.229.5100 x2270

PART-TIME FACULTY

Beck, Michelle
Digital Movie-Making, New Media Art.
BeckM@newschool.edu

Boyar, Jed
Digital Movie-Making
boyarjl@newschool.edu

Montague, Sarah
Radio, Sound, Audio Culture.
MontaguS@newschool.edu

Perlin, Jenny
Digital Movie-Making, New Media Art.
perlinj@newschool.edu

Vega-Llona, Silvia
Film Theory & History, Cultural Geography, Latin American Media Cultures, Urban Theory, Globalization
VegaS@newschool.edu

Department Administrative Assistant

Rachelle Rahme
65 W. 11th St., Rm. 350
rahmer@newschool.edu
212.229.5100 x1637

Graduate Assistant

Jenn Hyland
LangCultureandMedia@newschool.edu
64 W. 11th St, rear desk (next to Rm. 112)
Wed/Thurs 9:30a-5:30p

V. Department Procedures and Guidelines

a. Advising

The primary contact for student advising is the Faculty Adviser, assigned by the Advising Office. The Advising Office is also an important resource for advising questions and concerns, and should be the first stop for information concerning college-wide policies and procedures. For questions and concerns regarding the Culture & Media major, students should contact the Coordinator of your chosen track:

Trebor Scholz for Media: scholzt@newschool.edu

Deborah Levitt for Culture: levittd@newschool.edu

Noah Isenberg for Screen: IsenberN@newschool.edu

For general inquiries about the Department and/or Major (including questions concerning transfer credits, study abroad, or graduation audits), you should contact any one of our three Coordinators.

We encourage students to consider their Faculty Advisor as much more than someone who hands out the alternative pin number for registration. They are an important guide to help you navigate the Major in particular, so don't be a stranger!

b. Requirements for the Major

See page 13.

Please note: Students must earn a grade of C or higher in all courses taken in order to meet the requirements for the major and minor in Culture and Media.

Also note: As of Fall 2011, *all* pathways through the major reflect the new coded requirements. For those converting from the old system: C = Gender/Sesuality & Race/Ethnicity, M = Digital Media & Media History, and S is new, so S = S.

c. Requirements for the Minor

- One toolkit course
- Two introductory courses
- Three additional LCST courses in one of the 3 tracks. At least 2 must be 3000 level or higher.

d. Transferring Credit

Students are in principle allowed to count a maximum of 3 courses outside Lang's LCST roster of courses (either from another institution, or outside the major in another program or another division of the New School – *not including officially cross-listed courses*) toward the major. These, however, must strongly mirror the content and approach of our own roster of courses. Any external courses that could conceivably be counted toward the major need to be approved by one of the Departmental Coordinators, either before the fact – when taking courses outside of the major – or after the fact, in the case of transfer students. (Please provide course descriptions and syllabi where possible.) The same policy applies to

waiving required courses (but be aware that these are rarely granted, since our core courses provide important common experiences and reference points for the major).

e. Independent Study

Juniors and Seniors who would like to pursue an independent project – either apart from, or leading up to, their senior work – have the option of counting one "independent study" course toward the major (with a maximum of 4 credits). This must be approved by the Culture & media faculty supervisor and the department chair, based on a 2-page proposal outlining the project, during the preceding semester.

f. Seminars, Lectures, Discussion Groups, and Labs

The majority of courses in the CM department are **seminars**, which have a maximum of 20 students, and meet twice a week for 1hr 40mins. These are dedicated to democratic and engaged discussions of readings and viewings. Seminars at Lang are facilitated by faculty, but the students themselves are asked to drive the discussion through their own notes, ideas, questions, and commentary. (More online information pending soon on the protocols of a seminar.)

The introductory core courses for each track combine **lectures** with **discussion groups;** the first meeting of the week is a 1hr 20min lecture, while the second is a more intimate discussion group with no more than 20 students, that meets for 1hr 40mins. Discussion groups are usually led by TAs drawn from New School graduate programs, who are in turn overseen by the Full-Time Faculty member in charge of the core course.

Production courses are almost always **labs**, which meet once a week for 2hr 40mins, with substantial project work outside class time. All production courses are 3 credits.

g. Pre-Requisites

There are no pre-requisites for 2000-level courses.
To register for 3000-level courses, students are required to have taken at least 2 intro courses (or at least 1 intro course and one 2000-level course). *The intro course should be in the relevant track.*
To register for 4000-level courses, students are required to have taken at least 2 intro courses, at least one "toolkit" methods course, and at least two 3000-level courses. (Cf. above, concerning relevant track.)
Transfers are expected to have equivalents (as approved by our coordinators or chair).

h. Senior Capstone

The Senior Capstone is an independent project – for instance, a critical-analytical paper, a film, a screenplay, an oral history project, a website, etc. – supervised by a member of the CM department. No matter the medium involved, there must be a reflective paper involved, critically contextualizing and presenting the project. This project receives a standard letter grade, however exceptional projects are awarded "with Honors." In order to increase the chances of a project proposal being accepted, the Senior Capstone should be recognizable as precisely that: as the culmination of a particular trajectory or line of interest/inquiry (and not a recent whim coming out of left-field).

Students intending to write an independent research paper for their Senior Capstone are required to take Culture Toolkit: Critical Methodologies, which provides the space, skills, and support to

create a strong proposal and project. Please note: this applies for students *in any of the three tracks*. Thus, for example, a Screen student who would like to write a research paper on something like "Racial Coding in Film Noir," should take Culture Toolkit in order to prepare themselves for doing so. Likewise, any student in the Media track who wishes to write a Senior paper on digital politics, etc., and of course any student who seeks to do an independent capstone in the Culture track.

For more detailed information about the proposal process, and the protocols for creating and presenting Senior Work, see Appendix: Senior Work Guidelines.

EUGENE LANG COLLEGE

UNOFFICIAL/OFFICIAL (PLEASE CIRCLE ONE—A COPY OF AN OFFICIAL EVALUATION SHOULD BE GIVEN TO THE ACADEMIC ADVISING OFFICE FOR REFERENCE IN YOUR FORMAL ACADEMIC FILE)

PROGRAM REQUIREMENT EVALUATION

CULTURE &MEDIA

STUDENT NAME _____ ID _____

DEGREE B.A. B.A./B.F.A.

AS OF FALL 2011, STUDENTS TAKE **TWELVE** (12**)** COURSES AND **ONE** (1) SENIOR SEMINAR/WORK TO FULFILL THEIR REQUIREMENTS IN THE MAJOR. THEY ARE EXPECTED TO TAKE A MINIMUM OF **TWO** (2) PRACTICE-BASED COURSES OUT OF THE TOTAL NUMBER TAKEN IN THE TRACKS.

THERE ARE TWO WAYS TO FULFILL THE REQUIREMENTS:

OPTION A:
INTRODUCTION TO CULTURAL STUDIES (CORE)
INTRODUCTION TO MEDIA STUDIES (CORE)
INTRODUCTION TO SCREEN STUDIES (CORE)
[*NOTE: YOU ONLY NEED TO TAKE 2 OF THE INTRO COURSES ABOVE]
METHODS COURSE: (E.G., MEDIA TOOLKIT, SCREEN TOOLKIT, CULTURE TOOLKIT)
THREE (3) COURSES IN EACH TRACK, AT LEAST ONE AT THE 4000-LEVEL:
1 _____ 2_____3 _____
CULTURE
1 _____ 2_____3 _____
MEDIA
1 _____ 2_____3 _____
SCREEN
SENIOR WORK OR SENIOR SEMINAR

OPTION B:
INTRODUCTION TO CULTURAL STUDIES (CORE)
INTRODUCTION TO MEDIA STUDIES (CORE)
INTRODUCTION TO SCREEN STUDIES (CORE)
[*NOTE: YOU ONLY NEED TO TAKE 2 OF THE INTRO COURSES ABOVE]
METHODS COURSE: (E.G.,MEDIA TOOLKIT, SCREEN TOOLKIT, CULTURE TOOLKIT)
ONE (1) COURSE IN TWO (2) OF THE THREE (3) TRACKS:
1
2
SEVEN (7) COURSES IN THE REMAINING CHOSEN TRACK, AT LEAST ONE AT THE 4000 LEVEL:
1
2
3
4
5
6
7 (4000 LEVEL)
SENIOR WORK OR SENIOR SEMINAR

TOTAL LANG CREDITS _____ (*88 total credits or _____ credits if transfer*)
TOTAL CREDITS _____ (*BA 120 total credits; BAFA 180 total credits*)

_____ _____
Faculty Reviewer Date *Date*

i. Senior Seminar

The Senior Seminar is designed for students who feel they require more structure in order to complete their senior work. It provides a theme, syllabus, research assignments, and both peer and professorial feedback, in the form of writing workshops.

However, we encourage our majors to take the Independent Senior Work option, since this option shows more initiative, enterprise, and autonomy – all things valued highly by employers. This means preparing early on in your studies to be ready for an independent project. It also helps students to create a real "calling card" for either potential employers and/or graduate schools.

j. Graduation Audit

In order to graduate, students must fill out the Program Requirements Sheet on page 9, with their faculty adviser and/or their year adviser in the advising office (currently Jemima Gedeon). They should do this the *semester before* completion of the 13 courses (including Senior Work). This is because it is better to catch any red flags a semester before "taking the walk," than several days before. The department coordinators will then check the filled-out Requirements Sheet against the student's transcript, in order to authorize completion of the major before graduation.

k. Honors and Awards

As of Fall 2011, at the end of each academic year, the department recognizes outstanding achievements in the following categories:

- Most Outstanding Student (overall)
- Most Outstanding Student (by Track, i.e., three recipients)
- Most Outstanding Senior Project (overall)
- Most Outstanding Film, Video, or Digital Media Project
- Most Outstanding Research Paper

l. BA/FA

The New School's BA/BFA (called "BAFA" for short) program is for students who want a strong liberal arts education and are also interested in a career in arts or music. The program is a five-year dual degree program that culminates in a Bachelor of Arts (BA) degree from Eugene Lang College and a Bachelor of Fine Arts (BFA) degree from either Parsons The New School for Design or The New School for Jazz and Contemporary Music. Of the 180 total credits required for the dual degree, 90 credits are earned in the liberal arts and 90 credits are earned in studio-based courses.
The toolkit requirement is often waived for BA/FA students, due to their inherent technical experience and proficiency, but there may be occasions where a toolkit course is required (for instance, in Screen, if the student is only versed in Photoshop).
For more info, see:
http://www.newschool.edu/babfa/

m. BA/MA

The BA/MA program allows qualified undergraduates to accelerate the process of earning a master's degree. There are two directions CM students can go in terms of a BA/MA degree via the Culture & Media department. One is for Seniors to take one or two courses from the MA in Media Studies at the New School for Public Engagement. Permission is required from one of the Departmental Coordinators, the Chair of the NSPE program, and the instructor of the course. The

other option is for Seniors to take one or two courses from the MA in Liberal Studies at the New School for Social Research. In the latter case, there are special 5000-level courses, which reserve half the slots for advanced Lang students (and half for current graduate students). These will be listed on the Lang course page during registration periods.
For more information about these programs, see:
http://www.newschool.edu/media-studies/subpage.aspx?id=27694
and
http://www.newschool.edu/nssr/liberal-studies/
and
http://www.newschool.edu/lang/degrees/

n. Internships and Careers

Lang's internship program provides options, support, and structures for finding an internship that suits your interest, skills, and ambition. Internships are usually connected to a credit-bearing course, which consolidates your experiences beyond the classroom. Before deciding on a specific internship, students should talk with their Faculty Advisor about the best fit for their schedule and interests. (Please note: Internship credits *are not* counted toward the major, but do count toward general degree credits.)

More information is available from:

- Lang's Internship Program Resource:
  http://www.newschool.edu/lang/internships.aspx
- Lang's Internship Program Coordinator Jeff Feld (elcinterns@newschool.edu)
- Lang's Associate Director of Career Development, Nicole Wolfrath (wolfratn@newschool.edu).
- http://www.newschool.edu/studentservices/careers/resources/
  Download the "Media and Communications" resource under Resources By Topic.
- New School's online job board: www.collegecentral.com/newschool

o. Study Abroad

The New School in general, and Lang in particular, has many opportunities for studying abroad. For majors of the Culture & Media department, two programs in particular stand out:

1) the Summer Media Lab in Hanoi, in which students help teach Final Cut Pro to high school students in Vietnam. For more information, contact Carol Wilder, wilderc@newschool.edu

2) the Global Communications department of the American University of Paris. Students have the chance to study in Paris, or to take co-curriculum courses remotely. For more information contact Marco Deseriis, deseriim@newschool.edu.

3) the Transregional Center for Democratic Studies program in Wroclaw, Poland,
http://www.newschool.edu/tcds/subpage.aspx?id=28468

4) a summer program with Freie Universitat Berlin
http://www.fubis.org/en/fubis/index.html

5) an exchange program with the University of Amsterdam
http://www.newschool.edu/lang/admissions.aspx?id=18770
One other program – currently on hiatus – is a summer working with the Center for the Study of Culture and Society in Bangalore, India.

p. Public Programming

The Culture & Media department sponsors two ongoing series:

1) *The Cultural Politics of Contemporary Media* – a series of lectures, approximately 3 per semester, featuring leading scholars in cultural and media studies. Former speakers include Cary Wolfe, Sianne Ngai, Jodi Berland, Daniel Tiffany, Alexander Galloway, Jonathan Beller, and Franco "Bifo" Berardi. For more information, contact Deborah Levitt, director of events.

2) *The New School's Politics of Digital Culture Conference Series*
– a series of biannual international conferences, organized by Trebor Scholz, dedicated to specific topics pertaining to new media and society.

The first conference (2009) was called "Digital Labor: The Internet as Playground and Factory."
http://digitallabor.org/

The second (2011) is called "Mobility Shifts: Digital Learning."
http://mobilityshifts.org/

q. Student Clubs and Activities

CM students are active contributors to the New School Free Press – the university-wide Lang-based student-run newspaper. They were also behind the New School radio station, which has also become a university-wide initiative. Furthermore, CM students have begun organizing film screenings and festivals (for instance, some of our students are active members of the Student Film Collective (studentfilmcollective@newschool.edu). For more information about these activities, ask your Faculty Advisor or the Department Coordinators.

VI. Department Policies

a. Academic Honesty Policy

Plagiarism is the unacknowledged use of someone else's work as one's own in all forms of academic endeavor (such as essays, theses, examinations, research data, creative projects, etc), intentional or unintentional. Plagiarized material may be derived from a variety of sources, such as books, journals, internet postings, student or faculty papers, etc. This includes the purchase or "outsourcing" of written assignments for a course. A detailed definition of plagiarism in research and writing can be found in the fourth edition of the MLA Handbook for Writers of Research Papers, pages 26-29. Procedures concerning allegations of plagiarism and penalties are set forth in the Lang catalog.

Absences may justify some grade reduction. A total of four absences mandate a reduction of one letter grade for the course. More than four absences mandate a failing grade for the course, unless there are extenuating circumstances, such as the following:

- an extended illness requiring hospitalization or visit to a physician (with documentation)
- a family emergency, e.g. serious illness (with written explanation)
- observance of a religious holiday

The attendance and lateness policies are enforced as of the second day of classes for all registered students. If registered during the first week of the add/drop period, the student is responsible for any missed assignments and coursework.

Arrival after attendance is called counts as "Late," equivalent to half an absence.

Arriving more than 15 minutes after the beginning of class counts as a full absence.

Falling asleep, texting, or using a laptop without permission can count as a full absence.

Students failing a course due to attendance should consult with an academic advisor to discuss options.

b. Departmental Civility Code

The CMS department understands that the success of every course depends on the respectful and responsible participation of all attendees. Accordingly, the department has a zero tolerance policy for disrespectful behavior and disrespectful modes of communication. This includes all in- and out-of-class interactions, including those via email or during instructors' office hours.

In registering for a course in Culture and Media, *all* students – whether majors or not – implicitly agree to the following protocols for all LCST classes:

- No Laptops are to be used in class, unless otherwise stipulated by the instructor.
- No cell phones are to be used in class, unless otherwise stipulated by the instructor. (Anyone using portable devices will be graded as absent for that day.)
- No bathroom breaks! As adults, there are occasions when you will be required to resist the call of nature for 1hr 40mins. College lectures and seminars are just such occasions. If you

have a medical condition that requires frequent bathroom breaks, then please discuss with the instructor at the beginning of the course, and provide the relevant paperwork from a medical specialist.
- No attitude (i.e., disrespecting fellow students or the instructor, aggressively dominating discussion, making personal, sarcastic, or threatening comments).
- No avoiding or misinterpreting class assignments by submitting an unrelated project (for instance, providing a video instead of a paper, or vice versa).

A first violation of this civility code may result in a verbal and written warning. Any subsequent violation will result in a failing grade for the course.

Enrolling in any and all LCST classes automatically signifies agreement with, and understanding of, the above terms, with all of their implications and possible repercussions.

Additionally, the following refer to email contact

- Please use appropriate public sphere language when communicating with instructors.
- Employ the basic codes of etiquette when composing emails. Avoid "txt splng," slang, and a dismissive or off-the-cuff tone.
- Please abide by each instructor's policy regarding their preferred mode of contact. Not all instructors will engage in detailed conversations over email; indeed some may require you to come to office hours to discuss all non-urgent course-related inquiries and questions about assignments.

b. Grade Inflation

Grade inflation is a nation-wide problem, for a variety of complex reasons. Our department, however, believes an A should reflect excellent or exceptional work. As a consequence, all our professors grade according to the following rubric:

A – excellent
B – good to very good
C – average / competent
D – below average
F – inadequate

It is in the students' interest to bear this in mind while writing papers or working on projects. It is also important to understand from the outset that a B or C is not a punishment. That is to say, grading does not begin with an automatic or assumed A, with points taken off for flaws or problems. The onus is on the student to demonstrate that they have gone beyond the average in terms of demonstrating competency, comprehension, skill, results, etc. – and not only in terms of effort.

d. Appeals

For information on grade appeals, contact the Chair of Lang's Academic Standards Committee, Laura Liu – liul@newschool.edu

Appendix: Senior Capstone Guidelines

SPECIFIC GUIDELINES FOR STUDENTS IN CULTURE AND MEDIA

The Senior Capstone should be treated as the crown jewel of your studies. A high quality project is an excellent culmination of your work in Culture & Media, and a good calling-card for graduate school and/or future employees. It is an opportunity to show off what you have learned, develop a line of interest in a more sustained way, and engage more deeply with a specific text, site, tool, or methodology. (Our three "toolkits" are designed to help you begin reflecting on, and utilizing, the fundamental conceptual and actual tools necessary to think, analyze, write, and create critically.)

As soon as you declare as a Culture & Media major, we encourage you to think seriously about your project, and to develop the skills necessary to write a sophisticated paper, or produce a polished video, or other form of media.

Students intending to write an independent research paper for their Senior Capstone are required to take **Culture Toolkit: Critical Methodologies** *in their Junior year*; which provides the space, skills, and support to create a strong proposal and project. Please note: this applies for students *in any of the three tracks*. Thus, for example, a Screen student who would like to write a research paper on something like "Racial Coding in Film Noir," should take Culture Toolkit in order to prepare themselves for doing so. Likewise, any student in the Media track who wishes to write a Senior paper on digital politics, etc., and of course any student who seeks to do an independent capstone in the Culture track.

Selecting a senior work advisor

- Supervisors for the independent senior work must be selected from the full-time faculty of the Culture and Media department.
- Rare exceptions to the above rule must be approved by the department Chair. S/he will grant an exception only in the rarest of cases.
- First approach someone who knows your work, and/or someone who you know is familiar with the area that you plan to work on.
- Once you have found a faculty member willing to supervise your project, fill out the proposal form with them, for approval by the Chair.
- Please note that there may be some back and forth with this step, for the sake of a strong proposal. The stronger the proposal, the more focused the project, the easier it will be to execute.

*Students who want to make a film or video as part of their senior work MUST have had TWO practice-based courses in that area.

Procedures for independent senior projects from the proposal stage on are described below.

Choose One Option:
A: Independent Written Essay
B: Independent Media Project (with written component)
C. Collaborative Media Project (must show necessity of doing a group project)

Writing the Proposal:
Consideration of the independent senior work should start in the second semester of your junior year.
Step 1: Pick a topic you wish to work on (ideally, an extension of a topic you already have some familiarity with) and find an advisor among the full-time faculty in the major who is willing to work with you.
Step 2: Start working on your proposal in the summer. Proposals should be 6-8 pages long (double-spaced) and contain the following:

a. Working title of proposed research paper/creative project.
b. Critical Question
c. Name of advisor.
d. 2-page description of the key idea being explored.
e. 2-page description of the methods of investigation to be employed.
f. 1 page detailing the relevance of the project to the field of Media and Cultural Studies or one of its sub-fields.
g. 1 page describing work already accomplished, such as initial research completed.
h. 1-2 page bibliography or relevant sources to be consulted.
i. 1 page on likely results or conclusions that are desired from this work.

Proposals need to be worked on in consultation with your advisor, and **only then** submitted to the chair of the department (**via your advisor**). In other words, once your advisor is happy with the proposal, s/he will pass it along to the chair, along with the signed paperwork. Your proposal should reach the chair **by the Monday of Week 10**. To be crystal clear, **your proposal is due the semester BEFORE you register for and work on your senior work project**. Please submit your proposal by the due date. **Approval for proposals will be communicated to students around Week 12**. Some rewriting of the proposal may be necessary before approval. Students whose project is approved must then work closely with their advisors to develop and write or produce their projects.

Proposal for Collaborative Media Project:
In rare instances, a maximum of two students will be allowed to work on a collaborative senior project such as a film or video (length no more than 30 minutes), a museum installation, or multimedia project. (Written theses will be single-authored only.) The group will follow the following steps:
Step 1: As above
Step 2: The group will work closely with an advisor to submit a 12-15 page proposal in which the overall project will be described. Moreover, each member will individually describe the particular role/function s/he will assume in the project, the research s/he will conduct and the technical expertise s/he will bring to the project.

Completed proposals should contain:
a. Working title of proposed research paper/creative project.
b. Name of advisor.
c. 4-page description of the overall idea/genre being explored and why.
d. 4-page description of the techniques to be employed by each member (written collectively or individually).
e. 2 pages on the work's likely contribution to the genre being explored.
f. 2 pages on work already accomplished, such as initial research completed.
g. 2 pages of Bibliography of relevant sources or archives.

*Please Note: The Independent Senior Capstone is graded by your advisor and a second grader, allocated by the Chair.

C: Senior Seminar
As of Fall 2011, we have two types of Senior Seminar: one “academic” (for students, from any of the three tracks, who wish to write an independent research paper) and the other production-oriented (especially for students in Screen, but also for those from other tracks who wish to do a practical capstone – having previously taken at least two production courses, including Screen Toolkit). Students who do not feel confident in conducting an Independent Senior Work can take these to fulfill the requirements of a Senior Capstone at Lang. This is the equivalent of a 4000-level class in which students research and write a 5,000-7,000 word research paper in a supportive setting, which encourages discussion and sharing of ideas. The Senior Seminar is offered every semester and students may complete it either in the Fall or Spring of the year in which they plan to graduate.

Overall Criteria: **Written Projects**
Relevance to the field: Culture and Media focuses on the specific role played by media in the shaping of culture (the meanings, values and practices that inform individual and social life). Your project should be able to highlight some aspect of this interplay, either through a medium-specific or a practice-specific analysis, but ideally combining the two. Courses taken in the concentration can provide a guide to relevant topics and approaches.

Contribution to the field: The purpose of having a concentration in a particular area is for one to be able to participate in the broader debates of that field. Your work should reflect an engagement with a key issue, debate or concept that is central to your concentration. You should demonstrate both knowledge of, and an original take on, the issue or concept you have chosen to explore. Alternatively, an original concept or idea can be related to previous relevant debates.

Approaches to the field: Culture and Media is an interdisciplinary major that combines methods and approaches from various disciplines. The first thing to remember here is that your work should reflect a rigorous use of primary and secondary sources relevant to your topic. Primary sources are oral histories, autobiographies, texts and films from the period being investigated and any other relevant information. Secondary sources are reflections, commentaries and evaluations of primary material.
Some methods appropriate to work in Culture and Media are:

- ethnography (participant observation and interviews are the primary methods here);
- historical analysis (Marxist, feminist, poststructuralist, postcolonial);
- representational/textual analysis (thematic or ideological/semiotic);
- content analysis (usually to generate quantitative data or work with data generated by others);
- political economy (appropriate for topics in globalization, media or any other cultural institution and how it functions).

*Please note that the above are usually used in some combination.
**It is important to remember that we do not privilege methods for their own sake, but rather for the close fit they have with the overall purpose of the proposed investigation. Think carefully about what it is that you are trying to prove or demonstrate and which combination of approaches best helps you to achieve your goals.

Production Projects
If your Senior Work takes the form of a project such as a film or video, audio, installation or website, you are still required to have a written component of 2,500 – 3,000 words in addition to all the elements (such as a script, research notes and sources, photographs, etc.) that accompany the project. The written essay provides a rationale for why you have undertaken this work, the theme or underlying idea, relevance and knowledge of the chosen genre, what is new about the project and what contribution it makes to Culture and Media.

Three types of Production Theses that can help students relate their projects to Culture and Media in their written component:

1. A documentary/education oriented production that is similar to a written thesis. Production is used as a tool to convey CS/M Methods as shown for the written senior thesis: ethnography, historical analysis, representational/textual analysis, content analysis.

2. Experimental/Narrative, where the production itself is a cultural artifact with specific cultural codes that need to be identified in the written component of thesis.

3. A mixture of genres that needs to be explained in the written component using both or either of the above.

A completed written thesis should be approximately 5,000-7,000 words in length.
A completed paper that accompanies a media project should be 2,500 – 3,000 words in length.

C&M Senior Capstone Declaration Form

Please complete this form and submit 2 copies to 65 W. 11th St, room 350 by ***WEEK 10*** *the semester BEFORE expected graduation.*

Student Name _____

Student ID # N _____ Student Email _____

Track ☐ Culture ☐ Media ☐ Screen ☐ Combination

Semester you intend to complete capstone ☐ Fall 20___ ☐ Spring 20___

Type of Capstone:

☐ Individual Research Paper (*Must complete Cultural Toolkit beforehand)

Title: _____

Question: _____

☐ Seminar [*if seminar, no need for signatures; simply lodge form, and register for class during enrollment period]

☐ Project + Reflection Paper

☐ Website ☐ Video ☐ Screenplay ☐ Other: _____

☐ I have read and discussed the Senior Work Proposal with the above named student, and *approve it to be forwarded to the Chair of Culture & Media for final approval.* If revisions are deemed necessary I agree to further develop the proposal with the student.

☐ Full proposal is attached including: 1. Working title of proposed research paper/creative project. 2. Name of advisor. 3. 4-page description of the overall idea/genre being explored and why. 4. 4-page description of the techniques to be employed by each member (written collectively or individually). 5. 2 pages on the work's likely contribution to the genre being explored. 6. 2 pages on work already accomplished, such as initial research completed. 7. 2 pages of Bibliography of relevant sources or archives.

Advisor's Name: _____ Email _____

Advisor's Signature: _____ Date _____

Department Chair Signature: _____ Date _____