Fall 2014
Graduate Course Guide
MA in Media Studies
MS in Media Management
Certificate in Media Management
Certificate in Documentary Studies

79 5th Ave. Room 1619
New York, NY 10003
212.229.8903
MediaStudiesAdvising@newschool.edu
## Fall 2014 Course Grid

### Course Grid

#### Monday

<table>
<thead>
<tr>
<th>Time</th>
<th>Course Name</th>
<th>Instructor(s)</th>
<th>Credits</th>
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<tbody>
<tr>
<td>3:00-4:00</td>
<td>Documentary Research Methods</td>
<td>John Pflege</td>
<td>4.00</td>
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<tr>
<td>4:00-5:00</td>
<td>Documentary Research Inquiry</td>
<td>Lisa Severson</td>
<td>2.00</td>
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<tr>
<td>5:00-6:00</td>
<td>Scripting</td>
<td>Lisa Severson</td>
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<tr>
<td>6:00-8:00</td>
<td>Undergraduate Media Studies</td>
<td>Paul Goldstein</td>
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<td>8:00-10:00</td>
<td>Undergraduate Media Studies</td>
<td>Paul Goldstein</td>
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<tr>
<td>10:00-12:00</td>
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<td>9:00-11:00</td>
<td>Undergraduate Media Studies</td>
<td>Paul Goldstein</td>
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### SEMINAR COURSES

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<tr>
<td>3:00-4:00</td>
<td>Seminar: Digital Media</td>
<td>Cheryl Thomas</td>
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<tr>
<td>4:00-5:00</td>
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### Fall 2014 Course Grid

- **Monday**
  - 3:00-4:00: Documentary Research Methods
  - 4:00-5:00: Documentary Research Inquiry
  - 5:00-6:00: Scripting
  - 6:00-8:00: Undergraduate Media Studies
- **Tuesday**
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  - 1:00-3:00: Undergraduate Media Studies
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  - 1:00-3:00: Undergraduate Media Studies

### SEMINAR COURSES

- **Monday**
  - 3:00-4:00: Seminar: Digital Media
  - 4:00-5:00: Seminar: Digital Media
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Choosing Courses for Your Degree or CT Program

This course guide lists all graduate level courses for the School of Media Studies

MA in Media Studies degree
(Students with degree code MED)
Please view the degree requirements here.

- In the first semester it is mandatory that all new students enroll in Understanding Media Studies *plus one* Understanding Media Studies co-requisite working group.

The 4 working groups, which correspond to the focus areas of the curriculum, are:
- Social Media and Social Change / Media and the Urban Environment
- Film Studies / Doc Studies
- Media Management / International Affairs
- Media Design / Sound and Acoustic Environments

Please choose the one working group that most closely matches your interests. (You will learn more about all focus areas during the course and can still explore them in following semesters.)

- In addition, please select Media Theory or Media Design or one seminar elective from the seminar section.

MS in Media Management degree
(Students with major code MEM)
Please view the degree requirements here.
In the first semester it is highly recommended that all new students enroll in Media Management and Leadership.

Graduate Certificate in Media Management
(Students with major code MMTR)
Please select your courses from the Media Management seminar courses section of this guide and view certificate requirements here.

Graduate Certificate in Documentary Media Studies
(Students with major code DOCS)
Please view certificate requirements here and discuss your course selection with your advisor. NDOC classes are restricted to Doc Studies CT major students only.
Welcome to the School of Media Studies!

Dear Student,

You are among the growing number of individuals that recognize the essential role that media and all communication technology play in our lives. And more importantly, you want to do something about it.

In the School of Media Studies, you will find a diverse and comprehensive course of study that has graduated more than 2,000 students in its 30+ year history. Your experience here will be enriched by the resources offered by a unique and distinguished university. Your fellow students are a lively and diverse group, ranging from those who are well established in their careers to recent college graduates, coming from the New York metropolitan area, over 40 states, and from more than 30 other countries.

Instruction is provided by an accomplished and dedicated faculty from all walks of academic, artistic, and commercial life. As a part of The New School, the School of Media Studies reflects a commitment to a number of core values:

- An emphasis on the essential relationship between media theory and practice, and the belief that a conceptual understanding of media is necessary for creating discerning productions and, in turn, that producing media messages grounds an understanding of theory.

- A respect for both aesthetic and pragmatic dimensions of communication, and a recognition of the integrity and potential contribution of all media forms.

- An awareness of the ethical imperatives of media-making and exchange.

- An appreciation for the ways in which media theory and practice can contribute to global understanding.

- An acknowledgment of the challenging marketplace conditions that face today’s graduates.

- An openness to responsive change and innovation.

In sum, our program is based on a solid history and focus. We aim to assist you in developing a critical understanding of the mediated culture in which we live as well as the skills to produce media messages in a variety of forms and genres.

John Dewey, educator, philosopher, and a founder of The New School wrote “there is more than a verbal tie between the words common, community, and communication. Try the experiment of communicating, with fullness and accuracy, some experience to another, especially if it be somewhat complicated, and you will find your own attitude toward your experience changing.”

I am very pleased that you have joined us in our ongoing experiment in learning to make both messages and meaning in the hope that we can all become more active and dynamic world citizens.

Sincerely,

Anne Balsamo
Dean, School of Media Studies
Advising Information

For more information about Advising at The School of Media Studies, please visit our [website](#).

Advising is an important part of your student experience at The School of Media Studies. We offer many forms of advising support to students working toward the MA or MS degree or the graduate certificate in Media Studies.

As you plan your path at The School of Media Studies, we encourage you to reach out to your advisors:

**Faculty Advisors** can work with you to formulate your goals and objectives, map out course and career plans, and address academic needs.

*Faculty Advisor Appointments:*
The advisor schedule is accessible and you’ll be able to set up meetings throughout the semester by making appointments through your [NewSchool.edu Google calendar at this link](#).

**Student Advisors** can assist you with program requirements, clarifying policies and procedures (administrative support), degree audits, course selection, and ways to navigate University structure.

*Drop-in advising hours:*
Monday, 11:00 a.m. - 5:00 p.m.
Wednesday, 2:00-5:00 p.m.
Friday, 10:00 a.m.–1:00 p.m.

To make an appointment:
**Email:** mediastudiesadvising@newschool.edu
**Phone:** 212.229.8903 x4049
**Location:** 79 Fifth Avenue, 16th floor

Use the [Degreeworks](#) feature in your MyNewSchool account to track your progress before setting up an appointment with an advisor.
**Required Courses**

**Understanding Media Studies**

**CRN 2819** w/ Shannon Mattern  
Mon., 6 - 8:30 p.m. (63 5th Ave., Rm. 100 Tishman)

**CRN 6516 (Online only)**

Understanding Media Studies is a required course for all first-semester Media Studies MA students. It consists of a week-long orientation prior to the start of the semester, and a weekly seminar series that runs over the course of the semester. The orientation week introduces MA students to the Media Studies Faculty and Staff, to The New School's facilities and resources, and to the fundamentals of procedural literacy and building a digital portfolio for your media studies career. The School of Media Studies Monday Night Lecture Series functions not only as a communal orientation experience for the first-semester UMS cohort, but also as an intellectual and creative “hub” for the entire School. We welcome several guest presenters from the academy, industry, and a variety of creative fields that represent the breadth of what Media Studies is and can be. We also welcome several New School Media Studies alumni and advanced current students, who speak with us about issues regarding professionalization and socialization within the field. UMS students are organized into small groups that are responsible for researching the various guests and preparing questions to kick off the Q&A period following each lecture; and for creating a recap and response post that is published on the School of Media Studies' on-line magazine. The course is offered in a hybrid on-site/on-line format to accommodate all first-semester students.

**Media Theory**

**CRN 2824** w/ Dawnja Burris  
Tues., 4 - 5:50 p.m. (6 East 16th St., Rm. 913)

**CRN 2825** w/ Christiane Paul  
Tues., 6 - 7:50 p.m. (66 West 12th St., Rm. 702)

**CRN 2826** w/ Eugene Thacker  
Wed., 6 - 7:50 p.m. (65 West 11th St., Rm. 258)

**CRN 3182** w/ Barry Salmon  
Thurs., 6 - 7:50 p.m. (65 West 11th St., Rm. 259)

**CRN 3844** w/ Aras Ozgun  
(Online)

**CRN 2827** w/ Paulo Carpignano  
(Online)

This course is required of all first-year Media Studies students, to be taken during the first year of study. Students may be advises to take the course either concurrently with or in the semester after Understanding Media Studies. Media Theory 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.
**Media Design**

**CRN 4674** w/ Brian McCormick  
Tues., 4 - 6:45 p.m.  

**CRN 2828** w/ Jun Oshima  
Tues., 7 - 9:45 p.m.  

**CRN 8224** w/ Jun Oshima  
Tues., 7 - 9:45 p.m.  

**CRN 2829** w/ Amir Husak  
Wed., 4 - 6:45 p.m.  

**CRN 3778** w/ Lauren Petty  
Thurs., 4 - 6:45 p.m.  

**CRN 8158** w/ Brian McCormick  
Wed., 7 - 9:45 p.m.  

**CRN 2831** w/ Virgil Wong  
Sat., 12:10 - 2:50 p.m.  

**CRN 8106** w/ Virgil Wong  
Thurs., 7 - 9:45 p.m.  

**CRN 2830** w/ Lydia Foerster  
(Online)  

**CRN 2832** w/ Philip Kain  
(Online)  

This course is required for all students, to be taken in the first year of study. 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 combing media formats an 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 looks at the principal approaches to 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 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.

**Methods Courses**

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.

**1 and 2 Credit Methods Courses**

**Discourse Analysis**
(weeks 6 - 15) Oct. 6 - Dec. 19

- **CRN 6617** w/ TL Cowan
  (Online)
- **CRN 3845** w/ TL Cowan
  (Online)

*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.

**Grantseeking**
(weeks 1 - 5) Aug. 25 - Oct. 3

- **CRN 2835** w/ Lydia Foerster
  (Online)
- **CRN 3813** w/ Lydia Foerster
  (Online)

*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.

**Interviewing**
(weeks 1 - 5) Aug. 25 - Oct. 3

- **CRN 2833** w/ Lauhona Ganguly
  (Online)

*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.

**Sampling**
(weeks 11 - 15) Nov. 10 - Dec. 19

- **CRN 2836** w/ Lauhona Ganguly
  (Online)

*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.
3 Credit Methods Courses

Documentary Research Methods

CRN 3272 w/ Kathy Brew
Mon., 4 - 5:50 p.m. (66 West 12th St., Rm. 618)

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 into 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

CRN 2837 w/ Margaret Bates
Thurs., 6 - 7:50 p.m. (66 West 12th St., Rm. 517)

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.

The Design Process

CRN 4247 w/ Diane Mitchell
Wed., 4 - 5:50 p.m. (6 East 16th St., Rm. 906)

Limited to 20. This methods course investigates how research strategies empower the design process. Students conduct both formative and summative research, including competitive analysis, market research, visual exploration, and user testing to guide and evaluate their media design practices. We explore participatory design, iterative design, personas, scenarios, and visualization among other tactics. In the process, we think about questions such as: What is design? What informs design decisions? How does design synthesize and contextualize ideas into effective communication? Whether you want to think about how design can support a cause, establish a brand, motivate interaction, remediate aesthetics or initiate a totally new media project, this introduction to design research methods should help you to reach your goals.

Over the course of the semester each student develops a design concept to gain insight and expertise in addressing issues of content creation, audience participation, collaboration, media platform, prototypes, and presentation. Case studies, theoretical readings, experiments, guest lectures, and critiques of student work inform our design approaches.

Prereq: Media Design (formerly Media Practices: Concepts) or equivalent experience. While this is not a production course, familiarity with an area of media production is recommended.

Participatory Research and Social Inquiry

CRN 5185 w/ Nitin Sawhney
Tues., 4 - 5:50 p.m. (6 East 16th St., Rm. 1102)

Limited to 20. This course explores participatory and qualitative approaches to designing and conducting social inquiry and behavioral research. The class focuses on applying such approaches to understanding the role of participatory media, digital narrative, and DIY cultures in social and community-based contexts, particularly in global settings. Students will examine case studies, theory and practice, as well as ethical considerations for conducting ethnographic fieldwork and qualitative research both online and in place-based communities. We will review approaches to designing qualitative studies, conducting participant observation, focus group sessions and semi-structured interviews, as well as handling informed consent, privacy, and confidentiality. The course also explores novel participatory modes of research leveraging digital media, narrative, mapping and creative expression in diverse socio-cultural settings. Finally, we examine methods for organization and analysis of qualitative data collected in the field to make sense of emerging research outcomes. Students will be expected to conduct brief exercises and devise suitable methods to propose a potential research study of interest.
**Thesis Tutorial Lab**

**CRN 5184** w/ Dawnja Burris
Mon., 6 - 7:50 p.m. (6 East 16th St., Rm. 734)

* For students who submitted an approved thesis proposal in Spring 2014

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).

**To enroll:** Students must get in contact with Laurrice Morgan-Eady in the main office for their individualized Thesis Tutorial CRN. Students must enroll for both their individualized section, and CRN 5184, the collective Tutorial Lab (0 CR).

**Thesis Proposal**

*Conducted w/ the proposed Thesis Advisor.*

Meeting times by arrangement.

Students who **plan to submit a thesis proposal in Fall 2014** must register for one-credit of Thesis Proposal, during the Fall 2013 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.

**Prereq:** 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.

**To enroll:** Students must get in contact with Laurrice Morgan-Eady in the main office for their individualized Thesis Proposal CRN.

**Thesis Supervision**

*Conducted w/ the proposed Thesis Advisor.*

Meeting times by arrangement.

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.

**To enroll:** Students must get in contact with Laurrice Morgan-Eady in the main office for their individualized Thesis Proposal CRN.
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 are 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 Principles

CRN 2841 w/ Ramu Dhara
Thurs., 7 - 9:45 p.m. (6 East 16th St., Rm. 1109)

CRN 2842 w/ Philip Kain
(Online)

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.

Prereq: Media Practices: Concepts or instructor permission.

Media Practices: Audio Production

CRN 4178 w/ John Plenge
Mon., 4 - 6:45 p.m. (55 West 13th St., Rm. 805 / 821)

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 affects 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

CRN 2845 w/ Mario Paoli
Tues., 7 - 9:45 p.m. (55 East 13th St., Rm. 803)

Time-Based Tech Lab (0 credit)
CRN 2846
Sat., 12:10 - 2:50 p.m. (55 East 13th St., Rm. 803)

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. (Cont.)
(Cont.)

Prereq: 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.

Media Practices: Time-Based for Documentary

CRN 3345 w/ Mario Paoli
Mon., 7 - 9:45 p.m. (55 West 13th St., Rm. 803)

Time-Based Tech Lab (DOC) (0 credit)
CRN 3398
Sat., 12:10 - 2:50 p.m. (55 West 13th St., Rm. 909)

Limited to 15. 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.

Prereq: 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

CRN 2843 w/ David Marcinkowski
Mon., 7 - 9:45 p.m. (55 West 13th St., Rm. 404)

CRN 2844 w/ Jorg Muller
(Online)

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.

Prereq: (1) either Media Practice: Design or Media Practice: Time-Based or (2) instructor permission.

Media Practices: Film Form

CRN 3271 w/ Sam Ishii-Gonzales
Tues., 7 - 9:45 p.m. (66 5th Ave., Rm. 400)

Film Form Tech Lab (0 credit)
CRN 2847
Sat., 12:10 - 2:50 p.m. (66 5th Ave., Rm. 400)

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 spectators 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).

Prereq: Media Practices: Concepts or instructor permission.
Co-Lab: Experiments in Media Design

CRN 7725 w/ Diane Mitchell
Tues., 7 - 9:45 p.m. (66 5th Ave., Rm. 404)

This course explores a trans-disciplinary, hands-on approach to mediating shared space with emergent media technology practices. The theme of this semester’s project is The Temperament of Space (thetemperamentofspace.com). We aim to develop immersive, responsive installations which offer audiences meaningful perceptual experiences while they are in a shared public space, for example, airports, libraries, government buildings. Collaborators can experiment with visualization, multimedia, soundscape, performance, and interaction design.

The premise of our experiments is that more and more individuals are estranged from their surroundings as we conduct more and more of our lives online. We expect more of the digital space that constructs our virtual, mobile experiences; our physical and public spaces often remain featureless, invisible, bare walls. Furthermore the project addresses not only our relationship to space as defined by walls, but also ways our environment might focus one’s mind in the midst of distraction. We create modular, portable, user friendly, customizable media interventions to test our ideas. We research best practices to reach our audiences. Will those who patronize these venues feel energized? Will more meaningful social interactions occur? Hone your aesthetic, theoretical, and producing skills; learn new technical and cultural practices; enjoy transforming your ideas into art.

Prereq: Media Practices: Time-Based, Design Principles or Interactive or instructor permission. No programming experience required. Students need laptop.

Film Form Production Studio I

CRN 3273 w/ Marcus Turner
Wed., 7 - 9:45 p.m. (66 5th Ave., Rm. 404)

Limited to 8. 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.

Prereq: 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

Networked Collaboration

CRN 3275 w/ Josephine Dorado
(Online)

Limited to 15. 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.

Producing Webisodes

CRN 6515 w/ Vinay Chowdhry
Wed., 7 - 9:45 p.m. (55 West 13th St., Rm. 405)

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. (Cont.)
In the post-production segment, we will study in-depth video compression techniques, visit sites that host video, 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.

**Projects in Advocacy Media**

**CRN 3804 w/ Lydia Foerster**  
(Online)  

**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.

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

### Projects in Digital Video Editing

**CRN 3385 w/ Rafael Parra**  
Thurs., 7 - 9:45 p.m. (55 East 13th St., Rm. 402)

**CRN 2721 w/ John Didato**  
Tues., 7 - 9:45 p.m. (6 East 16th St., Rm. 1109)

**Limited to 15.** This class will focus on the creative and technical processes involved in digital video postproduction. This course, open to all graduate students from across the University, will use computer-driven digital editing stations and current industry standard non-linear professional editing software (Avid Media Composer) to edit a short video (fiction, documentary, experimental, music video, etc.). Editors will work on short assignments (5 to 15 minutes), with the option to complete a short video or film project begun in another course, or to start from scratch on a new digital video project. Students learn how to organize large amounts of footage, assemble a narrative scene, cut interviews, incorporate voice overs, tell a story visually, among other topics, while learning the principles of random access digital editing (theory of nonlinear editing, capturing video and audio, transcoding digital files, 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).

**Prereg:** Media Practices: Time Based, or instructor permission.

### Projects-Multisensorial Spaces

**CRN 6241 w/ Ernesto Klar**  
Wed., 7 - 9:45 p.m. (55 East 13th St., Rm. 402)

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

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

**CRN 7649** w/ Barry Salmon  
Wed., 4 - 6:45 p.m.  
(55 East 13th St., Rm. 821)

*Limited to 15.* Soundscape is, for better or worse, ubiquitous. It exists in coffee shops, dentist’s offices, clubs and concert halls and can be anything from ambient forms, urban hip hop and Drum n’ Bass, or compositions by Brian Eno or John Cage. Soundscape is multi-formal, from the musical to the cinematic, from the architectural to the biographical. This production course both creates and theorizes soundscape through Soundstaging, which is both the projection of sound into space and the creation of space in sound, each process reciprocally informing the other, in both aural (production) and scholarly work. Production emphasis during the course will be on soundscape design and creation and students are expected to complete projects, using digital audio workstations and multi-track recorders, audio sampling technologies, sequencing and digital audio software. Production work will be accompanied by related readings, and in-class work is divided among listening/analysis and playback/criticism. Readings will include texts by practitioners and scholars such as Bachelard, Cage, Chion, Derrida, Hal Foster, Merleau-Ponty, Schaefer, Paolino Accolla, Norbert Bolz, and Marc Holthof.

**The Cinematic Place**

**CRN 6238** w/ Deanna Kamiel  
Thurs., 7 - 9:45 p.m.  
(6 East 16th St., Rm. 905)

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

**Transforming Data**

**CRN 4023** w/ Dale MacDonald  
Wed., 4 - 6:45 p.m.  
(55 East 13th St., Rm. 425)

*Limited to 15.* We are living in the midst of a data explosion: a sudden accumulation of huge volumes of data – much of it readily accessible online – describing our everyday world from global economic fluctuations to social networking trends and traffic patterns. The evaluation of data has become a defining factor in our media world. But how does this raw data become narrative? What alchemy transforms data from information into meaning? And when data is collected and selected, what is omitted or erased? Data visualization typically is illustrative and utilitarian, but data can be artfully unraveled and re-expressed to tell stories and convey powerful sentiments. This course examines information design strategies and the visual language of the infographic as a starting point in (cont.) creating our own data-based works. Students experiment with approaches to data that are playful, reverent, poetic, beautiful, subversive, and ultimately narrative. The class considers works by Fernanda Viegas and Martin Wattenberg, Christian Nold, Nicolas Felton, Mark Napier, Hasan Elahi, and Chris Jordan. Assigned texts will include writings by media theorists, information designers, and artists such as Lev Manovich, Edward Tufte, and Sol LeWitt. Students learn basic programming skills in the open source language Processing, and, by the end of the semester, will be working with data sets to generate dynamic representations, screen-based artworks, and digital prints.

**Visual Storytelling**

**CRN 2234** w/ Shari Kessler  
(Online)

*Limited to 15.* 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).

*Prereq: Media Practices: Concepts or instructor permission.*
Social Media is not a technology, a tool, or a trend; it is a fundamentally new way for consumers to connect with the people and things they care about. For companies it is a new way of engaging with and learning from customers. Social Media, particularly on Facebook is an entirely new Internet platform and a new manner of doing business. People have embraced Social Media faster than any other form of communication, forcing organizations to ultimately reconstruct their business model in three different ways:

• Social Media: Using Social Media networking as a channel to distribute brand messages and motivate people to engage with and share them.

• Social Marketing: Incorporating Social Media and technology into the heart of planning a marketing strategy and delivering the brand experience.

• Social Business: A company that uses Social Media and social technology to improve core business processes like product development, market research, customer service, retail commerce and merchandising.

This course provides students with a foundation of Social Business practices across different industry verticals. The course will introduce new concepts and theories on how to transform existing business structures or develop new models that are Social Media at its core. In this course will learn how all disciplines within companies are now being socialized (i.e. HR, Marketing, Finance, R&D, Operations, etc.) The course will also address how a company’s culture is impacted by created more connectivity across employees and its customers. We will be discussing markets outside of the U.S., which will include, but not be limited to Brazil, India, Turkey, Israel, Japan and others.

Specific areas that will be covered include: Media Management, Creative and Advertising, Data and Measurement, which will also touch upon consumer privacy. Course work will include readings, in-depth discussions, and three group projects.

Business Strategies for Social Media - (MMP)

CRN 4276 w/ Matthew Melucci
Wed., 4 - 5:50 p.m. (6 East 16th St., Rm. 901)

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.

Innovation in Digital Marketing - (MMP)

CRN 6667 w/ Brian Moroz
Mon., 6 - 7:50 p.m. (63 5th Ave., Rm. 205)

Many high-tech companies have set out to change the world, but Google has actually done it – and changed it, as CEO Larry Page says, “10X.” Advertisers and marketers are trying to adjust to the digital landscape, but they often remain locked in old-fashioned techniques and methods. The most innovative and successful marketers are breaking outmoded rules and creating unique and powerful advertising that sheds the shackles of old-fashioned ad techniques and deeply engages consumers – they are using Google, Facebook, Twitter, and many other consumer-engagement platforms to change advertising and marketing 10X.

This course will introduce students to the innovative and powerful marketing, advertising, and ecommerce solutions and insights provided by the online giants and nimble newcomers, including platforms in search, display, video, and mobile. It will explore the structure and history of successful online marketing companies and how they drive innovation internally and with partners. We will also explore the ad-creating and ad-placing process used by marketers and advertising agencies, the platforms they use, and the wall they must climb to create truly astounding advertising. Students need not be engineering oriented or proficient in any specific programming language, though there will be discussion of such.
Managing Creativity in Media Arts - (MMP)

CRN 5276 w/ Neyda Martinez
Wed., 4 - 5:50 p.m. (66 West 12th St., Rm. 502)

Limited to 20. Managing Creativity in Media Arts explores the worlds of the artist and the arts manager from the perspectives of working artists in the media field, for-profit managers and arts administrators. Targeting individuals interested in many areas of the media arts, including writing, production, visual arts and media management, this course will examine the numerous aspects of the media arts, both in generating creativity and managing creative individuals and organizations. Through lecture, case studies and group and individual projects, students will investigate the creative and practical aspects of the media arts community, including being an artist, running a business or managing an arts organization. We will provide an overview of the current financial opportunities for generating revenue as an artist, media manager or small business, develop competencies in research, business writing, and making presentations as well as familiarization with key elements of strategic planning, operation/production budgets and financial statements.

Market Research for Media Managers - (MMP)

CRN 5307 w/ Paul Lindstrom
(Online)

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

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

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

Media Corporate Responsibility - (MMP)

CRN 1111 Tues., 6 - 7:50 p.m. (66 West 12th St., Rm. 602)

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

Media Dealmaking - (MMP)

CRN 6523 w/ Steven Hammersly
(Online)

This course is designed to give students in the media industry an introduction to doing deals involving partnerships, authoring, content licensing and/or reselling (both for publishers, and resellers, of content), co-marketing, outsourcing, joint ventures, and acquisitions. We will explore common deal structures, terms, transactional frameworks, and the negotiating and contract drafting process. By the course’s end, students will have the tools to analyze common deals involving media products and related services, know the basics of negotiation strategy and tactics, and be capable of developing basic deal term sheets. The course will employ text and internet resources, lecturer notes, spreadsheets, and case studies; students should have a knowledge of basic financial accounting, common business terms, some familiarity with copyright conventions, and Excel.
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.
**New Media Ethics** - (MMP)

**CRN 5298** w/ Charles Warner  
Thurs., 6 - 7:50 p.m.  (66 West 12th St., Rm. 602)

**CRN 2546** w/ Robert Berkman  
(Online)

**CRN 7997** w/ Robert Berkman  
(Online)

*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.

**Understanding & Developing New Media Systems - (MMP)**

**CRN 6656** w/ Matthew Melucci  
(Online)

This is a studio-based course conducted as an internship/externship and designed to introduce the graduate level and continuing education students to the complexity, convergence, as well as common and often unique challenges that live inside digital media systems. Under the guidance of the course instructor and various professional members of the project team, students will reason and work through real-world dilemmas and strategies involving a digital development project – in this case the construction and launch of a new web (and wireless) platform for the School of Media Studies. From the marketplace assessment and review of a competitive set to the writing of a feasibility study and creation of the digital architectural framework and social schemata, students will receive hands on experience working through the intricate and often conflicting interplay of programming, production, business and marketing interests in devising an integrated and multi-purpose digital media system for the school. As part of the course work, students will review, assess and critique several interactive educational platforms. In addition, students will help the team to address the challenges of aligning media and business objectives in creating a presence online that supplements, rather than duplicates existing parallel systems. Students will work directly with the instructor as well as members of the digital development team and school committee to strategize and execute on the department’s plans to launch the first phase of the new multi-functional platform in the coming months. As part of their study, students will meet regularly with the professor to discuss completing objectives toward that goal. Every effort will be made to assign each student responsibilities specific to their primary discipline and interest.

**Entrepreneurship in Media - (MMP)**

**CRN 7975** w/ Linda Saint Marc  
Wed., 4 - 5:50 p.m.  (6 East 16th St., Rm. 1108)

*Limited to 15.* Have you dreamed of becoming your own boss? Thought about starting a new division in a company? Or have you considered joining a new media start-up? Discover what it takes to establish a new venture with this course. The Entrepreneurship in Media class environment enables students to gain hands on experience with key aspects of the business development process. You will learn to use the essential steps and techniques to define, test and present a new venture concept and proposal like a pro. Students develop an understanding of customer needs assessment, market research analysis, strategy and launch plans. This course also examines the careers, businesses and strategies for success of Media Entrepreneurs in multiple sectors (including print, online, technology, television/cable, and music).

**MMS Course Prereqs:** Media Economics, Media Management & Leadership

Beneficial Preparatory Course Subjects: Branding/Marketing, Sales, and Intellectual Property  No previous business work experience is required.

**The Social Enterprise: How Social Media is Transforming the 21st Century Organization** - (MMP)

**CRN 8157** w/ Robert Berkman  
(Online)

Social media has moved beyond consumers, and is being embraced by an increasing number of private entities: these include high profile media companies, as well as non-profits, associations, local governments, and a wide range of organizations around the globe. Sometimes known as “enterprise 2.0,” the digitally driven organizations are leveraging social media sites, platforms, techniques and technologies not only for marketing, public relations and customer service but internally as well to enhance innovation, improve project management, facilitate collaboration, engage in knowledge management and transform other day to day functions. Along with closely connected digital information trends like mobile, cloud and big data, the social enterprise is helping determine the future of work.

This course will provide an overview of Enterprise 2.0, identifying opportunities and challenges through examining actual use cases, paying special attention to the socially driven media business. We will also look at the rise of the Chief Digital Officer as an emerging new role in the digitally driven enterprise, and explore how social technologies have the potential to empower and humanize the workforce—as well as do the opposite if used inappropriately with big data to narrowly evaluate workers via rating and scoring their digital behaviors and actions.
Seminar Courses

**Aesthetics of Editing**

**CRN 3344** w/ Rafael Parra  
**Wed., 8 - 9:50 p.m.** (55 East 13th St., Rm. 304)

*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, Sergei Eisenstein, V.I. Pudovkin, Andre Bazin, Roy Thompson, Alert Jurgenson, Gabriella Oldham, Joseph Robertson, Walter Murch, among others.

**Archives, Libraries & Databases**

**CRN 5275** w/ Shannon Mattern  
**Tues., 4 - 5:50 p.m.** (6 East 16th St., Rm. 1004)

There has been more information produced in the last 30 years than during the previous 5000.” We have all heard some variation on this maxim. As U.S. publishers add 250,000 printed books and close to 300,000 print-on-demand books to our libraries each year; as we find ourselves wading through over 200 million websites; as we continue to add new media – from Tweets to Apps to geo-tagged maps – to our everyday media repertoires, we continually search for new ways to navigate this ever more treacherous sea of information. Throughout human history we have relied on various institutions and politico-intellectual architectures to organize, index, preserve, make sense of, and facilitate or control access to our stores of knowledge, our assemblages of media, our collections of information. This seminar looks at the past, present, and future of these information architectures, and considers what logics, politics, audiences, contents, aesthetics, physical forms, etc., ally and differentiate them. *Our work will be included in the “Cloud Sourcing: The Tectonics of Emergent Knowledge Infrastructures” installation, to be staged in The New School’s Aronson Gallery in Spring 2015.*

**Art as Social Practice**

**CRN 7458** w/ Chris Mann  
**Tues., 6 - 7:50 p.m.** (66 West 12th St., Rm. 713)

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

**Art, Media and Conflict: Guatemala Post-Genocide**

**CRN 7734** w/ Nitin Sawhney  
**Tues., 4 - 5:50 p.m.** (65 West 11th St., Rm. 263)

How do artistic practitioners, designers and media makers engage in moments of conflict and crisis? In what ways do creative and participatory modes of production using art, theater, film, performance and networked digital culture critically interrogate, invoke or transform the memory and traumas of violence, injustice, war, genocide and socio-political struggles? We examine these questions through the work of socially engaged artists and practitioners including Augusto Boal, Wafaa Bilal, Sherin Nishat, and Krzysztof Wodiczko. We will reflect on how such artistic practices, tactics of engagement or antagonistic aesthetics may critically resist, subvert or disrupt prevailing perceptions and social conditions.

In the seminar this year we will focus on emerging creative responses by contemporary artists, indigenous collectives, and civil society to the historic memory, repression and genocide perpetrated in Guatemala. We will examine the work of visual and performance artists, photographers and filmmakers such as Jorge de Leon, Anibal Lopez, Regina Jose Galindo, Daniel Hernández-Salazar, and Sergio Ramirez as well as art collectives such as Andén, Canal Cultural, Comunicate, Kamin and Proyectos Ultravioleta. Students will investigate how such artistic work and practices engage struggles to reclaim historic memory, human rights and narratives of injustice. Critical visual essays and media-based inquiry conducted by students will contribute towards ongoing curatorial research for a new digital media archive and forthcoming exhibitions to be held in New York City and Guatemala in 2015.

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In the late 1990s the US military committed itself to pursuing Network-Centric Warfare and Full-Spectrum Dominance, which 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 public military documents.

**Avant Garde & the Moving Image**

**CRN 2839 w/ MM Serra**

Thurs., 8 - 9:50 p.m. (55 East 13th St., Rm. 304)

*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.

**Design Across Media**

**CRN 4169 w/ Mara Kurtz**

(Online)

*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.

**Dialogues in Feminism & Technology**

**CRN 7870 w/ Veronica Paredes**

Mon., 4 - 5:50 p.m. (63 5th Ave., Rm. 622)

Feminism and feminists have been integral to technological innovation, yet as recently as June 2012, The New York Times carried an article about Silicon Valley that opened with the line: “Men invented the Internet.” Posing challenges to misleading statements like this one on multiple levels, this course is part of a learning experiment called a DOCC: Distributed Open Collaborative Course. This DOCC was initiated last year by FemTechNet, an activated network of scholars, artists and students who work on, with, and at the borders of technology, science, and feminism in a variety of fields including STS, Media and Visual Studies, Art, Women’s, Queer, and Ethnic Studies. Course topics address issues and themes drawn from the history of feminist engagement with science and technology and from contemporary feminist work in technology and media. The course also provides students the opportunity to participate in the shaping of the DOCC, a model built on the understanding that expertise is distributed throughout a network, among participants situated in diverse institutional contexts, and within heterogeneous material, geographic, and national settings. This nodal course will use materials created and shared in FemTechNet, while its students also contribute back to the network, taking part in conversations about feminism, technology and the collaborative nature of learning in a digital age.

**Digital War: Rhetoric, Risks, and Realities**

**CRN 4024 w/ Peter Asaro**

Wed., 6 - 7:50 p.m. (63 5th Ave., Rm. 304)

*Limited to 20.* In the late 1990s the US military committed itself to pursuing Network-Centric Warfare and Full-Spectrum Dominance, which 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 public military documents.
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.
Media Art Histories

**CRN 7724** w/ Christiane Paul
Mon., 8 - 9:50 p.m. (66 West 12th St., Rm. 713)

This seminar provides students with an overview of the multi-faceted histories of what is now called new media art. The course surveys several forms and genres of new media practice—from software-based and moving image works to interactive installations and virtual reality—and their art-historical lineages. One of these genealogies is that of algorithmic art based on instructions (natural language or code) and art that sets up open systems or networked connections. Another traces the concept of light and the moving image from early kinetic and Op Art to responsive notions of television and cinema. Among the topics addressed in the class are the histories of illusion and immersion and tele-and network communications, as well as the forms and concepts of interaction and participation related to them. Curatorial as well as preservation approaches also will be discussed. Over the course of the semester, students examine aesthetic and technological possibilities for artworks in media environments through readings, assignments, and analyses of artworks and exhibitions. The seminar’s goal is to provide context for understanding media arts, to enable students to critically reflect on practice in this area and frame it within the larger field of media studies and paradigms of interaction, participation, and collaboration.

Media & Philosophy

**CRN 7704** w/ Eugene Thacker
Tues., 4 - 5:50 p.m. (66 West 12th St., Room 410)

*Limited to 20.* In general media are not thought of philosophically; we are more likely to simply use media than to reflect on them. Although media are rarely understood to present philosophical problems, throughout the ages philosophers have meditated at length on the ways that media, mediation, and technology question our most basic presuppositions concerning the identity and self-consciousness, the relation of self and world, the relation of self and other, the role of language in producing knowledge, even the nature of reality itself and our ability to represent it. In a way, the question of media and mediation could even be seen as the fundamental philosophical question.

These and other issues will be explored in this theory-intensive seminar, which is intended as a follow-up to Media Theory. We will examine philosophical texts both ancient and modern, often coupling them with contemporary commentaries, critiques, and interventions. Philosophers whose work may be considered in the seminar include Plato, Aristotle, Augustine, Descartes, Kant, Kierkegaard, Marx, Nietzsche, Heidegger, Bergson, Wittgenstein, Derrida, Deleuze, and contemporary thinkers such as Badiou, Stiegler, Stengers, and Laruelle.

Mediation & Antimeditation

**CRN 5281** w/ Eugene Thacker
Tues., 4 - 5:50 p.m. (6 East 16th St., Room 1008)

This seminar will examine the concept of mediation from the vantage point of philosophy. In classical thought, medius is that which is in the middle or in between, that which is intermediate, either by nature or by degree. But being-in-the-middle is always tenuous, fragile, and never stable. It may imply a total connection between two things (mediacy, immediation) as well as a total disconnection (antimediacy, antimediation).

In this seminar, we will focus on those moments when metaphysical claims about self and world, subject and object, or the ideal and real, are also claims about mediation. Classical examples such as Plato’s cave, Aristotle’s division of techne and poiesis, Cartesian mechanism, and Kant’s notion of the thing-in-itself, all rely on some notion of mediation. By contrast, there are also a range of counter-positions, in which mediation can tip to one side or the other, leading to immediation or antimediation, with examples ranging from Medieval mysticism, Renaissance alchemy, German Idealism, Kierkegaard and Nietzsche, to modern thinkers such as Bataille, Benjamin, Weil, and Nishitani, to selected examples in contemporary media theory.
Mobile Media

**CRN 3274** w/ Aras Ozgun  
(Online)

*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.

Museums as Media

**CRN 7648** w/ Elizabeth Ellsworth  
(Online)

Cultural institutions such as art, science and natural history museums, historical societies, and performance venues often value the importance of the authentic, original object or first-hand experience of live performance. In fact, many of these institutions speak of the importance of the original work of art or primary source material in their mission statements. However, the impacts of media (web, digital imaging, audio production, interactive media) have become an increasingly present feature of these institutions, from their online presence, to gallery installations, to online instruction and online resources for audiences. At times these digital formats attempt to capture aspects of more traditional media (painting, sculpture, fossils, documents), and at other times the media becomes the museum object itself. This online seminar will examine various facets of the role of digital media within museums and cultural institutions, and how these institutions function as media themselves as they serve as interpretive repositories of objects that are valued in our culture, and often, across cultures.

Oral History Workshop

**CRN 7457** w/ Suzanne Snider  
(Online)

With the advent of the internet and low-cost digital recorders, Oral History has emerged as a popular documentary practice, with an approach that tips its hat to several fields (from Anthropology to Psychoanalysis). Legs McNeil, George Plimpton, and Anna Deveare Smith have all made use of Oral History to different ends, and so do radio documentarians, public health investigators, and human rights workers. Designed as a theory and methods workshop, this course will cover interview techniques, project design, recording, ethical issues, and legal releases/forms. Students will hear about professionals from the field, who are putting interviews to diverse uses (from public health studies to arts fundraising). We explore the genre’s rich history while working to define and expand its future as a dynamic research method.

Theoretical readings draw from the field of Oral History as well as the fields of Psychoanalysis, Trauma Studies, and Anthropology. Students conduct and analyze interviews with best practices in mind. This workshop is well suited for those planning to start oral history projects and for those interested in multimedia journalism, social advocacy, and/or narrative non-fiction, as well as documentarians of all stripes who want to learn new approaches to interviewing and storytelling.

Photography & Social Change

**CRN 2720** w/ Michelle Bogre  
(Online)

*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.
Sound Culture

**CRN 3276 w/ Joan Schuman (Online)**

While sounds have been explored by both listeners and au(di)eurs 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.

Understanding Emotional Structure

**w/ Christina Kallas**

**CRN 4271 Mon., 6 - 9:30 p.m. (66 West 12th St., Room 509)**

*Limited to 15.* 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.

Writing from Screen to Screen

**w/ Christina Kallas**

**CRN 6388 Wed., 4 - 6:50 p.m. (55 West 13th St., Room 803)**

The fundamental structures and archetypes of "story" are evolving for some time now, and the "tools" of storytelling are changing too: for one thing more and more platforms are added to the equation, which allow for a new form of fractured and multi-perspectival narrative, while story becomes less of a text and more of an experience. The sharing of stories and characters in transmedia or interactive storytelling, the first-person involvement of online gaming, is blurring the line even more, not just between story and play, but also between storyteller and audience, illusion and reality, fact and fiction. Through a number of exercises specifically catered to the writing for different such platforms, students learn how to find the right form and structure for each part of the storytelling, and how to treat each part as its own separate story while not losing focus of the big picture. In this course storytelling is treated like something alive and evolving, optimizing thematic richness, emotional depth, and narrative rhythm, but which also allows for interaction, audience participation and collaborative storytelling. The course will focus on concrete examples, which will be largely researched by the students to make them able to navigate the new platforms, and will at the same time aim at the creation of the design of a collaborative project, which will include multiple platforms and interactive elements.

World Television in Comparative Perspective

**w/ Helena Medina-Abenoza**

**CRN 7962 (Online)**

*Limited to 15.* 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.
Certificate in Documentary Studies

Documentary Studies Certificate courses are open only to DOCS major students enrolled in the Documentary Studies Graduate Certificate Program.

Foundations of Documentary Practice
w/ Deanna Kamiel

CRN 2237 Tues., 10:00 a.m. - 12:50 p.m. (55 West 13th St., Room 404)

Students work toward understanding the fundamental aesthetic tools of documentary filmmaking: camera, sound, structure, and interviewing in the context of individual filmic style. Beginning with a series of exercises that lead to production on the year-long project, students sharpen nonfiction directing and producing skills and gain exposure to the different types of documentary. The course has two components, lecture and production lab, in which student work serves as the basis for tackling aesthetic, narrative and practical issues in documentary. The semester is divided between idea development and preproduction and active production (8 weeks) on individual documentary projects. We also view segments of films and videos that represent major trends in documentary history and conduct regular outside reading, thus creating an active seminar for the appreciation of the aesthetic, ethical and practical concerns inherent in a given directorial choice. Guest filmmakers provide supplementary instruction and mentorship.

Documentary: Its Art and History
w/ Deirdre Boyle

CRN 2238 Wed., 2 - 5:50 p.m. (55 West 13th St., Room 304)

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. The 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, Wiseman, Trinh, Morris, and others.

Intro. to Documentary Cinematography
w/ Christopher Ernst

CRN 4673 Mon., 6 - 8:50 p.m. (66 5th Ave., Room 404)

Documentary video making presents unique challenges for cinematographers, who often have to work alone or in small crews while capturing the unpredictable. This introductory graduate-level course is designed to elicit beautifully-framed, meaningful footage despite the chaos that may surround a typical shoot. There is special emphasis placed on shooting cinema verite and lighting with a small or non-existent crew. This course is as much about cinematography as it is about the technical nuts-and-bolts aspect of digital cameras. Students work exclusively with HD cameras in preparation for the documentary project, and crew with classmates for a series of preparatory exercises, designed to conclude as the production period begins.

Doc Studies Tech Lab
w/ Amir Husak

CRN 5325 Tues., 3 - 5:40 p.m. (66 5th Ave., Room 400)
**Independent Coursework**

**Independent Production**
Conducted with the Advisor; meetings 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; meetings 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.

**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.
* The Supervisor Evaluation Form, and information regarding the Summary Paper due after completion of an internship can be found here.
Peter M. Asaro, Director of Media Studies Graduate Programs, 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 filmmaker 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

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.

Joe Benarroch manages external press relations across 23 countries focusing exclusively on ads and monetization efforts as part of Facebook’s Corporate Communications team. Before joining the Communication team, he was part of Facebook’s Global Agency Relations team managing business strategy and technology consultation for agencies in North America, working directly with advertising and media agencies within the region, helping the businesses develop new investment strategies to strengthen or build its digital services. Prior to Facebook, Joe was head of Corporate Affairs at IPG’s McCann Worldgroup as well as Mediabrands. Additionally, Benarroch worked at Discover Card and Publicist Group’s Starcom MediaVest Group.

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.


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 Assistant Professor - PhD Candidate (ABD), Communication Philosophy, The European Graduate School; MA, Media Studies, The New School for Social Research; BA, Communication, The University of Texas at El Paso. Independent media researcher and producer since 1992, applying electronic media to marketing, documentary and performance art projects. Her research interests broadly explore cultural and social practice through their representation in media. Her dissertation research and production concentrates on the representation of the non-human animal in media and the associated relationships humans imagine and embody through constructed mediations of the animal. She is the former co-founder and faculty advisor for The Video Lab; former producer, United Nations University in New York Global Conversations series and former faculty and producer at New York University/ NYU-TV.

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.

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.


John Didato

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.
Elizabeth Ellsworth (PhD, University of Wisconsin-Madison, Communication Arts/ Film Studies) Professor of Media Studies and the Graduate Certificate in Documentary Media Studies. Research and teaching areas include media theory and criticism, history and criticism of documentary film, media and social change, design of mediated learning environments, uses of media to teach about and across social and cultural difference. Formerly Professor of Educational Communications Technology at the University of Wisconsin-Madison, she also has taught as Visiting Professor in the Philosophy and Cultural Studies Programs at Teachers College, Columbia University. She has published extensively, producing five books including Places of Learning: Media, Architecture, Pedagogy (Routledge, 2004). Her current work draws from emerging theories of pragmatic action and change to address how humans use media to do things in the world. As a co-founder of a nonprofit media arts collaboration (www.smudgestudio.org) she is translating the results of her research and writing into a variety of media forms, exhibitions, and projects, including www.ExtremeMediaStudies.org

Christopher Ernst (MFA, University of Buffalo) Christopher is a musician, media artist, filmmaker, and founder of the independent production company, Studio E.M. He also works as a Video Producer for MTV Networks’ Creative Services department. Christopher received his MFA from the University at Buffalo Department of Media Study, where he studied with Tony Conrad as a Dean’s Fellow in the College of Arts; Sciences, and received his BA from Hampshire College, studying film and music. Christopher’s filmmaking practice stretches across multiple genres, integrating many divergent aesthetics and modes, including documentary, narrative, commercial, and experimental work. Recently, Christopher was Director of Photography for the non-fiction feature film, Buried Land (2010), which premiered at the Tribeca Film Festival. This past summer, he finished work as Director of Photography on the documentary/narrative hybrid film Audition (2013), and just completed production on his experimental feature film, In Carcosa, which is being released Winter of 2012. Christopher is also a founding member of the Brooklyn-based instrumental rock band BELLS.

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.

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

Howard Homanoff heads Homanoff Media Group LLC, and is an experienced media executive, management consultant and lawyer, providing strategic insights for institutional investors, media companies and academic institutions. He is a recognized expert at balancing complex regulatory requirements with new business opportunities, evaluation and execution of digital media growth strategies, and intellectual property protection, creation, acquisition and distribution. He has served as an expert witness on the cable, broadband and digital media industries in proceedings before the FCC, the Copyright Royalty Board and federal and state courts.

Howard’s clients have included global companies such as Comcast, NBC Universal, Fox Cable Networks, Warner Bros.
and Procter & Gamble; cable operators such as Time Warner Cable; advertising industry clients such as the Association of National Advertisers and the American Association of Advertising Agencies; mobile carriers; several startup programming networks; and SAG-AFTRA.

Amir Husak (MA, The New School) 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 cofounder 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. Recently he 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.

Spencer Grimes is a principal of Twinleaf Management LLC, an investment fund focused on small capitalization stocks in the media and technology industries. Earlier in his career, Mr. Grimes was a media-focused private equity investor, an equity research analyst covering media companies at Citigroup and an advertising sales executive at Viacom. He has an undergraduate degree from the University of Virginia and an MBA from Emory University.

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 Tecniche 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).


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!

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

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.

Paul Lindstrom is SVP Custom Research for Nielsen. He has been with the company for more then 30 years. His primary focus has been selling and designing research for new technologies, as they become ad supported including cable, DVRs, the Internet, Cinema, and most recently Digital Place-Based Networks. He is a graduate of NYU.

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 Eu-
rope, Australasia, and the Americas.

**Dale MacDonald** (M.F.A. Practice of Art, University of California, Berkeley) is an installation artist, a lighting designer, and a designer of interactive exhibits. His exhibits have been installed in science and technology museums throughout the US, and Mexico, as well as Singapore and India. His most recent work has been the architecture of a suite of digital experiences of The AIDS Memorial Quilt.

**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.

**Neyda Martinez** is a producer and independent strategic communications/cultural consultant with two decades of experience which includes the Chicago International Art Expo, El Museo del Barrio, the Public Theater, PBS’ POV series and WNYC’s The Takeaway. Film credits include “LUCKY” and “Cry Now.” She holds an MPA from Columbia University.

**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 Classical TV.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 (nldync.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) Associate Professor, 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.

**Brian Moroz** is the head of creative data strategy on Google’s Agency Team. He has been with Google for nine years in a number of roles. Previous to his work there, he was a futures trader and worked at several start ups.

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

**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 in-
ternet 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.

Jun Oshima (M.A., Media Studies and Film, The New School) is a New York City based filmmaker and cinematographer. Prior to his career in film, Jun worked as an advertising executive with Tokyo Advertising and JWT Japan, where he worked on numerous global advertising campaigns including: Columbia Sportswear, Nestle, Unilever, Max Mara, Samsonite, and others. In 2008, Jun came to New York City to pursue his Master’s Degree in Media Studies and film production where he conceived and co-founded the successful New School student event series, “RUFF CUTS”. He also worked as a cinematographer on the 2010 Student Academy Award winning project, “SURFACE FILM”. As a professional filmmaker, Jun’s projects have included corporate commercials, documentaries, independent fiction, TV, MV and more. Jun’s extensive client list includes Google, MoMA Design Store, McCann Erickson and PBS, where he has had the distinct pleasure to work with and shoot international icons such as Keith Richards, Busta Rhymes, and Gary Oldman. A lifelong DJ and music producer, Jun enjoys creating music of all kinds and is currently producing a documentary about the effect of Japanese technological innovation on Hip Hop through the AKAI MPC sampling machine.

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.

Veronica Paredes is a digital media scholar and practitioner, finishing a PhD in Media Arts + Practice at the University of Southern California’s School of Cinematic Arts. Her dissertation project is called “Marquee Survivals: A Multimodal History of Cinema’s Recycled Spaces.” Her research interests include reconfigured cinema spaces, critical race studies, intersectionalities and media representations of place.

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) has written and lectured extensively on new media arts and lectured internationally on art and technology. Her recent books are Context Providers – Conditions of Meaning in Media Arts (Intellect, 2011), co-edited with Margot Lovejoy and Victoria Vesna; New Media in the White Cube and Beyond (UC Press, 2008); and Digital Art (Thames and Hudson 2003; expanded new edition 2008). At the Whitney Museum of American Art, she curated the exhibitions “Cory Arcangel: Pro Tools” (2011), “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 “Eduardo Kac: Biotopes, Lagoglyphs and Transgenic Works” (Rio de Janeiro, Brazil, 2010); Biennale Quadri-laterale (Rijeka, Croatia, 2009-10); “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), 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 Biennal 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,
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.


Suzanne Snider (M.F.A., Columbia University, nonfiction) Recipient of fellowships at Yaddo, the MacDowell Colony, and Ucross Foundation Center; recipient of Schlesinger Library Grant from the Radcliffe Institute; has contributed essays to artists’ monographs (Danica Phelps’ ‘Everyday Life and Clare Rojas’ ‘Hope Springs Eternal’); frequent contributor to The Believer and publications including The Washington Post, The Guardian, Legal Affairs, BOMB, Guernica and Triple Canopy; curator of weekly nonfiction series, TRUE STORY; consultant and lead interviewer for the Prison Public Memory Project; teaches nonfiction writing, documentary experiments, oral history, and song hunting courses in NYC.

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 of 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 superb 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, MSN, Cox Cable, and many other major media companies. He has also been VP, General Manager, of WNEC-AM (now WFAN) in New York, WMAQ-AM and WKQX-FM in Chicago, WWSS-AM and WPEZ-FM in Pittsburgh, and CBS Radio Spot Sales.