School of Media Studies at THE NEW SCHOOL Spring 2015

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

@TNSMediaStudies @SchoolofMediaStudies

Updated: 12/18/14
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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 communication technologies play in our daily lives. You are also likely interested in the way in which these media enable the creation of new storytelling practices, new businesses, new interactive experiences, and new theoretical questions.

The School of Media Studies offers a broad and flexible curriculum for you to explore your interests. The SMS faculty include many distinguished filmmakers, scholars, designers, researchers, and business leaders. Your fellow students are a lively and diverse group, ranging from those who are well established in their careers to recent college graduates. The geographic demographic of SMS students manifests a transnational student body: more than 39% of SMS students are international citizens who come from more than 30 countries. Our racial and ethnic diversity is equally impressive: 35% of SMS students identify as African American; 32% identify as Latino/a or Hispanic.

As a part of The New School, the School of Media Studies reflects a commitment to a number of core values:

• A foundation that emphasizes the essential relationship between media theory and practice. The program is built on the belief that a conceptual understanding of media is necessary for creating meaningful productions and, in turn, through the praxis of producing media, theoretical understandings are refined and elaborated.

• An appreciation of both the aesthetic and instrumental dimensions of communication. The program addresses and analyzes the specificity and creative potential of all media forms.

• An awareness of the ethical imperatives of media-making, of technology use and deployment, and mediated communication. The curriculum includes courses that address the participatory nature of contemporary technologies and the creation of media in the service of social justice.

• An appreciation of the transnational texture of diverse global media cultures. Through the engagement with faculty from around the world, the program emphasizes the global contexts of media studies.

• An acknowledgment of the challenging marketplace conditions that face today’s graduates. The program is designed to enable students to develop a strong portfolio of media-related projects for use in their careers and future creative projects.

• An openness to responsive and innovative teaching and learning. With its emphasis on project-based learning, the program incorporates innovative learning activities and engaging teachers.

Our fundamental objective is to assist you in developing critical understandings about media, technology, and culture, as well as the creative skills to produce media in a variety of forms and genres. We are here to help prepare you for creative and productive futures as media scholars, managers, and artists.

I am very pleased that you have joined the faculty, staff and students in the School of Media Studies in our ongoing collaborations in the study of the changing role of media and the production of creative media experiences.

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 2815 | w/ Shannon Mattern  
Mon., 6 - 7:50 p.m. (66 5th Ave., Rm. 101 - Kellen) |
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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 3778 | w/ Barry Salmon  
Tues., 4 - 5:50 p.m. (65 West 11th St., Rm. 258) |
|---|---|
| CRN 2817 | w/ Paolo Carpignano  
Tues., 6 - 7:50 p.m. (65 West 11th St., Rm. 50) |
| CRN 2816 | w/ Barry Salmon  
Wed., 6 - 7:50 p.m. (66 West 12th St., Rm. 407) |
| CRN 2818 | w/ Aras Ozgun  
(Online) |

This course is required of all first-year Media Studies students, to be taken during the first year of study. Students may be advised 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 2820 | w/ Philip Kain  
Tues., 4 - 6:45 p.m. (6 East 16th St., Rm. 607) |
|---|---|
| CRN 2819 (*DOC) | w/ Jun Oshima  
Tues., 7 - 9:45 p.m. (6 East 16th St., Rm. 602) |
| CRN 3891 | w/ Rama Dhara  
Thurs., 7 - 9:45 p.m. (6 East 16th St., Rm. 605) |
| CRN 3378 | w/ Lauren Petty  
Thurs., 7 - 9:45 p.m. (55 East 13th St., Rm. 803) |
| CRN 2821 | w/ Virgil Wong  
Sat., 12:10 - 2:50 p.m. (6 East 16th St., Rm. 605) |
| CRN 2822 | 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 coming media formats as 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.
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

#### Audience Research
(weeks 1 - 2) Jan. 31 - Feb. 7

**CRN 2824 w/ Lauhona Ganguly**  
Sat., 9:00 - 2:35 p.m.  
(66 West 12th St., Rm. 406)  
*Lunch break at noon.*

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

#### Focus Groups
(weeks 11 - 15) Apr. 16 - May. 14

**CRN 3366 w/ Lauhona Ganguly**  
Thurs., 6:00 - 7:50 p.m.  
(66 West 12th St., Rm. 602)

**Limited to 20.** This short course introduces students to principles and practice of focus group research, a tool that has become increasingly popular in social scientific inquiry. Students will read and discuss different approaches to focus groups, and explore key concepts regarding design and implementation, role of the moderator, group size, comparison between individual interviews and group discussions. Students will gain hands-on experience as they design, implement and write up results from a 5-week-long research project, either academic, production-oriented, or creative.
Documentary Research Methods

CRN 3219 w/ Kathy Brew
Mon., 4 - 5:50 p.m. (66 5th Ave., Rm. 101 - Kellen)

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 for Media Activism

CRN 2850 w/ Lydia Foerster
(online)

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.

Script Analysis / Audience Research

CRN 2838 w/ Helena Medina-Abenoza
(online)

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

Research Methods for Film

CRN 7799 w/ Sam Ishii-Gonzales
Mon., 4 - 5:50 p.m. (6 East 16th St., Rm. 906)

Limited to 18. This course provides an introduction to research issues pertinent to the study of film. The methods explored will be relevant to students interested in pursuing advanced work in film theory, to scholars interested in exploring topics related to film history and aesthetics, as well as to filmmakers who wish to understand the medium they are working with in a more complex, detailed fashion. The first weeks of the semester will focus on the basics of analyzing a film text through its formal and narrative structure. The emphasis will be on the development of a number of analytical and interpretive skills. We will also consider, in this context, new quantitative and data-driven experiments in film analysis using emergent software programs. This will be followed by an introduction to more theoretical approaches to the medium, including recent attempts to discuss film in relation to philosophy. There will also be a consideration of how developments in digital technology have served as a stimulus for film scholars and filmmakers to rethink the parameters of cinema and the cinematic apparatus. Students will be required to formulate a research problem and determine, in consultation with the instructor, the appropriate methods to apply to their project. Field trips and screenings will accompany the seminar. Attendance and Participation are required. Students will submit a close analysis of a film (from a list of suggested titles) and a final research paper or multi-modal project.
**The Design Process**

**CRN 6225 w/ Diane Mitchell**  
(Online)

*Limited to 15.* 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.*

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**Participatory Research and Social Inquiry**

**CRN 4346 w/ Nitin Sawhney**  
(Online)

*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.
Required Courses for Thesis Students

**Thesis Proposal**
Conducted w/ the proposed Thesis Advisor.
Meeting times by arrangement.

Students who plan to register for Thesis Tutorial Lab in Fall 2015 must register for one-credit of Thesis Proposal during the Spring 2015 semester with their Primary Thesis Advisor, then submit a completed and approved thesis proposal near the end of the Spring 2015 semester.

Students with completed and approved thesis proposals will register in the subsequent semester for 1 credit of Thesis Tutorial, followed by 1 credit of Thesis Supervision the following semester.

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 Andrea Rodriguez rodriga1@newschool.edu in the main office for their individualized Thesis Proposal CRN.

**Thesis Tutorial Lab**

**CRN 4693** w/ Dawnja Burris
Tues., 6 - 7:50 p.m. (66 West 12th St., Rm. 405)

**CRN 7854** w/ Dawnja Burris
(online)

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

Limited to 20. Open only to M.A. degree candidates who have completed a minimum of 27 credits and have a completed and approved thesis proposal on file, the Thesis Tutorial Lab 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 Lab 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 Andrea Rodriguez rodriga1@newschool.edu 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 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 Andrea Rodriguez rodriga1@newschool.edu 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 2828** w/ Diane Mitchell  
Mon., 3 - 5:45 p.m. (6 East 16th St., Rm. 602)

**CRN 2829** w/ Brian McCormick  
Wed., 7 - 9:45 p.m. (55 West 13th St., Rm. 930)

**CRN 2830** 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 Design, Media Practices: Concepts, or instructor permission.

**Media Practices: Audio Production**

**CRN 6379** w/ Barry Salmon  
Mon., 3 - 5:45 p.m. (55 West 13th St., Rm. 821)

**CRN 7736** w/ James Briggs  
(Online)

*Limited to 15.* This course focuses on tuning and engaging students’ auditory awareness and subverting the hold that the visual has on our media intelligence. Music and sound sometimes comprise as much as 80% of the emotional content of our mediated experience, but, because they so often go unnoticed, have the covert ability to work their magic while flying under the radar of our media perceptions. The class foregrounds sound and music choices—which too often become an afterthought or necessary evil to be dealt with after other design decisions have been made—and empowers students to become astute listeners and subsequently informed sonic creators.

The course introduces the many ways in which sound and music are exploited throughout our mediated world: advertising, web, radio, TV, motion pictures, interactive art installations, theater and video games. Students gain a solid understanding of how sound impacts and effects how we interact with our world and of the emotions it subconsciously unleashes. Throughout the semester students engage in short, weekly projects designed to increase their auditory awareness; they explore various methods of sound and music production with an ear towards the emotional power and narrative impact created by informed sound and music choices. The class expands on the introduction to sound in “Media Practices: Concepts” and prepares students for the integration of sound and images in “Media Practices: Time-Based” and more advanced Sound and Music courses.

**Prereq:** Media Design or instructor permission.

**Media Practices: Time-Based**

**CRN 2833** w/ Mario Paoli  
Tues., 7 - 9:45 p.m. (55 East 13th St., Rm. 803)

**Time-Based Tech Lab** (0 credit)  
**CRN 2835**  
Sat., 3:50 - 6:30 p.m. (55 East 13th St., Rm. 803)

**CRN 2834** w/ Vinay Chowdhry  
Thurs., 4 - 6:45 p.m. (55 East 13th St., Rm. 803)

**Time-Based Tech Lab** (0 credit)  
**CRN 2836**  
Sat., 12:10 - 2:50 p.m. (6 East 16th St., Rm. 602)

*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.

**Prereq:** Media Design, 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 3375** w/ Vinay Chowdhry
Wed., 7 - 9:45 p.m.  (TBD)

**Time-Based Tech Lab (DOC) (0 credit)**
**CRN 3454**
Sat., 12:10 - 2:50 p.m.  (6 East 16th St., Rm. 1109)

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:** Media Design, Media Practices: Concepts, or instructor permission.

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

**Media Practices: Interactive**

**CRN 2831** w/ David Marcinkowski
Tues., 7 - 9:45 p.m.  (6 East 16th St., Rm. 605)

**CRN 2832** 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 2837** w/ Sam Ishii-Gonzales
Tues., 7 - 9:45 p.m.  (66 5th Ave., Rm. 400)

**Film Form Tech Lab (0 credit)**
**CRN 3738**
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.
Cinematography: Art & Technique

CRN 3220 w/ Marcus Turner
Wed., 7 - 9:45 p.m. (66 5th Ave., Rm. 404)

CRN 7857 w/ Marcus Turner
Fri., 4 - 6:45 p.m. (66 5th Ave., Rm. 404)

This workshop combines theoretical and practical elements of cinematography with special emphasis on cultivating a film sensibility. While learning techniques of studio and location lighting, students also study composition and coverage, and how movement, angles, and placement create a cinematographic style. In this class students will learn the tools, hardware, and technology used in the industry, as well as work through the aesthetic decisions that contribute to how a story is told. Looking at the special advantages, particular limitations and collaborative possibilities of both digital and film cinematography, the class will address issues of integrated media. Exercises will include: essential lighting and grip equipment, color film stocks, hard light vs. soft light, location shooting, color temperature and fluorescent lights, exterior lighting and control of natural light, covering a scene and continuity from a cinematographer, point of view, and camera and actor choreography. Practical tests and scenes are shot using color and black & white 16mm film stocks, as well as digital video. Prerequisite: This course is the second in the Focus Area in Film Form and priority seating will be given to students who have already taken Media Practice Film Form or who are taking the two classes concurrently. Students should write to the instructor, Marcus Turner, at Turn-M@newschool.edu for permission. Students will not be able to register online for the course without this permission. If you are not involved in the Film Form sequence but would like to gain a seat or receive additional course information please contact the Film Form Coordinator as well.

Projects in Motion Design

CRN 6222 w/ Diane Mitchell
Tues., 4 - 6:45 p.m. (6 East 16th St., Rm. 605)

Limited to 15. This course introduces the concepts of motion design, the combination of the languages of film and graphic design. Students develop an understanding of motion literacy, kinetic images and type, as well as the pictorial and sequential aspects of composition and choreography. The principles of motion design are presented in the context of examples and weekly assignments to challenge students artistically. The course discusses conceptualization and processes utilized by motion designers working in both the fine art and professional realms. Students use Adobe After Effects to learn the basic techniques of key framing, compositing, and manipulating visual elements, and, for their final project, each design and produce their own short animation.

Prereq: Media Practices: Design Principles or permission of instructor. Students should have basic audio and video skills.

Film Form Production Studio II

CRN 3374 w/ Rafael Parra
Tues., 7 - 9:45 p.m. (66 5th Ave., Rm. 404)

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

Projects in Digital Video Editing

CRN 3455 w/ Rafael Parra
Thurs., 7 - 9:45 p.m. (6 East 16th St., Rm. 602)

CRN 2246 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 over, 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).

Prereq: Media Practices: Design Principles or instructor permission.
Visual Storytelling II

**CRN 2739** w/ Shari Kessler (Online)

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

**Prereq:** Visual Storytelling I, or Media Practices: Concepts, or Media Practices: Film Form, or instructor permission. Class open to graduate students only.

Doc Practice and Emerging Media

**CRN 4482** w/ Amir Husak (Online)

How do emerging media change the way we tell non-fiction stories? What are the potentials and limitations of using interactive and non-linear media tools to negotiate between reality on the one hand and representation, and interpretation on the other? What kind of challenges do new media forms and practices pose to traditional documentary practice and established principles of narrative logic? This workshop addresses these questions and explores documentary practice in emergent media technologies such as web-based interfaces, locative media, GPS-adapted systems, and mobile applications. Over the course of the semester, students develop and complete a non-linear documentary project (web site or multimedia installation) using tools and technologies such as Flash ActionScript, Korsakow, HTML/CSS, JavaScript, and ZeeMaps. Combining screenings, texts, discussions, and a series of conceptual exercises, the course focuses on issues regarding sequencing, representation, and non-linearity when using integrated media to tell non-fiction stories. Students work with text, graphics, stills, sound, and video, and experiment with linear and hyper-textual navigation interfaces as well as popular social media and mapping tools. Students may either develop an existing project proposal or generate a proposal in class, ideally using previously acquired footage (video, audio, photography). Prior coding and/or web design experience is helpful, but the course also makes use of pre-designed models to help facilitate production processes for those students with limited exposure to coding/web design.

**Prerequisite:** Media Practices: Time Based; or Media Practices: Concepts; or Media Practices: Film Form; or instructor permission.

Public Interactives

**CRN 6129** w/ Dale MacDonald Sat., 12:10 - 2:50 p.m. (6 East 16th St., Rm. 1108)

Limited to 20. Design studio with the goal of designing and prototyping interactive exhibits for the New York Hall of Science and/or the new 9/11 Museum. Students will creatively explore questions of digital aesthetics, the poetics of interactivity, and the architecture of public intimacy. Research activities will include field trips to explore interactive systems at work in public venues and sites of public remembrance, augmented by readings and discussions addressing topics such as physical/virtual boundaries, body-scale interaction, group-computer interaction, how physical ephemera matters, social media as an adjunct to public space, and environmental design that serves cultural needs.

Projects: Interactive Design

**CRN 3959** w/ David Marcinkowski Wed., 4 - 6:45 p.m. (TBD)

Limited to 15. This course focuses on the production process in the interactive design industry. Students create a project of their own design and take it from the early planning stages through the production process to a completed interactive web site or kiosk installation. The class emphasizes the design and production processes and the building of professional skills needed to complete an interactive media project. While students develop their individual projects, they will explore the artistic and professional practices of interactive design in the areas of web technologies, digital TV, mobile devices, social networking, and interactivity in kiosks and art installations. The class introduces technologies associated with the interactive production pipeline, including the dynamic and semantic web, video and audio integration, information architecture and interface design. Students learn the syntax and application of a variety of advanced technologies such as Flash Actionscript, Javascript frameworks, Content Management Systems, PHP, RSS, XML, streaming video, and database integration. Skills in these areas are applied within the framework of student projects.
Limited to 15. This is a course in sound design film for design in its broader sense, as form, and explore through creative practice, the introduction these strangers—of light and shadow of pitch and time—of one to the other. The course takes foundation that there is no “no natural and preexisting harmony between image and sound” (Michel Chion), that affinities among sound and image are elective and require the guidance of skilled hands, critical eyes and attuned ears. The class covers all aspects of audio post-production are engaged in the sound design process—synchronization, effects, music recording and production, ADR (automatic dialogue replacement) and mixing for picture. Students first work with examples and move on to working with filmmakers in the process of finishing their films projects. The course is part of a collaborative studio that will bring together Sound Designers and Composers with Filmmakers in a “reel” world environment, with independent film in mind. It is in this environment, which blurs distinctions like new/old, digital/analog, real/rendered and which offers opportunities, that the learning sound designer, and/or composer, and/or filmmaker with a variety of platforms and opportunities to hone her craft and make art.

**Prereq:** Media Practices: Audio Production or Instructor Approval.

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**Audio Post Production**

**CRN 6076 w/ Greg Rippin**

Wed., 4 - 6:45 p.m. (55 West 13th St., Rm. 805)

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**Directing Documentary**

**CRN 1002 w/ Deanna Kamiel**

Wed., 7 - 9:45 p.m. (6 East 16th St., Rm. 605)

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

**Prereq:** Media Practices: Time-Based or Instructor Approval.

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**Experimental Narratives**

**CRN 5930 w/ Christiane Paul**

Wed., 7 - 9:45 p.m. (6 East 16th St., Rm. 1109)

Limited to 20. This production course provides students with an overview of different approaches to creating experimental visual and textual narratives across media platforms. It outlines the historical roots of experimental writing in the combinatory process of Dadaist poetry and the works of the literary and artistic association OULIPO (Ouvroir de Littérature Potentielle), which developed experimental concepts that anticipated the potential of digital media for configuring media elements. These early explorations are being linked to hypertext and hypermedia narratives, as well as enhanced, annotated versions of books, from e-books and apps to print activated by augmented reality. Students are also introduced to interactive cinematic narratives that are generated algorithmically or through the use of artificial intelligences. In Spring 2015 students will also have an opportunity to work with Hirshon artist-in-residence Toni Dove’s software framework for creating interactive cinema. Over the course of the semester case studies will be analyzed in depth to identify technical and aesthetic approaches to narrative experiments and to investigate the effects of digital technologies on subjectivity and the construction of non-linear narrative space. Students complete several assignments that explore diverse aspects of experimental storytelling and develop their own visual and textual media narratives, from websites to prototypes for apps, e-books, or installations.

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**Storytelling Across Media**

**CRN 4102 w/ Vladan Nikolic**

Thurs., 4 - 6:45 p.m. (6 East 16th St., Rm. 602)

Limited to 15. Traditional linear storytelling in film and video is increasingly supplanted or replaced by hybrid ‘transmedia’ approaches that function across platforms and formats. The rise of short-form and user-generated content online, video gaming, interactive technologies and virtual worlds have broadened possibilities for audience participation in the creation of stories. New funding and distribution models enable the ‘makers’ to cultivate and reach their audiences directly, not only through industry intermediaries. This course allows students to experiment with these new forms and strategies, construct their own project and apply transmedia approaches in their own work. Students are asked to formulate a concept, which they then develop through multiple storylines and forms of media, such as film or video, social media, blogs, websites, as well as live performance and interactions. Particular attention is paid to how these storylines translate and transform through different media. The class discusses various case studies and current developments in this rapidly changing environment, as well as ways to integrate funding and distribution into a project’s overall concept.

**Prereq:** Media Practices: Time-Based or Instructor Approval.
WNSR Radio Narratives

CRN 3779 w/ Sally Herships
Thurs., 4 - 6:45 p.m. (55 West 13th St., Rm. 821)

Limited to 20. WNSR Radio Lab will be a modular classroom seminar with equal attention paid to web radio production and station operations. It will solicit students from each division of the New School for a diverse classroom environment with a wide array of skill sets. The class will supplement the existing On Air: New School Radio class at Eugene Lang College, allowing graduate and highly qualified undergraduate students to develop the skills necessary to maintain and grow and lead an emerging online radio station. The class will cover topics including the station’s financial and business planning, major productions and production scheduling, radio principles and techniques, audience outreach and development, and current issues confronting web radio and media at educational institutions.

Prereq: Media Design or instructor permission.
**Tech Workshop: Red, Arri & Sony**

**CRN 7798** w/ Mariusz Cichon
**Fri., Sat., Sun. 12 - 6:00 p.m. (TBD)**

Independent filmmakers now have several options for high-end cameras and digital workflows that can create motion pictures with a look that rivals productions made with much larger budgets. This workshop is a hands-on introduction to the leading professional packages of Sony F65, Arri Alexa, and RED Epic. There is discussion and demonstration of camera operation, the advantages and limitations of different cameras, capture formats, data management (basic treatment of raw footage and transcoding options), and postproduction workflow. The instructor, a digital media expert, leads the discussions and brings the latest equipment packages for in-class testing. Students have an opportunity to shoot footage and process the data in class and, by the end of the workshop, should be able to make informed decisions about shooting and posting with these cameras and workflows on their own projects. Credit students must submit a project dossier within one week of the last day of class.

**Curatorial Design & Media Practices: Guatemala Después**

**CRN 7227** w/ Nitin Sawhney
**Wed., 4 - 5:50 p.m. (66 5th Ave., Room 716)**

This exploratory co-lab seeks to bring together students with interests in artistic practices, exhibition design, digital media archives and civic engagement to work collectively on a new exhibition project currently being developed at The New School in partnership with artists and curators in Guatemala. Guatemala Después is a collaborative project that seeks to support site-specific artistic investigations that may reveal, activate, provoke or transform the ways in which we understand historic memory, repression, healing and forms of utopia or dystopia emerging in Guatemala in the past 30 years, and what is happening today. It also critically examines the political, economic and cultural influences (including foreign policy, migration and creative exchange) between the United States and Guatemala.

The project uses an experimental, inclusive and participatory approach towards engaging creative practitioners and the general public using multi-disciplinary forms of investigation and expression (including visual, sound, film, performance, poetry and narrative). The course involves a process of co-investigation and design with artists, curators, filmmakers, students and community-based creative practitioners in Guatemala and New York City from 2014-2015. It will culminate into works represented in an online digital platform, exhibitions and public programming hosted at Ciudad de la Imaginación in Guatemala and The New School in April-June 2015.

The course follows from a seminar held in Fall 2014, “Art, Media and Conflict: Guatemala Post-Genocide” ([http://artmedia-conflict.wordpress.com](http://artmedia-conflict.wordpress.com)), however students are not required to take this seminar to participate in the co-lab.

**Exploratory Programming**

**CRN 7797** w/ Nick Montfort
**Wed. 7 - 9:45 p.m. (55 West 13th St., Rm. 806)**

This course is about how to think with computation, how computation and media interact, and how we can understand computation as a part of culture. Programming is introduced as a way to iteratively design both artworks and humanities projects, in a process that allows the programmer to discover the direction of the project during programming. The idea of exploratory programming differs from the instrumental programming done to create an app or a banking system in compliance with a pre-determined specification. No previous background in programming is required.

The course mainly consists of in-class programming exercises of various sorts, from following along and inputting code through “free projects” in which students not only choose how to accomplish a programming task; they also choose (or discover) the direction of the project. Students have a free project to work on in between class meetings each week, each of which will be presented at least briefly in class. There will be some time for longer discussion and critique, but even shorter presentations will serve to show the variety of perspectives in the class and the many ways in which programming can be used to explore. To supplement the learning that happens by programming, a draft textbook will be provided and there will be short mini-lectures on particular concepts.
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.

Managing Innovation in Media - (MMP)
CRN 4696 w/ Charles Warner
Mon., 6 - 7:50 p.m. (66 West 12th St., Rm. 716)

Limited to 20. In this course, students will use creativity and innovation to explore and address modern management problems in a changing media world. According to Richard Florida, author of The Rise of the Creative Class, “Human creativity is the ultimate economic resource.” This concept is especially valid in the media where content is king – primarily telling stories (news and entertainment) that resonate with audiences – and content is primarily created by collaborative teams, not by individual artists working alone. Media content is also driven by innovation and collaboration; it must be continually new, different, and engaging. Because “every creative journey begins with a problem,” in this course, students will use their inner, creative selves to devise innovative media solutions to socially valuable problems.

Digital Media: Strategies and Implementation - (MMP)
CRN 3383 w/ Kenneth Krushel
Mon., 6 - 7:50 p.m. (66 West 12th St., Rm. 701)

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

Film Distribution & New Media - (MMP)
CRN 3551 w/ Michelle Materre
Tues., 4 - 5:50 p.m. (65 West 11th St., Rm. 259)

Limited to 20. One of the primary concerns facing independent filmmakers upon completion of their projects poses the following questions: Now that my film is in the can what do I do? Where do I go? In this course, students will gain insights and realistic solutions to the behind-the-scenes process of getting your independent film into the market place, and the constantly changing landscape of film marketing and distribution. Navigating the seemingly burdensome terrain of film distribution may seem like such a daunting task that makers often neglect to consider this part of the production process until its too late. This course will examine a myriad of ideas and options that are available to properly promote, market and finally distribute independent films and videos to the right venues, including web-based delivery systems, allowing work to be exposed to the largest audiences possible, and maybe even eventually providing an income for the artists’ efforts. Using real films, both released and unreleased, students are encouraged (but not required) to provide examples of their own work as case studies in the distribution process. The instructor is a founder of an independent film and television distribution company that was responsible for the successful theatrical release of the now classic American film, “Daughters of the Dust,” by Julie Dash. She is also a sought-after distribution, marketing and outreach consultant for several recently broadcast public television documentaries including, “Chisholm72: Unbought &
This 3 credit MMP course counts toward the Media Methods electives.

Media Corporate Responsibility - (MMP)

CRN 1640 w/ Lynn Oberlander
(Online)

Limited to 15. 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?

Social Media: Metrics/Consumers - (MMP)

CRN 4909 w/ Matthew Melucci
Thurs., 4 - 5:50 p.m. (66 West 12th St., Rm. 517)

Limited to 20. This course will give students an understanding of how social media can be managed, evaluated, and engaged in order to address the ongoing needs of businesses to balance the effectiveness and efficiency equation. Students will be provided with a framework to better assess the emerging media space and make sense of its impact on media management. As the business application of emerging media has become more accessible, with greater cross-channel depth and staying power, one needs to address both the theoretical implications and the framework of techniques and tools that get beyond Likes / Clicks / Friends / Followers to true engagement and return on investment. In this course, students will progress from philosophical discussion of social media practices to research and reports on tactics and techniques. They will discuss the evolution of social media technology and the social graph; what the “Always On” world means for journalists, companies, and consumers; issues of privacy, transparency, and authenticity; game mechanics and their impact on the roles of player / consumer; and the use of social media for networking and job search.

Media Economics - (MMP)

CRN 5090 w/ Spencer Grimes
Wed., 8 - 9:50 p.m. (6 East 16th St., Rm. 901)

CRN 7906 w/ TBA
Wed., 8 - 9:50 p.m. (66 West 12th St., Rm. 618)

CRN 1632 w/ TBA
(Online)

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

Media Management & Leadership - (MMP)

CRN 2649 w/ TBA
Mon., 6 - 7:50 p.m. (63 5th Ave., Rm. 304)

Limited to 50. Dramatic changes in technology and in the media's role in converging technologies require new management and leadership techniques and paradigms. This course aims to give students a survey of some of the latest management and leadership theories, including those encouraging a new sense of social responsibility. It also gives students the opportunity to apply these theories to a number of different competitive, structural, motivational, strategic, and organizational issues in the media world, by writing original case studies and solving problems in existing case studies.

Media Management Thesis & Capstone - (MMP)

CRN 5034 w/ Peter Haratonik
(Online)

Limited to 15. In this class, students will synthesize the principles they have learned during their coursework to explore a sector of media that is of keen interest to them in-depth.

Permission required: contact advisor
HardartP@newschool.edu

Big Data and the Media - (MMP)

CRN 6370 w/ Robert Berkman
(Online)

Limited to 15. “Big Data” refers to the enormous amount of quantitative, statistical, personal and other unstructured data being generated by people, companies, processes, and even objects. Data analytics can crunch the data in novel ways to uncover patterns and offer fresh insights for making better business decisions. This has critical implications for the media industry. New types of audience data, including social, mobile, and real-time data, are being created, and that is altering the kinds of tools, software, and strategies needed for measuring and making sense of it all.

While Big Data can be a potential boon to researchers, there are cautions. First, how does one separate correlation from causation; pinpoint what truly matters; and take meaningful action? We may also face a temptation to rely on quantitative data and processes when it is not the most useful tool. There are also ethical dimensions in the use of socially generated big data, including scraping of online conversations and assumptions made about customers’ preferences and behaviors. This course will explore the potential of data and analytics for media marketers and researchers, both through a popular cultural lens (for example, via Nate Silver’s popular book The Signal and the Noise), as well as by focusing on how new types of data streams are changing media market research, including new ethical concerns. We’ll also look at the ability to make predictions from the data (“predictive analytics”) and how that is already changing the industry.

Media Ethics - (MMP)

CRN 3550 w/ Charles Warner
Thurs., 6 - 7:50 p.m. (66 West 12th St., Rm. 407)

CRN 3550 w/ Kate Lawler
Thurs., 6 - 7:50 p.m. (63 5th Ave., Rm. 520)

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.
Competitive Strategies - (MMP)

CRN 2650 w/ Deanne Dunning
Fri., 4 - 5:50 p.m. (65 West 11th St., Rm. 50)

Limited to 20. How can media companies achieve and maintain a competitive edge in this radically changing and converging media environment? And what part does the development and communication of a differentiated brand play in that challenge? This course will apply techniques and tools for analyzing industries, companies and competitors and understanding the context in which competitive strategy and positioning is formulated. Students will examine emerging, mature and declining industries; development of new alliances between once-competitive industry segments; and the role brand awareness plays in renewing a leadership position. Of core consideration is how the audience has changed from passive receiver to active seeker.

Finance & Accounting for Media Managers - (MMP)

CRN 7980 w/ Spencer Grimes
(Online)

Financial considerations are at the heart of all important business decisions. Today’s business world requires corporate managers and entrepreneurs alike to have a solid grasp of financial information as it relates to pricing, revenue, cost of goods sold, profitability, budgeting, return on investment, taxes and capital allocation. This course aims to reduce the complexity, dullness and intimidation often associated with accounting and finance by delivering a “real world” perspective, specifically from a media industry standpoint. The objective is not to prepare students to become CPAs but to enable them to be intelligent and conversant in core financial analysis. Students will learn to comprehend and evaluate income statements, balance sheets and cash flow statements with analysis of financial documents from media companies like Facebook, Walt Disney, New York Times Company and Netflix. We’ll also discuss important concepts like valuation metrics, corporate capitalization principles, earnings per share and other investment considerations, capital raising, M&A strategies and techniques.

The Producer's Craft - (MMP)

CRN 1636 w/ Megan Sanchez-Warner
Wed., 6 - 7:50 p.m. (63 5th Ave., Rm. 312)

CRN 6494 w/ Andrew Bobrow
Wed., 8 - 9:50 p.m. (6 East 16th St., Rm. 910)

CRN 3496 w/ Andrew Bobrow
(Online)

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

Prereq: Media Practices: Concepts or instructor permission.
Mashup Culture explores the remix culture as groups, community organizations, family, school, church, and media, emerging social media, information technology, peer and communications in the widest sense (including mass developed and developing worlds. We focus on the role that media debate with special attention to current issues in the de
Limited to 15.

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

Post Photography

Limited to 15. Because ours is a predominantly visual culture in which photographs have become a common medium of representation and the means by which we receive most of our information about the world, issues regarding reality and truth in photography in the digital age are important subjects of continuing investigation. Although photography still constitutes one of the central media for the representation of experience, the legitimacy of photography has been challenged in a number of ways over the last fifteen or so years. Photography today is, in fact, faced with two apparent crises: one technological (the introduction of computerized images) and one epistemological (having to do with broader changes in ethics, knowledge and culture). This course will explore issues related to those crises such as the photograph as historical record, the photograph as representation, the realness of the digital photograph, traditional and digital manipulation of images, the relationship between postmodernism and post-photography, contemporary copyright debates, and the contemporary status of news and documentary photography. Students will be expected to complete a variety of theoretical, historical, and popular readings, participate in seminar discussions, and write a research paper.

Gender, Culture & Media

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

Public Opinion: Antisocial Media

Limited to 15. This course explores how the changing media landscape—especially the proliferation of digital and social media, the rise of cable news, and the decreasing influence of general interest news outlets—is impacting political discourse and public opinion in the United States. Students gain critical perspectives on changes occurring in both the news media and media designed for interpersonal communication (such as e-mail, SMS texting, social networks), and on the alternately pro-social and anti-social types of interactions these enable. The course first gives a brief historical overview of successive communications technologies and the ways in which they have transformed news dissemination and consumption. Through readings, discussions, and news clips, students examine the fusion of traditional news and opinions generated by online and cable news, and its effects on political knowledge, interest, and discourse. The course analyzes research on the increasing individualization and customization of news consumption and its reinforcement and polarization of public opinion; on the digital divide between economic classes versus replication of existing disparities; and on knowledge production for the few and many and their mutual effects on each other. Readings include texts by Danah Boyd, Nicholas Carr, Lance Bennet, Robert Putnam, Deborah Tannen and Neil Postman.

Mashup Culture

Limited to 15. Mashup Culture explores the remix culture as cultural exchange. We live in a world of ever-expanding networks, and the ways that we process and ‘mash up’ the various media and data reflect the evolving interconnectedness of our interactions. While studying about remix culture and collaborative process, students will manifest projects that involve mashing up media using various web-based creation tools that enable remixing of image, sound, video and data. Process becomes part of the product: emergent narratives unfold and authorship becomes fluid. The result is a series of vignettes which reflect the distributed nature of our natural dynamic, bringing us together in cohesive cultural fusion.
Museums as Media

CRN 7605 w/ Elizabeth Ellsworth
(Online)

Limited to 15. 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.

Cinema and the Modern City

CRN 4695 w/ Ethan Spigland
Mon., 8 - 9:50 p.m. (65 West 11th St., Rm. 260)

Limited to 20. This course will study the relationship between the rise of the modern city and the development of photography and cinema. We will explore how the experience of life in the modern metropolis led to the need for new forms of media, ones based on shock and reproducibility. Central to this thesis will be a reading of Walter Benjamins study of Paris as the capital of the nineteenth century, as his notion of the flaneur. Indeed, it is impossible to imagine the development of the cinema without the city, and cities themselves have been shaped by cinematic form. What is the relation between cityscape and screenspace? How has the modern city been represented in cinema? As utopian? Dystopian? We will examine the role played by cities and urban space in the cinema: Berlin, Moscow, Rome, Tokyo, Hong Kong and others. We will explore the portrayal of these cities by particular filmmakers and study their role in shaping national cinema movements. We will study the work of some of the great filmmakers of the city and urban space: Dziga Vertov, Jacques Tati, Roberto Rossellini, Michelangelo Antonioni, F.W. Murnau, and Wong Kar-Wai, among others.

Advanced Topics in Media Theory

CRN 7230 w/ Eugene Thacker
Tues., 4 - 6:50 p.m. (6 East 16th St., Rm. 1001)

Limited to 20. This is an advanced seminar in media theory, philosophy, and criticism. The seminar varies from semester to semester, depending on the instructor. The seminar may focus on a particular topic, theme, or school of thought, or it may consider the work of a single thinker or author.

‘Media Theory’ is recommended as a prerequisite for this course. Please consult with the instructor for more information.

Understanding Emotional Structure

CRN 4385 w/ Christina Kallas
Tues., 6 - 9:30 p.m. (63 5th Ave., Rm. 622)

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.
Digital Media Theory

**CRN 3890 w/ Christiane Paul**
Tues., 8 - 9:50 p.m. (6 East 16th St., Rm. 910)

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

Electronic Media & Live Performance

**CRN 1001 w/ Brian McCormick**
Tues., 8 - 9:50 p.m. (63 5th Ave., Rm. 312)

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

Imagining Language

**CRN 6901 w/ Chris Mann**
Wed., 6 - 7:50 p.m. (66 West 12th St., Room 615)

Of necessity, one of the early blindspots of any New Mediaism is that while all media have the ambition to be transparent, their transparency is always measured against that of language, and while the online game Everquest has an economy almost as large as Russia, poetry remains the most popular of art forms. So, apart from shopping lists and being right, apart from being a pale imitation of something with an Off switch, what is it that we use language for and how does language use us? From language as a mechanism for rehearsing proposition and memory to process and electronic literatures, from logolalia and the constructivists to economics and the language of things, from jokes and the talking cure to the fact that the majority speakers of English speak it as a second language: codes, logics and law; pause, style and rhetoric; graffiti and the advent of literacy, irony and the word of god. The object: to build (in the form of a web site, or portal), a course as a network or ecology of practice where the subject is conjugated by both the learning and the teaching of the participants, and where everyone (either individually or in groups) works on a piece for the duration of the semester (the form of the work or contribution may be as screen or code or animation or text or mp3 or game or interface ...). This is a hybrid course built around the interlocking themes of formalism (what you think you know), constructivism (what you think you dont know), and silence (what you cant say).

Sociology of Media

**CRN 2204 w/ Paolo Carpignano**
Wed., 6 - 7:50 p.m. (6 East 16th St., Room 1108)

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

Film Theory & Analysis

**CRN 3231 w/ Royal Brown**
Wed., 6 - 7:50 p.m. (65 West 11th St., Room 50)

One might have thought that the cinema, perhaps the most complex of all art forms, would from the outset have been the object of major theoretical approaches. But, although a handful of theorists such as André Bazin, Jean Mitry, and Sergei Eisenstein appeared on the scene early on, the most signifi-
cant manifestations of film theory began to appear around the mid 1950s, pretty much contemporaneously with the work of filmmakers such as Ingmar Bergman, Jean-Luc Godard, Federico Fellini and others, particularly artists involved in and around the French Nouvelle Vague (New Wave). Interestingly, much of the most important film theory has evolved out of work developed more for the analysis of literature, psychology and politics than of film. This work would include linguistics (most particularly the work of Fernand Saussure), semiotics (Barthes et al.), psychoanalysis (including Freud, Jung, and, most particularly, Lacan), structuralism, poststructuralism (Derrida and Lacan), existentialism, Marxism, etc. In this course we will examine various ways of theorizing the cinema, starting with a consideration of the presentational versus the representational elements of the cinema. We will consider ways in which we can break the cinema out of frameworks that trap it within the ideologies of realism, starting with the tools of modernism, which ask us to consider the construction of the film as well as the materials used to construct it. We will study the cinematic image not as the object(s) it represents but rather as images that create what Jean-Paul Sartre calls “the presence of absence.” Most weeks we will screen a different film that will form the basis for a discussion of various theoretical issues that each particular work evokes. In the final weeks of the course we will read the first four chapters of Professor Brown’s work in progress, Images of Images: Myth, Lacan, and Narrative Cinema, with screenings from films that are the object of significant analysis in these chapters. Class work will involve two written projects and a final paper. The first two projects, to be completed during the semester, will involve comparisons on various technical and theoretical levels of two films devoted to the same subject or based on the same book: Psycho and Ed Gein, and Manhunter and Red Dragon. (I know: all of these films deal with very ugly subjects; see Julia Kristeva’s “Ellipsis…” for one way of dealing with this.) For Manhunter/Red Dragon I will also ask for you to read the Thomas Harris novel, Red Dragon, on which both films are based, and to comment on how each film deals with the original written text. For more details see below. The third project will be a final paper, due 15 May, on a subject of your choice, preferably but not necessarily an analysis of a single film that we have not discussed in class.

**Directing: Script to Screen**

**CRN 2826** w/ Vladan Nikolic
Wed., 6 - 7:50 p.m. (66 West 12th St., Room 404)

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

Open to all Media Studies students; Students in the Film Form Sequence should take this class in order to develop their final projects, prior to the Advanced Production Studio. This course replaces Visual Systems.

*Students should have a concept, synopsis or draft script for a film or video they want to develop in class. (Recommended Prerequisites: Media Practices: Film Form,Storytelling through Visual Analysis,Script Analysis and Audience Response, and/ or Writing from Screen to Screen)*

**Media, Culture & Power in International Communication**

**CRN 3377** w/ Lauhona Ganguly
Tues., 6 - 7:50 p.m. (66 West 12th St., Room 407)

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

**Race, Ethnicity & Class in Media**

**CRN 3668** w/ Amene Husain
Thurs., 6 - 7:50 p.m. (65 West 11th St., Room 465)

The course will provide an in-depth analysis of- and reflection upon- media images from across the broad spectrum of the industry: Hollywood cinema, independent film and the news media and how they influence society’s perception of race, class, and gender issues. The course will highlight the diverse nature of these images from the perspectives of: social and political significance, stylistic influences and historical placement within the cultural context. Both contemporary and classic works will be screened, beginning with an examination of the dominant images of people of color portrayed in mainstream media. Some of the questions we will investigate include: where do these images originate? What are the underlying assumptions behind these images? What social function might these portrayals serve? Is race a social or biological construct? What are the social implications which perpetuate and are reinforced by an underlying worldview? What has been the influence or lack thereof of media from within these ethnicities and cultures on the Hollywood and independent industries?

**Sexual Persona**

24.
**CRN 1048** w/ MM Serra  
Thurs., 8 - 9:50 p.m. (TBD)

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

**Sound Studies**

**CRN 2827** w/ Melissa Grey  
Tues., 8 - 9:50 p.m. (66 West 12th St., Rm. 713)

Sound Studies investigates sound through cross-disciplinary approaches, equipping students to critically examine and creatively explore the production and consumption of sound. It is intended to familiarize students with works that have contributed to our understanding of sound and to provide the listening and assessment skills upon which seminars in the Sound Studies focus area are founded. Students sharpen analytical listening skills through literacy in acoustics, perception and aural cognition, audiovisual practice, contemporary music composition, mapping and sonification. Drawing from our local sound in New York City, students will attend concerts and installations and will consider the recent concept of “sonic effect,” developed by Jean-François Augoyard and Henry Torgue, to analyze the experience of sound in an architectural context.

**The Producer’s Craft**  - (MMP)

**CRN 1636** w/ Megan Sanchez-Warner  
Wed., 6 - 7:50 p.m. (63 5th Ave., Rm. 312)

**CRN 6494** w/ Andrew Bobrow  
Wed., 8 - 9:50 p.m. (6 East 16th St., Rm. 910)

**CRN 3496** w/ Andrew Bobrow  
(Online)

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

Prereq: Media Practices: Concepts or instructor permission.
Certificate in Documentary Studies

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

**Editing: Art & Practice**

**CRN 3958 w/ Rafeal Parra**  
Wed., 9:15 a.m. - 12:00 p.m.  
(2 West 13th St., Room 1011)

The aesthetics of editing – the choice of images, their timing, and sequence – is at the core of motion picture making. This course begins with a focus on the analysis of structure and editing style and concludes with some advanced techniques in digital postproduction. Major topics include: rhythm, continuity editing, mise-en-scene, montage, cinematic time and space, among others. Lectures and screenings of excerpts from selected films and videos will be used to explore strategies and techniques used by editors to create connections between images. Students will apply editing concepts learned in class on their year-long project. The class builds on basic principles of digital editing – documentary organization, structure, work-  
flows, logs, timelines, basic trim procedures, etc. – and introduces more advanced techniques such as: working with music and composers; preparing the sound mix; creating video titles and graphics; color correction; generating output; and conforming and transferring projects, among other topics.  
Course open only to Documentary Studies Certificate students.

**Documentary Project**

**CRN 2619 w/ Deanna Kamiel**  
Tues., 10 a.m. - 12:50 p.m.  
(6 East 16th St., Room 901)

Finding the heart of a documentary is the work of this post-production course. Students organize and order their footage and screen selects, rough cuts, and fine cuts in class in order to gain a sense of their work in its entirety. Pick-up shoots, archival material, music, and sound design are considered when relevant. Classes include lectures/screenings about giving shape to a film so that disparate footage is transformed into coherent, distilled, powerful cinema. Students discover what is most engaging about their material as they study ways of storytelling and expression through time. They finish the term with a working cut of a documentary project of up to 20 minutes in length.  
Course open only to Documentary Studies Certificate students.

**Editing Intensive**

**CRN 2677 w/ Amir Husak**  
Tues., Jan. 20 - Sat., Jan. 24, 10:00 a.m. - 5 p.m.  
(2 West 13th St., Room 1011)

This course is only open to students taking the Graduate Certificate in Documentary Studies. For more information, please contact the Director of the Graduate Certificate in Documentary Studies, Deanna Kamiel: KamielD@newschool.edu

26.
**Independent Coursework**

**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.

The Internship Contract Form can only be submitted IF you:

1) Have completed a minimum of 15 credits in your degree program.

(2) Submit the proper paperwork (Internship Contract Form & an Official Letter the Internship Supervisor) before the start of classes. (Note: Many students do not receive approval from the prospective internship until after the first day of classes; therefore, you can still provide the form and letter up until 3 business days before the Late-Add deadline of the semester you are looking to enroll in the internship.)

**Students in the MA or MS program can take a total of six internship credits: three research-based credits and three production-based credits**
Courses of Interest (outside SMS)

Civic Innovation: Strategies & Practices for Transformative Change

CRN 7731 w/ Eduardo Staszowski (Parsons)
Michele Kahane (NSPE)
Nidhi Srinivas (NSPE)
Thurs., 4 - 5:50 p.m. (TBA)

This spring we will launch the pilot University Transdisciplinary Lab entitled Civic Innovation: Strategies and Practices for Transformative Change. Bringing together faculty and students from across divisions of The New School, this experimental initiative will create an innovative pedagogical space for developing new ideas and practices to address pressing social challenges. Working in small teams, students will collaborate closely with faculty as well as practitioners across sectors (public officials, activists, and change agents) to model new approaches to collaborating for transformative change. Different forces are encouraging a blurring of existing social, economic and political boundaries in society. Privatization, globalization, new media and emerging technologies are all transforming social relations that used to mark the separation of the market from the spheres of civil society and the state. These transformations create opportunities and dilemmas in regard to the way society responds to increasingly complex societal challenges. To handle these shifts it is helpful to consider new forms of pedagogy that allow students to become sensitive to boundary-spanning transdisciplinary practices.

This Lab includes the following courses and student experiences:
- Spring 2015: Course Part I: Conceptual Underpinnings (3 Credits)
- Fall 2015: Course Part II: Project-Based (3 Credits)

Students accepted into the Spring 2015 course are also accepted into the Fall 2015 course (provided they successfully complete the spring course). They are expected to participate in both.

Co-Lab: Cinema Project Workshop

CRN 5749 w/ William Cusick
Tues., 4 - 5:50 p.m. (TBD)

In this Collaborative course, Media Studies students will enter into a primary role as director of photography or editor and will work with students from the School of Dramatic Arts to complete original short films.

The workshop will be composed of students from the MFA program in Dramatic Arts and the MA in Media Studies program. Each of the projects will be directed by a third-year MFA Director, written by a third-year MFA Playwright. The projects are original 5-10 page screenplays developed in the fall semester by the playwrights and directors. Interested and qualified students in the MA Media Studies program will work as Director of Photography and/or Editor. One Media Studies student is required for each of these roles, on each film. MA Media Studies students have the option to fulfill both positions in a single project for 2 credits with faculty approval. The actors will be current MFA Drama students and alumni.

This course will meet weekly throughout the 15-week semester for production training seminars, including camera technique, sound recording, editing and post-production workflow. Each project will also follow a unique production calendar with meetings happening throughout the semester, leading up to shooting, editing and completion of the films. This class will end with each cinema project being presented in a final critique, and a public screening of the completed films.

All students will need permission to register for the class and should contact Carrie Neal (nealc1@newschool.edu) if interested.

Media and the Middle East

CRN 7587 w/ Tony Karon
Tues., 8 - 9:50 p.m. (TBD)

This course will examine the U.S. media’s construction of the narratives that shape public policy debate on issues of war and peace in the Middle East. Its focus will include: a critical examination of some of the basic concepts deployed in those debates – “Arab”, “Islamic”, and, indeed, “Western”, as well as of the sociology of the American media in respect of Middle East coverage; the construction of the case for war in Iraq, and the reporting of its insurgency and its politics; the media’s construction of the conflict between the U.S., Israel and Iran; the media’s construction of the narratives of the Israeli-Palestinian conflict, and its coverage of “the peace process”; the media’s coverage of Egypt’s internal political struggles and the questions of Arab democracy, as well as of the Islamist movements throughout the region; the emergence of new media platforms in the region, from al-Jazeera to the blogosphere to social networking, and their impact in reshaping the political landscape. The course deals with issues that are very much alive, and will as far as possible adopt a kind of “real-time” approach in applying critical tools to current media coverage and its influence on policy.
This course is designed to help international affairs students to intelligently handle the fundamental issues of today's complicated world. Placing a strong emphasis on the media and its culture, the course will introduce patterns of global and local cultural changes in the post-Cold-War world and the assertion of national, ethnic and cultural identities. The study of journalistic methods, interests and ethics from various countries will teach students to approach international affairs issues from a sociological and anthropological perspective. Assigned to follow current events in newspapers and on the Internet, students will discover how the media defines and controls the content of its reporting, which in turn affects what people learn about their own lives as well as other places.
**Kevin Allen** is a filmmaker, sound artist and independent radio producer whose documentary practice ranges from the ethnographic to the experimental. His films traverse museums, such as the Museum of Modern Art, conferences, such as the American Anthropological Association Annual Meeting, and festivals, such as the Margaret Mead Film & Video Festival. His sound work is featured on public radio and exhibited at venues, such as the Canadian Centre for Architecture, Third Coast International Audio Festival and Deep Wireless Festival of Radio Art.

**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.

**Andrew Bobrow** is executive producer and creative director at BioMedia, an award-winning producer of video, audio, and interactive multimedia programs.

**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.

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

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

**Dawnja Burris** 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.

Mariusz Cichon


John Didato is an award winning director, producer and editor. John has edited numerous television shows including Sesame Street, Count TV, 3.2.1 Let’s Go!; as well as, the first Sesame Street podcasts and the internet video Cookie Monster Should Host Saturday Night Live. John has also produced and directed videos for Sesame Workshop, Pfizer, SAP and other Fortune 500 companies; produced runway shows for Ralph Lauren, Tommy Hilfiger and Victoria's Secret; and produced commercials, videos and television programs for RCA Records, CBS and AMC among others.

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

Deanne Dunning Principal, Concepts/Copy: a creative consultancy for brand imaging, marketing strategy & communications. Produces messaging for all media. Former advertising creative director at N.W. Ayer. Clients have included DeBeers Diamonds, AT&T, DuPont, Avon, Movado Watch, The Ad Council, U.S. Army, CBS/Fox Video, UNICEF.

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 Communication Technologies 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.smudgetestudio.org) she is translating the results of her research and writing into a variety of media forms, exhibitions, and projects, including www.ExtremeMediaStudies.org

Sam Feder Born and based in Brooklyn, NY, Sam Feder is a multidisciplinary artist currently working in film and video exploring interpersonal power dynamics and the politics of media-driven identity. Sam’s first award-winning feature film “Boy I Am” is in distribution with Women Make Movies and continues to screen worldwide. With a prestigious fellowship from the Ellen Stone Belic Institute for the Study of Women & Gender in the Arts & Media, Sam began working on the film, “When the Dust Settles” — portraits of four Transwomen changing the world. The film is in post-production. Sam is currently in production on a portrait film, “Kate Bornstein is a Queer & Pleasant Danger”. Sam is a professor at Hunter College in the Film and Media Department and at the New School in Media Studies.

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

Lydia Foerster (M.A., University of Texas) Videographer 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.

Melissa Grey

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.

Mark Hannah investigates the relationship between media transformation and public opinion. A veteran of the Kerry-Edwards and Obama for America presidential campaigns, Hannah is a public affairs and media analyst, whose writing and commentary have appeared regularly on PBS.org, Politico, Huffington Post, Fox News and CNBC. In the private sector, Hannah has conducted sensitive public affairs campaigns for well-known corporate and non-profit clients. He is an advisor to #Waywire, Cory Booker’s social media start-up. He recently served on the board of directors of the National Association for Media Literacy Education, and was a recent research fellow at the Society for New Communications Research. While working toward a Ph.D. at USC’s Annenberg School for Communication & Journalism, he’s currently resides in Los Angeles while teaching online at The New School.

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, overseen 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.

Sally Herships

Amene Husain is a Palestinian-American lawyer, artist and activist. He has a BA in Philosophy and Political Science, a JD from Indiana University Law School - Bloomington, and LLM in Law from Columbia University. He practiced at a law firm for 5 years before leaving law for art, studying at the School of the International Center of Photography, and is now a resident artist at the Whitney Independent Study Program. Amin is an editor of Tidal Occupy Theory magazine and producer of Tidal on the Waves show on WBAI Radio.

Amir Husak (MA, The New School) Amir Husak is a filmmakerg 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 &amp; Herzegovina), TV Cultura (Brazil), and Hot Docs (Canada). He is also a co-founder and editor of NoCommercialValue.org, a web-based digital media showcase.

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

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!

Kenneth Krushel is an investment advisor with Louis-Dreyfus & Co. with a primary focus in media investments, particularly digital media content, distribution, and data analytics. He is also operating partner of MHW Capital Management, and Managing Director of Media Asset Partners. He was formerly CEO of Proteus, a developer of software applications for mobile phones. He also served as Executive Vice President, Strategic and Business Development for Blackboard, Inc. and as Sr. VP Strategic Development for NBC. Mr. Krushel has held senior business development positions for several major media companies, including King World Productions, Paramount Communications, MGM, Lifetime Television, USA Networks, and Sega Corp. He was also President of Think Entertainment, a cable and broadcast television production company and VP of Programming and Marketing for American Cablesystems. He is a Trustee of School Year Abroad, and a Director of Patarella, a quarterly publication on mythology and religion.

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.


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.

Michelle Materre earned a M.Ed in Educational Media from Boston College and has a professional background spanning more than 25 years experience as film producer, writer, arts administrator, and distribution and marketing specialist. She is an Assistant Professor of Media Studies and Film and where she has taught since 2001. She is forming the Associate Dean of the School of Undergraduate Studies at NSPE. Professor Materre teaches courses such as Race, Ethnicity and Class in Media, Demystifying Distributing, Storytelling through Visual Analysis, and Movements in World Cinema I. In 2005 she received The Distinguished University Teaching award. Early in her career, she was a staff writer/producer for Henry Hampton’s Blackside Productions, and an assistant story editor for MGM/UA in the feature film division. As a founding partner of KJM3 Entertainment Group, Inc., a film distribution and marketing company that specialized in multicultural film and television projects, she directly managed the marketing and positioning of 23 films including the successful theatrical release of Daughters of the Dust, the highly acclaimed film by Julie Dash. She is a current board member of Women Make
Movies, a former board member of New York Women in Film and Television, and her film series, Creatively Speaking(TM), has recently been named as the primary programming partner for independent film at the new MIST Harlem Entertainment venue.

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

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

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

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

**Diane Mitchell** (M.F.A., Michigan State University) 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.

**Nick Montfort** is an associate professor of digital media at MIT in the Program in Writing and Humanistic Studies. He is also a poet, computer scientist, and author of interactive fiction. Montfort has collaborated on the blog Grand Text Auto, the sticker novel Implementation, and the contemporary fiction novel 2002: A Palindrome Story. He writes poems, text generators, and interactive fiction such as Book and Volume and Ad Verbum. Most recently, he and Ian Bogost wrote Racing the Beam: The Atari Video Computer System (MIT Press, 2009). Montfort also wrote Twisty Little Passages: An Approach to Interactive Fiction (MIT Press, 2003) and co-edited The Electronic Literature Collection: Volume 1 (ELO, 2006) and The New Media Reader (MIT Press, 2003).

**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 DoubleYou for Creative Web Communications.

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

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

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.

Aras Ozgun is a scholar and video artist; co-founded Pyromedia Media Arts Collective, producers of experimental media works.

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

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, intersectionality 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: Biopop, 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.

Joshua Rabinowitz is SVP and director of music of Grey Group; has produced several thousand tracks for TV, film, and adverts internationally, featuring such artists as Black Eyed Peas, LL Cool J, Rihanna, LeAnn Rimes, Smokey Robinson, Queen Latifah, Alana Davis and Run DMC; was once called a "New Music
Mogul® by Fast Company, Beethoven’s Greatest Fan by NPR, and is a recognized voice in music branding; has been a columnist for Billboard, an adjunct at NYU, and a bandleader and trombonist in NYC. At the Cannes International Advertising Festival he has presented such music legends as Yoko Ono, Patti Smith, Tony Bennett, Little Steven Van Zandt, and Donovon. He has been cited and/or quoted in The New York Times, The Guardian, The Wall Street Journal, Crains, Fortune, Rolling Stone, USA Today, AdAge, Adweek, The Boston Globe, and has appeared several times on NPR.

Greg Rippin

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.

Megan Sanchez-Warner

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), Humboldt Universität-Berlin, the Intermesilae-Matadero (Madrid), the Next 5 Minutes festival (Amsterdam), SCI-Arc (Southern California Institute of Architecture), the University of Basel, UC-Berkeley, the University of Chicago, and the University of Naples. Thacker also serves on the editorial boards for Ctheory, MIT Press, and Punctum Books.

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

Charles Warner Is an active blogger at MediaCurmudgeon.com and is the Goldenson Chair Emeritus at the University of Missouri School of Journalism. He is also teaches at NYU’s Stern School of Business and is a volunteer in the Family Program at the Metropolitan Museum of Art. He is also a Senior Advisor to urban education startup Blue Engine. Until he retired in 2002, he was Vice President of AOL’s Interactive Marketing division. Before joining AOL, he was the Goldenson Endowed Professor at the Missouri Journalism School where he taught media management and sales, and he created and ran the annual Management Seminar for News Executives. Charlie’s book Media Selling is the most widely used sales textbook in the field. Charlie has also served as a management

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and sales consultant and trainer for CBS, ABC, ESPN, MTV, TCI, Fox, AH Belo, Hearst Magazines, Microsoft’s MSN, Cox Cable, and many other major media companies. He has also been VP, General Manager, of WNBC-AM (now WFAN) in New York, WMAQ-AM and WKQX-FM in Chicago, WWSW-AM and WPEZ-FM in Pittsburgh, and CBS Radio Spot Sales.

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