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I. Department Mission

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

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

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

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

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

There are three tracks within the Culture and Media program –

1) Culture
2) Media
3) Screen

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

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

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

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

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

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

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

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

There are 3 introductory “core” courses in the curriculum:
  - Introduction to Cultural Studies
  - Introduction to Media Studies
  - Introduction to Screen Studies

Students are required to take 2 of these in order to complete the major. (Of course, one should be in the area of specialization, if taking a majority of courses in one track.)
Commencing Fall 2012, the minimum grade for core courses is B. (B-, C+, C, C-, D, or F requires retaking, if you want to continue with the major.) Any D grade in a non-core LCST class forfeits counting toward the major (although it can still count for overall credits).

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

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

- Cultural Toolkit
- Media Toolkit
- Screen Toolkit

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

Students are required to take at least one 4000 level course.
# III. Curriculum Matrix

<table>
<thead>
<tr>
<th>CULTURE</th>
<th>MEDIA</th>
<th>SCREEN</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Intro to Cultural Studies</strong></td>
<td><strong>Intro to Media Studies</strong></td>
<td><strong>Intro to Screen Studies</strong></td>
<td></td>
</tr>
<tr>
<td>Cultural Toolkit</td>
<td>Media Toolkit</td>
<td>Screen Toolkit</td>
<td>2000</td>
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<tr>
<td>Cultural History 1</td>
<td>Media Archaeology 1</td>
<td>Contemporary Cinema</td>
<td></td>
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<tr>
<td>Race/Ethnicity 1</td>
<td>Network Culture 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sex/Gender 1</td>
<td>Audio Culture 1</td>
<td></td>
<td></td>
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<tr>
<td>Popular Culture 1</td>
<td>Issues in Digital Culture 1</td>
<td></td>
<td></td>
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<tr>
<td>Post-Human 1</td>
<td>Media &amp; Identity 1</td>
<td></td>
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<tr>
<td>Media Ethnography</td>
<td>Radio/Podcasting (P)</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Programming (P)</td>
<td></td>
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<tr>
<td><strong>Methods</strong></td>
<td><strong>Media Archaeology 2</strong></td>
<td></td>
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<tr>
<td>Cultural History 2</td>
<td>Network Culture 2</td>
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<tr>
<td>Race/Ethnicity 2</td>
<td>Audio Culture 2</td>
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<tr>
<td>Sex/Gender 2</td>
<td>Issues in Digital Culture 2</td>
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<td>Popular Culture 2</td>
<td>Media &amp; Identity 2</td>
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<tr>
<td>Post-Human 2</td>
<td>Media Activism</td>
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<tr>
<td>Visual Culture</td>
<td>Digital Art</td>
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<tr>
<td>Special Topics in CS</td>
<td>Critical Media Theory</td>
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<td>Special Topics in MS</td>
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<td>Free Press Online</td>
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<td><strong>2000</strong></td>
<td><strong>3000</strong></td>
<td><strong>4000</strong></td>
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<td><strong>Intro to Screen Studies</strong></td>
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<td><strong>Special Topics in CS</strong></td>
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<tr>
<td>Screen Toolkit</td>
<td>Media Archaeology 2</td>
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<tr>
<td>Media History 2</td>
<td>Network Culture 2</td>
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<td>Audio Culture 2</td>
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<td>Free Press Online</td>
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<td><strong>Senior Work / Seminar</strong></td>
<td><strong>Senior Work / Seminar</strong></td>
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<td><strong>2000</strong></td>
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<td><strong>4000</strong></td>
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</tbody>
</table>

Bold = required, (P) = production

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

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

**The titles above are known as “program titles,” as opposed to “course titles.” Where applicable, these program titles will be flagged in parentheses after the course title, as a curriculum navigation tool for students who seek to follow specific sub-fields within cultural and media studies. Please note: This is not an official pathway or requirement, but rather an informal guide for our majors.
Culture & Media Courses, Fall 2012

LCST 2028 A  Public Radio Culture: Audio Culture 1  (CRN:7756)
LCST 2045 A  Popular Culture and Popularizing Dissent: Popular Culture 1  (CRN:7813)
LCST 2120 A  Intro to Cultural Studies  (CRN:7815)
LCST 2122 A  Intro to Screen Studies  (CRN:4935)
LCST 2450 A  Intro to Media Studies  (CRN:2084)
LCST 2775 A  Media Toolkit  (CRN:3088)
LCST 2775 B  Media Toolkit  (CRN:8078)
LCST 2780 A  New Media in New York: Issues in Digital Culture  (CRN:7821)
LCST 2788 A  Screen Toolkit  (CRN:4822)
LCST 2788 B  Screen Toolkit  (CRN:6160)
LCST 3007 A  Game Culture  (CRN:7836)
LCST 3028 A  Ethnographic Mediations: Visual Culture  (CRN:8087)
LCST 3036 A  Histories of Documentary Film  (CRN:5992)
LCST 3044 A  The Epistemology of Listening in Film and New Media  (CRN:8312)
LCST 3046 A  Queerness of Children  (CRN:8175)
LCST 3125 A  Media & Democracy  (CRN:8088)
LCST 3209 A  Reality TV: Lang's Next Top Student  (CRN:8089)
LCST 3326 A  Images, Visions and Phantasms: Media Ethnography  (CRN:7841)
LCST 3458 A  Screenwriting Workshop: Screen Story  (CRN:7843)
LCST 3460 A  Digital Cinema: Screen Forms  (CRN:7844)
LCST 3461 A  Casablanca: Movie, Legend, Lore  (CRN:7845)
LCST 3463 A  Directing Production Lab  (CRN:8090)
LCST 3789 A  Cultural Toolkit  (CRN:7847)
LCST 3901 A  On Air: Radio / Podcasting  (CRN:4351)
LCST 4025 A  The Embattled Eye: Modernity, Visuality, and Cinema  (CRN:8230)
LCST 4027 A  Film & Video Art  (CRN:8231)
LCST 4028 AX  Performativity & Powerlessness  (CRN:8232)
LCST 4060 A  Transnational Contemporary Cinema  (CRN:7849)
LCST 4900 BX  Senior Seminar: Screen - Directing  (CRN:6032)

Cross-Listed courses (Fall 2012)

LARS 2015 A  Photography as Activism  (CRN:7754)
LLSL 3214 A  Picturing the Russian Revolution  (CRN:7819)
LLSL 3865 AX  Screening the Latin American Novel (and Short Story)  (CRN:4854)
IV. Listing of Faculty

FULL-TIME FACULTY

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

**Pettman, Dominic (Chair)**
Philosophy of Technology, Critical Theory, Animal Studies, Postmodern Theory, Posthumanities, Popular Culture, Transgressive Fictions, Subcultures, Music, Affect, Digital Culture.
65 W. 11th St., Rm. 462
pettmand@newschool.edu
212.229.5100 x2986

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

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

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

**Chakravarty, Sumita**
[on leave 2012-13]
Transnational Cinema, Media & Identity, Immigration and Multiculturalism, Globalization
2 West 13th Street, Room 1206
ChakravS@newschool.edu
212.229.8903 x4053

**Collyer, Laurie**
Social Issue Film-making, Script writing, Direction, Contemporary and Independent Cinema
64 W. 11th St., Rm. 112
collyerl@newschool.edu

**Eichhorn, Kate**
[on leave 2012-13]
Archives; Small Press and Micro Publishing; Avant-Garde Literary and Art Movements; Feminist and Queer Theory; Affect Theory; Material Culture; Theories of Everyday Life.
Lee, Orville
[on leave, Fall 2012]
Culture, Culture and Politics, Race, Sociological Theory, Identities
65 W. 11th St., Rm. 457
leeO@newschool.edu
212.229.5100

Scholz, Trebor
[on leave 2012-13]
New Media, Globalization, Art & Visual Culture, Social Networking, Digital Culture, New Modes of Labor
65 W. 11th St., Rm. 251
scholzt@newschool.edu
212.229.5100

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

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

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

AFFILIATED FULL-TIME FACULTY

Halpern, Orit
Histories of Digital Media, Cybernetics, Art and Design
HalpernO@newschool.edu

Napolin, Julie
History and Theory of Technology, Audio Culture
napolinj@newschool.edu
PART-TIME FACULTY

Bardin, Stefani
Video art, Digital Aesthetics, Food Studies
bardins@newschool.edu

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

Cowan, Theresa
Queer Theory, Performance Studies, Subcultures
cowant@newschool.edu

Guilford, Joshua
Cinemas of the Avant-Garde, Visual Culture, Critical Media Theory
guilfordj@newschool.edu

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

Navas, Eduardo
New Media Art and Aesthetics, Remix Cultures, Critical Theory
navase@newschool.edu

Perlin, Jenny
[on leave 2012-13]
Digital Movie-Making, New Media Art.
perlinj@newschool.edu

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

Nicholas Whitaker
Digital culture, Video production, Media Theory.
WhitN647@newschool.edu

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

Graduate Assistant
Located in the back of the Advising Building – near the languages department – on 11th St, opposite the Lang building, Tues/Thurs, 9.30-5.30.
LangCultureandMedia@newschool.edu
V. Department Procedures and Guidelines

a. Advising

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

Pooja Rangan for Media: ranganp@newschool.edu

Deborah Levitt for Culture: levittd@newschool.edu

Noah Isenberg for Screen: IsenbeN@newschool.edu

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

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

b. Requirements for the Major

**See page 13**.

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

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

c. Requirements for the Minor

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

d. Transferring Credit

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

e. Independent Study

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

f. Seminars, Lectures, Discussion Groups, and Labs

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

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

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

g. Pre-Requisites

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

h. Senior Capstone

The Senior Capstone can be fulfilled by one of four options.

Option 1
is an Independent Research Paper, supervised by a member of the CM department. This project receives a standard letter grade, however exceptional projects are awarded “with Honors.” In order to increase the chances of a project proposal being accepted, the Senior Capstone should be recognizable as precisely that: as the culmination of a particular trajectory or line of interest/inquiry (and not a recent whim coming out of left-field).
**Students intending to write an independent research paper for their Senior Capstone are required to take Culture Toolkit: Critical Methodologies in their junior year, which provides the space, skills, and support to create a strong proposal and project.**

Please note: this applies for students in any of the three tracks.

Thus, for example, a Screen student who would like to write a research paper on something like "Racial Coding in Film Noir," should take Culture Toolkit in order to prepare themselves for doing so. Likewise, any student in the Media track who wishes to write a Senior paper on digital politics, etc., and of course any student who seeks to do an independent capstone in the Culture track.

**Option 2**
is an Independent Media Project (with written component). This may be a film, a video, a screenplay, an oral history project, a website, etc. No matter the medium involved, there must be a reflective paper involved, critically contextualizing and presenting the project.

**Option 3**
is a Collaborative Media Project, along the lines of the above. However, the students involved – of no more than 3 – must demonstrate the rationale and necessity of doing a group project, and detail how each student will be graded separately.

**Option 4**
is taking a second 4000-level course within the department (or cross-listed with the department), or a 5000-level class connected to either the Liberal Studies program at the New School for Social Research or the School of Media at the New School for Public Engagement.
EUGENE LANG COLLEGE

UNOFFICIAL/official (Please circle one—A copy of an official evaluation should be given to the academic advising office for reference in your formal academic file)

PROGRAM REQUIREMENT EVALUATION

CULTURE & MEDIA

STUDENT NAME _________________________________ ID __________________

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

As of Fall 2011, students take TWELVE (12) courses and ONE (1) senior seminar/work to fulfill their requirements in the major. They are expected to take a minimum of TWO (2) practice-based courses out of the total number taken in the tracks.

There are Two ways to fulfill the requirements:

OPTION A:

INTRODUCTION TO CULTURAL STUDIES (CORE)
INTRODUCTION TO MEDIA STUDIES (CORE)
INTRODUCTION TO SCREEN STUDIES (CORE)
[*note: you only need to take 2 of the intro courses above]
METHODS course: (E.G., MEDIA TOOLKIT, SCREEN TOOLKIT, CULTURE TOOLKIT)
Three (3) Courses in Each track, at least one at the 4000-level:

- Culture
- Media
- Screen

+ Senior Capstone

OPTION B:

INTRODUCTION TO CULTURAL STUDIES (CORE)
INTRODUCTION TO MEDIA STUDIES (CORE)
INTRODUCTION TO SCREEN STUDIES (CORE)
[*note: you only need to take 2 of the intro courses above]
METHODS course: (E.G., MEDIA TOOLKIT, SCREEN TOOLKIT, CULTURE TOOLKIT)
One (1) Course in Two (2) of the Three (3) Tracks:

Seventy (7) Courses in the remaining chosen track, at least one at the 4000 level:

- 1
- 2
- 3
- 4
- 5
- 6
- 7 (4000 level)

+ Senior Capstone

Total Lang Credits ________ (88 total credits or ____ credits if transfer)
Total Credits ________ (BA 120 total credits; BAFA 180 total credits)

Faculty Reviewer Date ___________________________ Date ___________________________
i. Senior Seminar

The Senior Seminar is now only available for production capstones in the Screen track. These alternate each semester between Senior Seminar: Directing and Senior Seminar: Screenplay.

j. Graduation Audit

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

k. Honors and Awards

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

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

l. BA/FA

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

For more info, see:
http://www.newschool.edu/babfa/

m. BA/MA

The BA/MA program allows qualified undergraduates to accelerate the process of earning a master’s degree. There are two directions CM students can go in terms of a BA/MA degree via the Culture & Media department. One is for Seniors to take one or two courses from the MA in Media Studies at the New School for Public Engagement. Permission is required from one of the Departmental Coordinators, the Chair of the NSPE program, and the instructor of the course. The other option is for Seniors to take one or two courses from the MA in Liberal Studies at the New School for Social Research. In the latter case, there are special 5000-level courses, which reserve half the slots for advanced Lang students (and half for current graduate students). These will be listed on the Lang course page during registration periods.

For more information about these programs, see:
http://www.newschool.edu/media-studies/subpage.aspx?id=27694
n. Internships and Careers

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

More information is available from:

- Lang’s Internship Program Coordinator Jeff Feld ([elcinterns@newschool.edu](mailto:elcinterns@newschool.edu))
- Lang’s Associate Director of Career Development, Nicole Wolfrath ([wolfrath@newschool.edu](mailto:wolfrath@newschool.edu)).
- [http://www.newschool.edu/studentservices/careers/resources/](http://www.newschool.edu/studentservices/careers/resources/) Download the “Media and Communications” resource under Resources By Topic.
- New School’s online job board: [www.collegecentral.com/newschool](http://www.collegecentral.com/newschool)

o. Study Abroad

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

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

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

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


5) an exchange program with the University of Amsterdam [http://www.newschool.edu/lang/admissions.aspx?id=18770](http://www.newschool.edu/lang/admissions.aspx?id=18770)

One other program – currently on hiatus – is a summer working with the Center for the Study of Culture and Society in Bangalore, India.
p. Public Programming

The Culture & Media department sponsors two ongoing series:

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

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

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

The second (2011) was called “Mobility Shifts: Digital Learning.”

q. Student Clubs and Activities

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

a. Academic Honesty Policy

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

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

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

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

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

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

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

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

b. Departmental Civility Code

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

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

- No Laptops are to be used in class, unless otherwise stipulated by the instructor.
- No cell phones are to be used in class, unless otherwise stipulated by the instructor. (Anyone using portable devices will be graded as absent for that day.)
- No bathroom breaks! As adults, there are occasions when you will be required to resist the call of nature for 1hr 40mins. College lectures and seminars are just such occasions. If you
have a medical condition that requires frequent bathroom breaks, then please discuss with
the instructor at the beginning of the course, and provide the relevant paperwork from a
medical specialist.
• No attitude (i.e., disrespecting fellow students or the instructor, aggressively dominating
discussion, making personal, sarcastic, or threatening comments).
• No avoiding or misinterpreting class assignments by submitting an unrelated project (for
instance, providing a video instead of a paper, or vice versa).

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

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

Additionally, the following refer to email contact

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

b. Grade Inflation

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

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

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

d. Appeals

For information on grade appeals, contact the Chair of Lang’s Academic Standards Committee, Laura Liu –
liul@newschool.edu
Appendix: Senior Capstone Guidelines

SPECIFIC GUIDELINES FOR STUDENTS IN CULTURE AND MEDIA

Choose One Option:
1: Independent Research Paper
2: Independent Media Project (with written component)
3. Collaborative Media Project (must demonstrate necessity of doing a group project)
4: Taking second 4000-level course, or 5000-level course at other division of the New School

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

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

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

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

Students who choose Option 4 will not have the same kind of “calling card” as an independent project, however they may find an inspiring course which sows the seeds for such independent work at the next stage of their ongoing education.

Writing the Proposal:

Consideration of the independent senior work should start in the second semester of your junior year. The Cultural Toolkit: Methodologies class is specifically designed to conceive a solid project and write a strong proposal, for those taking Option 1.

Those taking Option 2 or 3 should provide a proposal with the following elements:

a. Working title of proposed research paper/creative project.
b. Critical Question
c. Name of advisor.
d. 2-page description of the key idea being explored.
e. 2-page description of the methods of investigation to be employed.
f. 1 page detailing the relevance of the project to the field of Media and Cultural Studies or one of its sub-fields.
g. 1 page describing work already accomplished, such as initial research completed.
h. 1-2 page bibliography or relevant sources to be consulted.
i. 1 page on likely results or conclusions that are desired from this work.
Proposals need to be worked on in consultation with your advisor, and only then submitted to the chair of the department (via your advisor). In other words, once your advisor is happy with the proposal, s/he will pass it along to the chair, along with the signed paperwork. Your proposal should reach the chair by the Monday of Week 10. To be crystal clear, your proposal is due the semester BEFORE you register for and work on your senior work project. Please submit your proposal by the due date. Approval for proposals will be communicated to students around Week 12. Some rewriting of the proposal may be necessary before approval. Students whose project is approved must then work closely with their advisors to develop and write or produce their projects.

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

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

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

Overall Criteria: Written Projects

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

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

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

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

*Please note that the approaches listed above are usually used in some combination.

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

**Production Projects**

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

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

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

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

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

A completed Independent Research Paper should be approximately 5,000-7,000 words in length.

A completed paper that accompanies a media project should be 2,500 – 3,000 words in length.
C&M Senior Capstone Declaration Form

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

Student Name _______________________________________

Student ID # N ___________________ Student Email ____________________

Track   ☐ Culture   ☐ Media   ☐ Screen   ☐ Combination

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

Type of Capstone:

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

   Title: ____________________________________________

   Question: _________________________________________

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

☐ Project + Reflection Paper

   ☐ Website   ☐ Video   ☐ Screenplay   ☐ Other: ___________

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

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

Advisor’s Name: ___________________________ Email __________________

Advisor’s Signature: _________________________________ Date _______

Department Chair Signature: _______________________ Date _______