

Media Studies Course Guide

Spring 2009

Media Studies and Film
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If you have any questions regarding the spring 2009 semester, please contact the Media Studies office.

updated January 26, 2009

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SPRING 2009 CALENDAR

Date	Event	Information
Tuesday, January 20	New Student Orientation	Wollman Hall 66 W. 12 th Street/5 th fl. 6:00-8:00 pm
Wednesday-Friday, Jan. 21-23	Registration for Spring 2009	Reg. for new students; late reg. for continuing students
Monday, January 26	Classes Begin	
Friday, February 6	Last day to add a class	
Friday, February 13	Last day to drop a class	
Monday, February 16	President's Day Holiday	No classes
Friday, February 20	Video Show	Theresa Lang Community and Student Center, 55 West 13th Street, 2nd floor 8:00-10:00 pm
Friday, February 27	Media Studies Film Show	Tishman Auditorium 66 West 12th Street 7:00-9:00 pm
March 16-March 22	Spring Break	No classes
Wednesday, March 18	Producer's Guild of America Event	Theresa Lang Community and Student Center, 55 West 13th Street, 2nd floor 5:00-10:00 pm
Thursday, March 19	Center for Communication: Reporting	Theresa Lang Community and Student Center, 55 West 13th Street, 2nd floor 6:30-8:30 pm
Friday, April 10	Thesis Proposal	Deadline at 5:00 pm

Date	Event	Information
Friday, April 17	Hirshon Film Festival: Master Class	Location TBA 6:00-9:00 pm
Wednesday, April 22	Center for Communication: Branding	Theresa Lang Community and Student Center, 55 West 13th Street, 2nd floor 6:30-8:30 pm
Friday, April 24	Hirshon Film Festival: Screening	Location TBA 6:00-9:00 pm
Saturday, April 25	Critical Themes Conference	Wollman Hall 66 W. 12 th Street 9:00-9:00 pm
Friday, May 1	Completed Thesis	Deadline at 5:00 pm
Friday, May 1	Hirshon Invitational Film Show	Tishman Auditorium 66 West 12th Street 7:00-11:00 pm
Monday, May 18	Last day to drop with a grade of "W"	see online academic calendar
Monday, May 18	Classes End	
Thursday, May 21	Recognition Ceremony	First Presbyterian Church 12th St. and 5th Avenue 6:30-7:45 p.m.
Friday, May 22	Commencement	WaMu Theater at Madison Square Garden, 7 th Ave. and 32nd Street
Tuesday, May 26-28	Truth Be Told Documentary Film Festival	Tishman Auditorium 66 West 12th Street 7:00-10:00 pm
Thursday, May 28	Truth Be Told Documentary Film Festival Reception	Wollman Hall 66 W. 12 th Street/ 5 th Fl. 6:00-10:30 pm

REQUIRED COURSES

Understanding Media Studies

Carol Wilder

CRN 6184

Onsite students: register for CRN 6184 **Monday, 6:00-7:50pm** and also register for one section of the co-requisite 3 CR online discussion: CRNS 6185, 6186, 6187

Online students: register for CRN 6184 and register for one section of the co-requisite 3 CR online discussion: CRNS 6185, 6186, 6187, 7277

Understanding Media Studies is a required colloquium for all Media Studies students in their first semester of study. Students must register for the Monday night lecture and an online discussion section. Online-only students will also register for the lecture and discussion section, and will access recorded lectures and lecture materials through Blackboard.

Every week, members of the Media Studies Principal Faculty and other invited guests from the University and the wider field of media studies and practice will share their own work and methods, thereby exposing students to the varied dimensions of research and practice in the field, and particularly in our Department. Presentations will also tie into the program's annual theme, providing new students a means of access to the Media Studies community and other themed activities. Over the course of the semester, students will meet the instructors, support staff, and colleagues with whom they will work throughout their graduate studies; become familiar with useful University resources; and develop skills and practices needed for graduate study.

Students will complete several reflective and exploratory exercises leading incrementally toward the completion of a comprehensive academic plan, which will help students to map their own paths through the program and will serve as an essential advising document. Grading will be pass/fail.

** Required of, and open exclusively to, first-semester students*

Media Studies: Ideas

This course replaces Foundations of Media Theory.

Barry Salmon, Monday, 4:00-5:50pm

CRN 6188

Paolo Carpignano, Tuesday, 6:00-7:50pm

CRN 6190

Lauhona Ganguly, Wednesday, 8:00-9:50pm

CRN 6189

Aras Ozgun, ONLINE

CRN 6191

The online section of this course is reserved for online-only students; permission is required. If space remains after January registration, non-online students may request permission to register.

Limited to 20. This course is required of all first-year Media Studies students; students may be advised to take the course either concurrently with or in the semester after Understanding Media Studies. Media Studies: Ideas overviews the major schools of academic thought that have had an influence on the field of Media Studies, as they pertain

to three central themes: Media and Power, Media and Technology, and Media and Aesthetics. The historical and philosophical roots of the discipline are emphasized through a wide variety of readings, discussions, and academic writing assignments.

** This course is required for all students, to be taken in the first year of study.*

Media Practices: Concepts

This course replaces Foundations of Media Design.

David Marcinkowski, Tuesday, 6:00-8:40pm

CRN 6192

Ramu Dhara, Wednesday, 6:00-8:40pm

CRN 7278*

**CRN 7278 begins one week later, on February 4; a make-up class will be scheduled sometime during the semester*

Kit Laybourne, Thursday, 6:00-8:40pm

CRN 6193

Woody Sullender, Friday, 4:00-6:40pm

CRN 7279

Virgil Wong, Saturday, 10:00-12:40am

CRN 6194

Phillip Kain, ONLINE

CRN 6195

The online section of this course is reserved for online-only students; permission is required. If space remains after January registration, non-online students may request permission to register.

Limited to 15. The course looks at the character of different media forms, the relationship between forms, and guidelines for choosing which combination is best for a given communications project. Concentrating on design thinking, it offers an experiential tour of the creative toolset and critical precepts of media practice and is the foundation course for additional Media Practice and project-based courses.

Through a series of short projects, students work with sound, the digital still image and its sequencing, lighting and the moving image and digital post-production and distribution techniques. Using simple digital tools, student designers focus on the important primary concepts of digital media making. Additional major software used professionally and in subsequent Media Practice and project-based courses are introduced, though not explored in depth. Outside-class Saturday lab sessions provide additional instruction in production equipment and software techniques.

By semester's end, each student will have completed a series of individual projects combining media formats and a collaborative project, undertaken in the groups' choice of medium, to satisfy an assigned design problem. The course's broad goal is to reconnect media designers to their personal sources of creativity and to help orient them to the program's Media Practice course curriculum.

** This course is required for all students, to be taken in the first year of study.*

Media: Methods

All students will be required to complete **a minimum of three credits** in methodology electives. This requirement may be fulfilled by taking a single three-credit approved methodology course (including the former *Research Methods in Media Studies*), by taking a combination of one- and two-credit approved methodology courses, or by substituting another methodology course or combination of courses approved by an academic advisor. Students are advised to take these new courses later in their course of study, ideally after they've defined a specific independent study/project or thesis and can thus apply these methods courses in the completion of a well-defined project.

Audience Research

Lauhona Ganguly, Saturdays, 9:00-2:30pm

(1 credit, 1/31, 2/7)

CRN 6198

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.

Content Analysis

Lauhona Ganguly, Saturdays, 9:00-2:30pm

(2 credits, 2/14, 2/21/28, 3/7)

CRN 6199

Limited to 20. This course will look at 'content analysis' as a research technique and examine its benefits and limitations. We will study the steps involved in identifying 'sample' texts, constructing analytical 'units' and 'indices' and testing reliability and validity of claims made from content analysis of texts. You may find content analysis an appropriate research method if your research refers to trends, patterns, differences or 'absence-presence' in specific media texts; or if you want to evaluate 'favor-disfavor' or find 'either-or' inferences. Content analysis may be used for different research applications: academic theory development, public and private sector policy making and market research. Students will be required to participate in seminar style discussions and interactive workshop sessions. This course will prepare students to conduct independent research and critically evaluate findings from content analysis based research papers.

Documentary Research Methods

Deirdre Boyle, Tuesdays, 4:00-5:50pm

CRN 6804

Limited to 20. This course is a non-production course in documentary research methodology. With a focus on the American documentary tradition, this course introduces the theoretical and practical foundations necessary for conducting research in the context of designing and developing documentary film content. We will examine award-winning documentary films as models, and will look at their process, their choices, and the emotional impact of these decisions in an attempt to understand the various stages of thought and of research that went in to creating the final film as a piece of art. The readings represent a diversity of approaches to qualitative research, and raise questions about what constitutes "good" research; and as such, what adds to our knowledge of the social world.

We will ask such questions as: What is a good documentary subject? Why should we do documentary research, and how does doing it implicate us in a complex web of issues concerning the politics of representation and the social construction of meaning? Methodologies examined include print, photo and archival research; observation and direct cinema; interviews and oral histories; and participant observation; among others. Students will create a literature and film review on their own documentary subject, and will design, research, and write up their own documentary proposal and treatment.

Focus Groups and Surveys

Margaret Bates, 10 wks, Thursdays, 6:00-7:50pm

(2 credits, 1/29-4/9)

CANCELED

Limited to 20. This course will examine focus groups & survey research method techniques, including theory and application. We will visit actual focus group sessions and students will create focus groups and surveys for their own projects. Students working on theses or independent projects, students planning to undertake advanced graduate work, media producers and media managers will find these techniques useful to understand current media use and international developments.

Interviewing

Margaret Bates, 5 wks, Thursdays, 6:00-7:50pm

(1 credit, 4/16-5/14)

CRN 6196

Limited to 20. This course will be a practicum in interviewing techniques. It will cover question writing, types of research interviews, theory, rules, structure, problems, and coding. Interviewing techniques are useful for students working on theses or independent projects and students planning to undertake advanced graduate work, documentarians, and media activists, amongst others.

Media: Methods

Market Research for Media Managers

Robert Berkman, ONLINE

CRN 6805

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

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

Methods of Rhetorical Analysis

Carol Wilder, ONLINE

CRN 6197

Limited to 15. Methods of Rhetorical Analysis is a writing-intensive course that considers a wide range of approaches to the analysis and evaluation of rhetorical artifacts, including objects of study from film, theater, music, literature, public address, and art. One feature that often distinguishes rhetorical criticism from art and literary criticism is that literary and art criticism typically focus on the work itself, whereas rhetorical criticism focuses on relationships—relationships among context, creator, artifact, and audience. The course will consider several models for analysis including neo-Aristotelian, narrative, ideological, metaphorical, pentadic, organic, framing, and a rhetoric of social movements perspective. Course requirements will include three ten-page papers using three different approaches, the completion of a series of online activities related to reading assignments, and active participation in online discussions.

Research Methods for Media Activism

Lydia Foerster, ONLINE

CRN 6265

Limited to 15. Research is a key component of contemporary media activism. This course will introduce students to methods used by researchers, NGO's and, in particular, media producers to understand what will move people to action -- what can change minds, behaviors, and policies. Careful analysis of the social and political issues and problems central to a media campaign and stakeholder needs can point the media activist toward the most effective appeals and distribution choices. We will examine how various media and story-telling techniques and rhetorical strategies lend themselves to particular topics and target specific audiences, and address how evaluation methods can inform media strategies, and even the creative process.

Methods courses tentatively planned for Summer 2009

- Oral History (2 credits): intensive workshop
- Using Video In Research (tentative title) (2 credits): intensive workshop

Methods courses tentatively planned for Fall 2009

- Discourse Analysis (2 credits)
- Documentary Research Methods (3 credits)
- Ethnography and New Media (3 credits)
- Focus Groups (1 credit)
- Interviewing (1 credit)
- Research for Media Activism (3 credits)
- Sampling (1 credit)

Required Courses for Thesis Students

Thesis Proposal Supervision

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

Students who **plan to submit a thesis proposal in Spring 2009** must register for one-credit of Thesis Proposal Supervision, during the Spring 2009 semester, with their Primary Thesis Advisor. Students are encouraged to register for this course in the semester prior to their completion of the proposal, but may register for the advising credit up through the end of week 7 (March 13, 2009) in their proposal semester. Students will register in the subsequent semester for 1 credit of Thesis Tutorial.

**Prerequisites: Students enrolled in Thesis Proposal Supervision should be completing, or have completed, their 27th credit during their proposal semester. Permission is required; students must provide to the Graduate Advising Coordinator documentation of the Primary Thesis Advisor's agreement to serve in this capacity.*

Thesis Tutorial (1 credit)

Peter Haratonik, Tuesdays, 6:00-7:50pm

CRN 1029

** For students who submitted an approved thesis proposal in Fall 2008.*

Limited to 20. Open only to M.A. degree candidates who have completed a minimum of 27 credits, the Thesis Tutorial class is required of all thesis students in the first semester after approval of their proposal. Students refine their project and begin research and production. The class mixes group workshops, in which students give progress reports and receive feedback, and one-on-one meetings with the Tutorial instructor and thesis advisors. By the end of the semester each student will have produced the first draft of his/her thesis, and will complete the thesis during the subsequent semester(s).

Thesis Supervision

Conducted with the Thesis Advisor; Meeting times by arrangement.

Students who have completed the Thesis Tutorial undertake the completion of their thesis during subsequent semester(s). For each subsequent semester needed to complete the thesis, the student registers for one credit of Thesis Supervision.

Students must maintain good progress on the thesis in each semester and this will be reflected in a grade of P, passing, in thesis supervision. Students who receive a grade of U, unsatisfactory, may not continue on their current project. Normally in such cases students should switch to the non-thesis option and complete the remaining requirements for their MA degree. Under special circumstances, with the support of a faculty advisor, students may appeal this rule and may be allowed to continue in the thesis track.

MEDIA PRODUCTION

Media practice cultivates understanding and proficiency with design and production. This curriculum is practice based, allowing students to conceive real projects, develop individual design approaches and utilize the technical tools to create them.

These courses present media production formats as tools of communication – as means to the end of creating aural and visual messages – rather than promoting the mastery of particular equipment and software as sufficient ends in themselves. Instruction in each of the Media Practice courses frames the necessary technical training within a larger context of design and production conceptualization and research, and promotes a cross-platform or comparative approach: students discover how processes and tools translate between media, and students who've already attained a level of proficiency in a particular production format encounter the aesthetic and communicative possibilities of other formats.

Through these courses students achieve understanding of and proficiency with the aesthetic and technical capabilities of each production medium, explore the interrelationships and interdependencies between them, and create work from start to finish: instruction in each of the Media Practice courses includes the processes of preproduction (conception and design, writing, scheduling, budgeting); production (directing, shooting/image production, lighting, recording) and postproduction (logging, editing, sound mixing, compressing for distribution).

Shooting and recording is done on supplied cameras, microphones and audio recorders. Digital image production and all post-production is done on supplied digital editing workstations with current and appropriate software. In-class listening/viewing, analysis and critique and assigned readings provide support and context for production work.

Media Practices: Design

This course replaces Digital Design.

Diane Mitchell, Monday, 3:00-5:40pm

CRN 6212

Brian McCormick, Wednesdays, 6:00-8:40pm

CRN 6214

Phillip Kain, ONLINE

CRN 6215

Limited to 14. Through exploring the principles of visualization, graphic design, typography and color theory, students will learn to create designs that have visual impact and communicative power. Instruction and class activities cover composition techniques, image editing, graphics creation, and file preparation for distributing projects using current professional software.

The core focus is the creation of designs for advocacy, branding and digital art. This course provides the basis for more advanced courses in interactive design, motion design, publishing and inter-media applications. Students are expected to research and solve weekly design problems and participate in regular critiques while building a digital design portfolio, including a final professional-quality visual presentation.

** Prerequisite: (1) Foundations of Media Design or (2) Media Practices: Concepts or (3) instructor permission.*

Media Practices: Time-Based

This course replaces and combines Audio Production and Video Production and will be co-taught.

Mario Paoli & John Plenge, Tuesdays, 3:00-5:40pm

CRN 6218

Mario Paoli & John Plenge, Tuesdays, 6:00-8:40pm

CRN 6219

Limited to 14. The course expands beyond the core concepts and skills of producing and editing audio and video. Students learn professional production processes and techniques in both media, delving further into the technical aspects of production and post-production. Aesthetic instruction addresses the many ways the resulting project may be conceived stylistically and to solve particular communication issues. Exploring audio, microphone techniques, recording, editing and mixing skills are taught. Exploring video, instruction includes lighting, framing, camera movement, recording and digital editing techniques. The combination of the two media provides a production context for project work and prepares students with the means and ideas to make time-based work in more advanced courses.

** Prerequisite: (1) Foundations of Media Design or (2) Media Practices: Concepts or (3) instructor permission.*

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

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

CRN 6224

Time Based Tech. Lab (0 CR), var. Sat. 4:00-6:40pm

CRN 6225

MEDIA PRODUCTION

Media Practices: Interactive

This course replaces and combines Web Design and Production Web Animation.

David Marcinkowski, Mondays, 6:00-8:40pm

CRN 6216

Joerg Mueller, ONLINE

CRN 6217

Limited to 14. This course introduces the design and production of interactive media for web-based and mobile environments. Approaches to navigation, interface, and narrative design, information architecture, Web 2.0 and dynamic databases will be surveyed. Incoming students must have prior skills in producing content (digital, audio, or video) and are expected to design their own rich media web site. Instruction includes the fundamentals of coding, CSS, javascript, animation, streaming media file formats, platform and browser issues.

Using current and appropriate software, students discover how to structure content and apply techniques to solve real world design problems. Class activities and critiques help each student to build an effective interactive presentation of their own.

** Prerequisite: (1) Digital Design or (2) either Media Practice: Design or Media Practice: Time-Based or (3) instructor permission.*

Media Practices: Film Form

Sam Ishii-Gonzales, Tuesdays, 6:00-8:40pm

CRN 6226

Sat. lab dates TBA, 12:00-5:40pm

CRN 6228

** Students must register for both lecture and lab.*

Limited to 14. In this hybrid theory/practice course, students will immerse themselves in a number of aesthetic questions that will challenge them to think precisely and creatively about the properties of the medium. What are the fundamental structures at the basis of film? What role do these structures play in the spectator's cognitive and affective engagement with film? Rather than presume an answer derived from the other arts, students will be encouraged to engage with cinema on its own terms, to engage with film as its own unique system of sign production. Through the close study of a select group of films in a variety of styles and genres (shorts and features, fiction and documentary, narrative and experimental) students will be introduced to a number of key topics, including framing and perspective; open and closed forms of montage; movement- and time-image; on- and off-screen space (actual and virtual space); audio-visual relations. In-class discussion and analysis will be supplemented with five Saturday afternoon tech labs. Tech labs consist of instruction in film (Bolex), sound (Flash), video (mini DV) and editing (FCP).

**Although this course is open to all Media Studies students, it is conceived as the first in a sequence of classes in the "Focus Area in Film Form." In order to ensure that students pursuing this focus have access to the course, seats will open up incrementally, five at a time, between 11/19-11/21. Students are encouraged to log in when web registration begins at 9am to increase their likelihood of securing a seat.*

** Prerequisite: (1) Foundations of Media Design or (2) Media Practices: Concepts or (3) instructor permission.*

MEDIA PRODUCTION **Production Project Courses**

Audio Experiments

Joan Schuman, ONLINE

CRN 6231

Limited to 15. In this course students explore the process and possibilities of experimental sound-making across media. We begin by critically exploring work by noise musicians and radio sculptors; performance screamers and barely audible sound "swallowers"; and emanations from emergent mediated spaces including sonic social networks and sound maps. Students are then invited to engage in their own audio experiments, playing with form, content, and media vehicles, and, in the process, possibly upending the conventions of broadcasting, gallery spaces (physical and virtual), urban landscapes, Internet sites, movie theaters, and performance halls. Students complete three short productions to "test their ears" before completing final compositions; through this process we both work individually and engage critically with one another's projects in regular workshop-critiques. The class is designed for those with basic audio production skills and access to tools (on-site at New School labs or via their own computer/audio set-up). Students should have a preliminary plan for an audio-centric project before starting the class, but be open to stylistic and formal experimentation.

** Prerequisites: Media Practices: Time-based or relevant experience (e.g., digital editing experience or audio/radio production) or instructor permission. Students should have access to recording and editing/mixing tools, contact instructor for more information.*

Cinematography: Art & Technique

Christopher Ernst, Mondays, 6:00-8:40pm

CRN 6816

Limited to 14. 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.

Open to all Media Studies students.

Directing Documentary

Deanna Kamiel, Thursdays 6:00-8:40pm

CRN 1010

Limited to 14. 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, newsmagazine, vérité, 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 vérité, 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.

** Prerequisite: Video Production or instructor permission.*

Mashup Culture

Josephine Dorado, ONLINE

CRN 7153

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 sound, images, multimedia, 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 & mobile media creation, web-based editing, live online broadcasting, and sharing and techniques of online presentation. The result will be a series of vignettes which reflect the distributed nature of our natural dynamic, bringing us together in cohesive cultural fusion.

MEDIA PRODUCTION **Production Project Courses**

Projects in Digital Video Editing

Doug Morrione, Wednesdays, 6:00-8:40pm

CRN 3534

Rafael Parra, Thursdays, 6:00-8:40pm

CRN 4446

Limited to 14. Students utilize computer-driven digital editing stations and current non-linear editing software (Avid or Final Cut Pro), the sophistication and capacity of which have changed the entire production process from project inception and planning through to final broadcast. Editors will work on short assignments (3 to 5 minutes), while learning the principles of random access digital editing (theory of nonlinear editing, capturing video and audio, organizing and accessing rough footage, editing sync and non-sync material, assembling and trimming sequences, editing and mixing audio, adding effects, creating titles, color correction, and outputting work).

** Prerequisite: (1) Video Production or (2) Media Practice: Time Based or (3) instructor permission.*

Projects in Experimental Media

Vinay Chowdhry, Thursdays, 6:00-8:40pm

CRN 6815

Limited to 14. This course focuses on the experimental genre of media making. With single channel video as the primary demonstration medium, we will explore all stages of the development of an experimental media piece, emphasizing content/concept and style with equal measure. All stages of the development of a work will be explored, beginning with coverage of the fundamentals of developing an artist statement, which will serve as a springboard for creating a formal treatment for a final project. Examination of aesthetic expression and audio/visual style will be given particular attention during the production phase, while radical treatment and processing will be covered with post-production coursework. Throughout the semester, students will be challenged to push the limitations of this genre and create using media of their choice (and skill) to technical and conceptual limits. Seminal texts from video artists and experimental media-makers over the past five decades will be studied. Students will be expected to present and critique work on a weekly basis in preparation for a final project and public screening at the end of the term.

Projects in Advocacy Media

Lydia Foerster, Wednesdays, 6:00-8:40pm

CRN 4479

Limited to 14. Advocacy media is used to train, teach, motivate, shock, inspire, raise awareness, consciousness and funds. With more opportunities for independent journalists and activist groups to form global alliances, Advocacy Media is an increasingly powerful tool for social change. In this course, students interested in the potent intersection of media, action and society will explore various theoretical approaches to social change as they work on exercises meant to expand and strengthen production skills. We will explore the advocacy potential of the production *process* as well as the product, including media training, witness and performance media and alternative authorship approaches to traditional documentary and narrative. We will also investigate the tactical potentials of various media including mobile video, podcasting and flash mob activism.

While there will be some discussion of media history (WWII propaganda, ethnographic film) this course is not meant to be an overview of advocacy media's past, instead we will take a strategic approach to media advocacy as it relates to current social issues, *now*. Students will be required to make contact with non-profits, special-interest groups, their families, friends or communities to collaborate on a final project. So, it is useful to come into the class with some ideas about the issues or causes you might want to advocate for.

** Prerequisite: (1) Either Audio Production, Video Production, or Media Practices: Time Based, or 2) Digital Design or Media Practices: Design or 3) Media Practices: Interactive or (4) instructor permission.*

Projects in Motion Design

Diane Mitchell, Tuesdays, 6:00-8:40pm

CRN 6229

Limited to 14. This course introduces the design and creation of motion graphics for television, web and film. While developing our projects we will look at the artistic and professional practices of motion design in documentaries, fine art, advertising, film titles, television interstitials, and business presentations. We will explore ways to effectively enliven text and imagery and to generate visual messages with impact. Utilizing 2D animation and digital effects software, basic concepts and techniques, such as masking, compositing, key frame animation, interpolation, titling, special effects, and 3D space, will be examined through lectures, class activities, and assignments. Each student will design and produce three short broadcast quality projects.

Prerequisite: (1) Digital Design; or (2) Media Practice: Design or (3) Media Practice: Interactive; or (4) permission of instructor. Video experience is recommended.

MEDIA PRODUCTION **Production Project Courses**

Script Analysis and Audience Response

Helena Medina, ONLINE

CRN 6232

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.

Sound and Image

James Briggs III, Mondays, 6:00-8:40pm

CRN 5190

Limited to 14. This course will introduce students to the technical and aesthetic concerns that arise when producing audio for image-based media including film, video, and animation. Over the course of the term we will move from acquiring basic skills to a consideration of more sophisticated questions. The goals of the course are to familiarize students with the tools and skills necessary to produce high-quality dialogue and effects, and to foster critical thinking with regard to the use of music in picture. Students who have completed this class will be capable of recording, editing, and mixing a basic soundtrack to broadcast standards.

** Prerequisite: Audio Production or instructor permission, students should be familiar with Pro Tools*

The Producer's Craft

Kit Laybourne, Wednesdays, 6:00-8:40pm

CRN 2135

Andy Bobrow, Wednesdays, 6:00-8:40pm

CRN 6868

Both sections will meet together. Students can register for either section, and will have access to both instructors.

Limited to 40. 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.

** Prerequisite: (1) Foundations of Media Design or (2) Media Practices: Concepts or (3) instructor permission.*

Visual Storytelling II

Shari Kessler, ONLINE

CRN 5563

Limited to 15. In Visual Storytelling II, we build upon our 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 work flow 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.

**Prerequisite: Visual Storytelling I, or Media Practices: Concepts, or Media Practices: Film Form, or instructor permission.*

MEDIA PRODUCTION

Production Project Courses

Web Technologies for Media Projects

Woody Sullender, Thursdays, 6:00-8:40pm

CRN 6814

Limited to 14. With the proliferation of Web 2.0 and mobile internet devices, network media technology is increasingly redefining ideas of community, intellectual property, privacy, mapping, the "public sphere", etc.. In this course, we will engage the shifting digital landscape by creating dynamic web, video, audio, text, image, and installation projects. Students will learn the syntax and application of a variety of advanced web technologies such as Actionscript, PHP, RSS, XML, streaming video, and databases. We will draw inspiration from a range of artists/works, including Cory Arcangel, Siebren Versteeg, Jacqueline Goss, Judd Morrisey's "The Jew's Daughter", Zach Layton's "Network Sonification", Cat Mazza's "Knit Pro", "The Telegarden", and Burger King's "Subservient Chicken."

**Prerequisite: Media Practices: Interactive*

WNSR Radio Lab

James Briggs III, Fridays, 3:00-5:40pm

CRN 6230

Limited to 14. 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.

**Prior radio/broadcast production or management experience preferred.*

**This course is both a Production Project course and a Media Management course.*

MEDIA MANAGEMENT

Competitive Strategies: Branding (MMP)

Deanne Dunning, Monday, 4:00-5:50pm

CRN 5174

Limited to 20. How can media companies achieve and maintain an entrepreneurial edge? Differentiation from competitors' positions is a primary concept in creating corporate value. This segment will apply the analytical tools developed in other courses to address strategic issues and planning challenges. Opportunities to increase revenues, streamline costs and realize appreciation of assets will be the focus of this course segment.

Students will be exposed to the strategic considerations in evaluating opportunities to secure a sustainable competitive advantage through new channels, closer customer relationships, partnerships and strategic alliances, and tailoring corporate activities. Topics covered include: Leadership and Strategy; Competitive Convergence; The Productivity Frontier; Operational Effectiveness; Strategic Positioning; Generic Strategies; Tailoring Corporate Activities; Fit and Sustainability.

Information Technologies (MMP)

Steven Hammersly, ONLINE

CRN 7154

Limited to 15. This course will examine the business and social implications of new media technology now and over the past 15 years--from the advent of the commercial internet, through the dot com boom and bust, to the converging mediascape that is the web today. In this course, students will explore the basic building blocks of the technology that drives the internet and new media, including major hardware/software systems, platforms, applications, standards, and the major players. The overall goal of the class is to provide a background in the history and shifting dynamics of Internet media, and bring students up to date on the latest media technologies.

Media Economics (MMP)

Charlie Warner, ONLINE

CRN 2123

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

Media Industry Perspectives: Digital Media (MMP)

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

CRN 4849

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

MEDIA MANAGEMENT

Media Management and Leadership (MMP)

Michael Weiskopf, Mondays, 8:00-9:50pm

CRN 5173

Limited to 20. Dramatic changes in technology and in the media's role in converging technologies require new management and leadership techniques and paradigms. This course aims to give students a survey of some of the latest management and leadership theories, including those encouraging a new sense of social responsibility. It also gives students the opportunity to apply these theories to a number of different competitive, structural, motivational, strategic, and organizational issues in the media world, by writing original case studies and solving problems in existing case studies.

Music Business in Media (MMP)

Josh Rabinowitz, Wednesdays, 8:00-9:50pm

CRN 6818

Limited to 20. The music business, once recording dominated, can now be characterized as a multifaceted, almost-everything-but a record FIELD. Changing media formats and new business models are the key elements in this rapidly changing sphere. The course focuses on how the industry has evolved and will continue to evolve. Emphasis is placed on understanding and developing new business paradigms. Particular areas of study include: music production, music supervision, copyright infringement, digital distribution, the new A&R, gaming, music publishing, music journalism, PR and publicity. Students follow, analyze, and critique current developments through a variety of non-traditional readings.

Media, Corporate Responsibility, & the Law (MMP)

Lynn Oberlander, ONLINE

CRN 2148

Limited to 20. This course will provide an overview of media law, including constitutional, regulatory and statutory schemes. The course will be organized into thematic sections, described more fully below, and discussion will be augmented by publishing court opinions and audiovisual materials, as well as guest speakers from the media industry. 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" protect unfairly plain commercial enterprises from the costs and risks that other businesses face?

WNSR Radio Lab

James Briggs III, Fridays, 3:00-5:40pm

CRN 6230

Limited to 14. 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.

**Prior radio/broadcast production or management experience preferred.*

**This course is both a Production Project course and a Media Management course.*

SEMINAR

Art as Social Practice

Chris Mann, Mondays, 6:00-8:40pm

CRN 6203

Limited to 20. What is the society that a work of art makes possible? What sort of community does it help us to realize? This seminar and discussion series seeks to explore the social dimensions of performance through the work of contemporary composers who are less interested in aesthetics than in designing tools and systems that both articulate and facilitate social change. This course builds on the work of artists, composers, Bruno Latour's actor network theory and Barbara Stafford's notions of art as neurological research. Invited guests include Maryanne Amacher, Ornette Coleman, Tony Conrad, David Dunn, Alvin Lucier, Lee Ranaldo, Christian Wolff, John Zorn, et al. The course begins with two weeks of introductory orientation (Artist Placement Group, Pask and Emery on purposeful systems, Plato, the politics of tuning systems and the politics of instruments, AMM), followed by two five week seasons with composers discussing their work. The final weeks will be dedicated to student presentations. Apart from informed discussion with the invited guests, students will be expected to compose their own projects (in any medium of their choice). 'A composer is that without which something would not have happened.' (Herbert Brun)

Avant Garde and the Moving Image

Nicole Koschmann, ONLINE

CRN 6867

Limited to 15. This course will provide an historical survey of avant-garde moving images, concentrating on the major tendencies within these traditions. Topics presented will include dada and surrealist films, the camera as metaphor for the eye, structural film and expanded cinema, the filmmaker as poet, found-footage filmmaking, cinema and sexuality, abstract filmmaking multiple projection/installation, as well as cross-genre practices. Work by filmmakers such as: Hans Richter, Maya Deren, Stan Brakhage, Bruce Conner, Shirley Clark, Kenneth Anger, George Kuchar, Martha Colburn, Peggy Ahwesh, Jack Smith and Craig Baldwin will be presented.

The course will also explore various techniques, concepts and means of production employed by experimental filmmakers and should be of particular interest to students who wish to work outside the traditional mode of narrative filmmaking. The class will consist primarily of screenings and discussions about the work viewed and the context in which it was produced but will also provide a forum for discussion of the practical aspects of being a practicing film artist once outside the school system.

Cinema Theory & Analysis: 1950-2009

Royal Brown, Mondays, 6:00-9:50pm

screening CRN 7192, 6:00-7:50pm & co-requisite lecture CRN 6866 8:00-9:50pm

Limited to 20. Has history ceased to have a meaning, or have we simply lost faith in a vision of time (and space) that was a mythic construct in the first place? Has the distinction between sign and referent broken down, or are we simply re-experiencing the phenomenological crisis in a new way? Is music the ultimate postmodern image? These are some of the perhaps unanswerable questions that we will examine, via the screening of a number of films that reveal some kind of awareness of these issues, as we look at the diverse components-visual, musical, sound, narrative-that have led the cinema, that theoretically most "modern" of art forms, toward the postmodern. A distinction has to be made between "modern" (patriarchal) culture, discussed by such writers as Hans Blumenberg, and "modern" art, which is a reaction against the "realistic" art forms and styles of earlier, modern, patriarchal culture. Particular attention will be paid in this course to the relationship between gender politics and the psychology of postmodernism, as well as to the relationship between postmodernism and poststructural theory. The course will also concentrate on how postmodern mythology has influenced the making of films, both narratively and technically, and how the image-making processes of the cinema have helped shape the modern and postmodern facets of the current era.

Cultural Industries, Media & Celebrity

Sue Collins, Tuesdays, 8:00-9:50pm

CRN 4475

Limited to 20. This course intends to provide students with conceptual understanding and methodology in studying the interplay of popular culture and cultural history, using celebrity as its case study. The course investigates celebrity as a cultural form across a variety of cultural contexts and theoretical perspectives. It is interested in explicating the manufacture and explosive distribution of celebrity as a cultural commodity and critical strategy of the cultural industries' expansion in the twentieth and early twenty-first centuries. It will also explore theories of celebrity in relation to capitalist and democratic ideologies, as well as the pleasures and impacts of celebrity culture. The course will familiarize students with a variety of approaches in studying celebrity, situating it as an object of study within the tripartite concerns of production, text, and audience reception.

SEMINAR

Death and Media

Deirdre Boyle, Tuesdays, 6:00-7:50pm

CRN 6803

Limited to 20. Death is the only absolute in life-it is not the “if” question, but the “when” question that either shadows our lives or illuminates them. This course asks the question: How have contemporary media reshaped our consciousness and helped reposition our attitudes toward death? Once considered the ultimate taboo, death has become the ubiquitous content and narrative staple of film and television entertainment, popular music, the shock appeal of advertisements, the theme of computer/video games, and the occasion for national media spectacles of mourning and social bonding-in fact, one might argue, death is the ultimate “media event.” When we are talking about cyborgs, vampires, terrorists, capital punishment, silicon-based life forms, dead princesses or immortal artists, we are also thinking about death. We can not separate the moral and ethical debates over euthanasia, suicide, abortion, terrorism, war, and “ethnic cleansing” from debates about the ethics and aesthetics of the representation of death. The seminar focuses on some of the ways death is-or is not-being addressed by contemporary media. Readings will include texts by Barthes, Becker, Bataille, Baudrillard, DeLillo, Freud, Russell, Sobchack, and Sontag, among others. Sessions will engage with experimental, documentary, and fiction films, videos and audios, photographs, ads, and web sites. Students are expected to conduct outside research in developing focal areas for seminar presentations, discussions, and papers.

Digital Media Theory

Aras Ozgun, ONLINE

CRN 3506

Limited to 15. 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.

Documentary as Social Practice

Elizabeth Ellsworth, Wednesdays, 4:00-5:50pm

CRN 5315

Limited to 20. Documentary, as it has taken form in film, television, videos, literature, photography, theater, and new media, has a long and rich tradition of both theory and practice. The “documentary method” and debates surrounding it engage with complex philosophical dilemmas about the relation between reality, representation, and ways of knowing. Documentary forms of representation constantly trouble easy distinctions between fiction and nonfiction, rationality and emotion, objectivity and subjectivity, cognition and aesthetic pleasure. They blur socially constructed lines between neutrality and point-of-view, knowledge and creative drama.

As a way of making sense of the world and acting within it, documentary raises key questions about the aesthetics, politics, and ethics of representation, knowledge construction, and social action. Documentary media are credited with having immense impact on social and cultural meanings; how groups resist colonization and marginalization; and how issues and events make it into public debate and onto policy agendas.

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

Documentary: Its Art & History

Deirdre Boyle, Thursdays, 6:00-9:50pm

Screening CRN 7193 & lecture CRN 5507

CANCELED

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

SEMINAR

East Asian Media Cities

Jeesoon Hong, Wednesdays, 6:00-7:50pm

CRN 6205

Limited to 20. This course aims to explore various cultural phenomena surrounding urban media in East Asian cities. East Asian cities that have a high density population have developed in close relationship with their media industries, and thus have distinctive media cultures. In cities such as Tokyo, Seoul and Hong Kong, media have become an indispensable part of everyday urban life, and these cities have drawn attention from the world for their new media infrastructures and the unique experiences they afford. This course begins with the historical experience of cinema-going in these Asian cities in relation to other forms of urban experience and to similar experiences in other parts of the world. We will examine the relationships between print media and visual media and explore global city projects such as international film festivals and media shows. The new media experiences we discuss include the Seoul Digital Media City Plan, the Urban Planning Museums of Beijing and Shanghai, and Tokyo's Media Immersion Pods in comparison with similar sites in Seoul and Chinese cities. We will also watch and discuss representative urban films from the region.

Electronic Media & Live Performance

Brian McCormick, ONLINE

CRN 1007

Limited to 15. 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.

Emerging Media and Aesthetic Experience

Jason Pine, ONLINE

CANCELED

Limited to 15. The proliferation of self-directed media technologies in everyday life has been accompanied by a growing interest in the design of aesthetic experience. This is evidenced, for example, by the profile-building practices of social networking platforms such as *Facebook* or *Myspace*, and the elaborate investments of millions of users in online virtual world-building, as in *Second Life*. But experience design also informs and illuminates other domains, such as the media arts, urban planning and consumer culture. It constitutes both a micro-practice and an increasingly influential force in the broader cultural economies of the West and globally. In this course, we examine how the increased attention to aesthetic experience on the part of a wide spectrum of the general public is connected to goals of self-mastery and to the production of new forms of value in the "new economy," as defined by cultural geographers like Nigel Thrift. Additionally, we focus on how the design of aesthetic experience is linked to desires for intimacy, on the one hand, and disengagement, on the other. The objective of this course is to trace the contours of the social and cultural worlds that are emerging from the synergy of proliferating media forms and a growing capacity for individuals to engage in design processes. Readings include works by Christine Ross, Johanna Drucker, Sara Danius, Ken Hillis, Kazys Varnelis and Lev Manovich.

This online course has live, synchronous *Second Life* meetings on Fridays from 4:00-5.50pm.

Fundamentals of Sound Studies

Melissa Grey, Wednesdays, 6:00-7:50pm

CRN 6208

Limited to 20. **Fundamentals of Sound Studies** investigates sound through cross-disciplinary approaches, equipping students to critically examine and creatively explore the production and consumption of sound. Artifacts, habits, perception, memory and materials of the environment are considered as students sharpen analytical listening skills through literacy in acoustics and tuning systems, perception and aural cognition, *sonification* research and diagnostics, audiovisual practices, contemporary music composition and performance space, economies of silence, notation and mapping. Drawing from our local sound in New York City, students will work with the recent concept of "sonic effect," developed by Cresson founder Jean-François Augoyard and Henry Torgue, to analyze the experience of sounds in an architectural context. The seminar includes visits to installations, archives and collections, performances and exhibitions. Each student will present a final research project that examines indicators of larger patterns and proposes a vision for our future soundscape. This course is intended to familiarize students with key works that have contributed to our understanding of sound and to provide the vocabulary and listening and assessment skills upon which other seminars in the Sound Studies focus area are founded.

SEMINAR

Fundamentals of the Sociology of Media

Paolo Carpignano, Wednesdays, 6:00-7:50pm

CRN 3368

Limited to 10. 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.

* *Sociology cross-listed course. Enrollment is limited.*

Globalization and Media

Sumita Chakravarty, Wednesdays, 4:00-5:50pm

CRN 5506

Limited to 20. The aim of this course is to conceptualize and explore the role of media in the process of globalization. We will seek to clarify the ambiguities surrounding the issues of globalization, such as media and cultural imperialism, globalization, regionalization, homogenization and hybridization, the changing relevance of time, place and space, and the role of new media technologies. We will also explore and debate the impact of the media on globalization in terms of coverage of international events and how these affect and constitute global, national and local audiences. Some attention will also be devoted to transnational cultural forms like Hollywood and Bollywood and how they construct new communities of meaning. This course will introduce students to the relevant literature and theories of globalization and the media. As the course is seminar based, students are required to actively participate in class discussions and individual or group presentations based on the weekly reading assignments.

Hollywood and the World

Cyril Ghosh, Thursdays, 6:00-7:50pm

CRN 5581

Cross-listed with International Affairs; 2 seats for Media Studies students

This course is an interdisciplinary introduction to the relationship between American cinema and world politics beginning with D.W. Griffith's *Birth of a Nation* in 1915. The principal purpose of the course is to understand some of the broad themes of contemporary world politics such as state and nationhood, nationalism, intelligence, conflict, globalization, colonization/decolonization, development/underdevelopment, security/insecurity, and, most profoundly, the politics of identity based on race, class, gender, and sexuality. We will examine each of these themes through the lens of film theory, American cinema, and international political economy. Through lectures, discussions, film screenings and classroom presentations we will analyze the ways in which American cinema has represented and constructed the world around us - sometimes realistically or even satirically, and at other times, fantastically. In our "journeys" into these themes, we will visit some of the following "characters": Cleopatra, Rambo, Jason Bourne, and "Hollywood as American dream factory."

Media and American Modernity

Jaeho Kang, Thursdays, 6:00-7:50pm

CRN 6812

Limited to 10. The aim of the course is to explore the critical analyses of American modernity with particular reference to the development of the media and its transformational impact on American culture and politics. The course will focus on original texts that made significant contributions to our understanding of the multi-dimensional development of various media (newspapers, cinema, radio and television) and their profound influence on the distinct characteristics of American modernity.

This course serves to complement and mediate the related courses such as 'Foundations of Media Theory' and 'Media and Critical Theory' (advanced MA/PhD seminar, cross-listed with sociology). As the continuation and development of Foundations of Media Theory, the course helps students apply broader theoretical issues to media practice in various areas of society. During the course, students will investigate and reexamine some of key theoretical topics in media studies: media and democracy (the public sphere, ideology, propaganda etc.); media and urban culture (commodity culture, the spectacle, urban experiences etc.); and media and post-modernity (simulacrum, hyper reality, cyberspace etc.). Throughout, students are encouraged to engage critically with those issues and debates and to develop their own critical perspectives on contemporary media culture for future research.

SEMINAR

Media and Architecture

Shannon Mattern, Wednesdays, 4:00-5:50pm

CRN 6809

Limited to 20. Despite the digital vanguard's recent proclamations of the rise of the "paperless office" and the "dematerialization" of our physical bodies and environments, we have not traded in our corporeality for virtuality. In fact, many scholars and practitioners in design and the social sciences argue that as our media have become ever more virtual, the design and development of our physical spaces have become even more important. This course examines the dynamic and complex relationships between media and architecture. We look at architecture as media, symbols and embodiments of particular ideas and values—and at the impact that communication media have had on the practice of architecture and the way we experience built environments. After equipping ourselves with a basic design vocabulary and a selection of relevant theoretical frameworks, we trace the contemporaneous development of media and architecture through various stages in media history: the scribal and Gutenberg eras; the rise of the popular press and the public sphere; the birth of photography, sound recordings, and film; and the development of television and digital media. Students are expected to contribute weekly reading responses, to participate in field trips, and to complete two exhibition/site reviews and a final written or creative project.

Media and Critical Theory

Jaeho Kang, Tuesdays, 6:00-7:50pm

CRN 3367

Limited to 10. This course primarily aims to examine those distinctive -- yet highly controversial -- accounts of the media developed by the early members of the Frankfurt school and to assess their relevance to the understanding of contemporary media culture. This course will explore their critical analyses of the multidimensional development of the various media and the shift from print to electronic media (radio, film, and TV), a shift itself interwoven in complex ways with mass culture and politics. We will explore their original accounts of the spectacle of commodity culture and the growth of the information and entertainment industries in nineteenth-century Europe. Throughout, we will critically approach substantive debates that form the background of these analyses concerning the crisis of democracy and the emergence of Fascism, the relationship between propaganda and political unconsciousness, the aestheticization of politics, and the transformation of the public sphere. Main readings include the relevant works of Adorno, Benjamin, Löwenthal, and Kracauer.

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

Media, Culture and Power in International Communication

Lauhona Ganguly, Fridays, 4:00-5:50pm

CANCELED

Limited to 20. This course is an enquiry 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.

Media in the Arab World: War and Narrative

TBA, Thursdays, 8:00 – 9:50pm

CRN 5585

Cross-listed with International Affairs; 2 seats for Media Studies students

What is the dialectic relationship between conflict and the narrative it spawns? Is victor's justice achieved on the battlefield, or in the meta-conflict that reverberates in the media narrative? How much does the cultural and media portrayal of war create the reality of conflict, and how much does it reflect it? Is the legacy of conflict determined by the actual outcome, the material victors and losers, or by the dominant narrative?

We follow a broad media arc, including journalism and television coverage, non-fiction narrative (magazines, blogs, webzines, books), pop culture (music, film, TV shows), political discourse, and finally, literary fiction. We examine current ongoing conflicts and a few historical examples. We chart the real conflict, to whatever degree it is possible to establish, and interrogate the narratives that emerge from the conflict and vie for dominance in the culture.

SEMINAR

Museums as Media

William Crow, ONLINE

CRN 6807

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 and in their communication with the public and funders. However, the impact of media (web, digital imaging, audio production, interactive media) has become an increasingly present feature of these institutions, from their online presence, to gallery installations, to online instruction and resources for audiences. At times these digital formats attempt to capture aspects of more traditional media (painting, sculpture, fossils, primary documents), and at other times the media becomes the museum object itself. Further, some virtual museums have been created, whose collections and exhibitions exist completely in the online environment. This online seminar will examine the role of digital media as they are used by 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.

Music and the Ideal: Resonance and Belief

Barry Salmon, Tuesdays, 4:00-5:50pm

CRN 6810

Limited to 20. This seminar is concerned with interrelations of music and the ideal, that is, the world regarded as a dimension of the mind, the realm of ideas and essences. Taking its cues dually from concepts of “resonance” and “idealism,” from the sacred (Ancient and Baroque) and the French and Italian Renaissance, through to German Idealism and its wake and continuing into our contemporary musical world, this seminar considers the capacity of music to bind us to belief and of belief to summon us in an array of musical forms. In his description of ancient tragedy, Aristotle emphasizes the capacity of music, as an agent with the “greatest enriching power,” to bring us to the tragic experience of “fear and pity.” As Jonathon Lear writes in his essay *Katharsis*, “We must believe that the terrible event which has befallen [the tragic figure] might befall us or our loved ones and, moreover, might befall us soon.” Media critics and philosophers as diverse as Hegel, Schopenhauer, Nietzsche, Adorno, Lacoue-Labarthe and Frith, to site a few, have all puzzled over the figure of this mimetic force. We will join them and think through the ways in which music, whether sacred or secular, high or low, absolute or programmatic, continues to call and to bind us to belief and confirm us in something like the ideal.

News Media and Culture: Purveyors of International Affairs

Nina L. Khrushcheva, Tuesdays 6:00 – 7:50pm

CRN 4740

Cross-listed with International Affairs; 4 seats for Media Studies students

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.

Post-Photography: Images in the Digital Age

Mara Kurtz, ONLINE

CRN 5504

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.

SEMINAR

Sexual Personae

MM Serra, Thursdays, 8:00-9:50pm

CRN 1076

Limited to 20. 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.

Situationist International

Ethan Spigland, Mondays, 6:00-7:50pm

CRN 6806

Limited to 20. Filmmaker and poet, urban critic and political theorist, adventurer and activist, Guy Debord is best-known as the leader of the Situationist International (1957-72). A revolutionary, theoretical, political, aesthetic, social movement that originated in Europe in the late 1950s, the SI was concerned with conducting a penetrating critique of post-war capitalist consumerism. This course will seek to critically address and re-frame the relevance of the SI within the context of contemporary debates surrounding aesthetics, media, urban studies, the notion of everyday life, and the transformation of urban space by the international forces of globalization. Along the way we will examine such Situationist notions/practices as the *dérive*, *détournement*, constructed situations, and psychogeography. Students will be encouraged through practical exercises to apply these practices to their own contemporary urban experience. We will read key Situationist texts such as Debord's *Society of the Spectacle* and Vaneigem's *Revolution of Everyday Life* and screen Situationist films by Debord and Viénet. We will also look at contemporary movements/actions that have been influenced by the SI's spirit of revolutionary urbanism.

Social Media: Content, Communication and Culture

Robert Berkman, ONLINE

CRN 6811

Limited to 15. In the world of "Web 2.0", where anyone can create and share content and media on blogs, Flickr, YouTube, and social networking sites like FaceBook, every reader is a writer, and those formerly in the "audience" are now the participants as well. But what does this nascent world of social media mean for the culture, public discourse, the media industry, and evolving social structures?

This introductory class to social media will initially explore these questions by identifying and discussing the relevant media theories in which this newest form of media is rooted. We will then explore several key areas where social media is being played out and changing the status quo, including: the ways in which social media is creating and distributing new knowledge; the promise and perils of citizen or "networked" journalism, how the younger generation is changing the way information is perceived, located, and utilized--particularly through the use of social networks like FaceBook; emerging forms of social media activism, and how the social media phenomena is changing the media industry business as a whole.

Sustainability and Communication

Paul Ryan, Thursdays, 4:00-5:50pm

CRN 2405

Limited to 20. A sustainable society takes care of itself without putting future generations at risk. Modern society, as we know it, is not sustainable. To take care of ourselves we warm the air, deplete the soils, foul the waters, scramble ecosystems and build weapons of mass destruction. Multiple efforts are now underway to create shared patterns of understanding that correct this situation and lead to sustainable societies. Communication can be defined as the creation of shared patterns of understanding. In this course, we will use a systemic approach to communication in order to evaluate current efforts toward sustainability and to imagine new initiatives. Students will be invited to think systemically. Special attention will be paid to media. Our primary guides in this effort will be Gregory Bateson, author of *Steps to Ecology of Mind* and Niklaus Luhmann, author of *The Reality of the Mass Media and Risk: A Sociological Theory*.

SEMINAR

Tactile Media

Joerg Mueller, ONLINE

CANCELED

Limited to 15. This class invites students to trace the interdependencies between body and media conceptualizations. The increasing popularization of bioengineering, body art or plastic surgery indicates not only the growing malleability of a formerly “natural” body but also hint at its redefinitions taking place on the discursive level. To point out the implications, potentials and ambiguities of these tectonic shifts for a critical media theory will be the main concern of the course. Above all, a new body-image questions the core optical and visual metaphors on which good part of current media discourse is based. However, leaving a too anthropomorphic understanding of media behind does not imply erasing the body altogether. Rather, it challenges to explore the relation between media and corporeality around a set of tactile metaphors which offer to go beyond simple (Platonic, Cartesian, Hermeneutical) dichotomies.

Technology and the City

Laura Forlano, Thursdays, 8:00-9:50pm

CRN 6201

Limited to 20. This course will explore the relationship between contemporary technologies - new media, urban screens, mobile and wireless technology and ubiquitous computing - and cities and urban public spaces. Over the past decade since the mainstream adoption of the Internet, there has been a growing body of scholarship about the role of media, communication and information technology in enabling virtual, digital and online interactions. However, these technologies are increasingly forming an invisible digital information layer in cities and urban spaces. This course will examine readings from communications, science and technology studies, and urban planning in order to understand the ways in which organizations, urban forms, policies and technologies themselves are being reshaped. Selected themes for discussion include: privacy and surveillance; cybercity archaeologies; mobile social networking; collaboration, innovation and the open source office; digital inclusion; and, technology for urban sustainability.

Visual Historiographies

Michael Gillespie, Tuesdays, 6:00-9:50pm

Screening CRN 7190, 6:00-7:50pm & co-requisite lecture CRN 6210, 8:00-9:50pm

Limited to 20. The class takes an interdisciplinary approach to the representation of history in the visual arts. In this way, students will study the writing of history and the larger conceptual field of visual culture and its concern for visual rhetoric and the critical engagement with the image in all its forms. Students will consider forms of historical narrativization in the visual arts as emblematic of the fictional processing of history rather than insist on questions of fidelity and historical truth. Objects of visual historiography will include photography, new media, installation art, and the following films: Lessons of Darkness (Werner Herzog, 1992), Shortbus (Jon Cameron Mitchell, 2006), Underground (Emir Kusturica, 1995), Velvet Goldmine (Todd Haynes, 1998), Puppetmaster (Hou Hsiao-Hsien, 1993), and Punishment Park (Peter Watkins, 1971).

Visual Systems

Vlad Nikolic, Wednesdays, 6:00-7:50pm

CRN 6207

Limited to 20. By focusing on directing and screenwriting, we connect project conceptualization, film aesthetics, script-breakdowns, blocking and shot-coverage to the language of editing. We examine a variety of approaches to visual storytelling through scene-based assignments, directorial exercises, as well as script and film discussions. While analyzing and applying various directing methods and techniques in order to create well-constructed and stylistically coherent projects, students develop their own films and videos. We investigate dramatic structures, character development and scene arcs in relation to mainstream narrative conventions, as well as more direct, experimental, or improvisational approaches. Emphasis is given to visualizing the script; students have the opportunity to develop and construct the style, tone and visual language of their projects, and through this process discover their own directorial voice.

Open to all Media Studies students. Students should have a concept, synopsis or draft script for a film or video they want to develop in class. (Recommended Prerequisites: “Storytelling through Visual Analysis,” “Script Analysis and Audience Response,” and/or “Writing from Screen to Screen”)

SEMINAR

Writing from Screen to Screen

Annie Howell, Fridays, 4:00-5:50pm

CRN 6813

Limited to 15. In this course, students engage the fundamentals of screenwriting, develop a disciplined writing practice, and investigate how their work might be reformed, re-imagined and, in essence, “pulled through” a variety of screen-based media. While tackling the basics of premise, theme, conflict, character and plot, students simultaneously examine varying intersections between *form* and *platform* for the film screen, the computer screen (internet), the hand-held screen, and the gallery screen (installation). We study how a variety of excellent examples are constructed, and students finish the term with a series of writing exercises that have traveled through a number of platforms, a body of scene and character work, and a developed proposal or outline for a longer writing project. The goals are to collectively reveal insight regarding not only individual student writings, but also the platforms themselves. Students screen full-length films and investigate computer-based work outside class, and readings supplement image-based research and writing.

INDEPENDENT COURSEWORK

Independent Production

Conducted with the Advisor; Meeting times by arrangement.

Designed to meet the needs of students who wish to pursue advanced work in a particular medium on a highly independent basis. The student designs a project with approval from an interested faculty member who serves as adviser. Students must arrange to obtain all necessary production facilities and equipment.

** Restricted to M.A. candidates who have completed 50% of their course work and at least three production courses or equivalent.*

** A proposal must be submitted to and approved by a supervising Advisor and the Director of Graduate Studies prior to early registration. Application instructions are available in the Student Guidebook.*

Independent Study

Conducted with the Advisor; Meeting times by arrangement.

Students who have defined a specific subject or problem that they would like to investigate can pursue a course of study independent of regular class structures, meetings, and assignments. The student must start with a problem or specific area of interest to investigate in detail, and then design a project with the approval from an interested faculty member who serves as the adviser.

** Restricted to M.A. candidates who have completed 50% of their course work.*

** A proposal must be submitted to and approved by a supervising Advisor and the Director of Graduate Studies prior to early registration. Application instructions are available in the Student Guidebook.*

Production Internship / Research Internship

An internship provides an opportunity to receive credit for supervised activities in schools, TV stations, cable facilities, art agencies, production facilities, advocacy not-for-profits, and so on. The internship will be classified as a "production" or "research" internship depending upon the nature of the work performed. Prior to registration, students should submit an application, available on the program website, to the Graduate Advising Coordinator. Upon approval of the application, the student must register for three credits of the appropriate internship. You must register before the internship begins. 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.*

FACULTY BIOS

Margaret Lewis Bates (Ed.D. Teachers College Columbia University) Most recently Associate Professor and Director of Foundations, Media & Communication Arts, The City College of New York, Dr. Bates has also taught at NYU and Columbia. Prior to City College, she was marketing consultant for The New York Media Association and Group Account Director for THINK New Ideas. She joined THINK after being the Director of New Business Development at AT&T's digital production studio, Downtown Digital. She also led the production of an eight-month on-line test of interactive television as well as the development of prototypes for market trials of ITV. Before that she was vice-president at Humanware/New Product Development at Citibank and held the same position at Videodisc Publishing, Inc.

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

Andy Bobrow (MA, New School), Executive Producer and Creative Director at BioMedia, is an award-winning producer of video, audio, and interactive multimedia programs. He has written numerous articles on film production techniques and technology, as well as interviews with directors and cinematographers. His early career interview with Steven Spielberg is included in the collection "Steven Spielberg Interviews" published by the University Press of Mississippi.

Deirdre Boyle (M.A., Antioch College; M.S.W., New York University). Associate Professor; recipient of the University's Distinguished Teaching Award (1998). Author of *Subject to Change: Guerrilla Television Revisited* (Oxford, 1997) among other books and numerous essays and reviews for journals such as: *Afterimage*, *Cineaste*, *College Art Journal*, *Millennium Film Journal*, *Television Quarterly*, *Wide Angle*, among others. Awarded a Guggenheim Fellowship, Fulbright Fellowship, Asian Cultural Council Fellowships, New York State Council on the Arts writing grants, and an ACE award for programming the Best Documentary Series on cable TV. Media curator for public and cable television, museums, festivals, galleries, universities, media arts centers, and libraries around the world. Taught at New York University, Fordham University, The City University, and Rutgers University. Research and teaching areas include: video art; documentary film and video; death and media; history, memory, and media; and media consumption and the body. She is also a licensed social worker with a private psychotherapy practice

James Briggs III (M.A. The New School, Media Studies; B.S. Sound Recording Technology, B.A. English, SUNY Fredonia) 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 stereos, 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 (PhD, 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.

Paolo Carpignano Doctor in Letters, University of Rome. Associate Professor in Media Studies and Sociology. Coordinator of the Master /Ph.D. program in the Sociology of Media. He previously taught Italian Culture, Sociology and Mass Media at Hunter College and Queens College of CUNY, and at Fordham University. Writer, consultant and producer for production companies in the United States, Brazil, and Italy. Author of several articles in Sociology, Social History and Media Theory, and co-author of *Crisis and Workers' Organization* and *The Formation of the Mass Worker in the USA*. He is the author of the online project *Televisuality*. and he is currently working on a book on the relationship between work and media.

Sumita Chakravarty (Ph.D., Lucknow, India; Ph.D., University of Illinois, Urbana-Champaign) Core faculty in the Media Studies program; Chair of the Cultural Studies and Media concentration at Lang College; instructor on media and cultural theory, third world cinema, globalization, and popular culture; author of *National Identity in Indian Popular Cinema* (1993) and editor of *The Enemy Within: The Films of Mrinal Sen* (2000); essays in *Rethinking Third World Cinema* (2003) and other anthologies.

Vinay Chowdhry (M.F.A, Bard College) Mixed media artist whose work merges film, dance, and politics. He has shown in group and solo shows in the United States and in India. His latest endeavor is a feature-length documentary about Bollywood background dancers. He is the co-founder of two film production companies -- Partial Dementia Films in New York City and Kala Pani Films in Mumbai.

Sue Collins (Ph.D., New York University) Her dissertation, entitled "Bonding with the Stars: WWI and the Emergence of Star Political Authority," examines the U.S. domestic propaganda campaign of WWI and its recruitment of stardom as a source of political authority and mechanism of governance in the constitution of political and cultural citizenship. Areas of research interest include media and cultural history; political economy of media; celebrity and activism; cultural policy studies, media, and globalization.

William Crow (M.F.A., Hunter College of The City University of New York) Artist and educator. Has exhibited his work extensively in New York City as well as in other venues in the U.S. He is currently a lecturer in the Education Department at the Metropolitan Museum of Art.

Ramu Dhara (M.A. The New School, Media Studies) Graphic Design and Interactive Media Producer. Founding partner of IIS Visionworks, New Delhi, India (CD-ROM / web and digital video presentations). Author, film reviewer and design commentator for leading Indian magazines (including Spectrum and India International Center Quarterly). Fine art photographer; exhibited with BWAC (Brooklyn Working Artists Coalition) and Heritage Trust, India. Web Administrator, The Burma Project, Soros Foundation.

Josephine Dorado 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 received her M.A. in Media Studies at the New School, and 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.

Christopher Ernst

Christopher Ernst (M.F.A. Department of Media Study, University at Buffalo) is an independent filmmaker and media artist. His solo and collaborative work has been exhibited widely at such venues as the Abstracta Festival in Rome, The Toronto Urban Film Festival, Cine Lumiere – Institut Francais in London, Hallwalls Contemporary Arts Center in Buffalo, and the Antenna Festival in Paris. He is a founding member of the international filmmaking and video art collective Octopus, most recently collaborating as Director of Photography on the feature film project Buried Land, shot on location in Bosnia-Herzegovina.

Deanne Torbert Dunning, BA, Fairleigh Dickinson U.; Principal, Concepts/Copy, a creative consultancy in marketing communications; former creative director, N.W. Ayer; has worked for DeBeers Diamonds, AT&T, DuPont, Avon, Movado Watch, The Ad Council, U.S. Army, CBS/Fox Video, Bantam Doubleday Dell.

Elizabeth Ellsworth (Ph.D., University of Wisconsin) Professor, Media Studies Program and member of the Graduate Certificate in Documentary Media Studies faculty. Research and teaching areas include media theory and criticism, history and criticism of documentary film, media and social change, design of mediated learning environments, uses of media to teach about and across social and cultural difference. Formerly

Professor of Educational Communications Technology at the University of Wisconsin-Madison, she also has taught as Visiting Professor in the Philosophy and Cultural Studies Programs at Teachers College, Columbia University. She has published extensively, producing five books including *Places of Learning: Media, Architecture, Pedagogy* (Routledge, 2004). Her current work draws from emerging theories of pragmatic action and change to address how humans use media to do things in the world. As a co-founder of a nonprofit media arts collaboration (www.smudgestudio.org) she is translating the results of her research and writing into a variety of media forms, exhibitions, and projects. Elizabeth Ellsworth's homepage: <http://homepage.newschool.edu/~ellsworth/>

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.

Laura Forlano (Ph.D. Columbia University) is a Visiting Fellow at the Information Society Project at Yale Law School. Forlano received a Master's in International Affairs from Columbia University, a Diploma in International Relations from The Johns Hopkins University and a Bachelor's in Asian Studies from Skidmore College.

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.

Michael Gillespie (M.A., Ph.D., Cinema Studies, New York University). His teaching and research explores such topics as film theory and aesthetics, film blackness, genre studies, national cinemas and film movements, adaptation theory, and critical historiographies of visual and expressive culture. Through the lens of Cinema Studies, his work is characterized by an interdisciplinarity approach that frames the art of film as a multidiscursive consideration. His work avoids the more sociologically inflected ways that media in general as an object of critical study is usually and unproductively understood. His teaching entails an emphasis on critical thinking and writing, attention to the social and historical contexts in which media as texts appear, and a conviction that the critical theory informing research and study offers a vocabulary for the student's development of a language to use in their respective address of art and culture. He has taught at Duke University, New York University, and Queens College and is currently writing a book tentatively entitled Significations of Blackness: American Cinema and the Idea of a Black Film.

Melissa Grey MA, The New School; BA, Hampshire College. Composer and interdisciplinary artist. Works premiered and exhibited at Judson Memorial Church, 14th Bi-Annual International Electro-Acoustic Music Festival (CUNY); Streaming Festival 3rd ed., Pantheon International Xperimental Film & Animation Festival 7.0, Chicago City Arts Gallery, Artradio at Cornerhouse, Studio 27, Macon Georgia Film and Video Festival, Reno Interdisciplinary Festival of New Media, Tilt Gallery Project Space, among others. Grants/Awards: American Music Center, Lower Manhattan Cultural Council, and two ASCAP Plus Special Awards from the American Society of Composers, Authors and Publishers for Concert Music.

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

Peter Haratonik (M.A., New York University). Associate Professor, Media Studies Program. Formerly director, Film/Video/Broadcasting, New York University; Chair, Communication Arts Dept. and Director of the Television Institute, Hofstra University; Director of the Media Studies Program, New School University; and president of the Association of Communication Administration. He is also an author and consultant.

Annie Howell (M.F.A. New York University Graduate Department of Film, B.A. Whitman College) Assistant Chair of the Department of Media Studies and Film. Writer/Director of five short films and two documentaries, has exhibited films internationally on the film festival circuit, including SXSW, Clermont-Ferrand and SilverDOCS; currently screening work on The Sundance Channel; former Instructor at Duke University's Center for Documentary Studies.

Sam Ishii-Gonzalez (Ph.D. candidate, New York University) Teaches aesthetics and film history at NYU and Hunter College. Co-editor of two volumes on Hitchcock, published essays on Luis Buñuel, David Lynch and the painter Francis Bacon.

Jeesoon Hong, PhD, Cambridge U.; Chiang Ching-kuo Postdoctoral Research Fellow; published articles including a review of *Lily Briscoe's Chinese Eyes* in *China Quarterly* and "The Chinese Gentlewoman in the Public Gaze: Ling Shuhua in 20th Century China and Britain" in *Perceptions of Gentility in Chinese Literature and History*.

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.

Jaeho Kang (Ph.D., Sociology of Media, University of Cambridge) Assistant Professor of Media Studies and Sociology. Before joining New School University, Jaeho was an Alexander von Humboldt Research Fellow in the Institute for Social Research at the University of Frankfurt, Germany. His research and teaching interests include social theory of the media and mass culture; critical theory of art and technology; new media and political communication; and the transformation of the mediated public sphere. Recently he has completed the manuscript of a book entitled *Media Critique: Walter Benjamin and the Spectacle of Modernity*. He has published a number of articles on the social theories of Georg Lukács, Herbert Marcuse, Michel Foucault, and Jürgen Habermas. He is currently working on Siegfried Kracauer's critical theory of political communication with a particular focus on film, propaganda, and the visibility of power.

Deanna Kamiel Television producer; senior producer, PBS; writer, producer, and director for numerous public television specials. Former director of the Documentary Unit, KTCATV, Minneapolis-St. Paul. Guggenheim Fellowship, 1985. Author of *The Lace Ghetto*. Honors include an Emmy Award.

Shari Kessler (M.A., The New School, Media Studies; BS. M.I.T., Photography & Visual Design) is an editorial/documentary photographer and visual media consultant. Her artistic and corporate work in Latin American and Asia has given her a diverse and exotic portfolio, including assignments for the National Geographic Society; the Smithsonian Institution; Citibank; the BBC; Thailand Tatler magazine; US Agency for International Development; the World Bank; Operation Smile, McGraw-Hill publishers. Shari's images have been exhibited and published internationally; she was the first American to be invited to exhibit in a solo show in Hanoi, since the Vietnam/American war. Shari studied fine art black-and white photography with American guru photographer Minor White; spent 15 years in the darkroom; and while now, she loves Photoshop and good digital scans, she is happiest with her trusty old Leicas and color transparency film, shooting everything, except wars and weddings!

Nicole Koschmann (M.F.A. Syracuse University) Internationally exhibited independent filmmaker, Her recent film, *Fishing for Brad*, won an award at the 1999 Athens International Film and Video Festival. She recently received a Jerome Foundation Grant to complete a documentary project. She is Acting Program Coordinator and teaches filmmaking in the Department of Communication and Film at The New School. She has also taught filmmaking and film theory at Syracuse University's College of Visual and Performing Arts.

Kenneth Krushel is President of Citizenews, Inc., an Internet video platform aggregating the work of international video journalists. He was formerly CEO of Proteus through the sale of the company in 2006. Proteus develops wireless software applications. Mr. Krushel also served as Executive Vice President, Strategic and Business Development for Blackboard Inc, a leading provider of college and university enterprise software supporting online teaching. Prior to Blackboard, Mr. Krushel was Senior Vice President of Strategic Planning and Business Development for the National Broadcasting Company. Charged with positioning NBC as an integrated broadcast, cable, international and interactive

company. Mr. Krushel was responsible for designing the company's "digital strategy" as it related to the migration from analog to digital transmission. Mr. Krushel has overseen development initiatives with King World, Paramount Communications, MGM, Lifetime, Warner Bros., USA Networks, Sega Corporation, New Line Pictures, Canadian Broadcast Corporation, and Television New Zealand. Mr. Krushel is a graduate of Amherst College.

Mara Kurtz (M.A., The New School for Social Research) Graphic designer, illustrator and photographer. President, Mara Kurtz Studio. Clients include AT&T, American Airlines, American Express, The Body Shop, Museum of American Folk Art, Polaroid, and Volvo. Her photographs have appeared in Metropolis, The New York Times Magazine, New York Magazine, People, and The Wall Street Journal.

Kit Laybourne (M.A., UCLA) Core Faculty, Media Studies Program. One of the founders of the Media Studies Program in the early 1970's and responsible for the creation of the signature course "Foundations of Media Design." Head Animation & Special Projects, Executive Producer and Director at Oxygen Media. Author of *The Animation Book* (Crown, 1979; revised 1998). His professional productions have received many awards, including a Parents Choice Award, several Ace Awards, blue ribbons at the Americal Film Festival, the Gold Medal at the International and Television Festival, the Graphic Design Association Award, and the EMMY.

Marion Lipschutz (M.A., NYU) writes, directs and produces documentaries. She and her partner, Rose Rosenblatt, are currently working on a film set on the Pine Ridge Reservation, with support from The Sundance Documentary Fund. Previous work includes *The Education of Shelby Knox*, which won awards at The Sundance Film Festival, SXSW, Miami Gay & Lesbian Film Festival and Full Frame Emerging Pictures, and launched the 2005 PBS "Point of View" series. Other work includes *Life Free or Die (POV)*, *Fatherhood USA (PBS)*, *The Abortion Pill (PBS)* and *The Trenchcoat Gang (Court TV)*.

Chris Mann (B.A., University of Melbourne; Dip. Ed., LaTrobe University) Head, Department Music and Director Aboriginal Studies, State College of Victoria. Conducted research with International Association of Mass Communications Research and International Institute Communications. Composer working in Compositional Linguistics. He has worked with Herbert Brun, John Cage, Kenneth Gaburo, Annea Lockwood, Machine for Making Sense, and Chris Mann & The Impediments in Europe, Australasia, and the Americas.

David E. Marcinkowski (M.A., New School University) 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.

Shannon Mattern (Ph.D., New York University) Principal Faculty, Media Studies Program. Her teaching and research address relationships among media and spatial theory and practice -- particularly the links between 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. The New School, Media Studies) Senior Editor (Dance) at LGNY-Lesbian and Gay New York; Managing Director of nicholasleichterdance; photographer/videographer; actor; ten years experience in computer systems design, testing, and training; NYC Mayor's Volunteer Action Award (1989) for work with homeless youth.

Helena Medina-Abenzoza (Ph.D., Columbia University, NY) started her television career at NBC in New York. After 12 years in our country, she returned to Europe, where she works as a TV scriptwriter, working mainly in fiction and documentaries. She is also a script advisor to the prestigious Media Plus Program of the European Union, and a university professor in Barcelona, teaching European Television and Television Studies.

Diane Mitchell (M.F.A., Michigan State University) Core Faculty, Media Studies Program; former faculty member, Parsons School of Design B.F.A. program. Multimedia producer/designer of promotional and educational programs; artist. Recipient of grants from NEA and NYSCA for design advancement; from NYCH and private foundations for public history presentation; industry awards in multimedia production for Fortune 500 companies and the United Nations. Art projects are exhibited in New York, Japan and Europe.

Doug Morrione (B.A., Colby College; M.A. Media Studies, The New School for Social Research) A writer, producer, editor, and visual effects supervisor has been working in New York City for over a decade. As a founding member of PixelNYC (www.pixelnyc.com), a New York based media company, Doug has a solid engineering knowledge and software expertise in all Avid editing systems, FinalCut Pro, Photoshop, AfterEffects, Digidesign Protocols, and other critical media production tools. He is also a seasoned jazz musician and holds a degree in audio engineering from the University of Maine. He is currently working for StickFigure Productions on the HBO reality series, *Family Bonds*, as well as America Online's new flagship series, *The Biz*. He worked with Pseudo.com, the world's first and most comprehensive internet television company, where he worked alongside industry pioneers in producing and packaging original content for broadband and television distribution. He is currently working with his latest media company start-up, Hello Baby Productions, on his second episode of the children's video series, Jack the Cuddly Dog (www.jackthecuddlydog.com).

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

Vlad Nikolic (M.A., The New School) Award-winning filmmaker and director for film and TV; has worked on feature films, documentaries, commercials and music videos; films include *The End of The Millenium*, *Cut*, *Serendipity*, the features *Burn*, *Going Under*, *Love*, and the feature documentary *The City*; has taught at UArts in Philadelphia and at New York University.

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

Aras Ozgun (M.S. Middle East Technical University, Department of Sociology, M.A.. New School University) Anatolian media artist and scholar. His experimental video works have been exhibited at various locations around Europe and in New York. He wrote at major Turkish periodicals on media, culture, urbanism and politics, taught media and technology related courses at Middle East Technical University at Ankara, City College of New York, and NYU, and co-founded "pyromedia media arts collective" where he still produces experimental media works.

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

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.

Jason Pine (M.A., New School University; Ph.D., University of Texas at Austin) teaches in the Sociology Department at the University of Naples. He has conducted several years of ongoing videotaped ethnographic research on aesthetic practices, shadow media, and

organized crime in Naples. His interests include affect, secrecy and exposure, violence, shadow economies, pirated television, music and melodrama, and multimedia ethnography. He concurrently studies rural and urban methamphetamine manufacture, trade and addiction in the Americas. Articles on these subjects appear in the journals *Public Culture* and *Law, Culture and the Humanities* and the Italian newspaper *Il Manifesto*. Funding awards have come from the Wenner-Gren Foundation and the U.S. Department of Justice. He is completing a monograph entitled *Affective Community: Music, Melodrama and Organized Crime in Naples*. Additionally, he is a research and development consultant at the Hispanic AIDS Forum (NYC), where he designs social marketing campaigns to mitigate the stigmatization of HIV/AIDS in Latino communities.

John Plenge (aka Tone Factory) (B.A. Indiana University School Of Music, A.S. Indiana University Audio Engineering School, A.S. University of Surrey, London, England, Advanced Audio Engineering Techniques) An ASCAP, NYSCA and OBIE award winning composer, sonic artist and music producer who writes and records music, designs sound and creates interactive sonic installations for filmmakers, recording artists, performers, theater and dance companies both here and in Europe. His film scores have played in festivals all over the US and in Europe and most recently his music was part of the 2005 Cannes Film Festival, the Sitges International Film Festival of Catalonia, The Chicago International Shorts Festival, The Paris Underground Film Festival, the Australian Biennial and won an award for Best Sound Design at the Sante Fe Invitational Film Festival. The recording artists Pink Floyd, PianoSaurus, The Vibes, Arthur Baker, David Hykes, The Orange Project, Sly Stone, Wet Wet Wet, El Nino, Bang On A Can, Boca Negra, Philip Glass, Antihistamine Daydream and Too Cynical to Cry are among his pop and rock live/studio credits.

Josh Rabinowitz, (B.A., Music & Political Science, Tufts University) SVP/Director of Music for Grey Group, has produced 1000+ tracks for commercials internationally. These include some of the most high profile initiatives to integrate compelling music with advertising, with such artists as Black Eyed Peas, Run DMC (their last known recording together), LL Cool J, Smokey Robinson, LeAnne Rimes, Reba, Mark McGrath, Celia Cruz, B2K, Anastacia, Natasha Bedingfield, Rihanna, Queen Latifah, Macy Gray, Los Lonely Boys, Bo Bice, and Alana Davis, amongst others. He's been called a "New Music Mogul" by *Fast Company*, *Beethoven's Greatest Fan* by NPR, and is a recognized voice in the music-branding scene. He's been an adjunct at NYU and the New School, a columnist for *Billboard*, and a bandleader and trombonist in NYC.

Paul Ryan (B.A. New York University) Core Faculty, Media Studies Program. Former McLuhan Fellow whose mentor in cybernetics was Gregory Bateson. Has extensive teaching experience and has authored *Cybernetics of the Sacred* and *Video Mind, Earth Mind: Art, Communications and Ecology*. His video art has been shown in Japan, Turkey, Germany, Holland, France, Spain, and throughout the United States. Work includes the cybernetic design of a television channel dedicated to monitoring the ecology of a region and developing agreement about sustainable policies and practices; this design has been presented by the Museum of Modern Art in New York City and at the United Nations Conference on Sustainable Cities.

Barry Salmon (MA, The New School) Associate Professor, Assistant Chair for Undergraduate Studies. 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.

Joan Schuman (M.F.A., Digital Media Arts, San Jose State University) independent NPR features producer since 1986; narrative radio artist since 1993; works commissioned for and aired in festivals, online, radio networks and on CD compilations in Canada, Australia and throughout Europe and the U.S. Winner NFCB Golden Reel awards (2000), finalist for Drunken Boat Pan Literary/Sound awards (2006); online lecturer at New School since 2003 and University of Arizona/Tucson (2003-2004).

M.M. Serra (M.A., NYU). Experimental filmmaker, curator, author. Her recent video Art Parade screened at the Deitch Project in 2007; In 2008 her new work Chop Off premieres in "Under the Microscope" at the Artists Film & Video Exhibition in Toronto as part of the Pleasure Dome's "A Lower World: Excesses and Extremes," a Film and Video festival. In 2007 Serra curated and traveled with the show "New York Experimental," in Warsaw and Paznan, Poland. Her work was included in the program for "New York Experimental" a four part historical overview of experimental film from 1946-2007. Scheduled for December 2008, the Office of Contemporary Art in Oslo, Norway invited Serra to lecture and curate a two hour program titled "Art(core): Avant Garde and the Cinematic Body." Her chapter on the work of Carolee Schneemann, "Eye/Body: The Cinematic Paintings of Carolee Schneemann," was published in Anthology of Experimental Filmmakers by Duke University Press in 2007. Serra was the curator of a six part experimental film series titled, "Cinema of the Unusual," at P.S.1 Contemporary Art Center from 2007-2008. She is the Executive Director of Film-Makers' Cooperative, world's largest archive of independent media.

Ethan Spigland (MA, University of Paris, M.F.A., New York University) Award-winning filmmaker and screenwriter. His most recent production, *The Strange Case of Balthazar Hyppolite*, won a Gold Medal in the Student Academy Awards and was a finalist for the Best Short Subject Oscar. He also has training in contemporary philosophy, having studied the philosophy of art intensively with Derrida and Lyotard.

Woody Sullender (M.F.A., Bard College) is a digital media artist, composer, and performer. Most recently, he has created video, audio, websites, etc. for the New York Times, New York University, JetBlue, and the Video Data Bank. He has performed in venues such as the Chicago Cultural Center, the Stone (NY), Knitting Factory (NY), and the Renaissance Society (Chicago). In 2005, his collaboration with Maryanne Amacher entitled "TEO!" won the Golden Nica prize at Ars Electronica. In addition, Woody is a regular DJ on WFMU in Jersey City.

Charles Warner is an active blogger at MediaCurmudgeon.com, teaches at The New School in New York, and is the Goldenson Chair Emeritus at the University of Missouri School of Journalism. He is also a volunteer teaching assistant in the Family Program at the Metropolitan Museum of Art in New York.

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 an update of *Broadcast and Cable Selling* and is the most widely used sales textbook in the field. He has also written a companion book to *Media Selling* titled *Media Sales Management* that is available free on www.mediaselling.us. Charlie has also served as a management and sales consultant and trainer for CBS, ABC, ESPN, MTV, TCI, Fox, AH Belo, Hearst Magazines, Microsoft's MSN, Cox Cable, and many other major media companies. He has also been VP, General Manager, of WNBC-AM (now WFAN) in New York, WMAQ-AM and WKQX-FM in Chicago, WWSW-AM and WPEZ-FM in Pittsburgh, and CBS Radio Spot Sales.

Michael Weiskopf (B.A., Montclair State University). Founder and chairman, Lifestyle Ventures (now Lifestyle Media), an independent privately held company consisting of 10 magazines; former executive VP and publisher, Chemical Week Assocs.; publisher of Personal Computing Magazine; group VP of Reed Exhibitions, and advertising director of East Coast Rocker.

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

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

MEDIA STUDIES DEGREE REQUIREMENTS

For students matriculated before Fall 2008

Thesis Option

Foundations of Media Theory	3
Foundations of Media Design	3
Methods Requirement	3
Production Requirements	6
Production Electives	0-6
Seminar/Theory Electives	12-18

Thesis Requirements

Proposal Submitted Spring 2008 or Before

Thesis Tutorial	3
Thesis Supervision	-

TOTAL CREDITS 36

Proposal Submitted Fall 2008 or After

Thesis Proposal Supervision	1
Thesis Tutorial	1

Thesis Supervision 1+

TOTAL CREDITS 36

Non-Thesis Option

Foundations of Media Theory	3
Foundations of Media Design	3
Methods Requirement	3
Production Requirements	6
Production Electives	0-9
Seminar/Theory Electives	15-24
TOTAL CREDITS	39

For students matriculated Fall 2008 or after

Thesis Option

Understanding Media Studies	3
Media Studies: Ideas	3
Media Practices: Concepts	3
Research Requirement	3
Seminar Courses	12-18
Production Courses	6-12

Media Practices: Design

Media Practices: Time-based

Media Practices: Interactive

Media Practices: Film Form

Thesis Proposal Workshop 1

Thesis Tutorial 1

Thesis Supervision 1+

TOTAL CREDITS 39+

Non-Thesis Option

Understanding Media Studies	3
Media Studies: Ideas	3
Media Practices: Concepts	3
Research Requirement	3
Seminar Courses	12-21
Production Courses	6-15

Media Practices: Design

Media Practices: Time-based

Media Practices: Interactive

Media Practices: Film Form

TOTAL CREDITS 39