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**Updated: 1/30/12**

*Note: Dates are tentative, please check for changes.*

**Media Studies Course Grid - Spring 2012**

January 23 - May 14, 2012

*Please note: **BLUE** indicates the classroom and **RED** is the CRNB (classrooms are tentative, please check our NYU School of Education for final location).*
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For Degree Requirements, see [http://www.newschool.edu/mediastudies/subpage.aspx?id=25078](http://www.newschool.edu/mediastudies/subpage.aspx?id=25078)
### Spring 2012 Academic Calendar

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<td>Continuing Students registration dates</td>
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<td>Tuesday, January 3</td>
<td>New Student Registration begins</td>
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<td>Monday, January 16</td>
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<td>6:00-8:00pm, Theresa Lang Center, 55 W. 13th St., Fl. 2</td>
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Film shows and event listings available here: [http://www.newschool.edu/media-studies/events.aspx](http://www.newschool.edu/media-studies/events.aspx)
**REQUIRED COURSES**

### Understanding Media Studies
Peter Haratonik, Monday, 6:00-7:50pm
CRN 4025

**Onsite students:** register for CRN 4025 **Monday, 6:00-7:50pm** and also register for one section of the co-requisite 3 CR **online or on-campus** discussion sections: CRNS 4026, 4027, 4028, 5580, 5582.

**Online students:** register for CRN 4025 and register for one section of the co-requisite 3 CR **online discussion:** CRNS 5580, 5582

### Discussion Sections:
- Monday, 8:00-9:50pm  CRN 4026
- Monday, 8:00-9:50pm  CRN 4027
- Tuesday, 8:00-9:50pm  CRN 4028
- ONLINE  CRN 5580
- ONLINE  CRN 5582

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 a discussion section. 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. 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.

**Online-only students will also register for the lecture and discussion section, and will access recorded lectures and lecture materials through the class website (although your course schedule will indicate that the lecture takes place on-site, you'll be participating via recordings of the on-site lectures).**

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

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### Media Studies: Ideas

#### Undergraduate

- **Aras Ozgun**, Monday, 8:00-9:50pm  CRN 5577
- **Jessica Blaustein**, Tuesday, 4:00-5:50pm  CRN 4029
- **Barry Salmon**, Tuesday, 6:00-7:50pm  CRN 4030
- **Gerald Powell**, ONLINE (limited to 15)  CRN 4032

#### 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 examines how the field of Media Studies, and the fields and disciplines that have laid its foundation, grapple with three central themes: Media and Power, Media and Technology, and Media and Aesthetics. The historical and philosophical roots of the discipline, as well as how those traditions continue through ongoing debates, are emphasized through a wide variety of readings, discussions, and academic writing assignments.

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

Media Practices: Concepts

Amir Husak, Tuesday, 6:00-8:40pm  (Doc Focus)  CRN 4033
Ramu Dhara, Wednesday, 6:00-8:40pm  CRN 4034
Lauren Petty, Wednesday, 8:00-10:40pm  CRN 6151
Mario Paoli, Thursday, 6:00-8:40pm  CRN 4738
Virgil Wong, Saturday, 10:00-12:40am  CRN 4035
Phillip Kain, ONLINE (limited to 15)  CRN 4036

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, Saturday, 9:00-2:30pm
(1 credit, 1/28, 2/4)

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, Saturday, 9:00-2:30pm
(2 credits, 2/11, 2/18, 2/25, 3/4)
CRN 4039

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.

Designing Methodologies for Studying Media
Peter Asaro, Tuesday, 6:00-7:50pm
CRN 6376

Limited to 20. This course explores the design of research methodologies for the systematic study of media—how and why media are made, distributed, used, and understood. Because media systems can be very complex, and studied from various perspectives, it is important for media researchers to be able to deploy a range of techniques, and especially to combine techniques, in ways that allow for meaningful, clear, and critical research. The course emphasizes the framing of questions, as well as the choice of best methods for research, and how the choice of methods influences the significance, meaning, and impact of the results. This includes ethical considerations of research, such as protecting subjects’ privacy and anonymity. The class will give a survey of various types of empirical methods, including qualitative ones, such as ethnography, participant observation, focus groups, interviews, auto-ethnography, and rhetorical analysis; and quantitative ones, such as sampling, surveys, content analysis, audience analysis, “follow the money” techniques. We look at different examples of how these methods can be effectively combined, and at various resources or studying media, especially on-line information and data. Assignments will consist of several small research projects involving different methods, and a larger research project employing an original methodology.
Media: Methods

Documentary Research Methods
Kathy Brew, Monday, 4:00-5:50pm  CRN 4480

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

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

Focus Groups
Margaret Bates, 5 wks, Thursday, 6:00-7:50pm  CRN 4723

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, Thursday, 6:00-7:50pm  CRN 4037

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 and independent projects and students planning to undertake advanced graduate work, documentarians, and media activists, amongst others.

Market Research for Media Managers (MMP)
Robert Berkman, ONLINE  CRN 5127

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.

* This 3 credit MMP course counts toward the Media Methods electives
Media: Methods

Methods of Rhetorical Analysis
Carol Wilder, ONLINE
CRN 7386

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.

Participatory Research and Social Inquiry
Nitin Sawhney, ONLINE
CRN 7405

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

Research Methods for Media Activism
Lydia Foerster, ONLINE
CRN 4074
CRN 8204

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.
Required Courses for Thesis Students

Thesis Proposal

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

Students who plan to submit a thesis proposal in Spring 2012 must register for one-credit of Thesis Proposal, during the Spring 2012 semester, with their Primary Thesis Advisor. Students are encouraged to register for this course in the semester prior to their completion of the proposal, but may register for the advising credit up through the end of week 7 in their proposal semester. Students will register in the subsequent semester for 1 credit of Thesis Tutorial.

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

Thesis Tutorial

Peter Haratonik, Monday, 8:00-9:50pm
CRNs 1018-7828

* For students who submitted an approved thesis proposal in Fall 2011.

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).

*Permission Required GrobJ@newschool.edu, or GriffitG@newschool.edu

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**
Diane Mitchell, Monday, 3:00-5:40pm  
CRN 4043  
Brian McCormick, Wednesday, 6:00-8:40pm  
CRN 4044  
Phillip Kain, ONLINE  
CRN 4045

Limited to 15. Through exploring the principles of visualization, graphic design, typography and color theory, students will learn to create designs that have visual impact and communicative power. Instruction and class activities cover composition techniques, image editing, graphics creation, and file preparation for distributing projects using current professional software.

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

* Prerequisite: Media Practices: Concepts or instructor permission.
MEDIA PRODUCTION

Media Practices: Time-Based
Mario Paoli, Tuesday, 6:00-8:40pm  CRN 4048
Vinay Chowdhry, Thursday, 3:00-5:40pm  CRN 4049

Limited to 15. The course expands beyond the core concepts and skills of producing and editing audio and video. Students learn professional production processes and techniques in both media, delving further into the technical aspects of production and post-production. Aesthetic instruction addresses the many ways the resulting project may be conceived stylistically and to solve particular communication issues. Exploring audio, microphone techniques, recording, editing and mixing skills are taught. Exploring video, instruction includes lighting, framing, camera movement, recording and digital editing techniques. The combination of the two media provides a production context for project work and prepares students with the means and ideas to make time-based work in more advanced courses.

* Prerequisite: Media Practices: Concepts or instructor permission.

Media Practices: Time-Based for Documentary
Kevin Allen, Monday, 6:00-8:40pm  CRN 4733
Time-Based Tech Lab DOC (0 CR), Saturday, 1:00-3:40pm  CRN 4927
* Students must register for both lecture and lab: CRN 4733 + 4927.

Limited to 15. This course, open to all graduate students from across the university with an interest in documentary, will focus on the core concepts and skills of producing and editing video and audio for documentary. Students learn professional and do-it-yourself methodologies, techniques and production processes in both media, delving further into the technical and formal aspects of non-fiction production and post-production. Particular attention is paid to how form shapes content, and vice versa, when framing a particular documentary subject. Exploring audio, microphone techniques, studio and field recording, editing and mixing skills are taught. Exploring video, instruction includes lighting, framing, camera movement, recording and digital editing techniques. The combination of the two media provides a production context for final documentary project and prepares students with the means and knowledge to make time-based work in more advanced courses.

*Prerequisite: For Media Studies Students: Foundations of Media Design, Media Practices: Concepts or instructor permission.

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

Time Based Tech. Lab (0 CR), Sat. 1:00-3:40pm  CRN 4050
Time Based Tech. Lab (0 CR), Sat. 1:00-3:40pm  CRN 4051
**MEDIA PRODUCTION**

**Media Practices: Interactive**
David Marcinkowski, Monday, 6:00-8:40pm  
Joerg Mueller, ONLINE

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

Limited to 15. This course introduces the design and production of interactive media for web-based and mobile environments. Approaches to navigation, interface, and narrative design, information architecture, Web 2.0 and dynamic databases will be surveyed. Incoming students must have prior skills in producing content (digital, audio, or video) and are expected to design their own rich media web site. Instruction includes the fundamentals of coding, CSS, javascript, animation, streaming media file formats, platform and browser issues. Using current and appropriate software, students discover how to structure content and apply techniques to solve real world design problems. Class activities and critiques help each student to build an effective interactive presentation of their own.

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

**Media Practices: Film Form**
Sam Ishii-Gonzales, Tuesday, 6:00-8:40pm  
Film Form Tech Lab, Saturday, 12:00-2:40pm  
Shimon Dotan, Friday, 3:00-5:40pm  
Film Form Tech Lab, Saturday, 3:00-5:40pm

*Prerequisites:* Media Practices: Concepts or instructor permission

Limited to 15. In this hybrid theory/practice course, students will immerse themselves in a number of aesthetic questions that will challenge them to think precisely and creatively about the properties of the medium. What are the fundamental structures at the basis of film? What role do these structures play in the 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).

*Prerequisite:* Media Practices: Concepts or instructor permission.

**MEDIA PRODUCTION**

**Production Project Courses**

**Audio Experiments**
Joan Schuman, ONLINE

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

**The Cinematic Place**
Deanna Kamiel, Wednesday, 3:00-5:40pm

Limited to 15. All films take place. They occur in particular locations which, by being filmed, become infused with sensation or character or history. In this documentary production course we will discover place—landscape, cityscape, locale—for its own sake. Not as background or backdrop but as a cinematic subject in and of itself. Students will make individual short works on DV or film that express their sense of a specific time and place. Seeing reality and geography in this way—through the camera eye and ear—is not a neutral act.
MEDIA PRODUCTION
Production Project Courses

**Cinematography: Art & Technique**
Phil Katzman, Wednesday, 6:00-8:40pm
CRN 4481

*Limited to 15. 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.*

*Permission from Film Form Academic Coordinator required; contact gonzales@newschool.edu

**Civic Media and Tactical Design**
Nitin Sawhney, Tuesday, 3:00-5:40pm
CRN 7404

*Limited to 20. Civic media is an emerging social phenomenon encapsulating diverse forms of technology-mediated communication, civic engagement and advocacy for social change. In this seminar we examine the ways in which art, design and technology can be leveraged to develop creative and tactical responses to critical ecological and socio-political issues in the public sphere. We will study the role of artistic interventions, social media, and tactical tools to support civic agency and participatory action as well as transform, disrupt or subvert changing urban, political and social conditions in critical ways. In this production-oriented studio course students are expected to work in teams to research, conceptualize, and design novel civic media and tactical interventions in networked, urban or place-based community contexts. The projects undertaken should critically examine principles of design, artistic practice and ethical responsibility within the socio-cultural and institutional settings that they seek to engage or disrupt.*

**Directing Documentary**
Deanna Kamiel, Thursday, 6:00-8:40pm
CRN 1002

*Limited to 15. How documentaries are directed is one of the best-kept secrets in film and video—or so it seems to those outside the world of media production. For novice documentarians, it is the question most often asked and the one most rigorously pursued as the real work of documentary gets underway. This advanced production course aims to address the mystery by offering students a directing discipline as they each create their own single, original work in documentary—feature, 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.*
MEDIA PRODUCTION
Production Project Courses

Documentary Practice and Emerging Media
Amir Husak, Monday, 6:00-8:40pm  CRN 7703

Limited to 15. How do emerging media change the way we tell non-fiction stories? What are the potentials and limitations of using interactive and non-linear media tools to negotiate between reality on the one hand and representation, and interpretation on the other? What kind of challenges do new media forms and practices pose to traditional documentary practice and established principles of narrative logic? This workshop addresses these questions and explores documentary practice in emergent media technologies such as web-based interfaces, locative media, GPS-adapted systems, and mobile applications. Over the course of the semester, students develop and complete a non-linear documentary project (web site or multimedia installation) using tools and technologies such as Flash ActionScript, Korsakow, HTML/CSS, JavaScript, and ZeeMaps. Combining screenings, texts, discussions, and a series of conceptual exercises, the course focuses on issues regarding sequencing, representation, and non-linearity when using integrated media to tell non-fiction stories. Students work with text, graphics, stills, sound, and video, and experiment with linear and hypertextual navigation interfaces as well as popular social media and mapping tools. Students may either develop an existing project proposal or generate a proposal in class, ideally using previously acquired footage (video, audio, photography). Prior coding and/or web design experience is helpful, but the course also makes use of pre-designed models to help facilitate production processes for those students with limited exposure to coding/web design.

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

Film Form: Post-Production Studio [Cancelled]
Flavia Fontes, Monday, 6:00-8:40pm  CRN 4732

Limited to 15. This course is designed for students to complete film projects originating in Film Form Production Studio, their final ‘capstone’ projects of the Film Form Area of Study. The study of the art and craft of editing is conducted through editorial practice as students assemble diegetic and non-diegetic imagery and sound in order to complete their films. Form and concept are emphasized as students use industry standard software and hardware tools to edit their own individual projects, preparing films for the final mix. Class time is divided among editing exercises, lectures, group discussions, and screenings. Students must have all synchronized film dailies transferred to mini-dv prior to the first class.

Students interested in enrolling in a substitute Independent Production section should contact: GriffitG@newschool.edu.

*Open only to Film Form students.
*Prerequisite: Film Form Production Studio. Students must have a fire wire drive. *Permission from Film Form Academic Coordinator required; contact gonzales@newschool.edu

Mashup Culture
Josephine Dorado, ONLINE  CRN 4659

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, Tuesday, 6:00-8:40pm
CRN 2938

Limited to 15. 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: Media Practices: Time Based or instructor permission.

Projects in Interactive Design
David Marcinkowski, Wednesday, 3:00-5:40pm
CRN 6395

Limited to 15. This course focuses on the production process in the interactive design industry. Students create a project of their own design and take it from the early planning stages through the production process to a completed interactive web site or kiosk installation. The class emphasizes the design and production processes and the building of professional skills needed to complete an interactive media project. While students develop their individual projects, they will explore the artistic and professional practices of interactive design in the areas of web technologies, digital TV, mobile devices, social networking, and interactivity in kiosks and art installations. The class introduces technologies associated with the interactive production pipeline, including the dynamic and semantic web, video and audio integration, information architecture and interface design. Students learn the syntax and application of a variety of advanced technologies such as Flash Actionscript, Javascript frameworks, Content Management Systems, PHP, RSS, XML, streaming video, and database integration. Skills in these areas are applied within the framework of student projects.

*Prerequisite: Media Practices: Interactive

Projects in Multi-Sensorial Spaces
Ernesto Klar, Thursday, 6:00-8:40pm
CRN 4742

Limited to 15. Synaesthesia, broadly defined as the cross-wiring of sensory perceptions or a synthesis of the arts, will be the lens through which students will be encouraged to design and produce innovative media works that explore our relationship to the built environment and the urban experience. The course is organized as a theory and production seminar for which students will produce art installations with a heavy emphasis on intersensory experience. Lectures and readings will focus on models of perception, relational aesthetics, and phenomenological thought as they relate to the synaesthetic inquiry. Work reviewed in the lectures will include selections from Neo-Concrete Art, Kinetic Art, Fluxus, and New Media Art, among others. Assignments will include selected readings and group discussions, a series of cumulative digital media projects, and a final installation art piece to be exhibited at the end of the semester. Students will have the opportunity to use different kinds of video, audio, and multimedia production tools for project assignments.

*Prerequisite: Media Practices: Time-Based; Media Practices: Design; Media Practices: Interactive or instructor permission.
MEDIA PRODUCTION
Production Project Courses

Script Analysis and Audience Response
Helena Medina, ONLINE  CRN 4055

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
John Plenge, Monday, 3:00-5:40pm  CRN 3732

Limited to 15. 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: Media Practices: Time-Based or instructor permission, students should be familiar with Pro Tools

Sounding Objects, Listening Spaces
Jessica Feldman, Wednesday, 6:00-8:40pm  CRN 6377

Limited to 15. This course introduces a range of possibilities for producing and interacting with sound beyond traditional media for audio distribution. Students will work hands-on in constructing physical objects and dynamic situations for creating and listening to sound. Using a range of hardware and software, students engage in hacking and designing circuits, sensors, and interactive environments. The course includes an overview of basic physical computing skills, the arduino interface, and electro-acoustics. Technical learning is accompanied by related theoretical readings on sound art, hardware hacking, and interactive media theories, and an overview of relevant recent artworks, artists, and institutions examining these areas of technology and sound production. We study works produced by Alvin Lucier, Paul DeMarinis, Christina Kubisch, Laetitia Sonami, Max Neuhaus, Preemptive Media, Eyebeam, and free103point9, among others. Students learn to think critically and creatively about the way in which sound can be generated, embodied, and presented in time and space. They explore the relationships between sound, the objects that produce it, and the listening dynamics surrounding these objects and their acoustic and social spaces.

Storytelling Across Media
Thursday, Vladan Nikolic, 3:00-5:40pm  CRN 6952

Limited to 15. Traditional linear storytelling in film and video is increasingly supplanted or replaced by hybrid ‘transmedia’ approaches that function across platforms and formats. The rise of short-form and user-generated content online, video gaming, interactive technologies and virtual worlds has broadened possibilities for audience participation in the creation of stories. New funding and distribution models enable the makers to cultivate and reach their audiences directly, not only through industry intermediaries. This class allows students to experiment with these new forms and strategies, apply transmedia approaches in their own work, and learn how storylines translate and transform through different media. By discussing case studies, the course first introduces students to various forms of storytelling through different media. Students are then asked to individually develop a project proposal, with an emphasis on organic development of a story through multiple cross-media platforms. During the second half of the semester students work in small groups on selected proposals, adapting a story across media—such as film or video, social media, blogs, websites, as well as live performance and interactions—and producing sketches and prototypes. The class also addresses ways of integrating funding and distribution (e.g. crowdsourcing and online streaming) into a project’s overall concept.

*Prerequisite: Media Practices: Concepts
MEDIA PRODUCTION
Production Project Courses

The Producer's Craft
Paul Hardart, Wednesday, 6:00-8:40pm
Kim Jackson, Wednesday, 6:00-8:40pm
Andrew Bobrow, ONLINE (limited to 15)

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

* Prerequisite: Media Practices: Concepts or instructor permission.

Visual Storytelling II
Shari Kessler, ONLINE

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.

WSNR Radio Lab
James Briggs, Friday, 3:00-5:40pm

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

*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 + the Brand Component (MMP)
Deanne Torbert Dunning, Friday, 4:00-5:50pm  CRN 3727

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.

Digital Media: Strategy and Implementation (MMP) (Parsons)
Kenneth Krushel, Monday, 6:00-7:50pm  CRN 4750

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

Film Distribution and New Media (MMP)
Michelle Materre, Tuesday, 4:00-5:50pm  CRN 5129

Limited to 20. One of the primary concerns facing independent filmmakers upon completion of their projects poses the following questions -- Now that my film is in the can what do I do? Where do I go? In this course, students will gain insights and realistic solutions to the behind-the-scenes process of getting your independent film into the marketplace, and the constantly changing landscape of film marketing and distribution. Navigating the seemingly burdensome terrain of film distribution may seem like such a daunting task that makers often neglect to consider this part of the production process until it’s too late. This course will examine a myriad of ideas and options that are available to properly promote, market and finally distribute independent films and videos to the right venues, including web-based delivery systems, allowing work to be exposed to the largest audiences possible, and maybe even eventually providing an income for the artists efforts. Using real films, both released and unreleased, students are encouraged (but not required) to provide examples of their own work as case studies in the distribution process. The instructor is a founder of an independent film and television distribution company that was responsible for the successful theatrical release of the now classic American film, Daughters of the Dust by Julie Dash. She is also a sought-after distribution, marketing and outreach consultant for several recently broadcast public television documentaries including Chisholm 72: Unbought & Unbossed; Boys of Baraka; Raise Your Voice: Sweet Honey in the Rock; and West 47th Street, among others.

Information Technologies (MMP)
Steven Hammersly, ONLINE  CRN 4660

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 MANAGEMENT

Intellectual Property in the Digital Age (MMP)
Michelle Bogre Esq., ONLINE CRN 7570

Limited to 20. This on-line class will introduce art, design, film and media students to the practical, legal and theoretical issues surrounding copyright and trademark law in the digital age. It will sensitize students to the many issues they will face in their efforts to sell, distribute, protect, use or defend their creative works and products. The course also will review contract law, specifically “work for hire” and “non-compete” clauses, and moral rights laws as they pertain to creative works. Students will learn about the scope and the limitations of the protections that current law provides; how to identify and anticipate the issues surrounding sharing of works in this digital age so that they will be prepared to engage in the debate; and how to protect their property rights in their works. Students will engage with legal and theoretical issues by reading books by legal scholars and technologists; assigned readings of annotated law cases and current essays and articles. The readings will be supplemented by “real-life” exercises and practice-based assignments.

Cross-listed with Parsons; limited seating available for Media Studies students
This Parsons course is available as part of the MMP course offerings

Market Research for Media Managers (MMP)
Robert Berkman, ONLINE CRN 5127

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.

* These 3 credits count toward the Media Methods electives
MEDIA MANAGEMENT

Media Ethics (MMP)
Charles Warner, Thursday, 6:00-7:50pm
CRN 5128

Limited to 20. This course provides students with a theoretical foundation that enables them to identify and analyze ethical issues in the media. It explores the scholarly literature on media ethics, lying and deception, and recent research into the brain and moral choices. The focus is on current ethical issues in the media, especially the dilemma between the need to generate profit and the imperative of providing a public service. Questions addressed in the course include, do advertising and journalism operate under the same ethical rules? How much information should the media provide about the private lives of public figures? And what should be the proper influence of competition and the profit motive on the news? Among the topics that are explored through the analysis and discussions of case studies are the role of the media and journalists in society; the meaning of justice; the reciprocity gene; the wisdom of crowds; privacy online; free speech; and how blogs, opinion-oriented media, social media, and editorials relate to freedom of the press.

Media Economics (MMP)
Michael Weiskopf, ONLINE
CRN 1902

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

Media Management and Leadership (MMP)
Michael Weiskopf, Tuesday, 6:00-7:50pm
CRN 3726

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.

Media, Corporate Responsibility, & the Law (MMP)
Lynn Oberlander, ONLINE
CRN 1920

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" unfairly protect plainly commercial enterprises from the costs and risks that other businesses face?
MEDIA MANAGEMENT

Music Business in Media (MMP)
Josh Rabinowitz, Wednesday, 6:00-7:50pm  CRN 4482

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.

Social Media: Business Metrics and Reaching Consumers (MMP)
Matthew Mellucci, Thursday, 4:00-5:50pm  CRN 8189

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

The Producer's Craft
Paul Hardart, Wednesday, 6:00-8:40pm  CRN 1911
Kim Jackson, Wednesday, 6:00-8:40pm  CRN 4509
Andrew Bobrow, ONLINE (limited to 15)  CRN 5017

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

* Prerequisite: Media Practices: Concepts or instructor permission.
Art after Deleuze: From Architecture to New Media
Sam Ishii-Gonzales, Wednesday, 8:00-9:50pm

Limited to 20. The writings of the French philosopher Gilles Deleuze (1925-1995) have had an enormous impact on art theory and practice across a number of disciplines: architecture, cinema, music, and new media, among others. This course will explore multiple facets of Deleuze’s influence, allowing students to consider the potential significance of his philosophy for their own critical and creative projects. The class will alternate close readings of key texts by Deleuze with recent art theory, as well as explore a number of works by contemporary artists and filmmakers whose practice can be productively linked to Deleuze’s ideas on art and artistic process. We will read selections from numerous Deleuze texts including Nietzsche and Philosophy, Spinoza: Practical Philosophy, Kafka: Toward a Minor Literature, Cinema 2: The Time-Image, as well as A Thousand Plateaus, which he wrote in collaboration with Félix Guattari. Readings from art theory will focus primarily on Bernard Cache’s Earth Moves: The Furnishing of Territories, Nicholas Bourriaud’s Relational Aesthetics, Daniel Frampton’s Filmosophy, and Mark Hansen’s New Philosophy for New Media. Contemporary artists and filmmakers to be discussed include Eija-Liisa Ahtila, Jean-Luc Godard, Felix Gonzalez-Torres, Pierre Huyghe, Abbas Kiarostami, David Lynch and Greg Lynn. Students will write a number of short research papers, as well as develop a final project in consultation with the instructor. They will have the option to develop a final project that combines theory and practice.

Art as Social Practice
Chris Mann, Monday, 6:00-7:50pm

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 performative art practice 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. Artists whose work will be studied include Maryanne Amacher, Ornette Coleman, Tony Conrad, David Dunn, Alvin Lucier, Lee Ranaldo, Christian Wolff, John Zorn et al. The course begins with 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 more focused discussion of composers work. Apart from engaging in informed discussions, students will be expected to compose their own projects (in any medium of their choice). The final weeks will be dedicated to student presentations. “A composer is that without which something would not have happened.” (Herbert Brun)

Avant Garde and the Moving Image
Paul Cronin, ONLINE

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.

Creative Screenwriting: Understanding Emotional Structure
Christina Kallas, Thursday, 6:00-9:30pm

Limited to 20. This course considers classic and alternative screenwriting theory and analysis, offering a way to rethink narrative in terms of “emotional structure.” Students study a select group of films, analyzing their emotional and story structures, focusing on what makes these films work, and what we can learn from them, both as scholars and as writers. Subjects covered include classical and alternative narrative structures and how they relate to the films at hand; the use of cinematic images; explorations of theme, character analysis and development, and how they interconnect. Films discussed in class include Citizen Kane, Rashomon (various narrative perspectives), Before the Rain, The Crying Game (compilation of stories in spiral structure), The Usual Suspects, Memento, and Mulholland Drive (associative organization or even dissolution of time). The course first introduces the main schools of thought and classic screenwriting theories and discusses the history of dramatic screenwriting practice, and then focuses on illustrating contemporary experiments with different perspectives, chronological order and narrative concepts, for which one needs different tools than the ones used till now. Students are expected to make substantive contributions to seminar discussion and to submit, as instructed, step outlines and structural graphs, which can be used as tools of analysis both for films and for scripts in development.
**Digital Media Theory**

Aras Ozgun, ONLINE  CRN 6150

*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.

**Electronic Media & Live Performance**

Brian McCormick, Tuesday, 8:00-9:50pm  CRN 1001

*Limited to 20.* This course will explore the dialectic between electronic media and live performance— desde 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.

**Film Theory and Analysis: 1950-2009**

Royal Brown, Tuesday, 6:00-9:30pm  CRN 4507

*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.

**Fundamentals of the Sociology of Media**

Paolo Carpignano, Wednesday, 6:00-7:50pm  CRN 2842

*Limited to 20.* 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.

* 7 seats reserved for Sociology students. Enrollment is limited.
SEMINAR

Gender, Culture, & Media
Sam Feder, ONLINE
CRN 4932

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

Global Youth Media (GPIA)
Peter Lucas, Tuesday, 3:00-5:50pm
CRN 6995

Limited to 30. In this graduate seminar, students will study the international youth media movement and its relationship to human rights, visual inclusion, and transformative pedagogy. Beginning with a base in critical pedagogy and the theories of Paulo Freire, we will study how transformative education has influenced non-formal and popular education movements. The second block of the course will examine the history of community-based media from an activist perspective and through the politics of representation. Closely related is the emergence of indigenous media, digital and visual inclusion projects, and the trickle down of these rights into youth media programs. The central section of the course will cover the contemporary landscape of youth media from a holistic perspective involving video production, kids with camera projects, and youth journalism. The forth section of the class will study how one sets up and designs a youth media project with a broad focus on new media documentary practice involving film, photography and sound design. The final part of the class will consider how one packages youth media through online media environments, progressive outreach, and through human rights education.

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

Globalization & Media
Sumita Chakravarty, Wednesday, 4:00-5:50pm
CRN 7389

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.

*Cross-listed with International Affairs.

Media & Architecture
Shannon Mattern, Wednesday, 4:00-5:50pm
CRN 6912

Limited to 20. Despite the digital vanguard's 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 humanities and 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 recording, and film; and the development of television, digital media, and ubiquitous computing. Students are expected to contribute weekly reading responses, to participate in field trips, and to complete exhibition/site review(s) and a final written or creative project.
SEMINAR

Media & Materiality
Shannon Mattern, Monday, 8:00-9:50PM
CRN 6911
Limited to 20. This seminar examines media as material objects, as “things,” as symbolically charged artifacts, as physical supports for communication. Pairing case studies of contemporary and historical media forms, we will study digital readers in relation to early print forms, computer databases in relation to early filing systems, digital audio files in relation to LPs, hand-held screening devices in relation to early film exhibition technologies. Along the way, we will explore various theoretical frameworks and methodologies – from “thing theory” to media archaeology to object-oriented ontology – that can be useful in studying the material culture of media. Some classes will be dedicated to guest speakers and field trips to museums or special collections, and much of our work will be connected to the 2011-13 Vera List Center for Art and Politics programming on “thingness.” For their final projects, students will create online exhibitions of material media.

Media, Culture and Power in International Communication
Lauhona Ganguly, Wednesday, 4:00-5:50pm
CRN 4737
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, Culture, & Representation
Jesal Kapadia, Wednesday, 6:00-7:50pm
CRN 6753
Limited to 20. What, how, who, when and where? Films, diaries, pictures, videos and maps. Using these questions and objects as a starting point, this course detects the intricate workings of certain ideologies that have been and still are in effect, and traces their emergence through interdisciplinary media. For example, how have women, migrants, exiles, refugees, people of color, lesbians and gays, grassroots activists, minority populations and communities of dissent participated in the public debate throughout history, and how are their voices and struggles represented and documented? Combining cultural studies, feminism, and postcolonial investigations, the class addresses alternative and critical media practices. Students investigate possibilities of representation in art and culture and focus primarily on the process and conditions of the subject who is making the media rather than the object that is made and consumed in the contemporary capitalist economy. The class discusses works by Trihn T Minha, Martha Rosler, Harun Farocki, Renee Green, Helke Sander, Adrian Piper, Anand Patwardhan, Mona Hatoum, Hollis Frampton, Leslie Thornton, Yvonne Rainer, Lygia Clark and Helio Otitica, Fred Moten, and Ultra Red. Readings include texts by Arjun Appadurai, Michel de Certeau, Gerald Raunig, Guy Debord, Leela Gandhi, Gayatri Spivak, J.K. Gibson-Graham.
Media Literacy
Jorg Muller, ONLINE  
CRN 4745

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

Mediated Environments
Christiane Paul, Monday, 4:00-5:50pm  
CRN 4736

Limited to 20. This course invites students to think experimentally about media-based environments and experiences. It investigates designs, contexts, and audience uses of different mediated spaces. Students will explore how attention to and design for embodiment and for media-based experiences might lead to innovative media practices in public spaces, museums, art galleries, institutions and online digital environments. The class will also consider the role that locative, mobile media—camera and video phones, Blackberries, iPhones, and mobile devices with embedded GPS—play in the mediation of our environment. Mobile devices have become new platforms for cultural production, providing an interface through which users can participate in networked public spaces. The discussions of specific mediated spaces will be informed by contemporary theory on experience, space, time, and embodiment. Mediation enables various forms of social interaction and has to be considered in relation to concepts of embodiment, the creation of meaning, as well as individual autonomy and agency. Students will analyze how mediation affects our awareness of the social and physical contexts of the environment surrounding us. Through assignments and readings, the course will explore the effect that different categories of mediated spaces have on the understanding of personal, cultural, and informational contexts.

Mediation and Antimediation
Eugene Thacker, Thursday, 6:00-7:50pm  
CRN 6003

Limited to 20. This seminar will examine the concept of mediation from the vantage point of philosophy. In classical thought, medius is that which is in the middle or in between, that which is intermediate, either by nature or by degree. But being-in-the-middle is always tenuous, fragile, and never stable. It may imply a total connection between two things (immediacy, immediation) as well as a total disconnection (antimediacy, antimediation). In this seminar, we will focus on those moments when metaphysical claims about self and world, subject and object, or the ideal and real, are also claims about mediation. Classical examples such as Plato’s cave, Aristotle’s division of techne and poiesis, Cartesian mechanism, and Kant’s notion of the thing-in-itself, all rely on some notion of mediation. By contrast, there are also a range of counter-positions, in which mediation can tip to one side or the other, leading to immediation or antimediation, with examples ranging from Medieval mysticism, Renaissance alchemy, German Idealism, Kierkegaard and Nietzsche, to modern thinkers such as Bataille, Benjamin, Weil, and Nishitani, to selected examples in contemporary media theory.
New Directions in Documentary  
Deirdre Boyle, Wednesday, 6:00-9:30pm  
CRN 4739

imited to 20. The first films ever made were “actualities,” and for over one hundred years the documentary has proven a hardy, dynamic, and evolving genre. Contemporary documentary producers borrow from that rich past while forging new styles informed by today’s social, political, technological, and aesthetic concerns. This course explores innovative and often controversial documentary work in film, video, audio and on the web-produced around the world in the last ten years. Screenings and discussions explore the documentary as personal essay, autobiography, diary, investigative journalism, political propaganda, vérité narrative, interactive experiment, and social advocacy. The course examines ongoing debates over the uses of archival footage, ethical responsibility, staging and reenactments, narration versus non-narration, self-reflexivity, experimental forms, the revival of cinema vérité, and the much contested terrain of truth and reality in the documentary. It also examines the legacy of pioneers such as Vertov, Flaherty, and Grierson along with innovators and iconoclasts such Errol Morris and Michael Moore. Guest appearances by critics and documentary producers are featured.

The Poetics of Witnessing (GPIA)  
Peter Lucas, Friday, 2:00PM-4:50PM.  
CRN 6996

imited to 30. Today, many documentarians consider themselves working within a well-defined human rights framework where images and film are used to raise awareness and critical consciousness about social injustice. On the far edge of this movement, however, there are photographers and filmmakers whose work calls attention to the traditional documentary ethics of bearing witness but whose images and modes of representation blur the lines between fact and fiction. This body of work is more open-ended to interpretation and multiple readings than traditional documentary representation. And while their themes are just as serious as straight documentarians, their work engages different audiences in a variety of venues. The Poetics of Witnessing will focus on photographers and filmmakers whose work combines politics and aesthetics in innovative and radical ways. Beginning with a theoretical base of Roland Barthes’s Camera Lucida and Susan Sontag’s Regarding the Pain of Others, the course will study several underlying themes in visual poetics such as loss, memory, longing, nostalgia, melancholy, the ephemeral nature of time. We will also study how poetical images move between the moral community and the ethical community. The many representational strategies of poetic witnessing will be grounded in the wider field of documentary practice and the class will highlight different kinds of visual poetics such as combining documentary images with literature, archival material with found photos, the personal essay film, ethnographic film poetics, multi-media installations, public projections, and visual memorials. By studying these various artists and movements, students will learn about alternative visual strategies to engage politically challenging themes which in turn open up different spaces for discussion and the potential for change.

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

**Political Media & Communication**  
Carol Wilder, Tuesday, 4:00-5:50pm  
CRN 7387  
Limited to 20. Political communication can include any media or communication exchange having to do with the allocation of power and resources. In this seminar we will look at the nature and role of political communication in political campaigns, social movements, advertising, literature, and popular culture. We will study alternative forms of political discourse such as theatre, music, and direct action. We will take a close look at contemporary media politics. While the course will focus on U.S. political communication, it is expected that international students in the class will contribute a global perspective. Students will be required to keep political media journals with regular entries and commentary, complete readings as assigned, participate in class discussions both onsite and online, and write three 5-7 page papers during the course of the semester: one paper on a political speaker, one paper analyzing the one or two key media sources, and one paper or media project on a course-related topic of your choice.

*Cross-listed with International Affairs.

**Post-Photography: Images in the Digital Age**  
Mara Kurtz, ONLINE  
CRN 3861  
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 “reality” 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.

**Public Opinion amid Social & Antisocial Media**  
Mark Hannah, Tuesday, 6:00-7:50pm  
CRN 7610  
Limited to 20. This course explores how the changing media landscape—especially the proliferation of digital and social media, the rise of cable news, and the decreasing influence of general interest news outlets—is impacting political discourse and public opinion in the United States. Students gain critical perspectives on changes occurring in both the news media and media designed for interpersonal communication (such as e-mail, SMS texting, social networks), and on the alternately pro-social and anti-social types of interactions these enable. The course first gives a brief historical overview of successive communications technologies and the ways in which they have transformed news dissemination and consumption. Through readings, discussions, and news clips, students examine the fusion of traditional news and opinions generated by online and cable news, and its effects on political knowledge, interest, and discourse. The course analyzes research on the increasing individualization and customization of news consumption and its reinforcement and polarization of public opinion; on the digital divide between economic classes versus replication of existing disparities; and on knowledge production for the few and many and their mutual effects on each other. Readings include texts by Danah Boyd, Nicholas Carr, Lance Bennet, Robert Putnam, Deborah Tannen and Neil Postman.
**SEMINAR**

**Race, Ethnicity, and Class in the Media**  
Jesal Kapadia, Thursday, 6:00-7:50pm  
CRN 5334

Limited to 20. Looking back at Solanas’ and Getino’s seminal manifesto Towards a Third Cinema (1969) as a touchstone, this seminar will provide an in-depth analysis of the construction(s) of race, ethnicity and class through images in contemporary media. Starting with the notion of a racialization of the imagination itself, we critically re-define an open and inclusive practice of representation. The course highlights the diverse nature of images from social and political perspectives, as well as their production and distributions systems within cultural and economic contexts. Both contemporary and classic works are screened to examine dominant images of the working class and people of color portrayed in mainstream media. The course also analyzes international cinemas, including films and videos made to oppose the dominant system, along with TV sit-coms and music videos. Some of the questions we investigate include:

- What are the aesthetics of representation?
- What is chosen to be represented and what are the underlying assumptions behind the images?
- What social and economic function might these media portrayals serve?
- What has been the influence of media produced from within ethnic communities and DIY filmmaking on Hollywood and independent industries?
- What would the cinema of liberation look like, given the social media and digital filmmaking tools so easily available to us today?

*Cross-listed with International Affairs.

**Robots as Media**  
Peter Asaro, Thursday, 8:00-9:50pm  
CRN 6152

Limited to 20. As robots begin to move outside of factories and into a variety of new roles—from vacuuming floors to performing surgeries, disarming bombs, and driving cars—it is clear that they represent a radical new form of mediated information and agency. Predator drone robots have become the primary tool of the U.S. government in its war on terror, and, at the same time, journalists continue to refer to military robots as “Terminators.” These observations raise the question of how our ongoing development and use of robotic media is being shaped by media representations of robotics. This course examines the complex relationship between robots and the media, from both the perspective of representations of robots in the media—including film, television, and news media—and the development of robots as a new form of media. In the first part of the course we consider the types of narrative roles that robots have occupied, as well as how the concepts of robotics and automation are reflected in the social and cultural contexts in which those media are produced. The second part of the course explores recent developments in robotics as forms of digital media, both continuous with and distinct from other types of digital media. We assess how contemporary debates about the potential uses and social impacts of robotic media intersect with popular narratives about robotics, both pessimistic and optimistic. The class also considers what makes contemporary discourses on robotic unique, and what that might tell us about contemporary society and culture. Course materials include readings from a variety of popular, academic, and literary sources—among them texts by Katherine Hayles, Ken Goldberg, Rodney Brooks and Philip K. Dick—and video clips from TV and films including Blade Runner, Robo-Cop, Battlestar Galactica, Surrogates, and Fast, Cheap and Out of Control. Students are expected to produce a short mid-term, and longer final assignment—either a research paper, film or digital media project.
Sexual Personae  
MM Serra, Thursday, 8:00-9:50pm  
CRN 1063

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.

The Situationists (NSSR)  
Ken Wark, Thursday, 6:00-7:50pm  
CRN 6541

Limited to 12. They were perhaps the last of the great avant gardes, in the tradition of dada, the futurists, the surrealists, and, like those predecessors, their approach to art and life was total and uncompromising. They open a revealing perspective on postwar art, writing, and culture in general. This course covers the writing, art, cinema, and the politics of the Situationist International and its interlocutors, offering a perspective on the great debates and conflicts of the 1950s and 60s, many of which resonate today. We look at seminal work by Guy Debord, Asger Jorn, Michele Bernstein, and others. Themes include the end of art, the commodification of everyday life, and the critique of media and modern architecture. Students acquire a thorough knowledge of the post World War II period from this perspective, as we consider how these ideas prefigure many contemporary debates.

Sound Studies  
Melissa Grey, Tuesday, 8:00-9:50pm  
CRN 4042

Limited to 20. This course 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.
Understanding Cybernetics
Paul Ryan, ONLINE
CRN 6910

Limited to 15. Cybernetics is considered by many as the biggest breakthrough we have seen in communications theory in the last 2,000 years. Mainstream culture has been trying to absorb cybernetics through electronic media such as the Internet—consider the term ‘cyberspace.’ Cybernetics, the study of communications and control, was spawned during the Macy Conferences that followed World War II. To understand cybernetics, we will structure this course as a “dialogue” with the writings of a principal member of the Macy Conferences, anthropologist Gregory Bateson. Subsequent to the Macy Conferences, Bateson engaged the “facts of life and behavior” from a cybernetic or systems theory vantage. He studied family dynamics, articulated the double bind theory of schizophrenia, offered an explanation of why Alcoholics Anonymous was successful, elaborated a theory of play and fantasy, initiated a systemic approach to learning theory, analyzed dolphin communication, criticized evolutionary theory and engaged the ecological crisis. Bateson was distrustful of conscious purpose that disregarded the circuitry of mind. As a corrective to conscious purpose, he looked to aesthetics and to the sacred, even though he was an atheist. William Blake was his favorite artist. His lucid essays often include epigrammatic statements of key ideas. For example: "Information is a difference that makes a difference." "Validity is a function of belief." "Communication is the creation of a redundancy pattern." Students will use cybernetics to address common topics and to explore specific interests of their own. The prime objective of this course is not to learn about cybernetics, but to learn to think in a cybernetic way by engaging Bateson.

Urban Media Lab: Traffic
Jessica Blaustein, Wednesday, 6:00-7:50
CRN 4753

Limited to 20. It is not possible to think about urban experience without thinking about traffic – the simultaneous, intersecting, and often alternatively frenzied or stalled movements of pedestrians, cars, trucks, bikes, planes, pets, packages, money, messengers, messages, and more. Urban Media Lab: TRAFFIC will track circulations of bodies, objects, and data across the transportation and communication networks that make cities what they are. How has urban life historically been constituted by various forms of mobility? How are mobility and traffic mediated? How do new forms of traffic emerge with different modes of economic, technological, and spatial development, and how do new models of efficiency in turn attempt to organize or control that traffic? What are the patterns and politics of traffic congestion and traffic jams along material and informational highways? Specific topics for investigation over the semester may include but are certainly not limited to: theories of density and urban form, automobile culture and privatization, traffic signals and signage, hyperurbanization, history of crowds and crowdsourcing, smart mobs, criminal trafficking, air traffic control, and navigational systems.

Urban Media Lab is a project-based seminar focused on a specific urban condition. Approaching the city as an irreducible density of people, built environments, and information architectures, students explore a single topic from multiple disciplinary and media perspectives. The seminar is structured around a combination of theoretical inquiry and site-specific case studies, and students are encouraged to use New York City as a laboratory for their expanded research and intervention. Course research is accompanied by a range of art and design experiments that take up the topic as matter for critique, reuse, or reinvention. Past Urban Media Labs have focused on the topics of strangers and waste.
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”)

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 advisor. Permission of the faculty advisor and the Director of Graduate Programs must be obtained prior to registration. Students must arrange to obtain all necessary production facilities and equipment.

* Restricted to M.A. candidates who have completed 50% of their course work and at least three production courses or equivalent.
* An application, available on the Department website, must be submitted to and approved by a supervising Advisor and the Director of Graduate Programs prior to early registration.

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 advisor. Permission of the faculty advisor and the Director of Graduate Programs must be obtained prior to registration.

* Restricted to M.A. candidates who have completed 50% of their course work.
* An application, available on the Department website, must be submitted to and approved by a supervising advisor and the Director of Graduate Programs prior to early registration.

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 Department website, to the Assistant Director for Student Affairs. The student must then file a written report with the Assistant Director for Student Affairs 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.
Spring 2012 FACULTY BIOS

Kevin Allen (M.A., Media Studies, The New School) Filmmaker, sound artist and independent radio producer whose documentary practice ranges from the ethnographic to the experimental. His films traverse museums, such as the Museum of Modern Art, conferences, such as the American Anthropological Association Annual Meeting, and festivals, such as the Margaret Mead Film & Video Festival. His sound work is featured on public radio and exhibited at venues, such as the Canadian Centre for Architecture, Third Coast International Audio Festival and Deep Wireless Festival of Radio Art.

Peter M. Asaro is a media theorist whose work examines the interfaces between social relations, human minds and bodies, and digital media. His current project focuses on the social, cultural, political, legal and ethical dimensions of military robotics and UAV drones, from a perspective that combines media theory with science and technology studies. Dr. Asaro's research has been published in international peer reviewed journals and edited volumes, and he is currently writing a book that interrogates the intersections between military technology, interface design practices and video game culture. His teaching experience includes designing and teaching 20 courses at the University of Illinois, Urbana-Champaign, Rutgers University, and the Department of Media Studies and Film at the New School University. His research is also informed by his involvement in digital media design projects with the Virtual Environments Group at the National Center for Supercomputer Applications (NCSA), the Advanced and Interactive Displays Lab at the Beckman Institute for Advanced Science and Technology, and more recently, he joined the natural language interface design team for the WolframAlpha computational knowledge engine (winner of the 2010 SXSW Web Interactive Award for Technical Achievement). In his free time, Dr. Asaro is also a documentary film maker whose latest film examines the social and ethical implications of military robotics. He earned his PhD in the History, Philosophy and Sociology of Science, and Master of Computer Science degree, from the University of Illinois at Urbana-Champaign, and has held fellowships at the Austrian Academy of Sciences in Vienna, the Digital Humanities HUMlab at Umeå University in Sweden, and the Center for Cultural Analysis at Rutgers University. Website: <http://www.cybersophe.org>www.cybersophe.org

Margaret Lewis Bates (Ed.D. Teachers College Columbia University) Currently Writing Coach for College Summit and Senior Research Fellow for the Project Development Unit of the Film & Education Research Academy at Teachers College Columbia University. Previous to the New School, Dr. Bates was Associate Professor and Director of Foundations, Media & Communication Arts, The City College of New York. She 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.

Jessica Blaustein (Ph.D., the Program in Literature at Duke University) research, teaching, and editorial activities span architecture, literature, and visual and material cultural studies. She most recently led the New York Prize Fellowship program for advanced research and experimental practice in public architecture at Van Alen Institute, and she is a commissioning editor for the Alphabet City series. She has published on the spatial politics of citizenship, theories of embodiment and subjectivity, and the cultural history of privatization, and her awards include fellowships and grants from the Andrew W. Mellon Foundation, the Smithsonian Institution Cooper-Hewitt National Design Museum, and the Getty Research Institute. Blaustein previously taught across the humanities and the arts at the University of Pennsylvania, as a Mellon Postdoctoral Fellow, and Duke University.

Andy Bobrow (M.A., Media Studies, The New School) Andy Bobrow (M.A, New School) is an award-winning producer, writer, and director of video, audio, and interactive media projects. Beginning as a rock concert lighting designer at the Fillmore East, Andy has been involved in media production for more than 20 years. Currently heading up his own production company in New York, Andy’s work has spanned feature films, broadcast and cable, corporate productions, as well as more than 200 medical and scientific programs. Andy has published numerous articles on 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.

Kathy Brew (B.A., Middlebury College) Award-winning videomaker, curator/programmer. Currently working on several documentary projects in various phases of production. Other projects: Line Producer, Regret to Inform, best documentary, Sundance, and nominated for an Oscar; Rabbit in the Moon, another award-winning film at Sundance; among others. Her own independent video work, Mixed Messages, received numerous awards at film and video festivals, and was broadcast on public television. Media programmer and curator: Curatorial Consultant, Reframe Collection, Tribeca Film Institute; Co-Director of the Margaret Mead Film and Video Festival; Programmer, Lincoln Center’s Scanners (The New York Video Festival); Series Curatorial Consultant, Reel New York, WNET series for independent filmmakers. Juror and panelist for New York State Council on the Arts and the Media Arts Fellowships. Writer on media and contemporary art for catalogs and other publications, including several recent articles for Documentary Magazine (www.documentary.org) and a contribution to the book Women, Art and Technology, MIT Press. Awards and honors include: Two Emmy Awards, CEC ArtsLink Fellowship, among others.

James Briggs III (M.A., The New School) 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 (Ph.D., Columbia University). Professor at Queens College and The Graduate Center, C.U.N.Y. He is the author of Focus on Godard, Overtones and Undertones: Reading Film Music, and Film Musings: A Selected Anthology from Fantare Magazine, as well as numerous articles, reviews, and critiques.

Dawnja Burris (MA, Media Studies, The New School for Social Research) Independent media producer since 1992, applying electronic media to marketing, consulting, entertainment, and performance projects. Faculty advisor for The Video Lab and producer, United Nations University in New York Global Conversations series. Former faculty and producer at New York University/NYU-TV. She is pursuing a PhD in communication philosophy at The European Graduate School. Her work and research interests explore cultural and social practice through their representation in media.

Paolo Carpinzano 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) Sumita Chakravarty is the author of National Identity in Indian Popular Cinema, 1947-1987 (Univ. of Texas Press, 1993); The Enemy Within: The Films of Mrinal Sen (London: Flicks Books, 2000); “Fragmenting the Nation: Images of Terrorism in Indian Popular Cinema” in Terrorism, Media, Liberation (2005); “The Erotics of History: Gender and Transgression in New Asian Cinemas” in Rethinking Third World Cinema (2003). Recent publications include “Cultural Studies Legacies: Visiting James Carey’s Border Country” and essays on media globalization. She has lectured widely in Bangalore, New Delhi, Singapore, and various U.S. universities. She is currently working on two book projects: one on technology and the erotic, and the other on media and immigration.
**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.

**Paul Cronin** Films include “Look out Haskell, It’s real!”, “The Making of Medium Cool” (2001), “Film as a Subversive Art: Amos Vogel and Cinema 16” (2003), and “In the Beginning was the Image: Conversations with Peter Whitehead” (2006). Currently he is working on “A Time to Stir”, an historical documentary about the student protests at Columbia University in 1968. He is the editor of several volumes, including interview books with directors Werner Herzog, Roman Polanski and Arthur Penn. He also edited Alexander Mackendrick’s “On Film-making: An Introduction to the Craft of the Director”, and has lectured on Mackendrick on campuses worldwide. Currently he is writing a book about Haskell Wexler’s 1969 feature, “Medium Cool”, collaborating with triple-Oscar winning production sound mixer Chris Newman on a book, and working with Iranian director Abbas Kiarostami on an interview book. He teaches film history at the School of Visual Art in New York.


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

**Shimon Dotan** is an award-winning filmmaker with 13 feature films to his credit; recipient of Jury Prize for Best World Documentary at Sundance (Hot House); Silver Bear at the Berlin FF (The Smile of the Lamb); Best Film at the Newport Beach Film Festival (You Can Thank Me Later); numerous Israeli Academy Awards, including Best Film and Best Director (Repeat Dive; The Smile of the Lamb); films presented on HBO, PBS, CBS, ARTE; has taught filmmaking at Tel Aviv U., Concordia U. in Montreal and is teaching political cinema at NYU.

**Deanne Torbert Dunning** (BA, Fairleigh Dickinson University) 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.

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

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

**Lydia Foerster** (M.A., University of Texas) Videographer and advocacy media consultant.
**Flavia Fontes**, Documentary filmmaker; credits include *Chico Mendes: Voice of the Amazon* (Cine Golden Eagle and NEA Outstanding Achievement), *I Talk with Animals*, *Living with Chimpanzees: Portrait of Family* (1996 Communicator Award for Excellence), and *Forbidden Weeding* (2004 Audience Award for Best Documentary at Projections International Film Festival; broadcast on Sundance); currently in postproduction with her documentary *Who’s Afraid of Lynne Stewart*?

**Lauhona Ganguly** (Ph.D. candidate, American University) Her doctoral research in International Relations examines the significance of private satellite television and global media processes as a socio-political force in India. She has taught at the School of International Service, American University, and Syracuse. Lauhona has worked in the television industry in the U.S. and India, and with non-profit groups in designing communicative strategies in support of social justice and development programs.

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

**Mark Hannah** (M.S., Strategic Communications, Columbia University) is a media analyst and communications professional who has conducted public affairs campaigns for many well-known clients. He worked on the advance staff of the presidential campaigns of John Kerry and Barack Obama. His research interests focus on the relationship between emerging media and political knowledge, opinion and discourse. Mark is on the board of the National Association for Media Literacy Education, and he holds a BA from the University of Pennsylvania and an MS degree from Columbia University. Aside from his teaching, Mark is currently the director of academic communications at Parsons.

**Peter Haratonik** (MA, New York University) Recent papers focusing on media education presented in Glasgow, Shanghai, and Singapore. Former director of Film/video/Broadcasting, New York University; former chair of Communication Arts and director of the Television Institute, Hofstra University; former president of the Association of Communication Administration; Fellow, Center for the Advancement of Public Action, Bennington College; member Board of Advisers, Dublin Institute of Technology

**Paul Hardart** (M.B.A., J.L. Kellogg Graduate School of Management at Northwestern University) is a partner in the New York-based production company Adirondack Pictures. Adirondack has produced/financed the following films: *Mary and Max*; *Annie Leibovitz: Life Through a Lens*; *Beyond the Gates*; *Before the Rains*; *The Night of the White Pants*, and the PBS series Uncorked! In 2008, he wrote Santosh Sivan’s *The Wave Maker*, which won the UNICEF Best Picture award. Prior to forming Adirondack Pictures, he created and ran Universal Focus, the specialty film division of Universal Pictures from 1999-2002. During his tenure, he oversaw the release of such films as *Being John Malkovich* (nominated for 3 Academy Awards), *Pitch Black*, *Nurse Betty* (*Golden Globe Winner*) and *Billy Elliot* (nominated for 3 Academy Awards, BAFTA award for Best Picture). He also created Universal Pictures’ library management program, overseeing the restoration and re-issue of *Alfred Hitchcock’s Rear Window* and *Orson Welles’ Touch of Evil*. Prior to his position at Universal Focus, he oversaw strategic planning for Universal Pictures, helping to develop the Studio’s five year and strategic plans. Prior to Universal, he worked at Warner Brothers and Turner Broadcasting. He began his career at ABC Sports, CNBC and as a producer at CNBC and as a reporter for The Newark Star-Ledger.

**Amir Husak** is a filmmaker and digital media artist based in Brooklyn. He has worked across a variety of time-based media as an independent artist, freelance editor and sound designer. His work has been featured at such diverse places as SXSW (US), Full Frame Documentary Film Festival (US), Big Sky Documentary Film Festival (US), Sarajevo Film Festival (Bosnia & Herzegovina), TV Cultura (Brazil), and Hot Docs (Canada). He is also a co-founder and editor of NoCommercialValue.org, a web-based digital media showcase.

**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.

**Philip Kain** (M.P.S., M.A., New York University) writes a column for About.com on Net Culture and appears weekly on the nationally syndicated television news magazine Cafe Digital. His performance work has been presented at Lincoln Center, The Joyce, P.S. 122, Dixon Place, The Westbeth, DIA Soho and Judson Church. He is currently completing his Ph.D. at NYU.

**Christina Kallas** is a writer/producer since January 2006, President of the Federation of Screenwriters in Europe (FSE). She has taught screenwriting at the German Film and Television Academy in Berlin, at the International Film School in Cologne and at the Scuola Holden per le Tecniche Narrativa in Torino and is a faculty member of the Cinema Department at the Aristotle University of Thessaloniki. She was a visiting scholar at Columbia University in 2010 and has also taught in the Goldberg Department for Dramatic Writing at the Tisch School of the Arts at NYU. Credits as a writer and/or producer include the feature films “1.d” (Parallax/Polygram, 1994); “Love Lies” (First Film Award at the Munich film Festival in 1997), “The Commissioner” (official competition of the Berlin Film festival in 1998); and “Mothers” (Toronto International Film Festival 2010, Berlin Film Festival 2011). She is the author of five books, among them “Creative Screenwriting” (uvk, Konstanz 2007), “Biopic or The Lives of the Few” (Patakis, Athens 2009) and “Creative Screenwriting. Understanding Emotional Structure” (Palgrave/MacMillan, London/New York, 2010).

**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.

**Jesal Kapadia** (M.F.A., Video and Digital Media, University of Massachusetts at Amherst) is an artist from Bombay, India, now living in Brooklyn, NY. Her work is conceptually based and frequently blurs boundaries between art and life. She uses a variety of media including video, performance, text, photography and sound to create her work. The subject of avant-garde and revolution, people’s movements and feminist struggle, community-based and collective experiences continue to inspire her, and provoke her imagination. Over the past nine years, she has worked as art editor and member of the editorial board collective of the journal Rethinking Marxism, as well as frequently organized events and projects with members of 16beavergroup, an artist community in downtown Manhattan that functions as an open platform for discussion, critique and collaboration. Her work has been shown both locally and internationally, most recently at EFA Gallery in New York, Guangzhou Triennial in China, Experimenta Film Festival in India, Rotunda Gallery in Brooklyn, Socrates Sculpture Park in Long Island City, and MIT media lab in Cambridge MA. She continues to teach at International Center for Photography in NY, and has previously taught at Eugene Lang College at New School University, Rhode Island School of Design, Cooper Union School of Art and College of Staten Island, NY.

**Phil Katzman** (M.A., Media Studies, The New School) Independent filmmaker and cinematographer with documentary and feature film credits; films include Lonely in America, Ticket to Freedom: Woodstock, and Mr. Vincent.

**Shari Kessler** (M.A., Media Studies, The New School) is an editorial photographer and visual media consultant. Her artistic and corporate work has taken her all over the world, with assignments for the National Geographic Society; the Smithsonian Institution; Citibank; the BBC; the US Agency for International Development (USAID); the World Bank; and Operation Smile, among others. After the American-Vietnam war, Shari was the first American photographer to be invited to have a solo exhibition in Hanoi. Shari studied fine art black-and-white photography with Minor White at MIT, became expert in the darkroom, and from shooting large format b/w film to 35mm color transparencies with her Leicas, Shari now embraces new media, digital photography, Photoshop, Lightroom, and Final Cut Pro!

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

**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., Media Studies, The New School) Graphic designer, illustrator, photographer; member of the graphic design faculty at Parsons The New School for Design. Former President, Typev Directors Club. Director of the NEW YORK DESIGN EXPERIENCE, a biannual conference for 500 British design students at The New School.
Elana Langer With ten years experience in international development, education, and commercial media production, Elana has demonstrated expertise in the development of educational capacity through media tools. She has designed media and communication strategies to support education in Mongolia, Nigeria, Canada, United States, Sierra Leone, Kyrgyzstan and Rwanda. Her work for UNICEF, One Laptop Per Child, and the Center for Disease Control has been integrated into national strategies. She has also taught media and education at Acadia University, SUNY, and University of Prince Edward Island.

Peter Lucas His research and teaching has focused on school violence and school safety in New York, peace education in the schools, international human rights education, the role of photography, film, and new media in human rights witnessing, small-arms disarmament education, violence and popular peace movements in Riode Janeiro, and the human rights and peace movement in Turkey. His recent studies include: Viva Favela: Photojournalism, Visual Inclusion, and Human Rights in Brazil forthcoming on Umbrage Editions.


David E. Marcinkowski (M.A., Media Studies, The New School) Associate Director of Technology & Program Development at Pratt Manhattan. Free-lance web designer and teacher. Interests include bridging the gap between technical and design aspects of the Internet.

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

Shannon Mattern (Ph.D., New York University) Her teaching and research address relationships between the forms and materialities of media and the spaces -- architectural, urban, and conceptual -- they create and inhabit. She has written about libraries and archives, media companies' headquarters, place branding, public design projects, urban media art, media acoustics, media infrastructures, and material texts. Formerly a Mellon Postdoctoral Fellow in the History of Art at the University of Pennsylvania, she has also taught at NYU, Parsons The New School for Design, and Rutgers University. She is the author of The New Downtown Library: Designing With Communities (University of Minnesota Press, 2007), which was supported by a grant from the Graham Foundation for Advanced Studies in the Fine Arts. Her work has also appeared in Public Culture; Space and Culture; The Senses & Society; Music, Sound and the Moving Image; the International Journal of Communication; Invisible Culture; The Senses & Society; the Journal of Architectural Education; and several edited volumes; and she edited a special issue of MediaCommons’ The New Everyday.
**Brian McCormick** (M.A., Media Studies, The New School) Brian McCormick is an arts writer and educator, and the Executive Director of Nicholas Leichter Dance, a professional touring company currently funded by NYSCA, the NEA, and the National Dance Project of the New England Foundation for the Arts. He has written for *The New York Times*, *The Advocate*, *Dance Magazine*, *Dance Studio Life*, Movement Research Journal, and BAMBili, and is a long-time contributing dance editor for Gay City News, where as Arts Editor from 2005-2007, he earned the newspaper a New York Press Association award for arts coverage. McCormick has been Part-time Faculty for The New School Media Studies MA program since 1997, teaching digital performance theory as well as Media Practices: Design, and Media Practices: Concepts. Since 2003, he has also taught Dance TRaA—the Teen Reviewers and Critics program of High 5 Tickets to the Arts and Dance Theater Workshop (DTW). He has been a panelist, moderator, guest curator, and/or adjudicator for New York Foundation for the Arts, Joyce Theater Foundation, Dance Theater Workshop, Brooklyn Arts Council, Hunter College Dance Department, Kinetic Cinema, Lower Manhattan Cultural Council, Movement Research (upcoming) and others; he has done marketing, and audience engagement work for the American Dance Festival, DTW, Danspace Project, and Scholastic Arts; reporting work for DTW and the Andrew W. Mellon Foundation; and, most recently, media coordination for Dancing in the Streets’ Hip-Hop Generation Next Festival with City Parks Foundation and Lincoln Center Out-of-Doors. This fall, he joins the New York City Arts-in-Education faculty as a Career Mentor for students at Frank Sinatra School of the Arts in Astoria. Brian is an active member of the New York Dance and Performance Awards committee.

**Helena Medina** (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 is a multi-awarded television screenwriter and creator. One of her latest works, Operation Checkmate, has been nominated for an EMMY award in 2011. She is also the creator and writer of 23F: The King, the highest rated primetime series in the history of Spain. Helena is also a specialist and script advisor to the prestigious Media Program of the European Union, and a university professor in Barcelona and London, teaching European Television and Television Studies.

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

**Diane Mitchell** (M.F.A., Michigan State University) 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** (M.A., Media Studies, The New School) Writer, director, producer, editor and visual effects supervisor has been working in New York City for over a decade. Doug has been involved in numerous independent films, television pilots and series, as well as a tenure 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. Recent projects include the award winning ESPN production, The World Series of Poker, and the HBO reality series “Family Bonds.” Doug also directed and edited original content and music video performances for AOL Music in their state of the art studio at Rockefeller Center in New York. Credits and clients include AOL, Google, NBC, HBO, PBS, CBS, ABC, ESPN, National Geographic, Fox Television, A&E, The Food Network, Discovery Communications, The History Channel, Court TV, USA Networks, Channel 4 International, OLN/Versus, Val Kilmer, Bill Cosby, Cartoon Network, MSG, Comedy Central, Seagram/Vivendi-Universal, CSFB, Lion’s Gate Films, NASA, Speedvision, Swatch/Omega, the State of New Mexico, Verizon, The University of New Mexico, The Native American Prep-School, Sundance Film Festival entrants and others.

**Jörg Muller** (PhD European Graduate School), is currently Beatriu de Pinós post-doctoral fellow at the Internet Interdisciplinary Institute (IN3) in Barcelona, Spain where he forms part of the Gender and ICT research program. He obtained his PhD in Communications at the European Graduate School (EGS) in Saas-Fee, Switzerland and holds a degree in Sociology from the Free-University in Berlin, Germany. His main research interests concern the impact of ICT in education from a socio-economic perspective and the changing forms of professional knowledge in the new economy.

**Vladan Nikolic** (M.A., Media Studies, The New School) Award-winning Director, producer, editor, and writer of feature films, documentaries, shorts, commercials, and music videos. He was formerly the Director for NTV Studio B, the first independent television network in Belgrade, Yugoslavia. His feature film, Love, premiered at the 2005 Tribeca, Venice, and other Film Festivals, where he won the Best Director Award and critical acclaim. His most recent work includes producing the feature Here and There, which won the 2009 Best NY Narrative Award at Tribeca Film Festival, and writing, directing and producing the feature film ZENITH.
Lynn Oberlander (B.A., Yale College; J.D., Columbia University) Lynn B. Oberlander has been the editorial counsel at Forbes since 2001. She is responsible for all content related matters for the magazine, its international editions, and its internet site Forbes.com, including pre-publication review, claim resolution, libel and access litigation, newsgathering and Freedom of Information Act requests. Prior to joining Forbes, she was senior media counsel at NBC, working with the local and network news divisions on a wide variety of pre-broadcast and newsgathering issues. She joined NBC in 1996 as litigation counsel. After clerking for the Hon. John H. Pratt of the U.S. District Court for the District of Columbia in 1991-92, Ms. Oberlander joined Paul, Weiss, Rifkind, Wharton & Garrison as an associate specializing in litigation and antitrust. She is a member of the Association of the Bar of the City of New York, Media Law and Communications Committee, the New York State Bar Media Law Committee and of the American Bar Association and Forum on Communications Law. She is also a trustee of the Jewish Home and Hospital, Bronx Division.

Aras Ozgun (M.S., Middle East Technical University, Department of Sociology, M.A., The New School) 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/performer, guitarist, video-audio producer, media educator, an original company member of Mobius Performing Group and Subterranean Video (S.vid) in Boston; founder-director of StudioSonimagen, Long time staff teacher and editor and last executive director at Film and Video Arts Inc. Working on documentaries and experimental sound and image work.

Rafael Parra (B.A., Hunter College; B.A., Universidad de Los Andes, Colombia) Core Faculty Member. Professional editor, owner and senior AVID editor at TimeLine Film & Video, Inc., a post-production facility in New York City. Teaches digital audio and video editing at Film/Video Arts.

Christiane Paul (Ph.D., Dusseldorf University) Christiane Paul has written extensively on new media arts and lectured internationally on art and technology. Her recent books are Context Providers – Conditions of Meaning in Media Arts (Intelect, 2011), co-edited with Margot Lovejoy and Victoria Vesna; New Media in the White Cube and Beyond (UC Press, 2008); and Digital Art (Thames and Hudson 2003; expanded new edition 2008). As Adjunct Curator of New Media Arts at the Whitney Museum of American Art, she curated several exhibitions—including Cory Arcangel: Pro Tools, Profiling (2007), Data Dynamics (2001) and the net art selection for the 2002 Whitney Biennial—as well as artport, the Whitney Museum’s website devoted to Internet art. Other recent curatorial work includes “Eduardo Kac: Biotopes, Lagoglyphs and Transgenic Works” (Rio de Janeiro, Brazil, 2010); Biennale Quadriartale (Rijeka, Croatia, 2009-10); Feedforward - The Angel of History (co-curated with Steve Dietz; Laboral Center for Art and Industrial Creation, Gijon, Spain, Oct. 2009); INDAF Digital Art Festival (Incheon, Korea, Aug. 2009); and Scalable Relations (Beall Center for Art and Technology, Irvine, CA; as well as galleries at UCSD, UCLA and UCSB, 2008-09). Dr. Paul has previously taught in the MFA computer arts department at the School of Visual Arts in New York (1999-2008); the Digital+Media Department of the Rhode Island School of Design (2005-08); the San Francisco Art Institute and the Center of New Media at the University of California at Berkeley (2008).

Lauren Petty (M.A., New York University) Video/film artist; working with a collaborator creating single-channel videos, multiple-channel installations and video design for live performance; exhibiting in New York and internationally; awards include a two NYFA Fellowships in video and grants from the Jerome Foundation, Greenwall Foundation, The Asian Cultural Council, NYSCA and NEA.

John Plenge (aka Tone Factory) (B.A. Indiana University School Of Music, A.S. Indiana University Audio Engineering School, A.S. University of Surrey, London, England, Advanced Audio Engineering Techniques) An OBIE, ASCAP and NYSCA award winning composer, sonic artist, and musician 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. John was recently awarded an ASCAP Plus Award in 2010 for continued excellence and contributions to film and music production and had a feature film premier at the prestigious international Pusan Film Festival in Seoul, Korea. John has had his music and sound environments featured in performances, theaters, exhibitions and film festivals in the U.S., Canada, England, Spain, France, Italy, Germany, Australia, Japan, Mexico, Brazil, India, Korea, Taiwan and Turkey. The recording artists Pink Floyd, Sly Stone, Philip Glass, Rita Baker, Pauline Oliveros and The Deep Listening Band, PianoSaurus, The Vibes, Arthur Baker, David Hykes, The Orange Project, Glen Branca, El Nino, Bang On A Can, Boca Negra, Wet Wet Wet, Antihistamine Daydream and Too Cynical to Cry are among his pop, rock and contemporary live/studio credits.
Gerald A. Powell, Jr. (Ph.D.) Gerald Powell has an interdisciplinary range of written publications and expertise within the fields of rhetoric, semiotics, film, and philosophy and is in the process of completing his first film, “I’m American: Am I a Prostitute?” His research is concerned with everyday experiences, those bits of information that we have been conditioned not to see, arguably a byproduct of a speed driven, hyper-technocratic society. Every aspect of our contemporary culture is influenced by speed; for instance, writing, reading, media, identity, culture, currency, food, medicine, and semantics are entrenched in this emerging narrative that Dr. Powell calls American Quotidien. In addition to his scholarly and creative projects, Dr. Powell has lectured at several universities abroad, some of which include University of Cambridge (New Hall), Fatih University, and Ecole Polytechnique de Tunisie.

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; Chair Composer of scores for numerous films as well as music for dance, theater, radio, and video art. Festival honors and awards include CINE Golden Eagle, Berlin, Brussels, Frankfurt, Sundance, Telluride, and Toronto film festivals; Chicago Museum of Broadcasting, the Museum of Modern Art. Performing and recording guitarist and record/CD producer.

Nitin Sawhney (Ph.D.) is an Assistant Professor of Media Studies in the Department of Media Studies and Film at the New School. His research, teaching and creative practice engages the critical role of technology, artistic interventions and DIY cultures among communities in contested spaces. Nitin previously taught at the MIT Program in Art, Culture and Technology (ACT) and conducted research at the MIT Media Lab on networked collaboration for sustainable product design, ubiquitous computing and responsive media in urban spaces. Nitin is affiliated with the MIT Center for Civic Media where he established the Department of Play, a research collaborative to design participatory media tools for marginalized youth. Since 2006 he has conducted research and digital storytelling initiatives with youth in the West Bank and Gaza. Nitin is currently completing a documentary film, Flying Paper, about the participatory culture of kite making among children in Gaza, with support from National Geographic.


M.M. Serra (M.A., New York University) Experimental filmmaker, curator, author, and the Executive Director of Film-Makers’ Cooperative, the world’s oldest and largest archive of independent media. In Fall 2010, Serra co-curated, Counter Culture, Counter Cinema: An Avant Garde Film Festival, a seven program, three day event at the Pacific Design Center with the Museum of Contemporary Art, Los Angeles. In 2007 - 2008, Serra was the curator of a six-part experimental film series titled “Cinema of the Unusual” at P.S.1 Contemporary Art Center. In 2007, Serra curated and traveled with the show “New York Experimental” in Warsaw and Paznan, Poland. In December 2008, the Office of Contemporary Art in Oslo, Norway, invited MM Serra to lecture at and curate a two hour program titled “Art (core): Avant Garde and the Cinematic Body ”. Her film work was included in the program of “New York Experimental,” a four part historical overview of experimental film from 1946-2007. Her film, Chop Off, premiered at the Sundance Film Festival and was screened at the Tribeca Film Festival and the Museum of Modern Art’s Documentary Fortnight Series in 2009. Her chapter on the work of Carolee Schneemann, titled “Eye/Body: The Cinematic Paintings of Carolee Schneemann”, was published in Anthology of Experimental Filmmakers by Duke University Press in 2007, 2008.
**Eugene Thacker** (Ph.D., Program in Comparative Literature, Rutgers University). Thacker's research stems from his background in philosophy and comparative literature. In addition to his writings on science and technology, he has written on the work of Georges Bataille, Gilles Deleuze, Michel Foucault, H.P. Lovecraft, Arthur Schopenhauer, and medieval mysticism. Thacker is currently working on a series of short books titled Horror of Philosophy, and his most recent book is After Life. Thacker has given lectures at Ars Electronica, DEAF (Dutch Electronic Arts Festival), EMMAF (European Media Art Festival), Humboldt Universität-Berlin, the Intermediae-Matadero (Madrid), the Next 5 Minutes festival (Amsterdam), SCI-Arc (Southern California Institute of Architecture), the University of Basel, UC-Berkeley, the University of Chicago, and the University of Naples. Thacker also serves on the editorial boards for Ctheory, MIT Press, and Punctum Books.

**Ken Wark** (PhD, Communication, Murdoch University) “The philosophers have only interpreted the world in various ways. The point, however, is to change it.”

**Charles Warner** teaches in the Media Management Program at The New School and at NYU's Stern School of Business. He is an active blogger at MediaCurmudgeon.com and on The Huffington Post, and is the Goldenson Chair Emeritus at the University of Missouri School of Journalism. He is also a Senior Advisor to the urban education startup, Blue Engine. Until he retired in 2002, he was Vice President of AOL's Interactive Marketing division. Before joining AOL, he was the Goldenson Endowed Professor at the Missouri Journalism School where he taught media management and sales, and he created and ran the annual Management Seminar for News Executives. Charlie's book *Media Selling, 4th Edition* 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.medialselling.us. Charlie has also served as a management and sales consultant and trainer for CBS, ABC, ESPN, MTV, Fox, Hearst Magazines, Microsoft, Cox Cable, TNS, The Hyperfactory, Flixster/Rotten Tomatoes, 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. Charlie also volunteers in the Family Program at the Metropolitan Museum of Art.

**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 was a Fulbright Scholar at Hanoi University in 2007-2008 and 2011. Her book *Crossing the Street in Hanoi* is forthcoming from Intellect Books.

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