# Table of Contents

**Choosing Courses for Your Degree or Certificate Program**

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
</tr>
</tbody>
</table>

**Fall 2012 Course Grid**

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
</tr>
</tbody>
</table>

**Academic Calendar**

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
</tr>
</tbody>
</table>

**Schedules, Film Shows, Lectures Calendar Links**

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
</tr>
</tbody>
</table>

**Required Courses**

- Understanding Media Studies
  - Media Studies: Ideas
  - Media Practices: Concepts

**Media Methods Courses**

- Interviewing
- Focus Groups
- Sampling
- Grantseeking
- Discourse Analysis
- The Design Process
- Documentary Research Methods
- Participatory Research and Social Inquiry
- Research Methods for Media Activism

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
</tr>
</tbody>
</table>

**Required Courses for Thesis Students**

- Thesis Tutorial & Tutorial Lab

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
</tr>
</tbody>
</table>

**Media Production**

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
</tr>
</tbody>
</table>

**Media Practices: Design**

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
</tr>
</tbody>
</table>

**Media Practices: Sound & Music**

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
</tr>
</tbody>
</table>

**Media Practices: Time-Based Documentary**

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
</tr>
</tbody>
</table>

**Media Practices: Time-Based for Interactive Media Practices: Film Form**

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
</tr>
</tbody>
</table>

**Media Production**

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
</tr>
</tbody>
</table>

**Production Project Courses**

- Cinematography: Art & Technique
- Collaboration in Networked Environments
- Collab: Technology and Performance
- Creative DIY Cultures and Participatory Learning
- Creative Screenwriting II: Improvisation for Writers
- Experiments in Oral History
- Film Form Production Studio I
- Projects in Advocacy Media
- Projects in Digital Video Editing
- Projects in Digital Video Editing for Documentary
- Television & Ideas
- Transforming Data
- Urban Media Archaeology
- Visual Storytelling I

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
</tr>
</tbody>
</table>

**Media Management Seminar Courses**

- Business Strategies for Social Media (MMP)
- Managing Creativity in Media Arts (MMP)
- Media Economics (MMP)
- Media Industry Perspectives: Digital Media (MMP)
- Media Management and Leadership (MMP)
- Media Management Thesis & Capstone Project (MMP)
- Media Sales & Management (MMP)
- Media, Corporate Responsibility, & the Law (MMP)
- New Media Ethics (MMP)

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
</tr>
</tbody>
</table>

**Seminar Courses**

- The Aesthetics of Editing
- Archives, Libraries, and Databases
- Avant Garde and the Moving Image
- Creative Screenwriting I: Understanding Emotional Structure
- Dark Media
- Death & Media
- Design Across Media
- Digital War: Rhetoric, Risks, and Realities
- Documentary as Social Practice
- Documentary: Its Art & History
- Film, Music, Culture
- Hybrid Media Practices
- Human Rights and Media
- Imagining Language
- Issues in Critical Internet Culture
- Jean-Luc Godard: Art/Theory/Politics
- Media & Magic
- Media & Social Theory
- Media Attractions: Technology, Intimacy, Affect
- Music, Idealism, and the Multimedia Work of Art
- News Media and Culture in International Affairs
- Photography and Social Change
- Political Media & Communication
- Propaganda and Media
- Sound Culture
- The Miniature and the Mobile
- Understanding McLuhan
- Visual Systems
- World Television in Comparative Perspective

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
</tr>
</tbody>
</table>

**Independent Coursework**

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
</tr>
</tbody>
</table>

**Fall 2012 Faculty Bios**

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>31</td>
</tr>
</tbody>
</table>
Choosing Courses for Your Degree or Certificate Program

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

MA in Media Studies degree, please see the degree requirements here:
http://www.newschool.edu/media-studies/degree-requirements/

In the first semester it is mandatory that all new students enroll in Understanding Media Studies CRN 3641 *plus one* Understanding Media Studies co-requisite working group.

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

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

In addition, please select Media Studies: Ideas or Media Practices: Concepts or one seminar elective from the seminar section.

MS in Media Management degree, please see the degree requirements here:
http://www.newschool.edu/public-engagement/media-management-ms/degree-requirements/

Graduate Certificate in Media Management:
Please select your course from the Media Management seminar courses section and see certificate requirements here: http://www.newschool.edu/mmp/

Graduate Certificate in Documentary Media Studies:
Your course selection is distributed to you from your advisor, the courses are not listed in this guide.
**Fall 2012 Course Grid**

### School of Media Studies - Fall 2012

#### Credit Hours & Semesters
- Fall 2012: 12 credits
- Spring 2012: 12 credits
- Fall 2013: 12 credits

#### Course Code & Title
- **MEDS 3334**: Media Studies: Ideas
- **MEDS 3330**: Documentary Research Methods
- **MEDS 3332**: Digital Culture
- **MEDS 3334**: Media Studies: Ideas
- **MEDS 3330**: Documentary Research Methods
- **MEDS 3332**: Digital Culture

#### Semester Courses
- **Media and Magic**: Managing Creativity in Media Arts (4 credits)
- **Managing Creativity in Media Arts**: Managing Creativity in Media Arts (4 credits)
- **Social Media**: Social Media (4 credits)
- **Creative Writing**: Creative Writing (4 credits)
- **Web Design**: Web Design (4 credits)
- **Digital Media**: Digital Media (4 credits)
- **Digital Video Editing**: Digital Video Editing (4 credits)
- **Interactive Media**: Interactive Media (4 credits)

#### Media Production
- **Media Production**: Media Production (4 credits)
- **Post-Production**: Post-Production (4 credits)
- **Lighting**: Lighting (4 credits)
- **Sound Design**: Sound Design (4 credits)

#### Seminar Courses
- **Seminar in Media Studies**: Seminar in Media Studies (4 credits)
- **Seminar in Media Arts**: Seminar in Media Arts (4 credits)
- **Seminar in Digital Media**: Seminar in Digital Media (4 credits)
- **Seminar in Interactive Media**: Seminar in Interactive Media (4 credits)

#### Media Studies (4 credits)
- **Media and Magic**: Managing Creativity in Media Arts (4 credits)
- **Managing Creativity in Media Arts**: Managing Creativity in Media Arts (4 credits)
- **Social Media**: Social Media (4 credits)
- **Creative Writing**: Creative Writing (4 credits)
- **Web Design**: Web Design (4 credits)
- **Digital Media**: Digital Media (4 credits)
- **Digital Video Editing**: Digital Video Editing (4 credits)
- **Interactive Media**: Interactive Media (4 credits)

### Course Dates
- **Start Date**: Sept. 17 (Mon.)
- **End Date**: Dec. 17 (Mon.)

### Updates
- **Updated**: Sept. 17, 2012

---

### Orange Courses
- Courses are applicable to the MS in Media Management
- Courses are applicable to the Graduate Certificate in Media Management

### Course Dates
- **Start Date**: Sept. 17 (Mon.)
- **End Date**: Dec. 17 (Mon.)
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday, June 18</td>
<td>Early online Registration</td>
<td>New Students Register</td>
</tr>
<tr>
<td>Wednesday, August 22</td>
<td>New Student Orientation</td>
<td>6:00-8:00pm Theresa Lang Center 55 W. 13th Street, 2nd Floor</td>
</tr>
<tr>
<td>Monday, August 27</td>
<td>Classes Begin</td>
<td></td>
</tr>
<tr>
<td>Monday, September 3</td>
<td>Labor Day</td>
<td>Holiday (no classes)</td>
</tr>
<tr>
<td>Monday, September 10</td>
<td>“Disorientation” Fall Mixer</td>
<td>6:00pm Wollman Hall, 5th floor 65 W. 11th Street</td>
</tr>
<tr>
<td>TBD</td>
<td>Thesis Information Session</td>
<td>TBA</td>
</tr>
<tr>
<td>Sunday, September 16 (eve)– Monday, September 17</td>
<td>Rosh Hashanah</td>
<td>Holiday (no classes)</td>
</tr>
<tr>
<td>Tuesday, September 25 (eve)– Wednesday, September 26</td>
<td>Yom Kippur</td>
<td>Sunday and Tuesday classes scheduled for 4:00 p.m. or later do not meet. No classes meet on Monday and Wednesday.</td>
</tr>
<tr>
<td>Monday, November 12</td>
<td>Thesis Proposals due</td>
<td>Thesis Guidelines</td>
</tr>
<tr>
<td>mid - November</td>
<td>Web Registration</td>
<td>Early Web Registration for Spring 2013</td>
</tr>
<tr>
<td>Tuesday, November 20</td>
<td>Follow Wednesday Schedule</td>
<td>Classes follow a Wednesday schedule</td>
</tr>
<tr>
<td>Wednesday, November 21– Sunday, November 25</td>
<td><strong>Thanksgiving</strong></td>
<td>Holiday (no classes)</td>
</tr>
<tr>
<td>Tuesday, December 18</td>
<td>No Daytime Classes</td>
<td>Daytime Classes will not meet</td>
</tr>
<tr>
<td>Tuesday, December 19 – Friday, January 25</td>
<td>Winter Break</td>
<td>Holiday (no classes until January 24)</td>
</tr>
</tbody>
</table>

**Media Studies Events Links**

www.newschool.edu/media-studies/events.aspx

**University Registrar Academic Calendar**

www.newschool.edu/studentservices/registrar/academic-calendar/university/ - fall-2012

**University Events**

www.newschool.edu/eventlist.aspx
**REQUIRED COURSES**

### Understanding Media Studies

Christiane Paul, Monday, 6:00-7:50pm  
CRN 3641

**Working Groups (meet bi-weekly):**

**Social Media and Social Change / Media and the Urban Environment**  
CRN 3642  
Friday, 8/31, 9/14, 9/28, 10/5, 10/26, 11/9, 11/30  
Josephine Monaco, 2:00-3:50pm

**Media Management / International Affairs**  
CRN 3643  
Friday, 9/7, 9/21, 10/5, 10/19, 11/2, 11/16, 12/7  
Linda Saint Marc, 2:00-3:50pm

**Film Studies / Doc Studies**  
CRN 3645  
Friday, 8/31, 9/14, 9/28, 10/12, 10/19, 11/9, 11/30  
Alexandra Hannibal, 4:00-5:50pm

**Media Design / Sound and Acoustic Environments**  
CRN 3646  
Friday, 9/7, 9/21, 10/5, 10/19, 11/2, 11/16, 12/7  
Francois Vaxelaire, 4:00-5:50pm

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 one working group (working groups mostly meet every other week). 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 participate in moderating discussions and give group presentations; and complete several exercises assisting them in developing an academic plan that allows them to map their own paths through the program and serves as an advising document.

\*Online-only students will also register for the lecture and a working group, and will access recorded lectures and lecture materials through the class website. CRNs for online sections are the same as above.\*

---

### Media Studies: Ideas

Dawnja Burris, Monday, 4:00-5:50pm  
CRN 5035

Eduardo Navas, Tuesday, 4:00-5:50pm  
CRN 3650

Barry Salmon, Tuesday, 6:00-7:50pm  
CRN 3651

Eugene Thacker, Wednesday, 6:00-7:50pm  
CRN 3652

Carol Wilder, Thursday, 6:00-7:50pm  
CRN 4025

Gerald Powell, ONLINE  
CRN 3654

Eduardo Navas, ONLINE  
CRN 5077

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.\*
Media Practices: Concepts

Brian McCormick, Tuesday, 4:00pm-6:45pm  CRN 6896
Lauren Petty, Tuesday, 4:00pm-6:45pm  CRN 3656
Brian McCormick, Wednesday, 4:00pm-6:45pm  CRN 3657
Lydia Foerster, ONLINE  CRN 3658
Lydia Foerster, Thursday, 4:00pm-6:45pm  CRN 4964
Virgil Wong, Saturday, 12:10-2:50pm  CRN 3659
Philip Kain, ONLINE  CRN 3660

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.
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.

**Interviewing**

Lauhona Ganguly, ONLINE  CRN 3661
Lauhona Ganguly, ONLINE  CRN 5021
August 27 – September 28 (1 CR)
Weeks 1-5

Limited to 15. This short course introduces students to principles and practice of interviewing, a significant technique used in qualitative research. Course readings explore basic concepts pertaining to nature and design of interviews, ethical concerns, validity, role of the interviewer. Students will gain hands-on experience as they design, implement and write up results from a 5-week-long research project, either academic, production-oriented, or creative.

**Focus Groups**

Lauhona Ganguly, ONLINE  CRN 3662
October 1 – November 2 (1 CR)
Weeks 6-10

Limited to 15. This short course introduces students to principles and practice of focus group research, a tool that has become increasingly popular in social scientific inquiry. Students will read and discuss different approaches to focus groups, and explore key concepts regarding design and implementation, role of the moderator, group size, comparison between individual interviews and group discussions. Students will gain hands-on experience as they design, implement and write up results from a 5-week-long research project, either academic, production-oriented, or creative.

**Sampling**

Lauhona Ganguly, ONLINE  CRN 3664
November 5 – December 14 (1 CR)
Weeks 11-15

Limited to 15. This course looks at ‘sampling’ for research, and examines its principal approaches, benefits and potential limitations. We will study the steps involved in constructing samples; discuss key terms associated with sampling methods (such as, target/accessible population, random/systematic/stratified/cluster sampling, and inferences); and understand how to minimize ‘errors’ or ‘biases’ in order to produce valid, verifiable and reliable results from our research. Since sampling sometimes involves quantitative models we will also discuss some of the statistical terms used in sampling.

Sampling enables us to ‘generalize’ about a population or area of study. You may find sampling to be an appropriate research method if your research refers to a large group; if you want to evaluate and measure impact; or if you want to apply your results to groups in other places or times, among other possible research agendas. Sampling is often used in different research applications, including academic theory development, public and private sector policy making and market research on audiences/users. This course will prepare students to conduct independent research using sampling methods and critically evaluate findings from sampling-based research papers.
Grantseeking
Lydia Foerster, ONLINE
CRN 3663
Lydia Foerster, ONLINE
CRN 5019
August 27 – September 28 (1 CR)
Weeks 1-5

Limited to 15. This short course is designed to familiarize students with grantseeking process. Students will learn how to search and identify funding resources, prepare applications, develop objectives and write grant proposals for academic and creative projects.

Discourse Analysis
T.L. Cowan, ONLINE
CRN 3665
T.L. Cowan, ONLINE
CRN 5078
October 1 – December 14 (2 CR) Weeks 6-15

Limited to 15. This course looks at the principal approaches of discourse analysis as a research method. Two main areas of discourse research - meaning making and social-cultural relations – will be examined using ‘socio-cognitive’ and ‘critical’ discourse analytical traditions. We will consider different objects of discourse analysis (texts, speech acts, conversations and communicative events) to understand the social use of language. Students will learn methods of conducting independent discourse analysis with different types of research data, including official documents, conversations, interviews, political talks/debates/speeches. Discourse analysis is widely used across academic disciplines (including anthropology, sociology, international relations, and communication studies) and is increasingly being used in other contexts such as market research, media analysis, and interpersonal communication training for corporate use, policy research and public relations. Students will be encouraged to critically assess research findings that rely on discourse analysis and develop discourse analytical frameworks for independent research.

The Design Process
Diane Mitchell, Wednesdays, 4:00-5:50pm
CRN 6042

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

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

Prerequisites: Media Practices: Design or equivalent experience. While this is not a production course, familiarity with an area of media production is recommended.
Documentary Research Methods
Kathy Brew, Mondays, 4:00-5:50pm
CRN 4148

Limited to 20. This course is a non-production course in documentary research methodology. With a focus on the American documentary tradition, this course introduces the theoretical and practical foundations necessary for conducting research in the context of designing and developing documentary film content. We will examine award-winning documentary films as models, and will look at their process, their choices, and the emotional impact of these decisions in an attempt to understand the various stages of thought and of research that went in to creating the final film as a piece of art. The readings represent a diversity of approaches to qualitative research, and raise questions about what constitutes "good" research; and as such, what adds to our knowledge of the social world. We will ask such questions as: What is a good documentary subject? Why should we do documentary research, and how does doing it implicate us in a complex web of issues concerning the politics of representation and the social construction of meaning? Methodologies examined include print, photo and archival research; observation and direct cinema; interviews and oral histories; and participant observation; among others. Students will create a literature and film review on their own documentary subject, and will design, research, and write up their own documentary proposal and treatment.

Research Methods for Media Activism
Margaret Bates, Thursday, 6:00-7:50pm
CRN 3666

Limited to 20. This course will provide an overview of research methods for media activism. Students will analyze media activists’ use of websites and blogs to share information or organize people into action, or to give a public face to activist groups. Documentaries that list specific ways people can take action, like *An Inconvenient Truth*, will be screened. Students will learn how to conduct research to help organizations use media effectively to meet their objectives of political or social change. They will also learn which research methods to use to find out if media does help advance social justice or if people are actually moved to action by the media they consume.

Participatory Research and Social Inquiry
Nitin Sawhney, Tuesday, 4:00-5:50pm
CRN 7945

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

Thesis Tutorial & Tutorial Lab

Peter Haratonik, Monday, 6:00-7:50pm  CRN 7944

* For students who submitted an approved thesis proposal in Spring 2012

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

To enroll: Students must get in contact with Gregory Griffith in the main office for their individualized Thesis Tutorial CRN. Students must enroll for both their individualized section, and CRN 7944, the collective Tutorial Lab (0 CR).

Thesis Proposal

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

Students who plan to submit a thesis proposal in Fall 2012 must register for one-credit of Thesis Proposal, during the Fall 2011 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 Graduate Advising Coordinator documentation of the Primary Thesis Advisor’s agreement to serve in this capacity.

To enroll: Students must get in contact with Gregory Griffith in the main office for their individualized Thesis Proposal CRN.

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.

To enroll: Students must get in contact with Gregory Griffith in the main office for their individualized Thesis Supervision CRN.
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, 4:00-6:45pm
CRN 3671
Ramu Dhara, Tuesday, 7:00-9:45pm
CRN 3672
Philip Kain, ONLINE
CRN 3673

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 Practices: Sound & Music

John Plenge, Monday, 4:00-6:45pm
CRN 5869

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

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

Mario Paoli, Tuesday, 7:00-9:45pm  CRN 3676

*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.

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

**Time-Based Tech. Lab (0 CR), Sat. 12:10-2:50pm**  CRN 3678

---

**Media Practices: Time-Based for Documentary**

Kevin Allen, Monday, 7:00-9:45pm  CRN 4269

Time-Based Tech Lab DOC (0 CR), Saturday, 12:10-2:50pm  CRN 4338

*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: Media Practices: Concepts or instructor permission.

Students registering for "Media Practices: Time-Based for Documentary" must also register for the Saturday technical lab. The lab does not carry course credit and no tuition is charged. The purpose of the lab is to provide additional technical assistance and outside of class hands-on practice for all students enrolled in the sections of Media Practices: Time-Based. The labs will be conducted by the course Teaching Associates. Students are required to attend at least 7 sessions and are encouraged to attend all.
Media Practices: Interactive
David Marcinkowski, Monday, 7:00-9:45pm  CRN 3674
David Marcinkowski, Saturday, 9:00-11:40am  CRN 5085
Jorg Muller, ONLINE  CRN 3675

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, 7:00-9:45pm  CRN 4147
Film Form Tech Lab (0 CR), Saturday, 12:10-2:50pm  CRN 3680

* Students must register for both lecture and lab.

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**

**Cinematography: Art & Technique**

Phil Katzman, Wednesday, 7:00-9:45pm  
CRN 4270

*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*

**Collaboration in Networked Environments**

Josephine Dorado, ONLINE  
CRN 4151

*Limited to 15.* Over the past two decades, the ways in which we collaborate have been redefined by technologies that enable us to communicate and share environments with others across the globe. Social networking spaces, blogging/vlogging, wikis, instant messages, webcasting, and gaming environments are just a few of the methods we employ to engage with each other. Networked environments, in which media technologies are interconnected, usually via the Internet, enable messages to flow easily from one place to another. The very process of participation has morphed with the advent of these technologies, and has had a profound impact on business practices, educational processes, creative processes, community life, and democratic citizenship.

In this class we will examine the concepts of collaboration within networked environments. During the course of the semester, different models of collaboration will be examined as well as put into practice. Students will have the opportunity to exercise these methods in various contexts, within business applications, arts-oriented approaches, educational outreach, and general social exchange. We will explore the effects that networked environments have had on our exchanges, the hybrid models of communication that have developed, and the emergent processes of networked collaboration.

**Collab: Technology and Performance**

Ethan Silverman, Monday, 12:10-2:50pm  
CRN 5517

This cross-departmental, inter-disciplinary Collab is based on, and will build upon, methodologies and collaborative intersects which emerged from the UNDER THE GREAT WIDE OPEN project, launched at Drama in January 2012 in partnership with The Old Vic Tunnels, London.

This open-lab workshop was the initial venue for exploration, dialogue and practice-based experimentation between actors, writers, designers, directors, dancers and choreographers addressing the questions “What is the meaning of identity in the rapidly-evolving landscape of technological connectivity?”

While the focus of this course is contemplation of our relationship to technology in various modes, the work will resonate with a larger context of the convergence of Technology, Design and the Performing Arts and the new ideas and vocabulary that might emerge from engagement of artists from these process-oriented disciplines.

The collaboratively-intensive course will use both the iterative/prototyping methods of DT and the rehearsal based narrative explorations of Drama in new experimental methods. In addition to team instructors, the course will be informed by guest teachers and lecturers from corresponding disciplines.

This class is permission required; students should email instructor Ethan Silverman at Silvered@newschool.edu
Creative DIY Cultures and Participatory Learning  
Nitin Sawhney, Tuesday, 4:00-6:45 pm  
DIY Tech Lab (0 CR), Saturday, 12:10-2:50 pm  
CRN 6090  
CRN 7948  
* Students must register for both lecture and lab.

Limited to 20. This seminar explores creative DIY (do-it-yourself) cultures of hacking, tinkering, and inventive practices from crafts and electronics to digital media production, networked design collaboration, and participatory learning. We examine the pedagogical ideas of critical literacy by Paulo Freire and Augusto Boal; child-centered experiential learning by Jean Piaget; psychology of play and imagination by Vygotsky; constructionist learning by Seymour Papert; and participatory cultures by Henry Jenkins. Students will then explore diverse DIY practices as forms of cultural, political or subversive expression, including amateur/pirate radio, punk and rave subcultures, mash-ups, as well as DIY design and open source programming. We consider the nature of emerging networked DIY communities and maker/hacker spaces, and their role in creating new forms of cultural production, participatory learning, and civic agency. As part of a semester-long project combining theory and practice students are encouraged to investigate (and participate in) a specific DIY community or maker space to develop critical reflection or propose new pedagogical concepts and design platforms that support creative DIY cultures.

Creative Screenwriting II: Improvisation for Writers  
Christina Kallas, Wednesday, 4:00-6:45pm  
CRN 7949

Limited to 15. Through a number of exercises specifically catered to the writing of scenes, students learn how to use improvisation as a method for screenwriting and ideation, and for finding the right form and structure for each story. Improvisation can be incorporated in scene work and in the production process of a screenplay as a whole. It allows for the analysis of the emotional motivations of a character in an effort to reproduce his or her state in a realistic way and brings the mind's work before the writer's eyes, letting the created characters interact. In this course the screenplay is treated like a text that is alive and evolving, optimizing thematic richness, emotional depth, and narrative rhythm. Exercises and games—referring to action and dialogue between characters in a scene and allowing for the awakening and functioning of the unconscious part of the brain—are used to make students understand and go deeper into relationships between characters and into the story overall. Students should come to the first class with a basic premise for a screen story (described in one paragraph), as well as a short description of the two main characters. Class work will include improvisation and discussion of written scenes. By the end of the class students should have material for the development of one or more short screenplays.

Experiments in Oral History  
Suzanne Snider, Monday, 4:00-6:45pm  
CRN 7950

Limited to 15. This course focuses on the ways in which oral history, an increasingly significant documentary practice, can make innovative use of a range of media platforms, including the Internet, cell phones, mp3 players, transmitters, photography, public signage, and sound installation. We also discuss the use of oral history in museums, as well as low-tech solutions to archival problems: mobile carts, sound booths, and radio. Students take a look at experimental work that successfully combines oral history with emergent technology. How and where does oral history intersect with mapping, museums, photography, installation, and radio? Students use these experiments as inspiration for their own projects, to be developed over the course of the semester. Class sessions are devoted to discussion of selected readings and audio work, guest lectures, and critiquing students' work in-progress.

Film Form Production Studio I  
Marcus Turner, Friday, 4:00-6:45pm  
CRN 4149

Limited to 15. In this course, students engage fully with the production process by planning and implementing production on a short project, originating on film or digital video. Projects may range from traditional fiction narratives to more experimental or non-classical approaches. The emphasis here is on collaboration – as students must crew on each other's productions in order to practice the cooperation necessary in filmmaking and maximize the learning experience. Topics include: pre-production (budgeting, casting, scheduling, locations, permits, releases, film stocks), advanced directing (including script analysis and rehearsals), advanced camera and lighting (with professional equipment like the Arriflex SR camera, the Panasonic DVX 100B and Mole-Richardson and Lowel lights), sound (use of professional microphones and equipment like the DAT recorder), and editing (synching dailies and an editing approach). Students should expect to incur additional expenses. Projects developed for this course may be proposed as thesis projects. Open only to Film Form students.

*Prerequisites: Media Practices: Film Form, Cinematography and Lighting, and Visual Systems. Bring a seven- to ten-page script to the first session.
*Permission from Film Form Academic Coordinator required; contact gonzales@newschool.edu
Projects in Advocacy Media

Lydia Foerster, ONLINE CRN 5005

Limited to 15. Advocacy media is used to train, teach, motivate, shock, inspire, and raise awareness, consciousness and funds. With more opportunities for independent journalists and activist groups to form global alliances, Advocacy Media is an increasingly powerful tool for social change. In this course, students interested in the potent intersection of media, action and society will explore various theoretical approaches to social change as they work on exercises meant to expand and strengthen production skills. We will explore the advocacy potential of the production process as well as the product, including media training, witness and performance media and alternative authorship approaches to traditional documentary and narrative. We will also investigate the tactical potentials of various media including mobile video, podcasting and flash mob activism. While there will be some discussion of media history (WWII propaganda, ethnographic film) this course is not meant to be an overview of advocacy media’s past, instead we will take a strategic approach to media advocacy as it relates to current social issues. Students will be required to make contact with non-profits, special-interest groups, their families, friends or communities to collaborate on a final project. So, it is useful to come into the class with some ideas about the issues or causes you might want to advocate for.

*Prerequisite: (1) Media Practices: Time Based or (2) Media Practices: Design or 3) Media Practices: Interactive or (4) instructor permission.

Projects in Digital Video Editing

Kyle Gilman, Tuesday, 7:00-9:45pm CRN 3496

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 Digital Video Editing for Documentary

Rafael Parra, Thursday, 7:00-9:45pm CRN 4321

Limited to 15. This course, open to all graduate students from across the University who have video footage for a documentary project, will allow students to utilize computer-driven digital editing stations and current non-linear editing software (Final Cut Pro) to edit a short video documentary. Editors will work on short assignments (5 to 15 minutes), with the option to complete a short documentary project begun in another course. Students learn how to organize large amounts of documentary footage, cut interviews, add B-roll, incorporate narration, tell a story visually, among other topics, 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, Directing Documentary or instructor permission.

Television & Ideas

Deanna Kamiel, Thursday, 7:00-9:45pm CRN 1140

Limited to 15. Finding fault with television has become such an easy, comfortable activity for intellectuals at a loss for more difficult targets with which to test their enormous critical powers. To break new ground on the subject you may enjoy, purely for the sake of argument, not only exploring television’s potential for thought, but even making some thoughtful television of your own as well. This course, "Television and Ideas," will show you how to shape, shoot and edit a kind of television that reflects and provokes, even muses and considers.

*Prerequisite: Media Practices: Time-Based or instructor permission.

Transforming Data

Zannah Marsh, Thursday, 7:00-9:45pm CRN 5592

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

Visual Storytelling I
Shari Kessler, ONLINE
CRN 2699

Limited to 15. This course explores the visual narrative, with emphasis on photography and photographic storytelling, in theory and practice. Students will gain insights into what makes great photographs and exciting visual narratives; and the aesthetics and technical aspects of “shooting a subject” and “shooting a story.” Students will look at how stories are told in a variety of visual media, including comics, films, photographic monographs and exhibits. Emphasis will be on ways of looking, “seeing and saying” through photography. Core components of this course are how to look at still imagery, and how to think visually and create visual narratives. We will discuss editing and sequencing of still images in the production of compelling, graphically exciting, and entertaining visual storytelling. Students will post photo explorations during the course, complete 3 shooting assignments and are expected to participate actively in weekly discussions. A dialogue box will remain open all semester, for any technical questions students may have about cameras and photographic technology, as the photographic skills level of students may differ. However, students must have at least a basic knowledge of photography and camera technical terms and have some experience using a still camera (digital or film).

*Prerequisite: Media Practices: Concepts or instructor permission.
MEDIA MANAGEMENT SEMINAR COURSES

Business Strategies for Social Media (MMP)
Matthew Melucci, Wednesday, 4:00-5:50pm       CRN 6113

Limited to 20. From Facebook to Foursquare, Twitter to Groupon our world has gotten ever smaller and demanding of our time and energies. Media is no longer the pulpit for a few hundred hired voices but rather a conduit for hundreds of millions of would-be authors, DJs, promoters and entertainers. Advertisers are forced to re-imagine sales strategies to take advantage of an expanding and clamoring social sphere. This course will explore social media philosophies and technologies to better grasp the impact of the new social reality on business strategies. Nontraditional forms of promotions, marketing and content creation are rapidly replacing traditional fair. Socially driven businesses have become a benchmark for new ideas, and media companies anticipate a world where sought-after images and words are born of the consumer rather than the professionals. The course will address issues ranging from the ways in which traditional media companies try to harness the power of social media, to the broader changes in business culture as a whole. In the context of readings and discussions students are asked to visualize the industry 5-10 years from now and draw conclusions about how social consumers and visionary entrepreneurs can best serve the market as it continues to reinvent itself.

Managing Creativity in Media Arts (MMP)
Shoshanah Goldberg, Wednesday, 4:00-5:50pm       CRN 8216

Limited to 20. Managing Creativity in Media Arts explores the worlds of the artist and the arts manager from the perspectives of working artists in the media field, for-profit media managers, and arts administrators. Targeting individuals interested in many areas of the media arts—including writing, production, visual arts and media management—this course examines the numerous aspects of the media arts with regard to both generating creativity and managing creative individuals and organizations. Through lecture, case studies, as well as group and individual projects, students will investigate the creative and practical aspects of the media arts community, including being an artist, running a business, or managing an arts organization. We explore financial options for generating revenue as an artist, media manager, or corporation; and develop competencies in research, business writing, and making presentations, as well as the creation of strategic plans, budgets, and financial statements.  The course gives students an understanding of the way the worlds of various media disciplines interact. It familiarizes them with the structures and operations of for-profit and non-profit media organizations and the roles and responsibilities of those running them. Students are given an opportunity to build relationships across a variety of management as well as media disciplines; understand options for future careers in the media arts and media management; and develop a set of valuable skills for use in academic as well as professional careers.

Media Economics (MMP)
Paul Hardart, Wednesday, 8:00-9:50pm       CRN 2781
Charles Warner, ONLINE       CRN 4963
Spencer Grimes, Wednesday, 8:00-9:50pm       CRN 8275

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

Kenneth Krushel, Monday, 6:00-7:50pm  
CRN 2187

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

**Media Management and Leadership (MMP)**

Paul Hardart, Monday, 4:00-5:50pm  
CRN 1751

*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 Management Thesis & Capstone Project (MMP)**

Peter Haratonik, ONLINE  
CRN 8324

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

*permission required: contact advisor HardartP@newschool.edu*

**Media Sales & Management (MMP)**

Charles Warner, Thursday, 6:00-7:50pm  
CRN 3493

*Limited to 30.* Students who desire a career in media at any level will benefit from knowledge of the media sales and management processes. The dynamics of the media business are undergoing constant and rapid change. The emergence of new technologies has created opportunities for marketers and advertisers to employ new strategies and tactics to influence their customers and prospects. Regardless of these changing paradigms, advertising sales remain the primary revenue and profit driver of most media outlets. In addition, a career beginning in sales has and continues to be the quickest track to senior management in most media companies. This course introduces the students to the principles of media sales, media sales management and leadership.

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, Corporate Responsibility, & the Law (MMP)
Lynn Oberlander, Tuesday, 6:00-7:50pm
CRN 1139

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.

New Media Ethics (MMP)
Robert Berkman, ONLINE
Michael Weiskopf, Thursday, 6:00-7:50pm
CRN 3245
CRN 8276

Limited to 15. This course will examine key ethical issues confronting new media professionals today. In addition to a basic introduction to ethics and communication, the course will examine new thorny issues, which have emerged as a result of new media formats like the Internet. Specific areas covered include privacy, including surreptitious data collection of Web visitors and the monitoring of employee emails, free speech on the Internet, potential perils of online journalism, and current controversies over copyright and intellectual property on the Internet. Course work will include readings, in depth discussions, along with a final essay project.

Market Research for Media Managers (MMP)
Paul Lindstrom, ONLINE
CRN 8292

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
The Aesthetics of Editing
Rafael Parra, Wednesday, 8:00-9:50pm
CRN 4267
Limited to 20. The aesthetics of editing— the choice of images, their timing and sequence—is at the center of film and video production. This course will focus on the analysis of structure and styles of editing of both fiction and non-fiction work. Major topics include rhythm, continuity editing, mise-en-scene, montage, cinematic time and space, among others. We will discuss the creative relationship between editor and director: how they interact to find the pace and structure of the film. Lectures and screenings of excerpts from selected films will be used to explore the strategies and techniques used by editors to create connections between images. Students will be encouraged to apply the editing concepts learned in class in their own projects. Readings will include Karl Reisz, Serguei Eisenstein, V.I. Pudovkin, Andre Bazin, Roy Thompson, Alert Jurgenson, Gabriella Oldham, Joseph Robertson, Walter Murch, among others.

Archives, Libraries, and Databases
Shannon Mattern, Tuesday, 4:00-5:50pm
CRN 8214
Limited to 20. “There has been more information produced in the last 30 years than during the previous 5000.” We have all heard some variation on this maxim. As U.S. publishers add 250,000 printed books and close to 300,000 print-on-demand books to our libraries each year; as we find ourselves wading through over 200 million websites; as we continue to add new media – from Tweets to Apps to geo-tagged maps – to our everyday media repertoires, we continually search for new ways to navigate this ever more treacherous sea of information. Throughout human history we have relied on various institutions and politico-intellectual architectures to organize, index, preserve, make sense of, and facilitate or control access to our stores of knowledge, our assemblages of media, our collections of information. This seminar looks at the past, present, and future of the library, the archive, and the database, and considers what logics, priorities, politics, audiences, contents, aesthetics, physical forms, etc., ally and differentiate these forms of data storage and filtering. We will examine what roles the library, archive, and the database play in democracy, in education, in everyday life, and in art.

Avant Garde and the Moving Image
MM Serra, Thursday, 8:00-9:50pm
CRN 3668
Limited to 20. This course will provide an historical survey of avant-garde moving images, concentrating on the major tendencies within these traditions. Topics presented will include dada and surrealists 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.

Throughout the semester we will examine myriad analog and digital artworks that make use of library/archival material, or take the library, archive, or database as their subject. Some classes will involve field trips and guest speakers. Students will have the option of completing at least one theoretically-informed creative/production project for the class.

The course will also explore various techniques, concepts and means of production employed by experimental filmmakers and should be of particular interest to students who wish to work outside the traditional mode of narrative filmmaking. The class will consist primarily of screenings and discussions about the work viewed and the context in which it was produced but will also provide a forum for discussion of the practical aspects of being a practicing film artist once outside the academy.
Creative Screenwriting I: Understanding Emotional Structure
Christina Kallas, Monday, 6:00-9:30pm CRN 6106

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.

Death & Media
Deirdre Boyle, Tuesday, 4:00-5:50pm CRN 7946

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

Dark Media
Eugene Thacker, Thursday, 4:00-5:50pm CRN 5018

Limited to 20. This seminar will explore an expanded notion of media as the boundary between the known and the unknown, or the natural and the supernatural. Returning to the earlier, occult notion of “medium” (as a spiritual medium), we will examine a range of examples - in fiction, film, TV, comics, and video games - of media used in unorthodox and fantastical ways. In some cases media serve a normative function in either proving or disproving the existence of the supernatural. In other cases, media themselves become haunted, or strangely function as a communications portal to the realm of demons, ghosts, and the undead. Examples include spirit photography and phantasmagoria, the ghostly architecture of haunted houses, the steampunk gadgets of occult detective stories, dream-visions in drug culture, the secret books and obscure physics of American “weird fiction,” and the panoply of haunted media in Japanese horror film and manga. Along the way, we will discuss theories of media both new and old (Benjamin, Bachelard, Gunning, Kittler, Sconce, Todorov, Zielinski), asking how media serve as both boundary and passage between science and the supernatural.

Design Across Media
Mara Kurtz, ONLINE CRN 5856

Limited to 15. Design Across Media addresses the new definitions of design across different media. Today’s design professional is expected to assume many complex roles: from visual and creative director, content provider and technical authority, to expert in music, sound, and motion. How do these expectations affect media practitioners entering the design profession? The course explores questions including: what is the definition of design today? Is print dead? Is graphic design obsolete? Should a digital designer bother to study print design at all? Is creating a digital design project beyond the ability of any one person? How have social media changed our lives? What is the impact of iPads and iPhones, apps and games on design? Students study the work of important designers and design companies in the print and digital arenas and investigate how the practice of design has moved from a focus on form and meaning to a world of action and interaction. Topics discussed include the way today’s design is defined by the success of integrated systems and the new rules of the profession.
Digital War: Rhetoric, Risks, and Realities
Peter Asaro, Thursday, 8:00-9:50pm  CRN 5596

Limited to 20. In the late 1990s the US military committed itself to pursuing Network-Centric Warfare and Full-Spectrum Dominance, which eventually led to the largest military R&D contract in history—the Future Combat Systems program. Several years, two wars, and many billions of dollars later, those digital technologies are finding their way onto the battlefields of Iraq, Afghanistan, and the Global War on Terror. This course focuses on exploring the technologies and media that are having the greatest impact on the way war will be fought in the near future, as well as the cultural meanings of warfare, and the propensity to war itself. We explore how these technologies are changing the nature of warfare, and the rhetoric that is used to justify the development and use of these technologies. The course critically examines the claims that technologies can produce increasingly risk-free, or even bloodless, wars, and considers how the risks of engaging in armed conflict are being redistributed. Topics discussed include the military’s use of video games for recruitment and training, the use of video game interfaces for real-world technologies, the use of database systems to manage vast quantities of information in warfare, and the increasing use of military robotics including armed Predator and Reaper drones. Readings will include Peter Singer’s Wired for War, Paul Edwards’ The Closed World, James Der Derian’s Virtuous War, and texts by Tim Lenoir, Paul Virilio, and Slavoj Zizek, as well as various public military documents.

Documentary as Social Practice
Kathy Brew, Wednesday, 4:00-5:50pm  CRN 4144

Limited to 20. Documentary, as it has taken form in film, television, videos, literature, photography, theater, and new media, has a long and rich tradition of both theory and practice. The “documentary method” and debates surrounding it engage with complex philosophical dilemmas about the relation between reality, representation, and ways of knowing. Documentary forms of representation constantly trouble easy distinctions between fiction and nonfiction, rationality and emotion, objectivity and subjectivity, cognition and aesthetic pleasure. They blur socially constructed lines between neutrality and point-of-view, knowledge and creative drama. As a way of making sense of the world and acting within it, documentary raises key questions about the aesthetics, politics, and ethics of representation, knowledge construction, and social action. Documentary media are credited with having immense impact on social and cultural meanings; how groups resist colonization and marginalization; and how issues and events make it into public debate and onto policy agendas.

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

Documentary: Its Art & History
Deirdre Boyle, Thursday, 6:00-9:30pm  CRN 4146

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

Film, Music, Culture
Royal Brown, Tuesday, 6:00-9:30pm  CRN 3494

Limited to 20. The course will examine the entire phenomenon of film music and the technical, artistic, aesthetic, psychological, and political problems it poses. As an ongoing process, we will track the evolution of film music and how its metamorphoses run parallel to and diverge from those in the art and commerce of the cinema. For the “classical” film score, we will examine essential differences between film and concert music. Scores will be studied in the light of how the composer has solved both the musical and dramatic problems at hand, and we will discuss the ways in which varying musical styles, from romantic to avant garde, have been deployed in the cinematic context. In many instances, the musical score opens doors onto deeper readings of the filmic text, and we will explore some of the ways in which this occurs. The movement of film music into non-classical areas, in particular pop and jazz, will also be examined, as will the recent shift towards electronics (synthesizers, sampling, etc.) and new tendencies in film/music interactions, such as the breakdown of the distinction between source (diegetic) and nondiegetic music. We will also examine film music not just in its relation to narrative but as a form of narrative (see Tarasti et al.). Numerous examples from films and scores will be presented in class. Video copies of complete films, including documentaries on composers such as Bernard Herrmann, Jerry Goldsmith, Toru Takemitsu, and Georges Delerue, will be available for viewing.
Hybrid Media Practices
Liz Ellsworth, Wednesday, 6:00-7:50pm  CRN 8224

Limited to 20. This course considers “hybrid media” and “media practice” from a very particular perspective, examining how and why individuals and groups are inventing hybrid media practices in response to the emergence of new social realities. We consider how current scales, speeds, and complexities of social change are encouraging and rewarding hybrid media practices. For our purposes, “hybrid media practices” refers to approaches to media production and use that cut across research, design, art, communication, science, participatory citizenship, speculation and action. We track what practicing media producers actually make of “hybridity.” We question what hybrid media practices make thinkable and possible for media forms, styles, modes of address, and uses. We focus on hybrid media practices involved in knowledge production, documentary, information dissemination, and interpretation of contemporary conditions of daily life. The readings and conceptual framework of the course draw from theories of “hybridity,” “assemblage,” and “translation” and we use that framework to inform field- and case studies of media producers who actively invent and employ hybridized media practices. Students contribute weekly reading responses, conduct a field- or case study, and produce a final project in the form of a prototype or “test site” that tries out a hybrid media practice in order to identify its potentials as well as its limitations.

Human Rights and Media
Peter Lucas, Friday 3:00-5:50PM  CRN 7952
Cross-listed with International Affairs; 5 seats for Media Studies students

Limited to 5. In this course, students will study the international human rights movement with an emphasis on the crucial role that media plays in representing and responding to critical human rights issues. In the last decade, the convergence of new media technologies with the human rights movement has had a profound impact. This transformation has enabled the globalization process of human rights activism through the rapid distribution of web-based news, research, and visual representation. Digitalization has also crossed over with traditional media (television, print, photography, and radio) enhancing both the production and the distribution of human rights reports. The emerging interactivity between producers and consumers of human rights information is also changing as people once considered as objects of human rights reports are becoming subjects who are now creating, manipulating, and challenging dominant paradigms of media representation. This growing diversity has had serious social and cultural implications on how human rights information is received, engaged, and transformed.

Imagining Language
Chris Mann, Monday, 6:00-7:50pm  CRN 4143

Limited to 20. Of necessity, one of the early blindspots of any NewMediaism is that while all media have the ambition to be transparent, their transparency is always measured against that of language, and while the online game Everquest has an economy almost as large as Russia, poetry remains the most popular of art forms. So, apart from shopping lists and being right, apart from being a pale imitation of something with an Off switch, what is it that we use language for and how does language use us? From language as a mechanism for rehearsing proposition and memory to process and electronic literatures, from logolalia and the constructivists to economics and the language of things, from jokes and the talking cure to the fact that the majority speakers of English speak it as a second language: codes, logics and law; pause, style and rhetoric; graffiti and the advent of literacy, irony and the word of god. The object: to build (in the form of a web site, or portal), a course as a network or ecology of practice where the subject is conjugated by both the learning and the teaching of the participants, and where everyone (either individually or in groups) works on a piece for the duration of the semester (the form of the work or contribution may be as screen or code or animation or text or mp3 or game or interface ...). This is a hybrid course built around the interlocking themes of formalism (what you think you know), constructivism (what you think you don’t know), and silence (what you can’t say).
Issues in Critical Internet Culture
Geert Lovink, Fri & Sat, 10:00am – 5:00pm (1-hour lunch) CRN 8212
October 19th and 20th (1 CR)

Limited to 20. In this two-day master class we will discuss central issues of Web 2.0 beyond hype and mass media cynicism. The class is designed for those with an active interest in researching social media. Proposed topics are the critique of the real-time Internet and its relation to the Web as archive; research methods for social media, and alternatives for Facebook and the social networking logic; comment culture and the rise of extreme opinions; how to study Google and search engines from an arts and humanities perspective; the aesthetics and politics of online video, theory of open knowledge production: how to research Wikipedia; art, activism and tactical media in the age of Web 2.0; critique of the ICT for development rhetoric (think of the work of Linda Polman and Renzo Martens’ film Enjoy Poverty); online subjectivity and participatory photography (Flickr); the critique of ‘free and open’ in for instance the ‘free culture’ movement and, last but not least, open strategies for digital publishing (beyond iPad and Kindle). Suggested readings are Geert Lovink's Zero Comments (Routledge, 2007) and his three essays published on the http://www.eurozine.com site. Besides watching film excerpts, students will discuss main controversies and paradoxes of the dominant Web 2.0 discourse and explore alternatives for artistic and activist practices. For those interested there will be the possibility of 20 minutes one-on-one conversations.

Jean-Luc Godard: Art/Theory/Politics
Sam Ishii-Gonzales, Monday, 6:00-9:30pm CRN 5034

Limited to 20. This class examines the oeuvre of Jean-Luc Godard, one of the most important filmmakers to emerge during the second half of the 20th century. We chart the evolution of his work from his beginnings as a critic at Cahiers du cinéma and his early films as a member of the nouvelle vague; to his increasingly more political and semiotics-inspired studies of the image in consumer society; his forays into experimental video and television in the 1970s; and his recent visual essays on memory and (cinematic) history. Godard’s complex engagement with the moving image—from film to video to digital—will be placed in dialogue with a number of aesthetic and political theories, including Brecht’s notion of distanciation; Barthes’ cultural semiotics; Lefebvre’s analysis of everyday life; Deleuze’s concept of the “time-image;” and Ranciere’s arguments on the “emancipated spectator.” In addition to a dozen or more works by Godard, the class considers the practice of a number of important precursors as well as contemporaries, including Dziga Vertov, Chris Marker, Guy Debord and the Situationists, Nagisa Oshima, and Harun Farocki.

Media & Magic
Eugene Thacker, Tuesday, 4:00-5:50pm CRN 5859

Limited to 20. This seminar explores the relationship between media and magic. While some form of magic is attested to in nearly all cultures, magic takes on a particular form in the West, where it co-exists in an uneasy relationship with scientific and technological rationality. As our media become increasingly wireless, pervasive, and ubiquitous, it seems that they increasingly take on magical properties, operating through the ether and by virtue of mere gesture or touch. In turn, magic becomes increasingly technical and rationalized. Our everyday usage of such media is matched by its increasing technical complexity; we frequently use media but rarely understand how they work. In this course we examine the historical trajectory of the modern, western concept of magic as it develops during the Renaissance, in concert with the Scientific Revolution. We study primary texts that deal with magic, as well as modern scholarship. The course also explores the correspondences between Renaissance magic and modern media, from early cinema to contemporary media art. Students will have the opportunity to develop a semester-long project that may involve a combination of theory and practice.

Media & Social Theory
Sung Choon Park, Wednesday, 6:00-7:50pm CRN 6088

Limited to 20. This course will examine the relationship between the media and modernity and will explore the key contributions of a number of social theorists to the critical understanding of mass communication. It will analyze the substantive theoretical debates on the development of the media and its impact on the emergence and transformation of modern societies. During the course, we will reexamine some of key issues and concepts in social theories as applied to media phenomena, including the concept of ideology, hegemony, culture and the public sphere. First, the course will examine those key debates of early Western Marxism in relation to the rise of modern mass culture and consumption. We will discuss the relevant work of Gramsci, Lukács, and the early members of the Frankfurt School. Second, it will critically approach later media theories developed by authors like Harold Innis and Marshall McLuhan, who explored how the media impact the spatial and temporal organization of power; globalization; and the body. Third, it will explore some of the important theoretical contributions to media theory made by more recent social theorists such as Foucault, Habermas, Bourdieu, and Baudrillard.
Media Attractions: Technology, Intimacy, Affect
Sumita Chakravarty, Wednesday, 4:00-5:50pm
CRN 8213

Limited to 20. As in all other spheres of life, media technologies have fundamentally altered the way people communicate emotions and conduct relationships. Yet the nature of these complex interactions remains somewhat mysterious, as it is unclear whether relationships are strengthened or undermined and rendered more fragile by the proliferation of media. This course examines the ways in which intimacy is shaped, reflected, and problematized in popular media culture. Using historicized (rather than universalized) notions of love, relationships, and affect, we study the role played by media technologies in determining the models for action and emulation available to us in the social realm. How is feeling or affect, for instance, reshaped and redirected by mediated communication? We develop the idea of “media attractions” as a nexus of these human, technological, and ideological forces. Readings include theoretical and historical perspectives from Giddens, Bauman, Bataille, Luhmann, Foucault, Gunning and Wexman on cinema; and media scholars’ current work on technology and mediated intimacy.

Music, Idealism, and the Multimedia Work of Art
Barry Salmon, Thursday, 4:00-5:50pm
CRN 8215

Limited to 20. This seminar will consider interrelationships between music, idealism, and the multimedia work of art. The notion that all art aspires to the condition of hybridity and that the work of art makes its claim across the senses now seems commonplace to us—the rhythm of the painting, the musicality of the text, the visuality of music. The multimedia work of art now seems to be a mode of interpretation. We may just think of ourselves as interpretive synaesthetes, freely moving across disciplines, encouraged and arguably enabled by emergent digital technologies that allow us as makers / interpreters to more easily reorder our worldview or to have it reordered for us. This perspective is not entirely new. From classic tragedy to opera and modern cinema; from Wagner to the musical / visual mash-ups of Ophir Kutiel (Kutiman) and others, (multi)media makers have reached across disciplines to similarly reorder and reconstitute worldviews, whether perfect or imperfect, damaged or ideal. When Richard Wagner summed up (and ultimately negated) the appeal of idealism in his expression of the hybrid art, the Gesamtkunstwerk, he called his music theater the “Artwork of the Future.” This course will historically consider the constitutive roles of music and idealism in the multimedia work of art. Students will give two short presentations on selected topics; one an interpretation of musical work and the other a reading of a text. The final assignment will be a term paper.

News Media and Culture in International Affairs
Sean Jacobs, Tuesday, 4:00-5:50pm
CRN 2698

Cross-listed with International Affairs; 5 seats for Media Studies students

Limited to 5. This course is designed to help international affairs students to intelligently handle the fundamental issues of today’s complicated world. Placing a strong emphasis on the media and its culture, the course will introduce patterns of global and local cultural changes in the post-Cold-War world and the assertion of national, ethnic and cultural identities. The study of journalistic methods, interests and ethics from various countries will teach students to approach international affairs issues from a sociological and anthropological perspective. Assigned to follow current events in newspapers and on the Internet, students will discover how the media defines and controls the content of its reporting, which in turn affects what people learn about their own lives as well as other places.

Photography and Social Change
Michelle Bogre, ONLINE
CRN 3495

Limited to 15. The photographic image has been a subject of inquiry since the mid-nineteenth century, and is a medium that continues to perplex and confound us in our contemporary situation. Its combination of science and art, reality and artifice incite a multitude of discussions about its influence in media and in society, and these topics have been extended as the photographic image entered the realm of film, video and new media. In this course we will examine the histories of the photographic image through the Goldberg retrospective text and PBS documentary, and discuss examples of work from various periods, and we will also engage in the practice of the medium. Further, we will investigate the impact of the photography in fine art, mass media and new media contexts, and open our argument to the debate concerning how visual imagery can or cannot act as a harbinger or catalyst for social change.
**Political Media & Communication**  
Carol Wilder, Tuesday, 6:00-7:50pm  
CRN 3670  

*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.*

---

**Propaganda and Media**  
Nina Khrushcheva, Thursday, 4:00-5:50 PM  
CRN 7953  
*Cross-listed with International Affairs; 5 seats for Media Studies students*

*Limited to 5. This course will examine the propaganda symbolism of American ideology in the pre-post and Cold War periods. We will consider ways in which the patriotic American ideology, Americanism, have been represented in various media forms—printed press, television, film and recently in new social media. We will look at other countries that use their own PR and propaganda to deliver their own political and ideological message. Specifically, we will focus on the propaganda symbolism that carried out the ideology of the two former most prominent political rivals—the United States and the Soviet Union. We will deliberate on how this symbolism has been translated, transformed, and reused in communist China, the religious Middle East, as well as in America’s post-9-11 “global war on terror.” We will also investigate the elections campaigns around the world with a particular focus on the new technology-enhanced PR formulas of the Obama era.*

---

**Sound Culture**  
Joan Schulman, ONLINE  
CRN 4152  

*Limited to 15. While sounds have been explored by both listeners and au(di)teurs for millennia, it is only within the last 130 years that mediated technologies—the phone in 1876, the phonograph in 1877, popular radio broadcasting in the 1920s—have permitted artists to produce work that leaves an archival, sonic trace. In this course, students gain a foundation of how sound has entered the artistic landscape by exploring contemporary artists who “ensound” (as one “envisions”) media for presenting audio-based creative work across numerous genres. These include: gallery and site-specific installations; radio artistry via terrestrial and online broadcasting; Web-based performances; international sound-art festivals; darkened-space cinematic airings; LP/CD anthologizing; and sound walks via new technologies (cell phones, WiFi networks, GPS tracking). Understanding the historical-contemporary contexts of “sounded” production (from Dadaist experiments to Burroughs cut-up artists to tape-art mailers to radio pirates to podcasters to mobile phone artists) allows students to question their relationship to sound as a mode of communication in either creative productions or research-based work. This is an academic seminar with production options if students have the skills, equipment and desire to approach sonic artistry as practitioners. All students conduct non-production-oriented sound walks; deep listening exercises; sound scavenging forays; and numerous eavesdropping assignments alongside academic research and critical explorations of both the historical and contemporary sound art geography. The class culminates in contributions to sound culture discourse either in scholarship or production projects.*

---

**The Miniature and the Mobile**  
David Jimison, ONLINE  
CRN 4150  

*Limited to 15. This seminar/workshop is an exploration of what it means to live with personal, portable, and handheld media technologies, from PSPs to l-phones to novels. We will study these technologies across time and space by situating them within their historical contexts and by studying their use in various settings, from the urban to the rural, from post-industrial societies to the developing world. We’ll also employ a variety of theoretical frameworks and interdisciplinary approaches to explore such themes as movement, tactility, play, miniaturization, games, speed, shock, fun, distraction and attention. Simultaneously, we will attempt to analyze and theorize our own handheld media experiences through and against the course readings. We’ll experiment with ways of mapping and recording our movements and media use, while making use of ethnographic, documentary and other methodologies.*

---

*As a service to our visually impaired community, a Braille copy of this page is available upon request.*

---

28
Understanding McLuhan

Peter Haratonik, ONLINE  CRN 5590

Limited to 15. 2011 was the 100th anniversary of Marshall McLuhan's birth. With the publication of Understanding Media in 1964, McLuhan established himself as the 20th century’s preeminent commentator on media. The School of Media Studies at the New School was started on the basis of McLuhan's ideas. In this centenary course we will read McLuhan primarily to cultivate our own creativity for the 21st century. Students are encouraged to simulate some of McLuhan's techniques, rediscover his sources, examine new media using his strategies, and collaborate in playing with his ideas. The following sampling of McLuhan’s declarations encapsulates theories that are explored in the course and captures the creativity of his thinking: The medium is the message. The greatest propaganda in the world is our mother tongue. Schizophrenia may be a necessary consequence of literacy. Electronics turns the earth into a global village. Violence is a lust for compensatory feedback. Discovery comes from dialogue that begins with the sharing of ignorance. Information overload equals pattern recognition. We don’t know who discovered water but we’re pretty sure it wasn’t the fish. If you don’t like these ideas, I’ve got others.

Visual Systems

Vlad Nikolic, Monday, 8:00-9:50pm  CRN 4145

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)

World Television in Comparative Perspective

Helena Medina-Abenoza, ONLINE  CRN 3667

Limited to 15. This course explores the impact and functioning of television in Europe, Asia, Africa and Latin America; that is, the areas of the world that do not share the American model. While it discusses concepts such as State intervention, globalization, transnationalism and representation, the course focuses on the factual trends common to all the countries in each of these areas: TV models, channels, scheduling, programs, audiences, advertising, program and format trade, etc., and exemplifies them by means of case studies from individual countries. It also explores the impact of American television on these markets, both from a programming perspective and an economic one. Screenings of shows from different countries will be part of the course’s activities.
INDEPENDENT COURSEWORK

Independent Production
Conducted with the Advisor; Meeting times by arrangement.

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

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

Independent Study
Conducted with the Advisor; Meeting times by arrangement.

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

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

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 Graduate Advising Coordinator. The student must then file a written report with the Graduate Advising Coordinator at the end of the internship.

* Restricted to MA candidates who have completed 50% of their coursework.
* An application must be submitted to and approved by the Graduate Advising Coordinator prior to registering.
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, Director of Media Studies Graduate Programs, is a media theorist whose work examines the interfaces between social relations, human minds and bodies, and digital media. His current project focuses on the social, cultural, political, legal and ethical dimensions of military robotics and UAV drones, from a perspective that combines media theory with science and technology studies. Dr. Asaro’s research has been published in international peer reviewed journals and edited volumes, and he is currently writing a book that interrogates the intersections between military technology, interface design practices and video game culture. His teaching experience includes designing and teaching 20 courses at the University of Illinois, Urbana-Champaign, Rutgers University, and the Department of Media Studies and Film at the New School University. His research is also informed by his involvement in digital media design projects with the Virtual Environments Group at the National Center for Supercomputer Applications (NCSA), the Advanced and Interactive Displays Lab at the Beckman Institute for Advanced Science and Technology, and more recently, he joined the natural language interface design team for the Wolfram|Alpha computational knowledge engine (winner of the 2010 SXSW Web Interactive Award for Technical Achievement). In his free time, Dr. Asaro is also a documentary 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) Recent activity involves joining up with Reverend Billy to protest the Koch Brothers. She likes to show up at protests & sign petitions as research for teaching one of her favorite classes at the New School: Research for Media Activism. Other activities include media consulting for such clients as Primedia Software on Demand, and being a writing coach for College Summit. As part of her role as Senior Research Fellow at the Film and Education Research Academy at Teachers College Columbia, she recently gave a talk on research methods. Previous to teaching at the New School, Margaret was Associate Professor and Director of Foundations at the City College of New York. She has also taught at NYU and Columbia. Prior to City College, at various companies, she was a marketing consultant, group account director, director of new business development and also a director of production of an eight-month online test of interactive television for AT&T. Before that she was vice-president at Humanware at Citibank and held the same position at Videodisc Publishing Inc.

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


Deidre 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 Video Festival; Curatorial Consultant, Reframe Collection, Tribeca Film Festival; Rethinking Third World Cinema (2003) and other anthologies.

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

**T.L. Cowan** (Ph.D., University of Alberta) T.L. Cowan’s first book, *Poetry’s Bastard: The Illegitimate Genealogies, Cultures and Politics of Spoken Word Performance in Canada* is forthcoming from Wilfrid Laurier UP (Fall 2012). She is currently working towards a second monograph, provisionally entitled “Sliding Scale: Transnational Feminist and Queer Cabaret Cultures,” as well as an adjacent project, The Cabaret Commons: a collaborative, user-generated digital archive and encyclopedic encyclopedia for feminist and queer artists, activists and audiences. T.L.’s research and teaching focuses on feminist and queer epistemologies and aesthetics, as well as on the social life of radical artist and activist cultures. T.L.’s artistic practice includes text-based performance, video, and intermedial, collaborative collage and her work has been featured on stages and pages internationally.


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

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

Jay Fehnel Leads the Entertainment Products division of Tribune Media Services (TMS), an international leader in entertainment navigation. Every day, 100 million consumers in over 40 countries use TMS products and services to discover their best entertainment options. TMS Entertainment Products creates rich databases of television, movie and celebrity information used by media and technology companies worldwide for their publications, websites, mobile services and interactive program guides (IPG). The division also operates Zap2it.com <http://zap2it.com>, one of America's most popular entertainment Web sites, publishes Channel Guide and DISH magazines, and provides direct-marketing services for cable and satellite operators. TMS Entertainment Products serves many of the biggest names in media and technology, including Comcast, Time Warner Cable, DISH, TiVo, Google, Microsoft, AOL, Virgin Media and USA Today. Fehnel is a member of the board of directors of YellowBrix, Inc., of Alexandria, Virginia, a provider of filtered news services for corporate users. Fehnel has held several management positions at TMS over the last 18 years. Prior to that he worked in research and marketing for the NBC TV Stations group, Katz Television and Walt Disney Company. He is a graduate of the Kellogg School of Management at Northwestern University and Purdue University.

Lydia Foerster (M.A., University of Texas) Videographer and writer. Teaches documentary, music video, and studio production at NYU. Her production company, Woman's Work Productions, produces video projects for corporate and nonprofit clients. Instruction Center, she has also taught promotional design and digital imaging at the International Center For Photography, New York.

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

Kyle Gilman Has been involved in the NYC independent film scene for several years. He has worked as a script supervisor, graphic designer, post production supervisor, and most often as an editor. For the past 10 years he has worked closely with indie film pioneer Hal Hartley. He has a degree in film production from Harvard and he has developed a particular expertise in emerging digital workflows. His lifelong interest in comedy and timing led him to editing, and he has recently edited a number of projects with great comedians including Jerry Seinfeld, Cheech & Chong, Denis Leary, and Marc Maron.

Shoshanah D. Goldberg (Ph.D. Candidate, The New School) teaches graduate courses in arts management & cultural policy, urban cultural planning, fundraising and grant writing at The New School, Columbia University and Hunter College. She has been on the management team at The Paley Center for Media, Greenwich House Pottery, American Museum of Natural History, American Cancer Society and Museum of Holography, among others. Goldberg is a featured speaker at conferences and workshops and is a management consultant for clients including Aspen Institute, Socrates Sculpture Park, Smack Mellon Gallery, MoMA, National Geographic, Sesame Workshop, and Polaroid. Goldberg holds a BFA in ceramics (University of Michigan) an MBA in arts management (SUNY Binghamton), and is a PhD candidate in public and urban policy at The New School, where her dissertation topic is the role of cultural policy in arts-related urban economic development in New York and Toronto.

Peter Haratonik (MA, New York University) Current work focuses on media education and media and urbanity. Recent papers presented in Glasgow, Madrid, Shanghai, and Singapore. Fellow, The Center for the Advancement of Public Action, Bennington College. Executive coordinator of the Urban Communication Foundation. Editorial board, the Irish Communications Review. Former director of Film/Video/Broadcasting, New York University. Former chair of the Department of Communication Arts and director of the Television Institute, Hofstra University. Former president of the Association of Communication Administration.

Paul Hardart (M.B.A., J.L. Kellogg Graduate School of Management at Northwestern University) is a partner in the New York-based production company Adirondack Pictures. Adirondack has produced/financed the following films: Mary and Max; Annie Leibovitz: Life Through a Lens; Beyond the Gates; Before the Rains; The Night of the White Pants, and the PBS series Uncorked! In 2008, he wrote Santosh Sivan’s Tahaan, which won the UNICEF Best Picture award. Prior to forming Adirondack Pictures, he created and ran Universal Focus, the specialty film division of Universal Pictures from 1999-2002. During his tenure, he oversaw the release of such films as Being John Malkovich (nominated for 3 Academy Awards), Pitch Black, Nurse Betty (Golden Globe Winner) and Billy Elliot (nominated for 3 Academy Awards, BAFTA award for Best Picture). He also created Universal Pictures’ library management program, overseeing the restoration and re-issue of Alfred Hitchcock’s Rear Window and Orson Welles’ Touch of Evil. Prior to his position at Universal Focus, he oversaw strategic planning for Universal Pictures, helping to develop the Studio’s five year and strategic plans. Prior to Universal, he worked at Warner Brothers and Turner Broadcasting. He began his career at ABC Sports, CNBC and as a producer at CNBC and as a reporter for The Newark Star-Ledger.
Sam Ishii-Gonzalez (Ph.D. candidate, New York University) is Assistant Professor of Film Studies. He teaches courses in media theory, aesthetics and film production, and is the Coordinator of the Focus Area in Film Form. He is the co-editor of two books on Alfred Hitchcock and has also published essays on the work of Claire Denis, David Lynch, the painter Francis Bacon, and the philosopher Gilles Deleuze, among others. He recently completed a book manuscript entitled “Being and Immanence: Deleuze, Authorship, and the Practice of Modern Cinema.” His work has been translated into Italian and Hungarian.

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

Sean Jacobs, a native of Cape Town, South Africa, holds a Ph.D. in Politics from the University of London and a M.A. in Political Science from Northwestern University. He is working on a book on the intersection of mass media, globalization and liberal democracy in postapartheid South Africa. He is co-editor of *Thabo Mbeki's World: The Politics and Ideology of the South African President*, ZedBooks, 2002) and two other books. His most recent scholarly articles have appeared in “Politeque Africaine” (2006) and “Media, Culture, and Society” (2007). He is a regular contributor to the Guardian's Comment is Free site. Previously he taught African Studies as well as communication studies at the University of Michigan in Ann Arbor.

David Jimison (Ph.D. Candidiate, Georgia Tech) David Jimison is an artist, inventor, & student focused on the intersections of pervasive technology and creative cultures David's consulting work and commercial inventions are done through his company Fever Creative <http://fevercreative.com/> With over 12 years industry experience, David has consulted for Time Warner, MTV, and Library of Congress. His inventions have won awards from Nokia, MTVU, Cisco, and Siemens. As an artist, David creates playful and festive moments that challenge our notions of everyday life. His robots have been featured by publications including: BBC, Gothamist, and Boing Boing. His immersive installation event, UNDERGROUND, was listed as part of the “New Saturday Night” by New York Magazine.

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

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


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/documentary photographer and visual media consultant. Her artistic and corporate work in Latin American and Asia has given her a diverse and exotic portfolio, including assignments for the National Geographic Society; the Smithsonian Institution; Citibank; the BBC; Thailand Tatler magazine; US Agency for International Development; the World Bank; Operation Smile, McGraw-Hill publishers. Shari’s images have been exhibited and published internationally; she was the first American to be invited to exhibit in a solo show in Hanoi, since the Vietnam/American war. Shari studied fine art black-and white photography with American guru photographer Minor White; spent 15 years in the darkroom; and while now, she loves Photoshop and good digital scans, she is happiest with her trusty old Leicas and color transparency film, shooting everything, except wars and weddings!

Nina L. Khrushcheva Is Associate Professor in the Graduate Program of International Affairs at The New School and senior fellow of the World Policy Institute. She is also an editor of and a contributor to Project Syndicate: Association of Newspapers Around the World. After receiving her Ph.D. from Princeton University, she had a two-year appointment as a research fellow at the School of Historical Studies of the Institute for Advanced Study in Princeton and then served as Deputy Editor of East European Constitutional Review at the NYU School of Law. She is a member of the Council on Foreign Relations. Dr. Khrushcheva’s articles have appeared in The Los Angeles Times, The Washington Post, The New York Times, The Nation, The Wall Street Journal, International Herald Tribune, Financial Times and other international publications. She is the
author of *Imagining Nabokov: Russia Between Art and Politics,* and is currently working on a book *The Lost Krushchev: A Family Journey into the Gulag of the Russian Mind.*

**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, Type Directors Club. Director of the NEW YORK DESIGN EXPERIENCE, a biannual conference for 500 British design students at The New School.

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

**Geert Lovink** is a Dutch-Australian media theorist and critic. He is Professor at the European Graduate School, Research Professor at the Hogeschool van Amsterdam, where he is founding director of the Institute of Network Cultures, and Associate Professor in Media Studies (new media), University of Amsterdam. Lovink is author of *Dark Fiber* (2002), *My First Recession* (2003) and *Zero Comments* (2007). He recently co-organized events and publications on Wikipedia research, online video and the culture of search. His forthcoming book investigates the rise of ‘popular hermeneutics’ inside Web 2.0, large scale comment cultures and the shifting position of new media (studies) inside the humanities. His email: geert@xs4all.nl and blog: http://www.networkcultures.org/geert

**Peter Lucas** Has taught at Columbia University, New York University, and The New School. His research and teaching focuses on international studies in human rights, human rights and photography, human rights and media, the poetics of witnessing, peace education, human rights education, and documentary practice. His current projects include a study of seven photojournalists for the Rio-based web portal, Viva Favela. His book, *Viva Favela: Photojournalism, Visual Inclusion, and Human Rights in Brazil* is forthcoming. Lucas was awarded a prestigious Guggenheim Fellowship for 2011 for his feature-length documentary *The Last Hour of Summer,* about pre-dictatorship Ipanema in the early 1960s.

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

**David E. Marcinkowski** (M.A., 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.

**Zannah Marsh** (M.P.S., NYU, Interactive Telecommunications Program) Is an artist, designer, and programmer with an interest in data visualization, data-driven narrative, collaborative storytelling, and transactional interfaces. She’s been a Resident Researcher and Adjunct Instructor at NYU’s Interactive Telecommunications Program, and an Adjunct Professor at CUNY’s Borough of Manhattan Community College, and Visiting Faculty at Bennington College. She interned with the Creative Systems Group at Microsoft Research in Redmond, WA and at Area/Code Games in New York City. She also worked as an exhibit developer at the Museum of Science in Boston, collaboratively producing a number of permanent and internationally-traveling interactive exhibits.

**Shannon Mattern** (Ph.D., New York University) Principal Faculty, Media Studies Program. Her teaching and research address relationships between media and spatial theory and practice -- particularly the links among mass media and architecture and urban planning -- and connections between media and contemporary art. She has taught at New York University, the Parsons School of Design, Rutgers University, and the University of Pennsylvania. She is the author of *The New Downtown Library: Designing With Communities* (University of Minnesota Press, 2007). Her work has been supported by the Graham Foundation for Advanced Studies in the Fine Arts and the Mellon Foundation, and has appeared in the *Journal of Architectural Education, Invisible Culture, The Senses & Society, In the Place of Sound,* and *Public Culture.*
Brian McCormick (M.A., Media Studies, The New School) is an arts writer and award-winning editor (NYP\textregistered). He has contributed to The New York Times, Movement Research Journal, Encore Publications, and Classic\textit{al}TV.com, and is a contributing editor to Community Media, as well as a stringer for Gold Standard Publications. He is currently a guest curator on technology for the National Performing Arts Convention website. Since 2003, he has taught TRaC-the Teen Reviewers and Critics program of Arts Connection / High 5 Tickets to the Arts, and he is a career mentor for seniors at Frank Sinatra School of the Arts in Queens. Brian is Producing Director of Nicholas Leichter Dance (nl\text{nd}nyc.org), a professional touring company. McCormick has been a panelist, moderator, guest curator, and/or adjudicator for CM\text{J} (Out in the Industry), Theater Communications Group (New Generations), New York Foundation for the Arts (BUILD), Joyce Theater Foundation (The A.W.A.R.D. Show), The Field (Hypermedia), Dance Theater Workshop (Art & Activism), Brooklyn Arts Council, Kinetic Cinema, LMCC, Movement Research, et al. Brian is a member of the New York Dance and Performance Awards (Bessies) committee. @bmacmedia / bmacmedia.net

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

Matthew P. Melucci (MA in Liberal Studies, Creative Writing, Wesleyan University) is an award-winning digital media professional who led his most recent social marketing company LoveCinema.com to be named a Red Herring Top 100 up-and-coming technology business in North America. In the past 14 years, he has founded and assisted in the development of several innovative companies with business models built around social interactions, technology and digital promotions. He also led the build of social networking platforms for the award-winning spiritual site at Beliefnet.com, CNN\text{’}s iReport and Doubledown Media\text{’}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.

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

Eduardo Navas researches the crossover of art, culture, and media. His production includes art & media projects, critical texts, and curatorial projects. He has presented and lectured about his work and research in various places throughout the Americas and Europe. Navas collaborates with artists and institutions in various countries to organize events and develop new forms of publication. He has lectured on art and media theory at various colleges and universities in the United States. Navas received his Ph.D. from the Department of Art and Media History, Theory, and Criticism at the University of California in San Diego. He researches the history of Remix in order to understand the principles of remix culture. Selected texts and research projects are available on Remix Theory http://remixtheory.net Main site: http://navasse.net

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, news-gathering 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 news-gathering 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.

Mario Paoli (Berklee College of Music) Electronic music composer, video artist, producer/ director/editor, media educator. In the early 80’s co-founded the experimental group Subterranean Video and was an original company member of Mobius Performing Group in Boston. For over twenty years he has been creating interactive work that combine audio, video, set design and live performance. He has directed for theater, film and television and has won many awards. He frequently acts in jury panels for fellowships, grants and festivals. He was a staff teacher and editor at Film / Video Arts Inc. for the last ten years.
Sung Choon Park (M.A., Media Studies, The New School) is currently working on his PhD in sociology looking at the intersection of new media technology, globalization, migration, transformation of political institutions, and colonial legacy. He received a Master’s in Media Studies from The New School for General Studies with a focus on cinema and critical theory.

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

Christiane Paul (Ph.D., Dusseldorf University) has written and lectured extensively on new media arts and lectured internationally on art and technology. Her recent books are Context Providers – Conditions of Meaning in Media Arts (Intellect, 2011), co-edited with Margot Lovejoy and Victoria Vesna; New Media in the White Cube and Beyond (UC Press, 2008); and Digital Art (Thames and Hudson 2003; expanded new edition 2008). At the Whitney Museum of American Art, she curated the exhibitions “Cory Arcangel: Pro Tools” (2011), “Profiling” (2007), “Data Dynamics” (2001) and the net art selection for the 2002 Whitney Biennial, as well as artport, the Whitney Museum’s online portal to Internet art. Other recent curatorial work includes “Eduardo Kac: Biotopes, Lagoglyphs and Transgenic Works” (Rio de Janeiro, Brazil, 2010); Biennale Quadrilaterale (Rijeka, Croatia, 2009-10); “Feedforward - The Angel of History” (co-curated with Steve Dietz; Laboral Center for Art and Industrial Creation, Gijon, Asturias, Spain, Oct. 2009); INDAF Digital Art Festival (Incheon, Korea, Aug. 2009). “Scalable Relations” (Beall Center for Art and Technology, Irvine, CA; gallery@CalIT2, San Diego, CA; CN(SI), University of California Los Angeles; MAT University of California Santa Barbara, 2008-09); "SOS 4.8" (Murcia, Spain, 2008); and "Feedback" (Laboral Center for Art and Industrial Creation, Gijon, Asturias, Spain, 2007). Dr. Paul has previously taught in the MFA computer arts department at the School of Visual Arts in New York (1999-2008); the Digital+Media Department of the Rhode Island School of Design (2005-08); the San Francisco Art Institute and the Center of New Media at the University of California at Berkeley (2008).

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

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

Gerald A. Powell, Jr. (Ph.D.) 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.

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

**M.M. Serra** (M.A., New York University), Executive director of New American Cinema Group/The Film-Makers’ Cooperative; experimental film and multi-media producer and distributor.

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

**Eugene Thacker** (Ph.D., Program in Comparative Literature, Rutgers University). Research stems from his background in philosophy and comparative literature. In addition to his writings on science and technology, he has written on the work of Georges Bataille, Gilles Deleuze, Michel Foucault, H.P. Lovecraft, Arthur Schopenhauer, and medieval mysticism. Thacker is currently working on a series of short books titled Horror of Philosophy, and his most recent book is After Life. Thacker has given lectures at Ars Electronica, DEAF (Dutch Electronic Arts Festival), EMAF (European Media Art Festival), Humboldt Universität-Berlin, the 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.

**Marcus Turner** (M.F.A., New York University) Graduated Cum Laude from The University of Cincinnati’s Communications Arts program and attended New York University’s MFA in Film program. Before joining The New School faculty, Marcus taught Film Production and Film Studies at The City University of New York and Hollins University in Roanoke, Virginia. His research and teaching interests are in African American Narrative and Documentary film, French and Asian World Cinema and Jazz in Literature and Film.

On the professional side, his passion for storytelling began on the set of the seminal Spike Lee film “She’s Gotta Have It”. An Emmy nominated director, Mr. Turner has worked for more than twenty years as a producer, director and writer on commercials, music videos and public service announcements through his own Burnt Toast Films production company. His directorial effort “Et Tu Brutus” won a CLIO Award and his work with the Parisian super group Bisso Na Bisso won the All Africa Kora Award. Recently Mr. Turner produced the television series “Sharp Talk” hosted by the Rev. Al Sharpton, as well the documentary “No Justice, No Peace”, a film exploring errant police behavior and the United States criminal justice system.

**Charles Warner** is an active blogger at MediaCurmudgeon.com and is the Goldenson Chair Emeritus at the University of Missouri School of Journalism. He is also teaches at NYU’s Stern School of Business and is a volunteer in the Family Program at the Metropolitan Museum of Art. He is also a Senior Advisor to urban education startup Blue Engine. Until he retired in 2002, he was Vice President of AOL’s Interactive Marketing division. Before joining AOL he was the Goldenson Endowed Professor at the Missouri Journalism School where he taught media management and sales, and he created and ran the annual Management Seminar for News Executives. Charlie’s book Media Selling is the most widely used sales textbook in the field. Charlie has also served as a management and sales consultant and trainer for CBS, ABC, ESPN, MTV, TCI, Fox, AH Belo, Hearst Magazines, Microsoft, MSN, Cox Cable, and many other major media companies. He has also been VP, General Manager, of 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.

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

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