

1. ANALYTICAL SEMINAR: SOCIAL AND HISTORICAL ROOTS OF MASS CULTURE (IMA 701)*

Prof. Stuart Ewen (drstu@bway.net)

Wednesday, 6:30-8:30, The Graduate Center

Description: The seminar explores the historical triangle linking the rise of the mass media, the development of a modern, global commercial society, and the emergence of a consumer economy and culture. Relations between visual media, language and social power will be an ongoing concern, as will changes in the meaning of truth, the physics of perception, and the character of public life and public interaction that have evolved alongside the rise of a modern media system. Throughout the course we will examine media artifacts and aesthetic currents in relation to distinct cultural outlooks and important social and/or historical changes. Historical junctures linking art, science, popular culture and the mass media will be explored as well. Areas of concern include the history, influence and meanings of visual language, the changing consequence of words in print and speech, the relationship between social structure, classification systems, social psychology, and modernity.

Students will produce three illustrated essays or other media projects in response to issues raised by readings and discussions. They will also make presentations to the seminar. Work coming out of this seminar will be submitted to the MFA/IMA student publication, *Eat and Run*. This course counts toward the Analytical Seminar credit.

Bio: Stuart Ewen is CUNY Distinguished Professor at Hunter College and the CUNY Graduate Center. He is the author of influential books on the history of consumer society, visual culture, propaganda and modernity, including *PR! A Social History of Spin*, *All Consuming Images: On the Politics of Style in Contemporary Culture*, *Captains of Consciousness: Advertising and the Social Roots of the Consumer Culture* and, with Elizabeth Ewen, *Channels of Desire: Mass Images and the Shaping of American Consciousness*. His forthcoming book, *Typecasting: On the Arts & Sciences of Human Inequality*, is a multi-century study of the relationship between stereotyping and modernity, which explores the crossroads of art, science, mass media and popular culture. Coauthored with Elizabeth Ewen, *Typecasting* will be published in fall, 2006.

Under a nom de plume, Archie Bishop, he has worked as a photographer, pamphleteer, graphic artist, multimedia prankster, and political situationist for more than thirty years. Bishops artwork is part of an international traveling exhibit, "Toxic Landscapes," sponsored by the Puffin Foundation, and was featured in "Tactical Action," a group exhibit at the Gigantic ArtSpace.

2. ANALYTICAL SEMINAR: COMMUNICATION AND THE CITY (IMA 704)

Prof. Mary Flanagan (mary@maryflanagan.com)

Tuesday, 5:30-7:30, Room 543 HN

Description: Exploring the history of cities and media practice from historical, geographical, and practice-based research approaches, this course focuses on the way the space of the city and media intersect, with a particular emphasis on the emerging field of locative media. The first half of the course introduces a selection of the key and historical texts of social theory which study cities, spatiality and urban form and the way in which bodies, culture, and images are produced. Readings will include Lefebvre, de Certeau, Calvino, Massey, etc. Class discussions will cover a range of critical perspectives on media practice with a focus on Surrealist, Situationist, performative, and contemporary media art works which have reas-

sessed the ways of representing, relating to and encountering the city. The second half of the class will investigate locative media, a new art form that explores the ways in which data, location, and media technology alters how we can understand issues of place and environment; locative media projects can include smart mobs, urban gaming, and other ways in which the "real world" can be interactively explored and mapped. The course also includes discussions of the work of contemporary media practitioners (including visiting practitioners) whose work includes user-led mapping and artistic interventions. Students will write one research paper, lead discussions, and have the option of a solo/group practice project or paper for the final work. This course counts towards the ANALYTICAL SEMINAR requirement.

Bio: Mary Flanagan is an artist, designer, and writer, and her work reflects an integration of all these interests as she investigates everyday technologies through critical writing, artwork, and activist design projects. Flanagan's work has been exhibited internationally at museums, festivals, and galleries, including: the Guggenheim, The Whitney Museum of American Art, SIGGRAPH, The Banff Centre, The Moving Image Centre, New Zealand, and venues in Brazil, France, UK, Canada, Taiwan, New Zealand, and Australia. Flanagan is known as a noted computer games scholar and faculty member in the Department of Film and Media Studies at Hunter College, NYC. Her research group and lab at Hunter is called TiltFactor <http://www.tiltfactor.org> and she has been awarded four National Science Foundation awards for her collaborative research among other grants and honors. <http://www.maryflanigan.com>.

3. ANALYTICAL SEMINAR: HISTORY AND CRITICISM OF THE DOCUMENTARY: ETHNOGRAPHIC FILM (IMA 709)

Prof. Carolyn Strachan (red dirt5@earthlink.net)

Day and time Monday, 5:30-8:30, Room 436 HN

Description: The course focuses primarily on ethnographic film. We will work through the broad range of genres, from realism to experimental, as attempts at dealing with the presentation of the Other and its interrelated issues of Eurocentrism, racism, multiculturalism, and postcolonialism. This course counts towards the ANALYTICAL SEMINAR requirement.

Bio: Carolyn Strachan was born in Australia and began working in documentaries at Sydney University. She also worked on short and experimental film with Paul Cox (*Man of Flowers*). She founded a film company, Reddirt Films, with Alessandro Cavadini and made a series of films with Aboriginal communities throughout Australia. Jean Rouch invited them to show their films at the Musée de l'Homme in Paris and they did a 8-month film lecture tour in Germany. Their films have sold to international TV and have been shown at film festivals in Sydney, Melbourne, Berlin, Edinburgh, Cinema du Reel, Montreal, Hawaii, Margaret Mead. A retrospective of this work was shown at NYU sponsored by the Dept. Cinema Studies, Anthropology, Center for Media Culture and NYU Film and Television.

In New York, she has worked as a production manager for Australian film with NY locations. She has received a Jerome Foundation and NYSCA grants and is working on a series of short films. She has taught film (Hollywood Cinema, film theory, documentary) at Fordham University, School of Visual Arts, City College, BMCC. She sits on the screening committee of the Nantucket Film Festival. For more information: <http://reddirtfilms.com>

4. CHANNELS/VISIONS WORKSHOP: TOOLS AND TECHNIQUES OF DIGITAL PRODUCTION (IMA 760)**

Prof. Mary Flanagan (mary@maryflanigan.com)
Monday, 5:30-8:30, Room 544 HN

Description: This course is a hands-on workshop that offers a graduate level foundation in digital media production. Image acquisition, creation and editing; video editing and encoding; simple HTML and Flash are technologies and delivery platforms explored through short conceptual exercises. The curriculum in this class emphasizes problem solving and an integrated and creative approach to digital media production where concepts are integral to the work. Course assignments are scaffolded so that students can work to their own skill level. The course is designed to give students a basic introduction to begin working fluidly across the tools and techniques used in the Integrated Media Graduate program. This workshop may be counted towards the CHANNELS or VISIONS clusters.

Bio: As in IMA 704, above

5. VISIONS WORKSHOP: DOCUMENTARY EXPRESSIONS (IMA 740)

Instructor: Prof. Kelly Anderson (kelly@bway.net)
Tuesday, 5:30-8:30, Room 544 HN

Description: What is meant by documentary film and video? What is nonfiction? Any attempt at a definition leads into a terrain of complicated formal and conceptual questions. What is the boundary between fiction and nonfiction? Who is telling the story and whose story is being told? What is included in the frame and what gets excluded? Through practical instruction of technical skills and critique of students' work, through critical readings, and by examining the ways makers have approached non-fiction storytelling over the past several decades, we will attempt to work our way across this contested territory. We will make, look at, and talk about work that ranges from the subjective essay to the assertion of fact. This is a production workshop in which students will learn shooting, lighting, sound and editing skills, and are expected to produce a number of short works. Working knowledge of Final Cut Pro or IMA 760 is a prerequisite. This workshop counts toward the VISIONS cluster.

Bio: Kelly Anderson is an independent producer/director of documentary and dramatic work. Her most recent video is *Every Mother's Son* (produced and directed with Tami Gold), a documentary about three mothers in New York City whose sons were killed by law enforcement and who have transformed their personal tragedies into an opportunity to reform policing. *Every Mother's Son* won the Audience Award at the Tribeca Film Festival, aired nationally on PBS' *P.O.V.* series and was nominated for an Emmy for Directing. Kelly was also the Producer/Director (with Tami Gold) and the Editor of *Out At Work: Lesbians & Gay Men on the Job*, which premiered at the Sundance Film Festival and was programmed on the HBO series *America Undercover*. Kelly's dramatic work includes *SHIFT*, a one-hour drama about the volatile relationship between a telemarketing prison inmate and a dissatisfied waitress, set against the background of a prison labor referendum in the American South. *SHIFT* premiered at the Rotterdam International Film Festival and aired on selected public television stations across the U.S. She is currently developing *Never Enough*, a documentary about collecting, hoarding and Americans' relationships with their possessions and working with Tami Gold on *Puzzles*, a documentary in development with HBO about a recent hate crime in New Bedford, MA.

6. VISIONS WORKSHOP: DOCUMENTARY PRODUCTION (IMA 741)

Prof. Tami Gold (tamigold@mindspring.com)

Wednesday, 6:00-9:00, Room 436 HN

Description: Today's documentary filmmaker has become the weathervane of the 21st century uncovering political conflicts and social injustice. In this class each student will work with a pen, camera and microphone as they direct a social issue documentary (between 15 minutes and one-hour) about a topic of their choice. Production values are very important to me so I will spend the beginning of the semester focusing on cinematography and sound. As a non-fiction storyteller myself, I will work with each student to find a dynamic story with a significant dramatic arc.

Pre-Requisites: IMA 760 and IMA 740 or permission of instructor. This workshop counts towards the VISIONS cluster.

Bio: Tami Gold is a visual artist who began working in media in the early 1970's in the Newsreel Film Collective of the anti-Vietnam War movement at the age of 20. She has since produced and directed over 20 films about controversial or often ignored subjects. In 2004, Tami produced and directed (with Kelly Anderson) EVERY MOTHER'S SON, an intimate portrait of three women who have paid the ultimate price for the aggressive, zero-tolerance policing practices that swept through American cities during the 1990s and continue to impact communities today. The film follows three mothers -- Iris Baez, Kadiatou Diallo and Doris Boskey -- who unexpectedly find themselves united after their sons are killed at the hands of New York City police officers. Winner of the Audience Award at the Tribeca Film Festival, EVERY MOTHERS SON has been screening to packed audiences and is sparking a national debate about civil liberties and policing in America today. The documentary was nationally broadcast on the PBS series P.O.V. and is now on a College Tour throughout the United States. Tami's work has appeared at the Sundance Film Festival, the New York Film Festival, the Museum of Modern Art, the American Film Institute's International Film Festival, the Whitney Museum among other venues.

In 2001, Tami created a 4-minute video letter TO THE WORKERS OF THE WORLD, a eulogy to the men and women who worked at the Windows of the World restaurant in the World Trade Center. This video letter premiered at the Walker Arts Center and was broadcast on WNET'S REEL NEW YORK. In 1998, Tami completed ANOTHER BROTHER, about an African American Vietnam veteran, which premiered at the Urban World Film Festival, won a Gold Hugo from the Chicago International Film Festival, a CINE Golden Eagle Award, a Gold World Medal at the New York Festivals International Competition, 1st Place at The Athens International Film & Video Festival and had a national broadcast over PBS in 1999. In 1997, she completed OUT AT WORK: LESBIANS AND GAY MEN ON THE JOB (with Kelly Anderson), which premiered at the Sundance Film Festival. She then remade the film for an HBO television special - OUT AT WORK: AMERICA UNDERCOVER (with Kelly Anderson), which won a CINE Golden Eagle Award and was selected Most Outstanding Documentary at the GLAAD Media Awards 2000. Some of her other works include SIGNED, SEALED & DELIVERED, a labor classic about a union struggle in the post office, LOOKING FOR LOVE: TEENAGE MOTHERS and JUGGLING GENDER: Politics, Sex and Identify. In 1996, Tami directed her first narrative, the short film EMILY AND GITTA. She is the recipient of fellowships from the Rockefeller Foundation, the Guggenheim Foundation, the New York State Council on the Arts, and the American Film Institute (NEA), and she received the Excellence in the Arts award from the Manhattan Borough President. Tami is a professor in the Film and Media Studies Department at Hunter College.

7. VISIONS WORKSHOP: DIGITAL EDITING WORKSHOP (IMA 747)

Prof. Marty Lucas (mlucas@igc.org)

Wednesday, 5:30-8:30, Room 544 HN

Description: In this studio-style class, students will take documentary material they have shot prior to the beginning of the semester and edit it. Documentary approaches, strategies for storytelling, structural issues, and key aesthetic questions will be explored in depth with the goal of helping students define and develop their own editing style. Students will learn how to organize material for editing, and to work in Final Cut Pro in the rough and fine cut stages of postproduction. Advanced Final Cut Pro features like titling, sound editing, mixing and color correction will also be covered. Particular attention will be paid to the advanced layering and compositing features that FCP makes available. Students are expected to bring material to work with in the class.

Pre-Requisites: IMA 760, IMA 740 and IMA 741 or permission of instructor. This workshop counts towards the VISIONS cluster.

Bio: Martin Lucas is a videomaker, artist and media activist with a 20-year background in documentary and media art. His first film, *Tighten Your Belts, Bite the Bullet*, made with Jon Miller and James Gaffney, a populist look at New York City's fiscal crisis, screened at the 1980 New York Film Festival. Other works include *Camino Triste: The Hard Road of the Guatemalan Refugees*, in the permanent collection of the Museum of the American Indian, and the more recent *Great Writers, Great Cities* series, co-produced with Fred Barney Taylor for the Discovery Network. TV news stories include "The Price of AIDS" a 6 min. exposé of AIDS drugs' pricing scandal for ZDF German TV top-ranking investigative news program "Frontal". A turning point in Martin's career was *The Gulf Crisis TV Project* – a multi-part series by Paper Tiger TV that used satellites, 200 producers and a variety of networking strategies to develop the only serious critique of the first Gulf War on US and British television. The GCTVP was screened at the '93 Whitney Biennial.

Since the early 1990's Martin's work has included art and installation work such as *Unnecessary Suffering*, an installation on laser blinding weapons and their legality under the Geneva Convention shown at the *Ik & de Andere* Exhibition, Amsterdam, 1994 and at the Human Rights Watch International Film and Video Festival, 1997. *In the Fields of Flanders*, a photo-based performance-installation piece contemplating the origins of modern industrial war was shown at the Centrum Beelding Kunst Rotterdam, and the Knitting Factory in New York. *Cold War in 24 Frames* was performed in an abandoned fortress on the Rhine as part of the "Nederlandse Waterlinie" exhibition, with a parallel web presence. *Subway Outside*, produced for Artists Space was a collaboration with Dutch Conceptual artist, and Dutch representative to the most recent Venice Biennale, Jeanne van Heeswijk. The work included three cable programs, live discussions with film subjects and experts on the relationship of culture and space in New York backed by a series of newspapers, stickers, and a video installation. With the Paper Tiger TV Collective Martin worked on *Target Audience*, an installation about television war news at the "Krieg" show in the Neue Galerie, Linz, as well as *Checkpoint '95*, a satellite-based look at the evolving information age produced for the Ars Electronica with the Linz Stedtwerkstett involving discussants in Moscow, New York and Austria linked via satellite, and a bridge over the Danube where US and Soviet vets met using VR and tele-presence technologies.

Martin has taught film and video production as well as new media at Fordham University, where he was the initiating teacher in the new media program, as well as Brooklyn College, and at The Educational Video Center, where work with students included *Webstories*, an effort at remote shared production using the internet. He has developed media programs in Armenia and, working with the Downtown Community TV Center, in Siberia. He currently teaches in the Film & Media Studies program at Hunter College. Martin is a graduate of the New York University film program.

8. WORDS WORKSHOP: STORY STRATEGIES (IMA 780.52)

Prof. Mick Hurbis-Cherrier (mhurbis@hunter.cuny.edu)

Thursday, 5:10-8:00, Room 507 HN

Description: The objective of this class is to challenge and broaden the students' understanding of how movies can tell stories. Just as the title suggests, this course examines a broad range of approaches to storytelling in the fictional narrative feature film. We will closely examine various tactics for using dramatic story elements, such as dramatic structure, character/voice, time, tone and genre, starting with conventional three act hero based films and ending with radically alternative narratives which successfully break all of the so-called rules. The analytical dimension of this class is dedicated to developing a method for looking at movies specific to screenwriters. We will not be looking at films theoretically or watching movies for entertainment, rather we will be exploring films as highly specific textbooks of dramatic technique, narrative style and cinematic expression. Students have the option of writing three analytical papers or writing a good chunk (complete treatment and first 30 pages) of an original screenplay. This workshop counts towards the WORDS cluster.

Bio: Mick Hurbis-Cherrier is an independent film/video maker and screenwriter. His films and videos have been broadcast and shown around the country and have garnered prizes at many festivals including the Black Maria Film & Video Festival, Ann Arbor Film Festival, Athens Film & Video Festival and the Cin(e) Poems National Film Festival. His work has also been featured at the Robert Flaherty Seminar, the American Film Institute's National Video Showcase and at the Museum of Modern Art in New York City. His screenplays have also won prizes including the Arthur Miller Award for dramatic writing and the Lawrence Kasdan award for screenwriting. He has also been the recipient of a numerous production grants including the Harburg Foundation Grant and a National Endowment for the Arts Regional Fellowship. He received his MFA in film production and screenwriting from Northwestern University. Among his short film projects are: River of Things, an alternative film in four parts based on four poems by Pablo Neruda and FearFall, a short narrative satire about paranoia and the squeezing of the American middle class, which he wrote, directed and produced. His recent writing efforts include the feature length screenplay Give Me Five, which he co-wrote (with Ron Bass) for La Petite Reine Productions, and Better That Way, the official English language stage adaptation of the film Une Liaison Pornographique (U.S. release title An Affair of Love). The film was directed by Frederic Fontayne and written by Philippe Blasbande. He is currently writing a comprehensive narrative film production textbook for Focal Press (Elsavvier) tentatively titled Voice & Vision: Tools and Techniques of Narrative Film Production, which is due to be published in January 2007.

9. WORDS WORKSHOP: NON-LINEAR STORYTELLING (IMA 780.51)

Prof. Rachel Stevens (metamatic@earthlink.net)

Tuesday, 6:00-9:00, Room 432HN

Description: How do narratives or stories - fictional, documentary and those that fall somewhere in between - unfold in ways that are nonlinear? This class is a workshop that examines different forms of nonlinear narrative while providing a space for students to practice their own writing for nonlinear forms. Through readings, multiple media examples, class discussions and writing exercises students will develop skills and ideas culminating in a nonlinear writing project. There will be brief technical demos to facilitate time-based and interactive projects, but they will not be the emphasis of the class. Students are encouraged to bring material (sketches, research, writing, footage) to the class that they may already be working with. The course will examine several different forms of narrative that address the following questions: How are memory and time represented in documentary media, creative non-fiction, fiction film, the novel, or short story? How does postmodern writing make relationships between texts or use self-referential devices to challenge canonical forms? How can the relationship between the author(s) and the subject(s) be illuminated or developed? How do 'new media' enable multiple forms of storytelling and writing through hypertext, collaborative and networked environments, web-documentary, DVD-ROMs,

blogs, video games, generative software, and fan fiction? In what ways can play and collaboration inform writing and the development of a project? How do structures such as branching and the database come into play? What are the tensions between the Author's point of view and the User/Player/Audience's choice in navigating or even generating content, between determinacy and indeterminacy, or the open text? This workshop counts towards the WORDS cluster.

Bio: Rachel Stevens is an interdisciplinary artist based in New York City. Her projects range from web-based, process oriented work to media and sculpture installation, and have been exhibited internationally. Her art criticism has been published in Flash Art. She has taught digital media in the Department of Modern Culture and Media at Brown University, the Brown University Department of Visual Art, in the Department of Photography at the Rhode Island School of Design, and at the New School in NYC. In 2001-02 she was Associate Curator at Creative Time in NYC, a non-profit organization that presents and produces public art with a focus on technology-oriented projects. She holds an MFA in Visual art and New Media from the University of California, San Diego and a BFA in Photography from the Rhode Island School of Design.

10. CHANNELS/VISIONS WORKSHOP: 3D VIRTUAL ENVIRONMENTS (IMA 780.45)

Prof. Tim Portlock (tportloc@hunter.cuny.edu)

Thursday, 5:30-8:30, Room 432 HN

Description: As 3D computer games become more ubiquitous so do the tools available to customize their content. Game modification and level editing have been developed, primarily, to extend the life of commercial games. However these tools have also enabled the customization of games by users for more artistic, educational and socially engaged purposes. This class will examine the narrative strategies used to develop virtual environments and will particularly focus on how non-linear stories are expressed through the construction of time and space. This production course will introduce a number of processes for creating and customizing the content of a major 3D computer game title as well as develop critical perspectives for what it means to modify these 'pre-authored' commercially produced narratives. This class will also examine relevant sociological aspects of gaming culture and the artistic and educational uses of the technology. This workshop may be counted towards the VISIONS or CHANNELS cluster.

Bio: Tim Portlock is a visual artist who creates work in a range of mediums. For several years he has developed projects using real-time 3d technology. His digital work has ranged from virtual reality interactive narratives to 3d simulations of historic spaces. He has exhibited at Ars Electronica, the Museum of Contemporary Art Chicago and ISEA in Nagoya Japan as well as other venues in Europe and North America. He is also a winner of the Festival of Murals prize to commemorate the 1000 year anniversary of the founding of Gdansk, Poland. Tim's most recent projects include Virtual Montmartre, a virtual cultural heritage project for the Université Paris IV. He graduated with an MFA in Art and Design from the University of Chicago and an MFA for Electronic Visualization from the University of Illinois at Chicago.

11. VISIONS WORKSHOP: CULTURE JAMMING: SUBVERTING POPULAR MEDIA STRATEGIES (IMA 780.48)

Instructor: Heidi Cody (heidi@heidicody.com)

Friday, 5:30-8:30, Room 544 HN

Description: How can one publicly communicate a fresh, content-driven idea, in a culture oversaturated with mind-numbing consumer culture? Culture Jamming: Subverting Popular Media Strategies investigates culture jamming, art and design strategies that beat marketing methods at their own game, and the legal implications of these strategies. Learning by example, this class employs graphic, visual and other communication skills to best express one's intended message. Non-traditional approaches and presentation methods, which circumvent or critique mass media communication, are emphasized. Design, print, web, objects, drawings, paintings, photography, performance and guerilla-style intervention all may be

used. Students are encouraged to incorporate existing projects or agendas into an adventurous, idea-driven project. This workshop counts towards the VISIONS cluster.

Bio: From Paris, France and Portland, Oregon, Heidi Cody has lived as a successful practicing artist in New York for seven years. She has a B.A. from Wesleyan University and an M.F.A. from the School of the Art Institute of Chicago. Cody is a self-appointed consumer anthropologist who critiques the relentless barrage of American commercial culture. Operating undercover, she gets viewers to unwittingly assess their own overexposure to consumerism. Her artwork typically retains just enough graphic information from corporate logos or product packaging to cue recognition, and she presents her distilled images in slick, commercial-looking signs. The glass and flash of the artwork needles the money, power and intentions of the companies represented, while capitalizing on those companies' own marketing tricks. In other artwork, she explores the relationship between natural evolution and market-driven grocery product development. With ever-encroaching globalization, and with the United States as the model for emerging capitalist economies, the relevance of her work will only increase with time. Cody exhibits her work nationally and internationally. Previous solo shows include Agnew's in London, the Philip Feldman gallery and Savage in Portland, Oregon, and Roebling Hall gallery in Brooklyn. She is also part of the travelling exhibit *Illegal Art: Freedom of Expression in the Corporate Age*, and participated in *Open House: Working in Brooklyn*, at the Brooklyn Museum, in 2004. Her work has been featured and/or reviewed by: ABC News 20/20, Advertising Age, Art in America, the Boston Globe, the Chicago Tribune, Flash Art, the New York Times, Playboy, salon.com, and international magazines. It has also appeared in books including *Brand Name Bullies and Their Quest to Own and Control Culture*, by David Bollier, *Frames of Mind: A Rhetorical Reader*, by Robert D. Yanni and Pat Hoy, *Designing Brand Identities*, by Alina Wheeler, *Marketing: Real People, Real Choices* by Michael Solomon, and *Artforms, 8th Edition* by Patrick Frank. Her artwork has also been featured without permission by Adbusters.

12. CHANNELS WORKSHOP: SOUND ENVIRONMENTS (IMA 780.81)

Instructor: John Jannone (john@ballibay.com)
Thursday, 5:30-8:30, Room 544 HN

Description: The sound environments course will consist of three parallel and interconnected explorations of sound art:

1. theory: students will develop a complex understanding of the artistic and social issues surrounding sound, noise, silence, and the field of sound art (as distinct from music) through readings, research, analysis, and discussion.
2. process: students will use tools developed in the Max/MSP programming environment to implement and explore sound processes. These tools will be dissected in class to demonstrate methods for realization of sonic processes in software, and to provide an introduction to Max/MSP.
3. realization: sound artworks will be conceptualized, developed, and presented to listeners through installation, performance, single-listener, and other sound art presentation formats, using readily available low-tech and consumer equipment.

The course will require attendance of events outside of class time, independent and group studio work outside of class time, and possibly presentation of student work outside of class time. Each student in the class will be responsible to have access to a personal high-fidelity sound player (iPod, CD walkman, &c...), a public sound player/receiver (CD boom box with FM stereo), and a portable sound recorder with line output (video camera, minidisc recorder, flash audio recorder, microcassette recorder, some digital cameras, etc...). This workshop counts towards the CHANNELS cluster.

Bio: Interactive media artist John J.A. Jannone is a sound and video artist, performer and designer of experimental electronic instruments. His work has been presented in New York City at Diapason, St. Mark's Church, the Merce Cunningham Studio, the Medicine Show Theater, Roulette, Dixon Place, Whitebox Gallery, Studio 18 Gallery, the Joyce SoHo, The Kitchen, the Knitting Factory, Independent Art Here, and the Clemente Soto Velez Cultural Center. He performed at the International Computer Music Confer-

ence in Havana, Cuba in 2001, and has twice been selected for presentation at the Connecticut College Biennial Symposium on Art and Technology (2001, 2003). Recent projects include collaborations with composers Holland Hopson and Bernadette Speech, video artist Marisela LaGrave, choreographers Anita Cheng and Kristin Fieseler, and actor Karl B. Stewart. His music appears in the new film Data's Congestion, produced by Maria Pessino. He received a Meet The Composer grant in 2002, and a National Science Foundation Major Research Instrumentation grant in 2004 for research in multimedia control interfaces, motion capture, and immersive performance environments. John is an associate professor at Brooklyn College of the City University of New York. In addition to teaching studio television production and television aesthetics in his home department of Television and Radio, he teaches computer music composition in the Center for Computer Music at Brooklyn College, and is the director of the College's new graduate programs in Performance and Interactive Media Arts. He has taught previously at Pratt Institute, Rensselaer Polytechnic Institute, and Hudson Valley Community College. He holds an MFA in Electronic Arts from Rensselaer Polytechnic Institute, and a BA in Philosophy, Cum Laude, from Colgate University. He is a director and vice-president of Ballibay for the Fine and Performing Arts.

13-15 ADVANCED STUDIOS (IMA 795)

General Description: Advanced Studio provides students the opportunity to participate in group and individual critiques with MFA faculty. Particular emphasis will be on creating a strong body of various kinds of media work. Students will also work on developing essential materials like an artist's statement, a curriculum vitae, artist's resume, and in some cases, a teaching portfolio. Independent work and individual meetings are required in this course.

GUIDELINES FOR ALL ADVANCED STUDIOS

- 1] In order to register for an Advanced Studio, instructor permission is required. Students must contact the instructor to find out what he or she requires for admission into the class. Generally, faculty will need to see proposals for projects to be completed in the course of the semester and completed prior work.
- 2] Advanced Studio group meetings are scheduled from 3:00-5:00PM. Students accepted into an Advanced Studio must attend the first week of classes and all subsequent scheduled group meetings and are expected to meet with the instructor as needed for individual guidance. Depending on the student's needs, instructors may require a student to meet individually every week (or every day in the case of summer or winter session).
- 3] Advanced Studios are available for each of the 3 clusters: Words, Channels, Visions. Students will receive credit for the specific cluster listed in the course description only. If an Advanced Studio is listed under more than one cluster (i.e. Visions/Channels), students may choose one of either cluster, but must do so prior to registration.
- 4] Faculty members teaching Advanced Studio will rotate each semester. Advanced Studios are only available with the faculty members listed as instructors for that semester. If an Advanced Studio with another instructor is desired, students must wait until a section with that instructor is offered (most likely the following semester).
- 5] Students may take more than one Advanced Studio in a semester with different instructors.
- 6] Students may take Advanced Studio up to 9 times for workshop credit.

13. VISIONS WORKSHOP: ADVANCED STUDIO (IMA 795)

Prof. Michael Gitlin (mgitlin@mindspring.com)

Wednesday, 3:00-5:00, Room 544 HN

Description: As above. This Advanced Studio may be taken for VISIONS workshop credit only.

Bio: Michael Gitlin's most recent film, *The Birdpeople*, had its premiere in January 2005 at the Museum of Modern Art in New York. Other screenings of the film have included the New York Underground Film Festival, the Full Frame Documentary Festival in Durham, NC, and the Pacific Film Archive in Berkeley, CA. He was named a 2006 Guggenheim Fellow for his current project, an ethnographic film about Young Earth Creationists, dealing with philosophy of science issues. Gitlin's previous films and videos have been screened at numerous venues, including the Toronto International Film Festival, the New York Video Festival at Lincoln Center, and the 1997 Whitney Biennial. His work has been supported by the Jerome Foundation, the New York State Council on the Arts, and the New York Foundation for the Arts. Gitlin received his M.F.A. from Bard College, Annandale-on-Hudson, NY.

14. WORDS WORKSHOP: ADVANCED STUDIO (IMA 795)

Prof. Steve Gorelick (sgorelick@gc.cuny.edu)

Monday, 3:00-5:00, Room 544 HN

Description: As above. This Advanced Studio may be taken for WORDS workshop credit only.

Bio: Steve Gorelick's graduate work (M.A., Ed.M. Columbia University, 1981; Ph.D., Sociology, CUNY Graduate Center, 1995) and subsequent research has focused on media studies, sociology, and criminology. His major research interest is media coverage of crime and violence, with special emphasis on the impact of high profile acts of violence on communities, media institutions and the fabric of social life. His publications have appeared in the *Journal of Crime and Delinquency*, the *Media Studies Journal* of the Freedom Forum at Columbia University, and *Children's Beat: A Journal of Media Coverage*. His most recent project is a study of the journalist as perpetrator, an examination of cases from Nazi Germany to Rwanda in which media institutions and journalists have been active participants in genocide and human rights violations.

He currently serves as a member of the Advisory Council of the Dart Center on Journalism and Trauma at the University of Washington, (www.dartcenter.org), a global network of journalists, journalism educators and health professionals dedicated to improving media coverage of trauma, conflict and tragedy. He also is Chair of the Board of Advisors of the National Center for Critical Incident Analysis (NCCIA) in Washington, DC, (www.criticalincident.org) an interdisciplinary group of scholars, media professionals, and government officials examining the public's ability to cope with high profile incidents including crime, terrorism and natural disasters. He has also served as a consultant to the research division of NBC News.

His columns and essays have appeared in *The Christian Science Monitor*, the *Washington Post*, the *Chronicle of Higher Education*, the *Los Angeles Times*, the *International Herald Tribune*, and the *Chicago Tribune*. He has given presentations and lectures for the American Society of Criminology, the Casey Journalism Center for Children and Families at the University of Maryland, the National Symposium on Child Sexual Abuse, and the Freedom Forum Media Studies Center. In March 2005, he was invited to visit Spain as a delegate to The Club of Madrid's International Summit on Terrorism and Democracy, (www.summit.clubmadrid.org) where he spoke about the role of the mass media during high profile incidents of crime, violence, and violations of human rights.

15. CHANNELS/VISIONS WORKSHOP: ADVANCED STUDIO (IMA 795)

Prof. Andrea Polli (apolli@hunter.cuny.edu)

Thursday, 3:00-5:00, Room 544 HN

Description: As above. May be taken for CHANNELS or VISIONS workshop credit only.

Students interested in serving as teaching assistants in undergraduate media production classes should contact Prof. Polli. a group of students in this workshop meeting separately from students working on specific projects will focus on teaching and the development of a teaching portfolio through the TA program.

Bio: Andrea Polli is a digital media artist living in New York City. She is currently an Associate Professor of Film and Media at Hunter College. Polli's work addresses issues related to science and technology in contemporary society. Her projects often bring together artists and scientists from various disciplines. She has exhibited, performed, and lectured nationally and internationally. She is currently working in collaboration with meteorological scientists to develop systems for understanding storms and climate through sound. For this work, she has been recognized by the UNESCO Digital Arts Award 2003 and has presented work in the 2004 Ogaki Biennale in Gifu, Japan and at the World Summit on the Information Society in Geneva, Switzerland. Her work in this area has also been presented at *Cybersonica* at the ICA in London and awarded funding from the New York City Department of Cultural Affairs and the Greenwall Foundation. As a member of the steering committee for New York 2050, a wide-reaching project envisioning the future of the New York City region, she is currently working with city planners, environmental scientists, historians and other experts to look at the impact of climate on the future of human life both locally and globally. She has recently presented the installation and digital print project *The Fly's Eye*, (2002) which creates a live movement and light analysis and deconstruction of the video image, at *Le Centre de production DAÏMÔN* in Quebec, the *Politecnico di Milano University* in Milan, Italy, at *The Kunstgewerbe Museum* in Berlin, Germany, at *The Aronoff Center* in Cincinnati, OH, at *Apex Gallery* in New York, at the *V Salón y Coloquio Internacional de Arte Digital* in Havana, and at SIGGRAPH among other venues.

Polli's longest running performance project, *Intuitive Ocusonics*, a system for performing sound using eye movements, began in 1996 and has been shown at *V2*, SIGGRAPH, *The Monaco Danses Dances Forum*, *ISEA*, *Invencao*, and *Imagina*. To support this work and the production of an Audio CD, *Active Vision*, she was awarded an artist's residencies at RPI, Harvestworks, The Center for Research in the Computing Arts at The University of California at San Diego, and Franklin Furnace. She has also shown work in venues throughout New York City, Chicago and the Midwest; in San Francisco, and in Finland, Iceland, Germany, Sweden, Greece, and the Philippines. Her performance work and research is documented in the article *Active Vision* in the October 1999 issue of The Leonardo Journal. A retrospective article about her work from 1991-1998, *Virtual Space and the Construction of Memory*, is published in the Spring 98 issue of The Leonardo Journal. <http://www.andreapolli.com>

16. COLLABORATIVE MEDIA RESIDENCY (IMA 781)

An in-house (department) project or external residency that must be approved by the MFA program director.

IN-HOUSE RESIDENCIES AVAILABLE FOR SUMMER AND FALL SEMESTERS INCLUDE:

A] **Book Illustration Assistant**

Hunter College film professors, Mick Hurbis-Cherrier (author) and Gustavo Mercado (Illustrator) are seeking a resourceful graphic artist to work on illustrations for an introductory/intermediate film & DV production textbook. This book will be published by Focal Press, January 2007. Person must be fluent in Photoshop, and very knowledgeable with Illustrator CS. The work will entail the reproduction of film and video equipment in vector form and the composition of film and video related technical diagrams. They should also be knowledgeable in the operation of a high-end digital still camera and photography. Knowledge of film and video terminology and technology would help as well. Credit as illustration assistant in the book. **Work will begin immediately and continue through May and June (one week in July a possibility), credit for Summer or Fall 06 (retroactive)**

B] **Avignon/New York Film Festival Event Coordinator & Public Relations**

For the last 11 years, "Avignon/New York" has celebrated French and American independent film with premieres of new works, retrospectives, round-tables on pertinent issues with industry experts, interviews with filmmakers, audience-voted prizes for emerging directors, receptions, wine-tastings, and Provençal gourmet specialties prepared by Master Chef Pierre Paumel of Châteauneuf-du-Pape. This year we are looking for enthusiastic, hands-on, versatile self-starters to assist in public relations and event coordination for the 12th annual Avignon/New York Film Festival, a high-caliber international film festival based at Hunter College in late November, 2006. The Festival consists of screenings, discussions, seminars, social occasions, and awards for emerging filmmakers. Internship candidates should have some sense of public relations or event coordination and be able to work in a team situation, sometimes for long hours. Loving the cinema is mandatory, although we don't need film experts, critics or historians. Experience in a "performance event" atmosphere is a plus, but not required. Fluency in French is a plus, but not required. Personal attributes we are seeking are: a good sense of humor, patience, persistence and the ability to focus under sometimes stressful conditions with talented, demanding people. A resume and letter of introduction, followed by a personal interview will be required..

INTERESTED? Please contact Prof. Andrew Lund c/o David Pavlosky by e-mail at pav10023@yahoo.com, or send a cover letter and resume to Avignon/New York Film Festival 2006, Hunter College, Department of Film & Media Studies, Attention: Prof. Andrew Lund c/o David Pavlosky, 695 Park Avenue, New York, NY 10021

POSSIBLE JOB DUTIES: Event Coordinator

Assisting with the Festival's Opening Night Gala and Closing Night Ceremony with set-up, check in of RSVP guests. Assist in organizing special event/roundtable reservations (RSVP, process fees, etc.) Assist Festival Director and Coordinator with the planning and coordination of special events, receptions & workshops. Assist with management of event/workshop, day of event: space set-up, participant check-in. Assist guests of Festival with information about Festival social events and questions about local points of interest. Assist with preparation of Festival Filmmaker packets; which include copies of program, schedules, award lists & press clippings. Additional projects as requested by Director and Festival Coordinator.

POSSIBLE JOB DUTIES: Public Relations

Coordinating promotional efforts with other CUNY campuses and businesses regarding specific films or programs (including: posters, schedules, and filmmaker attendance. Contacting businesses to coordinate window and in-store displays and info drops (schedule, poster, or brochure). Coordinating schedule and poster distribution efforts. Contacting potential advertisers for the Festival Program Book and other Festival publications. Decoration of Festival venues for special events. Assistance with additional promotional efforts for the Festival or other Festival programs. Data entry of new and updated press, sponsorship, sales & marketing contacts. Additional projects as requested by Director and Festival Coordinator.

Work will begin in July of 2006 and end in November for Fall 06 credit

C] **The New York Society for Acoustic Ecology (NYSAE)**, a chapter of the American Society for Acoustic Ecology, is an organization housed at Hunter dedicated to exploring the role of sound in natural habitats and human societies, and promoting public dialog concerning the identification, creation, preservation, and restoration of sound environments. Collaborators are needed for web and print design, programming and production of the monthly Free103point9 webcast radio program, Giant Ear))), and the NYSoundmap, an ongoing citywide on and offline mapping project that privileges the ear over the eye. See <http://www.nyacousticcecolgy.org> Interested students should contact Prof. Polli apolli@hunter.cuny.edu. **Begins Fall 06.**

D] **The CUNYcolab project** is a joint research project between by Hunter College and Brooklyn College that explores online community and distributed resource management currently focusing on mobile media. Collaborators are needed for promotional design, development, research and writing, help with scheduled workshops and guest lectures, user testing and programming. See <http://colab.hunter.cuny.edu/> Interested students should contact Prof. Polli apolli@hunter.cuny.edu. **Begins Fall 06.**

E] **TiltFactor** (<http://www.tiltfactor.org>) is a hybrid research laboratory whose aim is to research and develop software and artwork which creates rewarding, compelling, and socially-responsible interactions, with a particular focus on inventive game design for social change. Responsible, creative, dependable, and committed interns are needed for the 2006-2007 academic year at the Tiltfactor Research Laboratory. We have six internship positions in our internationally recognized lab. In the capacity of a Collaborative Residency at the lab, students can choose to apply for one of the following roles:

Game or Networked Project Programmer: Person with computer science background or self-taught programmer is needed to focus on game engine work. Intern will be working in 3D Torque Engine and/or Flash to help produce experimental games. Tasks include: Importing models, Optimization, Custom code development for game engines (ie new weapons, special functionality, etc)

3D Modeller: Person with strong 3D modelling skills to create characers and objects. Tasks include: Creating, Tweaking and Importing models

Game Designer: Creative person needed to focus on novel game design prototypes. You should be very quick in independently solving problems and finding clever and innovative ways to do things. Tasks include: Collaborating on creating novel game designs. Working independently to produce new design ideas and document them in an organized fashion. Creating visual 2D and 3D computer graphic prototypes of works and novel game design and interaction sequences (output primarily on Flash demos and storyboards). Creating rough and detailed plans for the games.

Documentarian: The media documentarian should be well-versed with desktop artist's applications including Photoshop, Illustrator, Flash, Final Cut, and 3D graphics software. Familiarity with PC environment is a plus. You should be very quick in independently solving problems on the computer and finding clever and innovative ways to do things. Candidate will learn a great deal about installation and new media art. Tasks include: Editing video, video postproduction, DVD authoring, labels, etc. Photographic and video documentation of work. Building macquettes, architectural models, prototypes.

Media Liasion: Candidate should be outgoing, confident, intelligent with excellent verbal and written communication skills. Tasks include: Organize project documentation. Send out documentation and press packs. Draft new documentation: write, take photos, prepare videos, write press releases, update and design web sites. Organize materials (slides, articles, etc.) for shows and commissions. Keeping good records and digital filing systems. Keep track of deadlines and schedules. Correspondence and conversations with interested parties. Write press releases. Identifying art commission opportunities. Preparing proposals and budgets for commissions and following up regularly with these clients.

Editor + Proposal Writer: The editor/proposal writer should be experienced in writing and editing texts. Clear writing style, familiarity with various proposal styles (esp grantwriting) and detailed copyediting skills required. Tasks include: Preparing proposals and budgets and following up regularly with these clients. Copyediting academic essays in the field of games studies and cultural studies. Editing and writing grant proposals for funding art and technology, games, and educational technology research projects.

OUTSIDE RESIDENCIES FOR SUMMER AND FALL INCLUDE:

A] CBS Boot Camp Entering its fifth year, the CBS TV Boot Camp is a special CUNY edition of "60 Minutes" that offers students real life experience producing broadcast quality news magazine pieces. Created by CBS News Senior Editor Warren Lustig teams of CUNY students use facilities at their respective schools. Warren Lustig receives daily progress reports from the teams via e-mail, phone and fax, and meets the entire group several evenings for special sessions with guest lecturers. The course concludes with rigorous screenings and critiques from CBS News producers and executives. The students receive some editorial and technical assistance. Mostly, however, they do their own research, planning videotaping, writing and editing. While the days are long and the hours late, students gain priceless experience, the kind many professionals take years to attain. In the words of one student, Boot Camp "was a test of character and an intensive learning experience" that developed skills that will be "with me for the rest of my life." See <http://www.cuny.edu/tvbootcamp> **Summer 2006 dates TBA**

To apply send a letter of interest and resume to:

Michael Arene, University Director of Media Relations
The City University of New York, 535 East 80th Street, Room 721
New York, NY 10021 (212) 794-5685 michael.arena@mail.cuny.edu

B] Harlem Children Society, as a nonprofit organization aims to develop a society for better humanity by creating awareness in scientific literacy and social issues. It identifies under-resourced and under-served communities, targets the Children and Youth in those communities and provides them an opportunity to explore the world and their future through science, thereby improving the community as a whole in the long run. It seeks to engage learners in a healthy enquiry of the world, and to expose them to opportunities that are available in the field of science. It seeks to emphasize their pursuit of higher education and career achievement by providing them with knowledge, skills, guidance, encouragement and understanding. As a very young organization (less the 6 years), HCS now is one of the biggest organizations of its kind in the country - which is national; and has plans for International expansion this year. This will involve work such as surveys, networking with international bodies, engaging in understanding cultural issues etc for the purposes of above-mentioned goals/projects. The following is a tremendous opportunity for students to learn and work responsibly in a rapidly growing, totally grass-root level not-for-profit organization experimenting with unique ideas and skills in advancing science education in the under-served and under-resourced communities with direct community participation. www.harlemchildrensociety.org

Number of residencies available: 5

Grant Writer: Explore granting agencies and help write grant proposals with President/CEO for the organization and work together with staff. Attend meetings and events. Must have: excellent communication skills, fluent in English, good writing and editorial skills.

Journal Writer: Help write journal for print and work together with web staff for the electronic version. Attend meetings and events. Must have: excellent communication skills and editorial and magazine layout skills, Publishing and reporting skills useful.

Assistants: Work with staff to help the organization run smoothly. Help prepare for and attend events such as street fairs and conferences. Interact with students, their families and the various school systems and coordinate the Harlem Science Street fair and festivals in conjunction with the staff and the president. Interact with press and media and develop strategies for exposure. Experience in management and finance preferable, but not necessary.

Location: Memorial Sloan-Kettering Cancer Center - 3 blocks away from Hunter College

To apply: Submit cover letter and resume via email Dr. Sat Bhattacharya (bhattacs@mskcc.org), label HCS Residency in the subject line. Applications accepted on a rolling basis until positions are filled. Dr. Sat Bhattacharya Research Scientist, Molecular Pathology Box # 205 Memorial Sloan-Kettering Cancer Center, Founder, President & CEO, Harlem Children Society, 536 East 82 St, Suite 5F, bhattacs@mskcc.org

C] **Arts Engine/MediaRights:** The Arts Engine collaborative residency can include working in the following five areas (among others) depending in the individual strengths and interests of the student. To apply for any of these, send a letter of interest and resume to: **Wendy Cohen at <wendy@artsendengine.net>**

Film Production: research throughout various phases of production; Manage archival footage in out collection; Assist (PA) on shoots; Manage footage logs, transcripts, etc; Assist in edit room; Outreach & publicity; Build database of related organization and groups for contact; Begin drafting press release, publicity materials on the film.

Education/Outreach: Coordinate research and development for the filmmaker, educator/librarian, activist/nonprofit and youth workshops; programs and attends off-site events and workshops; helps coordinate the traveling Media That Matters Film Festival, manages the conference database, and conference travel and itineraries, proofing grant applications and grant reports for grammar/spelling/content; researching foundations; correspondence with funders.

Publicity/Events: Spearheading outreach and promotion for the organization; initiating online partnerships; Events planning and Press kits; Conceive and execute written communications and help secure media coverage, and develop ways to maintain current members and attract new ones.

Web Development: Assisting Web staff with office, publishing and online duties; hardware maintenance; database development; Web site development; Desktop publishing/development; Managing and developing site traffic and Site maintenance as assigned by Director of Technology.

Documentary Research: Making a detailed analysis of the MediaRights documentary database; checking the accuracy of the film information, correcting erroneous entries, researching additional films to add to the database, contacting key independent film distributors for information in their entries, contacting filmmakers to update film profiles.

17. INTERDISCIPLINARY STUDY 3 CR. (IMA 792)

Graduate course work outside of the department that must be approved by the MFA program director. In order to make it easier for students to find appropriate interdisciplinary courses, the IMA program is developing partnerships with graduate programs at The Graduate Center, Lehman College and Brooklyn College among other CUNY schools. Contact the IMA-MFA program to find out about these courses and how to register.

With prior approval from the IMA-MFA Program, certain Graduate Center courses may be taken to fulfill program Analytical requirements.

18. INDEPENDENT STUDY, 1 CR. (IMA 790)***

19. INDEPENDENT STUDY, 2 CR. (IMA 791)***

20. MFA THESIS PROJECT (IMA 798)

* Social and Historical Roots of Mass Culture (IMA 701) is a core requirement for the program. This seminar is offered in the fall semester only, and must be taken during the first semester of matriculation in the MFA Program in Integrated Media Arts.

** Tools and Techniques of Digital Production (IMA 760) is a core requirement of the program and must be taken during the first year of study in the MFA Program in Integrated Media Arts. It is a co- or prerequisite for all digital media production workshops.

*** Independent Study does NOT count towards the MFA degree. It is available only for students needing to maintain matriculated status with one or two credits.