1. ANALYTICAL SEMINAR: SOCIAL AND HISTORICAL ROOTS OF MASS CULTURE (IMA 701)*
Prof. Stuart Ewen (drstu@bway.net)
Wednesday, 5:30-7:30, Room 543 HN

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.


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. Bishop’s 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 (GAS), 59 Franklin Street (Broadway/Lafayette), April 14 – June 10, 2004.

2. ANALYTICAL SEMINAR: SOCIAL INEQUALITY AND THE MEDIA (IMA 780.27)
Prof. Isabel Pinedo (ipinedo@hunter.cuny.edu)
Tuesday, 5:30-7:30, Room 433B HN

Description: The purpose of this course will be to critically examine the relation between media and the interlocking forces of class, race, and gender inequality. To do so we will explore the operations of power at the level of political economy, representation, and the interplay between them. We will consider the structure of media ownership and control in an historical context, as well as its effects on the public sphere and democratic participation. We will analyze how media corporate strategies and signifying practices are shaped by power relations and in turn shape identity and social policy.

We will approach these questions through both theoretical and empirical analysis of a variety of works. Throughout the course we will consider the significance of class amnesia, the American Dream, colorblindness, and the culture wars. This course counts toward the Analytical Seminar credit.
Bio: Isabel Pinedo holds an MA from the University of Chicago and a Ph.D. from the CUNY Graduate Center, in sociology. She has written a book on women and the horror film, called *Recreational Terror*, and is presently working on a book about the place of television in everyday life and the implications of this for the public sphere. She has published articles in the *Journal of Film and Video, Paradoxa: Studies in World Literary Genres*, and in the forthcoming anthology by Verso, *The Horror Zone*.

3. WORKSHOP: TOOLS AND TECHNIQUES OF DIGITAL PRODUCTION (IMA 760)**
Prof. Mary Flanagan (mary@maryflanagan.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: Mary Flanagan is an inventor-designer-activist in New York City and leads the tiltfactor research group at Hunter College. Flanagan's artwork has been shown internationally at venues including the Whitney Museum of American Art, SIGGRAPH, Ars Electronica, ARCO, the Guggenheim, and other international venues. Her essays on digital art and gaming have appeared in many periodicals and books including *Art Journal* and *Wide Angle*. Her books include *Reload: Rethinking Women + Cyberspace* (MIT Press 2002), the co-written book *Similitudini. Simboli. Simulacri* (SIMilarities, Symbols, Simulacra) in Italian (Unicopli, 2003), and *reskin* (forthcoming, MIT Press). She is the creator of “The Adventures of Josie True,” the first internet adventure game for girls, and co-founder of Rapunsel, a research project to teach girls programming (http://www.rapunsel.org). In the 1990s, Flanagan was also a media producer/game designer, garnering over 20 international awards for titles produced for The Discovery Channel, Creative Wonders/ABC, and Knowledge Adventure. http://www.maryflanagan.com

4. WORKSHOP: INTERACTIVE EXPRESSIONS (IMA 762)
Instructor: To be announced
Thursday, 5:30-8:30, Room 544 HN

Description: Interactive Expressions is a studio course designed to introduce students to the language and methods of interactive art and communication. For media makers, interactive systems present unique challenges. Such systems can blur the definition of author, allowing for shared authorship and creation, and interactivity itself can open new forms of communication and expression. Some topics students in the course may explore in the form of projects are: interactive narrative and storytelling, interactive environments, and responsive media and public art. This workshop may be counted towards the CHANNELS or VISIONS clusters.

Bio: TBA

5. WORKSHOP: DOCUMENTARY EXPRESSIONS (IMA 740)
Instructor: Prof. Michael Gitlin (mgitlin@mindspring.com)
Wednesday, 5:30-8:30, Room 503HN

Description: What is meant by documentary film and video? Any attempt at a definition leads into a terrain of complicated formal and conceptual questions. What is the boundary between fiction and
non-fiction? 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, screenings of a wide variety of film and video, and historical and analytical readings, we will attempt to work our way across this contested territory. We will make, look at, and talk about non-fiction media making, keeping an emphasis on personal expression and formal experimentation. This workshop counts toward the VISIONS cluster.

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. 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.

6. FOOD MEDIA (IMA 780.44)
Prof. Kelly Anderson (kelly@bway.net)
Tuesday, 5:30-8:30, Room 544HN

Description: It has been said, “a culture and its values are reflected in the food it eats,” and that “you are what you eat.” This course will look at food media – from immensely popular cooking shows like Iron Chef and The Naked Chef to documentaries that use food as a starting point for reflections on everything from immigration and assimilation (Papapapa) to genetically modified food (The Future of Food) to death row inmates’ last meals (The Meaning of Food) to the politics of fast food (Super-size Me). We will produce our own short documentaries, using food as a starting point for investigations of American culture, society, family and politics. Each student in the class will develop a short documentary about some aspect of food that can be shot in New York City, and as a class we will decide which ones to produce. Students will work in crews with defined roles: director, cinematographer, and editor. A website for the course will feature the recipes for dishes shown in the docs, and the final screening of the documentaries will be a pot-luck extravaganza featuring the dishes in the videos made. Let’s get cooking!

PREREQ: Doc expressions (IMA 740) and Tools and Techniques (IMA 760) or permission of instructor. This workshop counts toward the VISIONS cluster.

Bio: Kelly Anderson’s most recent production is EVERY MOTHER’S SON, a documentary for ITVS about mothers whose children have been killed by police officers and who have become national spokespeople on the issue of police brutality, which she produced and directed (with Tami Gold) and edited. EVERY MOTHER’S SON premiered at the 2004 Tribeca Film Festival, where it won the Audience Award, and aired on PBS’s national P.O.V. series. In early 2004, Kelly produced, directed and edited OVERCOMING THE ODDS, a short documentary that was used to help pass the groundbreaking Framework Convention on Tobacco Control, which sets global standards on the promotion and marketing of tobacco and is the world’s first global public health treaty. This film is a follow-up to MAKING A KILLING, a half-hour documentary Kelly produced and directed (with Tami Gold) and edited that addresses the marketing practices of the tobacco industry in the developing world. In 2000 Kelly completed SHIFT, a one-hour drama for ITVS about the volatile relationship between a North Carolina waitress and a telemarketing prison inmate, which premiered at the Rotterdam International Film Festival and aired on PBS stations across the U.S. Kelly’s past documentaries include OUT AT WORK (with Tami Gold), which was screened at the 1997 Sundance Film Festival and was broadcast on the HBO series America Undercover. She is the recipient of fellowships from the Rockefeller Foundation, the American Film Institute (NEA), and the New York State Council on the Arts and has received several production grants from ITVS. She is currently working on FAVORITE
THINGS, a documentary about hoarders, collectors, professional organizing, storage, and Americans’ relationships with their stuff, as well as GREAT unknowns, a feature-length drama based on the life of legendary song poem musician Rodd Keith.

7. WORKSHOP: RESEARCHING AND WRITING THE DOCUMENTARY (IMA 724)
Prof. Tami Gold (tamigold@mindspring.com)
Tuesday, 5:30-8:30, Room 436HN

Description: An intensive course in documentary preproduction that will combine lectures, presentations by guest filmmakers and funders/commissioning entities, and workshops where students develop and present their own documentary proposals. Topics will include finding and researching ideas, proposal elements and structure, developing treatments, budgeting, distribution strategies, and ways of identifying and approaching possible sources of support. This course may be counted towards the WORDS or VISIONS clusters.

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 WNED’S REEL NEW YORK. In 1998, Tami completed ANOTHER BROTHER, about an African American Vietnam veteran, which premiered at the Urban World 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.

8. WORKSHOP: THE LANGUAGE OF NEWS (IMA 721)
Prof. Peter Parisi (pparsi@hunter.cuny.edu)
Thursday, 5:30-8:30, Room 543HN
Description: This course is a graduate-level introduction to the language and structure of factual reports on contemporary social affairs -- journalism. Its objective is to enable students to write non-fictional reportage of depth and subtlety within the framework of a sophisticated understanding of the nature (and frequent limitations) of contemporary news writing.

We will particularly examine the ways journalistic conventions might be modified in the context of integrated media. In addition to working with standard print forms and conventions, we will look at writing for video documentary and online publication.

Although it is fundamentally a writing workshop, the class builds on critical analysis of current examples of news writing, along with scholarly works on the sociology and rhetoric of news.

Assignments are flexible, but I plan to require three stories -- one involving wide-ranging interviews of members of the public; a profile of a media figure or institution, placed in the context of current debates on media bias and scope; and a story that moves from a public meeting to an exploration of some significant contemporary social issue. Each of these involves a critical expansion of conventional journalistic genres: the reaction story, the profile, and the meeting story. This workshop counts toward the WORDS cluster.

Bio: Peter Parisi (Ph.D., Indiana University, 1974) worked for six years as a reporter and editor at a mid-size New Jersey daily. His research concerns journalistic practice at ideology, with a particular focus on the representation of minority groups. His articles on these themes have appeared in such journals as Critical Studies in Mass Communication, the Journal of Popular Culture and, the Howard Journal of Communication. He is currently studying the representation of the AIDS epidemic and Africa in the print press of the U.S. and South Africa under a MacArthur Foundation grant.

9. WORKSHOP: SOUND ENVIRONMENTS (IMA 780.81)
Prof. Andrea Polli (apolli@hunter.cuny.edu)
Wednesday, 5:30-8:30, Room 544HN

Description: How does one define music, sound, noise, and silence? What are the social and political functions of these elements and how can they be used in media works? Sound Environments is a production course in which students explore contemporary issues and techniques of sonic media. Students will experiment with designing linear and non-linear sound and creating interactive sound installations. The course will explore developments in contemporary sonic media, and students will read critical writings in music history, cultural studies, sound and media theory. Themes explored in detail will include: invented instruments; voice, language, and the body; acoustic ecology and urban noise; sound and architecture (real and virtual spaces); sampling, remixing,and DJ culture; digital interfaces, web-based instruments, and internet art. This workshop counts toward the CHANNELS cluster.

Bio: Andrea 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 is currently working in collaboration with meteorological scientists and programmers 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 the World Summit on the Information Society in Geneva, Switzerland. Her work in this area has also recently been awarded funding from the New York City Department of Cultural Affairs and the Greenwall Foundation.

10. DIGITAL EDITING WORKSHOP (IMA 747)
Prof. Marty Lucas (mlucas@igc.org)
Monday, 5:30-8:30, Room 503 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 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 Beeldende 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 Gallerie, 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.

11. WORKSHOP: TYPOGRAPHY FOR PRINT, VIDEO AND INTERACTIVE MEDIA (IMA 780.90)
Instructor: TBA
Monday, 7:00-10:00, Room 1001B-HN
Description: TBA This workshop may be counted towards the VISIONS or WORDS cluster.

Bio: TBA

12. WORKSHOP: ADVANCED STUDIO (IMA 795)
Prof. Andrea Polli (apolli@hunter.cuny.edu)
Tuesday, 3:30-5:30, Room 544HN

Description: Advanced Studio provides students working on special projects the opportunity to participate in critiques and share ideas with other students. Particular emphasis will be on creating a strong portfolio of various kinds of media work. Students will also work on developing a curriculum vitae, artist's resume, and in some cases, a teaching portfolio. Independent work and individual meetings are required in this course. Advanced Studio may be taken for WORDS, VISIONS, or CHANNELS workshop credit. Students must present a project for approval by the Program Director before registering for the course. Students are allowed to take this course a maximum number of 3 times for credit with different projects.

Bio: As in IMA 780.81, above.

13. COLLABORATIVE MEDIA RESIDENCY (IMA 781)
14. INDEPENDENT STUDY, 1 CR. (IMA 790)
15. INDEPENDENT STUDY, 2 CR. (IMA 791)
16. INTERDISCIPLINARY STUDY 3 CR. (IMA 792)
17. MFA THESIS PROJECT (IMA 788)
18. CMC THESIS PROJECT (CMC 799) Only for CMC students finishing an MA degree.

* 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 pre-requisite for all digital media production workshops.