



Media Arts Department
Long Island University
Brooklyn Campus

MASTER OF ARTS IN MEDIA ARTS

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ADMISSIONS REQUIREMENTS

Step One:

Download **Graduate Admissions Application Form** from www.liu.edu or pick it up from Graduate Admissions Office.

After completing the **Graduate Admissions Application Form**, submit it along with your undergraduate degree transcripts.

GRE is not required.

For further information, please contact Graduate Admissions at 718-488-1567.

Undergraduate degree should be in art, media arts or humanities related area.

Step Two:

Submit the following materials to the Media Arts Department (address below) to complete your application:

1. Short personal essay and resume. Personal essay should explain why student is interested in Media Arts, what student hopes to get out of the program, and career goals.
2. Two letters of reference (one academic and one professional). Include contact numbers.
3. Writing Sample: Essay (undergraduate paper or article) on a media-related topic.
4. Production Sample: A sample of work that best demonstrates your media skills, creative range and potential (portfolio, sample reel or script).
5. Personal interview with Graduate Coordinator. (Call 718-488-1052 for appointment.)

Please note: Applicants who are accepted into the program and who are not fully prepared or are deficient in media production or writing skills will be given clear indication of the prerequisites needed. This may include auditing certain undergraduate classes.

Applications for Fall are due by June 1st, for the Spring by November 1st, for the summer by April 1st. Please send materials to:

Graduate Program Coordinator
Media Arts Department
Brooklyn Campus
Long Island University
Brooklyn, NY 11201

or email Dennis Broe at dennis.broe@liu.edu

PROGRAM SUMMARY:

The Masters of Arts Program offered by the Media Arts Department at Long Island University/Brooklyn offers a course of study that trains students for enhanced positions within both the media and academia in eight concentration areas: media history, aesthetics, theory and criticism; film, television and video production including acting and directing; screenwriting; photography; computer graphics imaging including animation; audio and digital sound design; broadcasting; and media management.

The astounding growth over the last quarter century in media technologies, and the new ways of thinking associated with them, constitute the basis for this advanced program of study. The Master of Arts in Media Arts is designed for students and artists who wish to work in a multidisciplinary, digital media environment, while enhancing the traditional skills they have already achieved. The program is notable for both its combination of production and theory and for the diversity and range of the media disciplines which the student may explore. This integrated approach to the study of media arts equips students with the skills and knowledge to develop and evolve in the face of rapidly shifting technologies.

The Master of Arts is also designed to provide a unique education for media artists and communications professionals who need an advanced degree to enhance career opportunities; for example, the production assistant who wants to become an editor, producer or director; the researcher who wants to become a screenwriter; the teacher who wants to become a film critic.

FACULTY

Associate Professor Larry Banks, Chair

Film + Television Production

Professor Banks was the cinematographer on such crucial features of the Black New Wave as *Juice* and *Strapped*, has shot numerous music videos and television shows, has directed a documentary, *Blues Stories*, and has recently completed work on a TV pilot with Forest Whitaker, *Black Jaq*.

Associate Professor Dennis Broe, Ph.D., Graduate Program Coordinator

media theory/television writing

Professor Broe's book *Class, Crime and Film Noir* is due in 2008 from University of Florida Press. His articles and research have appeared in *Cinema Journal*, *Framework*, *Situations*, *The Village Voice*, *Newsday*, and *Social Justice*. He is also a weekly cultural critic on New York's *WBAI* Radio.

Adjunct Professor Electa Brown

performance and directing

Professor Brown been a director in film, television and theater for 20 years, directing *Yes, Virginia* with Richard Masur, and *Bus Stop* featured on PBS' American Playhouse.

Assistant Professor Michele Darling

audio engineering and sound design

Professor Darling has worked as a sound designer, audio engineer and composer for numerous television and multi-media projects, including work for Sesame Street, Pokemon, and Yugioh, among others. She is also an electronic musician who performs regularly in digital art festivals around the world.

Professor Stuart Fishelson

photography

Professor Fishelson is a 1997 Recipient of *Long Island University David Newton Award for Excellence in Teaching*. He is currently working on a documentary about the cultural diversity of the port city of Salonika, Greece, a version of which, entitled "Poveretta Salonika," was shown at the Holocaust Museum in Washington D.C.

Associate Professor Claire Goodman

media aesthetics/screenwriting

Professor Goodman trained with BBC television and radio directing television feature documentaries. She also produced *Paris is Burning*, the winner of the Sundance Grand Jury Prize.

Adjunct Professor Peggy Gormley

screenwriting

Professor Gormley was executive producer of the widely hailed independent film *The Grey Zone* (with Harvey Keitel) and is a veteran of independent productions including

Bad Lieutenant. As an actress she appeared in *The Last Temptation of Christ*, *The Squid and The Whale* and on *Law and Order* and *Sex and the City*.

Professor Kevin Lauth, Associate Dean

television production

Professor and Dean Lauth is an experienced television director, videographer and editor. He is an authority on cable television programming and regulation, and has worked as a cable television consultant for several New York State municipalities.

Assoc. Prof. Hilary Lorenz

photography

Professor Lorenz is a multimedia artist, who creates works in printmaking, photography, installation, and book arts. She is a recent Fulbright Scholar to Taiwan. Her work has been reviewed in the *New York Times*, *Los Angeles Times*, *Philadelphia Enquirer*, and in many museums including Bronx Museum, NY, and the Royal Museum of Fine Arts, Antwerp, Belgium.

Professor Marjan Moghaddam

computer graphics imaging

Professor Moghaddam is a renowned digital and computer artist whose work has been exhibited widely at galleries, conferences, festivals and museums. As an animator and digital designer, Professor she has worked on projects for clients such as *NBC Primetime*, *MTV*, *HBO Downtown Productions*, and *Ernst & Young* and on esearch and development projects for *Lucent Technologies*, *Earthweb LLC*, and *Sensenet Inc*.

Assistant Professor Maureen Nappi, Ph.D.

media theory/computer graphics

Professor Nappi is an artist and theorist who received a Ph.D. in the Critical Studies area of the Department of Art and Art Professions at New York University for her work on the aesthetics of computer arts and advanced technology.

Associate Professor Audrey Sackner-Bernstein

photography

Professor Sachner-Bernstein has exhibited in one-woman shows in New York, and numerous shows in Europe. Her photographs are included in the collection at the *Bibliothèque Nationale*, Paris, and in publications including *Exploring Color Photography*. Her work has been on the cover of *Time Magazine*. Design clients have included: *Patti Smith*, *Lou Reed* and *Daryl Hall and The Velvet Underground*.

Adjunct Professor Armond White

film criticism/media theory

Professor White is a film critic for *The New York Press*. His work has been published in *Film Comment* and *The New York Times* He is the author of two books: *The Resistance: 10 Years of Pop Culture That Shook the World* and *Rebel For the Hell of It: The Life of Tupac Shakur*.

CURRICULUM

The Master of Arts in Media Arts is an interdisciplinary program structured to build new bridges of understanding between the traditional and the modern, between media concepts and skills application, between media arts and other fields of study. After completing a core sequence, students can design their own course of study according to their interests and abilities, made up of an equal mix of theory and production courses. The final Thesis Seminar is a culminating project which integrates these two approaches.

At the advanced level, students may work individually, but are encouraged to work within a creative collaborative team, since this model is typical of most media work places today. Production will always be informed by critical analysis of aesthetics as well as cultural and social issues.

DISTRIBUTION:

MA 500 Media Aesthetics (required)	3 credits
MA 501 Media Theory (required)	3 credits
Additional Theory Courses (required)	3 credits
Production Courses (required)	12 credits
Electives (theory or production*)	9 credits
Thesis Seminars: MA707 & MA708 (required)	6 credits
Number of credits needed to earn degree	36 credits

**May include 3 credits outside the department with permission from the coordinator*

CONCENTRATIONS:

There are eight areas of concentration in the Master's Program.

A student must concentrate in one of these areas and is required to take 12 credits (4 courses) in the concentration area.

1. Theory: History, Multidisciplinary Media Theory, Aesthetics
(Four courses in addition to MA500 and MA501)
2. Screenwriting: Film and Television
3. Photography: Traditional, Digital and Experimental
4. Film, Television and Video Production Including Acting and Directing
5. Digital Sound and Audio Design
6. Computer Graphics Imaging: Print, Animation, Interactive
7. Media Management (A combined theory/production concentration-See Media Management Course Listing)
8. Broadcasting

In addition, the student's Integrated Thesis Project (ITP), the last six credits of the degree, must feature the area of the concentration.

The ITP is a combined theory-production thesis. However, the student may choose to complete a higher percentage of the ITP in theory or production.

The choices are the following:

- 50% Theory / 50% Production
- 70% Theory / 30% Production
- 70% Production/30% Theory

COURSES:

- **500 LEVEL:** INTRODUCTORY (Theory or Production)
- **600 LEVEL:** ADVANCED (Theory or Production)
- **700 LEVEL:** INDEPENDENT STUDY/THESIS/INTERNSHIP

THEORY

MA 500 Media Aesthetics

Special Fee: \$40.00
Offered fall semester

Must be taken within the first year of study. An exploration of problems and issues related to theories of media aesthetics, from cave paintings to virtual reality. Through screenings and readings, students analyze the language and meaning of visual culture and develop their own interpretations. Topics include the psychology of perception, the construction of reality, creativity, history of technology, art movements, mass culture and consumer engineering. Three credits.

MA 501 Media Theory

Prerequisite: Media Arts 500 or permission of instructor
Special Fee: \$40.00
Offered spring semester

Must be taken within the first year of study. A foundation course that acquaints the student with the multitude of theories that together constitute Contemporary Media Theory. The course is a bridge between the multiple disciplines that have been used to examine the media, including psychology, linguistics, history and sociology and the aesthetic considerations of film, television and popular recording. The course traces the broad outlines in the evolution of each branch of Contemporary Media Theory including semiotics, psychoanalysis, feminism and theories of ideology. Considerable attention is also paid to students developing a sense of how to place the media object in its historical and cultural context. Three credits.

MA 502 Media: Race, Gender, Class

Prerequisite: Media Arts 500 or 501 or permission of instructor
Special Fee: \$40.00
Offered on occasion

An examination of how race, gender and class are constructed in the visual media and how they interact. Students become versed in the major historical and contemporary arguments and explore how those arguments apply to various media formations, ranging from film noir to the African-American gangster film to the independent feminist film. The course concludes with studies of media conjunctions in which class, race and gender relations are encoded in the same media formation. Three credits.

MA 503 Creativity: Artist, Industry, Culture

Prerequisite: Media Arts 500 or 501 or permission of instructor
Special Fee: \$40.00
Offered on occasion

An examination of the role of the auteur as artist, including the role of the director, producer, set designer, cinematographer, editor and sound engineer. Contemporary theories of authorship in the visual media are discussed as well as the role of industry as author. How culture writes the work and how certain formations produce changes in artistic direction are also topics of discussion. Three credits.

MEDIA HISTORY

Media Arts 510 World Film History I

Prerequisite: Media Arts 500 or 501 or permission of instructor
Special Fee: \$40.00
Offered on occasion

A study of the growth of non-Hollywood cinema and its relation to the dominant cinema from the silents to the end of classical cinema in the 1960s. Topics include surrealism, French cinema of the Popular Front and Italian neo-realism. Three credits.

MA 511 World Film History II

Prerequisite: Media Arts 500 or 501 or permission of instructor
Special Fee: \$40.00
Offered on occasion

This course focuses on Modernist Cinema and on the emerging cinemas of the newly Independent Asian, African and Latin American countries. The course traces the modernist Influence on non-European cinema as well as that cinemas reexamination of Its colonialist heritage. Topics include Brazilian Cinema Novo, African cinema, French New Wave cinema, New German cinema, Iranian cinema, Chinese Fifth and Sixth Generation cinema, and Cuban cinema. Three credits.

MA 512 American Film History I (1895-1960)

Prerequisite: Media Arts 500 or 501 or permission of instructor
Special Fee: \$40.00
Offered on occasion

An outline of the history of American film that examines the complex interpenetration of technological development, narrative and aesthetic achievement within the context of a monopolistic control of the industry beginning in the Silent Era continuing to the Golden Age of the studio system. Topics include D.W. Griffith and the silent screen, Depression era Hollywood, and film noir. Three credits.

MA 513 American Film History II (1960-present)

Prerequisite: Media Arts 500 or 501 or permission of instructor
Special Fee: \$40.00
Offered on occasion

The course covers the American New Wave in the 1960s and 1970s, the emergence of the age of American auteurs, and the consolidation of the industry into a global phenomenon. Topics include feminism, black liberation and the student movement; Spielberg, Lucas and the Hollywood auteurs; the rise of the blockbuster; and the independent challenge to Hollywood. Three credits.

MA 514 History of the Still Image: Photography and CGI

Prerequisite: Media Arts 500 or 501 or permission of instructor
Special Fee: \$40.00
Offered on occasion

This course traces the history of the still image from its earliest chemically-based photographic form to the contemporary digital computer graphic image. Aesthetic theories of imaging, visual representation and veracity will be examined. Three credits.

MA 610 History of the Documentary

Prerequisite: Media Arts 500 or 501 or permission of instructor
Special Fee: \$40.00
Offered on occasion

This course traces the history of the documentary from its silent beginnings to the present, examining such questions as the relation of the documentary to the fiction film, its claims to truth, and its social use in times of peace and war. Three credits.

INTERDISCIPLINARY**MA 520 Artistic and Literary Movements and the Visual Media**

Prerequisite: Media Arts 500 or 501 or permission of instructor
Special Fee: \$40.00
Offered on occasion

This course focuses on the aesthetic conventions and philosophical underpinnings of one of many twentieth century movements in the fine arts and literature, including Expressionism, Constructivism, Dada and Surrealism, Literary Modernism, Poetic Realism, Magic Realism, Abstract Expressionism, Pop Art and Structuralism. Visual media artists include Luis Bunuel, Sergei Eisenstein, David Lynch, Fritz Lang, Jean Renoir, and Nam Jun Paik. (This course may be taken more than once for credit.) Three credits.

MA 521 Social and Political Movements and the Visual Media

Prerequisite: Media Arts 500 or 501 or permission of instructor

Special Fee: \$40.00

Offered on occasion

This course focuses on the Interaction of key 20th century social & political movements and their impact on the visual media including: Weimar Visual Culture, the French Popular Front, the 60s Student Movement, Alter Globalization, Bolivarism. Three credits. (This course may be taken more than once for credit.)

MA 522 Myth and Media

Prerequisite: Media Arts 500 or 501 or permission of instructor

Special Fee: \$430.00

Offered on occasion

How do humans relate to the great forces of life + death, male + female, light + darkness, creation + destruction? Film and media have embraced myth for storylines, explanations to mysteries and for structure, motifs and style. In this course, students deepen their theoretical understanding of how mythic constructs, belief systems and ideologies function within film narrative. In particular, this course explores how definitions of myth, legend, fairy tale or fable are often conflated within post-modern contemporary film idiom to reveal new meanings. Topics include: pastiche and satire, Magic Realism, science fiction and gender, the eco-disaster movie. Three credits.

MA 523 Media Women

Prerequisite: Media Arts 500 or 501 or permission of instructor

Special Fee: \$40.00

Offered on occasion

An exploration of the work of women film/television directors and writers from America and around the world. Topics include: female subjectivity, the interface of culture and gender, industry access and the feminist aesthetic. Three credits.

MA 524 The Notion of Motion

Prerequisite: Permission of the instructor

Offered on occasion

An interdisciplinary focus on the interrelationships inherent in the notion of motion: movement as metaphor, how motion relates to the physical sciences, movement as a unit within a musical composition, political movements, motion pictures, the expressive movement of dancer or actor. Three credits.

MA 525 The Celluloid Classroom

Prerequisite: Permission of instructor

Special Fee: \$40.00

Offered on occasion

This course explores the perception and changing realities of childhood and adolescent development, teaching ideologies and practices, as represented in American and British film over the last 60 years. Following screening and film analysis, topics for special study include: theories of human development, Youth Culture, and the influence of media culture on educational policy and institutions. Three credits.

MA 526 Slavery: Roots to Rap

Prerequisite: Media Arts 500 and 501 or permission of the instructor.

Special Fee: \$40.00

Offered on occasion

A survey of the development of different film treatments of social history by emphasizing both historical films and contemporary films about slavery including those from the 70s blaxploitation and hip-hop eras. The course provides an overview of how filmmakers depict the cultural and political progress (or not) of an American social group. Filmmakers studied will include Gillo Pontecorvo, Steven Spielberg, Spike Lee, Larry Cohen, Jonathan Demme. Three credits.

MA 527 Women and Technology

Prerequisite: Media Arts 500 and 501 or permission of the instructor.

Special Fee: \$40.00

Offered on occasion

This graduate seminar explores the historical and contemporary interrelationship between Women and Technology -- how technology has imaged and shaped women's lives, and likewise -- how women have, in turn, appropriated technology for their own use. Topics include: domestic and reproductive technologies, (often touted as liberators from domestic servitude and biological imperatives); to inherited and appropriated technology, including women media makers (cinematographers, directors, computer graphic artists and technologists), to activists and theorists of cyberfeminism and global feminist blogs such as WIMN: Women in Media & News. Three credits.

MA 528 CyberCinema: Avatars, Cyborgs & Robots

Prerequisite: Media Arts 500 or 501 or permission of instructor

Special Fee: \$40.00

Offered on occasion

As the moving image continues to morph into numerable metaforms of digital signals and electronic transmissions, (and is trademarked as cyber-cinema), this graduate seminar explores all things cyber in cinema. Cyber – short for cybernetics – an interdisciplinary study of communications & control systems in animals, humans and machines, connects the fields of robotics, artificial intelligence, evolutionary biology, neuroscience, psychology, etc. and has been a longtime preoccupation in cinema as seen in *Metropolis* (1927), *Frankenstein* (1931), *2001; A Space Odyssey* (1968), *Robot* (2004), etc. Through screenings, cyber-interactions, readings of cyber Sci-Fi, and discussions, this class probes such topics as gender guises in cyberspace, what it means to be human, consciousness, etc. . Three credits.

MA 620 Psychoanalysis and the Media

Prerequisite: Media Arts 500 or 501 or permission of instructor

Special Fee: \$40.00

Offered on occasion

An introduction to basic psychoanalytical theories and the popular use of psychoanalysis for formulating conceptions about how visual media attracts audiences, how certain narrative processes function, and how psychoanalysis classifies individual character traits. Students study how such theories as those of Freud, Lacan and Interpersonal (Object Relations) Theory have been applied to cinema, television, recording media and current virtual media. Three credits.

MA 621 Philosophy and Media

Prerequisite: Media Arts 500 or 501 or permission of instructor

Special Fee: \$40.00

Offered on occasion

An examination of the ways in which philosophical systems of thought have underpinned both media production and contemporary media theory. The influence of such systems is presented as it is registered in moments in cinema, television, popular recording and the new digital technologies. Three credits.

MA 622 Globalization and the Media

Prerequisite: Media Arts 500 or 501 or permission of the instructor

Special Fee: \$40.00

Offered on occasion

An exploration of globalization as discourse, as a social and economic event and as a contested terrain. Analysis of media conglomeration; changes in local communities as depicted in films, television and popular music; the role of global institutions such as the World Trade Organization, the International Monetary Fund, the World Bank; and the anti-global movement. Three credits.

MA 623 Corporate Structure of the Media

Prerequisite: Media Arts 500 or 501 or permission of instructor

Special Fee: \$40.00

Offered on occasion

This course acquaints the student with the business environment in contemporary media institutions, both as workplace and as economic formation. It explores the history and current changes in Hollywood studios and independent and foreign production, in network television, in the recording industry and in the Internet. The emphasis is on how these changes in media ownership affect the media artist and how they may be seen to be expressed directly in media objects such as films, television series, music videos, urban contemporary music and in the flow and design of the Internet. Three credits.

MA 624 Media Bodies

Prerequisite: Media Arts 500 or 501 or permission of instructor

Special Fee: \$40.00

Offered on occasion

This course in visual culture explores the representation of the body in art, cinema, photography and on stage from the Renaissance to the present. Topics include: ways of seeing, ethnographic and gender-based icons, semiotic and aesthetic interpretations, history as represented by image and imagination. Three credits.

MA 625 Sex, Gender, Media

Prerequisite: Media Arts 500 or 501 or permission of instructor

Special Fee: \$40.00

Offered on occasion

This course in visual culture explores the representation of sexuality in the media as well as the contribution made to the understanding of the media by gender theorists. Topics Include: homosexuality, heterosexuality, polymorphous sexuality, repression and sublimation. Three credits.

MA 626 Crossing Borders

Prerequisite: Media Arts 500 or 501 or permission of instructor

Special Fee: \$40.00

Offered on occasion

One of the key questions in contemporary media is the representation of the border, be it physical, social, racial, or sexual. This course explores how visual artists have consistently crossed borders erected by their societies and how they have persistently been interested in questioning the notion of the border. Three credits.

MEDIA AESTHETICS

MA 530 Television Theory

Prerequisite: Media Arts 500 or 501 or permission of instructor

Special Fee: \$40.00

Offered on occasion

An exploration of both how established modes of criticism are applied to television (psychoanalytic theory, ideological critique, feminist theory) and how television is serving as a model for various cultural studies theories which stress the media as a set of social formations ranging from post-war consumer capitalism to the global formation of the present. Three credits.

MA 531 Survey of Contemporary Digital Media Art

Prerequisite: Media Arts 500 or 501 or permission of instructor

Special Fee: \$40.00

Offered on occasion

It is recommended that students following a digital design track take this course. A focus on contemporary examples of digital media art through a survey of digital media in the applied and fine arts, critical theories in support of such emergent media and the new models and archetypes for communication and interaction inherent in such media. Three credits.

MA 532 Contemporary Documentary

Prerequisite: Media Arts 500 or 501 or permission of instructor

Special Fee: \$40.00

Offered on occasion

An exploration of the changing form and style of the documentary in the context of the democratization of access to information technologies and globalization. Topics include: the mockumentary, guerilla documentary, the video memoir, experimental and avant-garde documentary. Three credits.

MA 533 Asian Cinema

(Same as Sociology 526)

Prerequisite: Media Arts 500 or 501 or permission of the instructor

Special Fee: \$40.00

Offered on occasion

A focus on cinema as a unique cultural product in which artistic sensibilities are mobilized to address, and thus reflect, significant aspects of contemporary society. Through a range of feature films from the region, this course examines these cultural products as collective expressions of some enduring concerns in modern Asian societies. Three credits.

MA 534 Latin American Cinema

Prerequisite: Media Arts 500 or 501 or permission of instructor
Special Fee: \$40.00
Offered on occasion

An examination of the parallel developments of contemporary Latin American Cinema focusing on new cinema in Argentina, Brazil, Cuba and Mexico, The course situates these films in relation to historical patterns in both Latin American history, literature and culture, and Latin American cinema itself. Topics include: Magical Realism, Brazilian Cinema Novo, Tropicalism. Three credits.

MA 535 Global Net Art

Prerequisite: Media Arts 500 or Media Arts 501 or permission of instructor
Special Fee: \$40.00
Offered on occasion

This course explores the position, the process and the works of cultural producers in the global terrain of digital production and distribution. Investigating the fusion of the private and the local into the global net raises critical questions about the artworks existence in a borderless virtual context, and about the relationship between these artworks and traditional representational spaces. Through lectures, readings and discussions, this course explores the implications of the emerging discourse of universal citizenship, as well as analyzing global cultural artworks. Three credits

MA 536 Bessie, Basie, Billy, Bird

Prerequisite: Media Arts 500 or Media Arts 501 or permission of instructor
Special Fee: \$40.00
Offered on occasion

An exploration of the representations of these major jazz artists in novels, plays, biographies, autobiographies and films. Material covered includes: Michael Ondaajite's book, *Coming Through Slaughter* (about Buddy Bolden); Edward Albee's *The Death of Bessie Smith* ; Albert Murray's biography of Count Basie, Billie Holiday's autobiography, *Lady Sings the Blues* ; The Benny Goodman Story, starring Steve Allen; and a comparative study of Charlie Parker in two mediums, Bob Reisner's book, *Bird Lives*. Three credits.

MA 537 Comparative Film Directors

Prerequisite: Media Arts 500 or 501 or permission of instructor
Special Fee: \$40.00
Offered on occasion

A focus on the work of either a single director or on a comparative analysis of two directors. Names include Katherine Bigelow, Ousmane Sembene/Djibril Diop Mambetty, Stanley Kubrick, Luis Buneul/David Lynch, Fritz Lang, Spike Lee, Alfred Hitchcock/Claude Chabrol, Douglas Sirk/R.W. Fassbinder. (This course may be taken more than once for credit). Three credits.

MA 538 All About...

Prerequisite: Media Arts 500 or 501 or permission of instructor

Special Fee: \$40.00

Offered on occasion

This course involves an intense study of a single media object, including the works that led up to it and the works that were subsequently influenced by it. Studies Include: *Bonny and Clyde*, *2001: A Space Odyssey*; *Blue Velvet*. (This course may be taken more than once for credit.) Three credits.

MA 539 Wham, Bam, Pow! History of Special Effects

Prerequisite: Media Arts 500 or 501 or permission of instructor

Special Fee: \$40.00

Offered on occasion

This graduate seminar provides a historical and theoretical overview of special effects from their earliest inception in theatrical, photographic and cinematic productions to their current utilization in contemporary media arts. This class surveys the ubiquity of special effects used as either obvious tropes in visualizing the fantastical, or as invisible amplifiers in simulating a more plausible reality. The class also examines the relationship of SFX to both narrative realism, and to the fabrication of the simulacrum, by tracing the semiotic use SFX to both propel a narrative, and to maintain narrative coherence in what might otherwise be impalpable and disjointed exaggerations.

MA 540 Cinema of India

Prerequisite: Media Arts 500 or 501 or permission of instructor

Special Fee: \$40.00

Offered on occasion

The film industry in India releases more films per year than any other country in the world and is rapidly finding a global market, second only to Hollywood. This course will examine the phenomenon by means of in-depth analysis of a wide range of national and regional Indian films. Topics include: The “Merchant/Ivory” effect; Relationship of Indian mythology, literature and art to story construction; “Bollywood” influence on contemporary western movies and audiences; Indian women filmmakers; Regional language cinemas.

MA 630 Documentary: Fact/Fiction

Prerequisite: Media Arts 500 or 501 or permission of instructor
Special Fee: \$40.00
Offered on occasion

This course is an in-depth consideration of the representation of the "real" through the prism of the non-fiction media. On what basis do we understand narrative and non-narrative fiction and non-fiction? How is our understanding of race, gender, politics and Ideology mediated by these new genres? Topics Include: subjunctive documentary, the "mockumentary," scientific animation and simulation, the memoir-confessional, reality TV, docu-drama. Three credits.

MA 631 Global Documentary

Prerequisite: Media Arts 500 or 501 or permission of instructor
Special Fee: \$40.00
Offered on occasion

The complex processes of globalization have occasioned a number of International co-productions of filmmakers Intent on explaining those processes. The course will also study the financing of these documentaries and will consider as well the alter-globalist movement which also works through this medium. The course will In addition consider 'documentary-like' fiction films that use these techniques to tell personal stories with a global Impact. The rich treasure trove of documentaries on this process Includes: Argentina's *Social Genocide* and *The Take*, China's *West of the Rails*, and Jamaica's *Life and Debt*. Three credits.

MA 632 Topics in Visual Aesthetics

Prerequisite: Media Arts 500, 501 or permission of instructor
Special Fee: \$40.00
Offered on occasion

This course deals with various topics in visual aesthetics, outlining the history of the style or aesthetic formation, explaining its technological, industrial and cultural development, and encompassing its use in the media of film, television and video. Topics include: The Long Take, Hollywood Narration, The Experimental Film. (This course may be taken more than once for credit.) Three credits.

MA 633 Media Genres

Prerequisite: Media Arts 500 or 501 or permission of instructor
Special Fee: \$40.00
Offered on occasion

This course offers intense study in a single media genre. Genres Include: Television Genres, the Post-Modern Musical, Road Movies. (This course may be taken more than once for credit.) Three credits.

MA 634 Genre Theory: Film, Television, Music

Prerequisite: Media Arts 500 or 501 or permission of instructor
Special Fee: \$40.00
Offered on occasion

A reconstruction of theories of genre as proposed from literary sources followed by an examination of those theories as applied to the cinema and television as well as to the recently theorized field of popular recording. Students explore the transformations of genres and analyze those transformations through discussions, short written assignments, a long research paper and a group presentation. Three credits.

MA 635 Global Cinema

Prerequisite: Media Arts 500 and 501 or permission of the instructor
Special Fee: \$40.00
Offered on occasion

This course explores world cinema as an alternative to Hollywood. The modes of production of three different cinemas are spotlighted with careful study of how each local cinema both defines its own aesthetic and interests and how it often defines those interests in relation and opposition to Hollywood. The modes include: Dogma, begun in Denmark but now a global phenomenon; Iran and its cinema which through its extended use of the long take counters current Hollywood editing strategies; and Africa where cinema production calls attention to questions of a continuing colonialism and the problems of post-colonialism; Franco-Belgium Working Class Cinema; New Argentine Cinema, Chinese Anti-Globalist Cinema. Three credits.

MA 636 Alternative Media

Prerequisite: Media Arts 500 or 501 or permission of the instructor
Special Fee: \$40.00
Offered on occasion

An exploration of different forms of media which exist as an alternative to mainstream, corporate media systems. Topics include impact of new technology, access to the information highway, digital images and democracy, underground radio, guerilla video and independent cinema. Three credits.

MA 637 Aesthetics of Rap and Music Video

Prerequisite: Media Arts 500 or 501 or permission of the instructor
Special Fee: \$40.00
Offered on occasion

The art of the short-form music-based film has become a crucial medium for the expression of contemporary social Ideas and aspirations. This course examines music video as a vehicle for the expression of multiple sub-cultural experiences through the various musical genres of hip hop, punk, alt-rock, metal, art-rock) It will also consider the video work of the major Innovators In the field Including: Michael Jackson, Public Enemy, Madonna, Missy Elliot. Three Credits.

MA 640 Survey of Computer Animation

Prerequisite: Media Arts 500 or 501 or permission of the instructor

Special Fee: \$40.00

Offered on occasion

This is a comprehensive survey of contemporary computer animation designed to help students develop an understanding of the visual, aesthetic and technical styles employed by this new medium. In addition to regular screenings of animation, the class will also examine the dialog of the cyberats evolving out of this new medium and the philosophical underpinnings informing this new artform. Screenings include popular Motion Pictures alongside the latest cutting-edge animation projects from international festivals, TV, the web, video games, computer art and electronically mediated performances.

PRODUCTION

SCREENWRITING

MA 550 Story

Prerequisite: Media Arts 500 or permission of instructor

Special Fee: \$55.00

Offered every Spring

An introduction to the principles of story-telling. Students explore narrative, dramatic structure, character development, dialogue and plot through the analysis of television and film narratives. They complete a story treatment and short screen/teleplay as their final project. Three credits.

MA 551 Screenplay

Prerequisite: Media Arts 550 or permission of instructor

Special Fee: \$55.00

Offered on occasion

An intermediate course where students complete their own full-length screen/teleplay. Weekly writing groups provide feedback and evaluation. Workshops for directing actors/readers; guest speakers. (This course may be taken more than once for credit.) Three credits.

MA 552 Playwriting Workshop

(Same as English 525)

Prerequisite: Media Arts 550 or permission of instructor

Special Fee: \$55.00

Offered on occasion

This course begins with an introduction to the history and basics of dramatic writing, starting with Aristotle's Poetics and assessing sections of two different texts and approaches to writing for the theater: The Art of Dramatic Writing by Lejos Egri and David Ball's Backwards and Forwards. The second phase of the course focuses on scene and character development, through a series of written exercises and assignments, as each student begins drafting a one-act play. The final section of the course is devoted to workshopping each student play-in-progress. Three credits.

MA 650 Writing Genre

Prerequisite: Media Arts 550 or permission of instructor

Special Fee: \$55.00

Offered on occasion

An advanced course in writing scripts for a variety of genres: Hollywood formula, independent film, situation comedy, mystery/thriller/suspense, soap opera, television drama, animation, commercials. Students complete at least one script in a chosen genre. Genres include: The Women's Film/Melodrama; The Horror Film, The Serial Television Series, the Sit-Com; Crime/Thriller/Suspense. Three credits.

(This course may be taken more than once for credit.)

MA 651 From Page to Screen

Prerequisite: Media Arts 550 or permission of instructor

Special Fee: \$55.00

Offered on occasion

Students explore the work required to translate prose fiction to the screen, examining the differences and the similarities in the processes of writing an original screenplay and adapting a piece of fiction, discovering why some great books have never made great movies and why some mediocre books have made fantastic movies. We look at what must be preserved for the screen, what must be left behind and what the screenwriter must create in order to build the bridge to screen. The students adapt a short story into a screenplay for a short film. Three credits.

MA 652 Memory and Imagination

Prerequisite: Media Arts 550 or permission of instructor

Special Fee: \$55.00

Offered on occasion

The class examines a number of films including *Diner*, *Mean Streets*, *Platoon* and *Annie Hall* to study the writer's use of personal experience to create story, dialogue, and character. Attention is given to the transformational process used to lift the story from private memory to public work. Emphasis is also placed on the development of theme in order to extract meaning from experience. Each student is expected to write a screenplay for a short film (of at least thirty minutes) utilizing the exercises explored in the class. Both exercise work and scenes from the film scripts in progress will be read and discussed in class. Three credits.

MA 653 Writing Documentaries

Prerequisite: Media Arts 500 or one year of black-and-white photography or permission of instructor
Special Fee: \$55.00
Offered on occasion

Contemporary documentaries and reality programming are gaining unprecedented popularity in this age of "global media." This course is a practical guide to writing the documentary. It spans preproduction to the final stages of postproduction - from idea to execution. Topics include: research & planning, visualization, organization + structure, proposal writing, treatment, and script formats. Different documentary styles and genres will be explored via screenings, round-table discussion and writing exercises. Students complete a full-length documentary proposal/script as their final project. Three credits.

MA 654 TV Writers Roundtable

Prerequisite: Completion of two graduate level writing classes
Special Fee: \$55.00
Offered on occasion

This course will immerse students in the collaborative writing process which is how all TV shows are done. During the semester, the class, working as cohorts, will create, write, refine and then rewrite a half hour script for a prospective TV series. Along the way, each student will be required to write scenes involving characters from ongoing TV series and from the script being developed by the class. A staged reading of the completed script will be performed at the end of the semester. Grades will be awarded based on each student's participation in the collaborative process and the original writing in the assigned scene studies. Three credits.

PHOTOGRAPHY

MA 555 Photography

Prerequisite: Media Arts 500 or one year of black-and-white photography or permission of instructor
Special Fee: \$55.00
Offered on occasion

A comprehensive study of advanced printing, composition and thematic techniques using the black-and-white and color photographic processes. Students explore medium and large format cameras and lenses, advanced exposure control, alternative film and print processing, and advanced lighting techniques. Students are required to complete a portfolio of thematic origin that includes a personal artist statement. Three credits.

MA 556 Digital Photography

Prerequisite: Media Arts 555 or permission of instructor
Special Fee: \$55.00
Offered every Fall

An intensive introductory workshop in photographic digital imaging and print output that provides students with advanced skills in digital fine art and archival print applications. The class incorporates alternatives to chemical processes brought about with enhanced new technologies and experimentation with digital printing on different substrates and surfaces. (This course may be taken more than once for credit.) Three credits.

MA 557 Experimental Photography

Prerequisite: Media Arts 555 or permission of instructor

Special Fee: \$55.00

Offered on occasion

An examination of the relationship between technique and creative vision in photography. Students experiment using processes designed to expand the creative approaches available to the photographic artist, including alternative chemical processes (cyanotype, vandyke brown sold, platinum, gum), non-traditional mediums (wood, glass, sculpture), and alternative image sources. Particular emphasis is placed on the relationship between process and image and how invention and artistic interpretation are entwined in the photographic context. (This course may be taken more than once for credit.) Three credits.

MA 655 Photography Portfolio

Prerequisite: MA555, 556 or permission of instructor

Special Fee: \$55.00

Offered on occasion

This is a studio class that enables the student to complete a semester's works on a specialty area within the field. This course introduces the fundamentals of studio lighting with an emphasis on portraiture and still-life photography applications. In-class demonstrations cover the use of tungsten lights and electronic flash equipment, as well as diffusing light with reflectors and umbrellas. Students learn to consider the direction of light, proper exposure, and the effects on contrast and color balance. Topics include the properties of various light and film combinations. Three credits.

MA 656 Conceptual Digital Photography

Prerequisite: MA555, 556 or permission of instructor

Special Fee: \$55.00

Offered on occasion

This course introduces students to the creative world of conceptual photography. Using photographic reference and Adobe Photoshop to create photographic illustrations, students will create conceptual imagery assembled for a variety of sources. This course covers additional photographic lighting and imaging techniques, digital scanning, image enhancement and assembling, and digital printing. Hands-on activities and shooting assignments will enable each student to discover, explore, and understand the applications of conceptual "photo-illustration." In addition, there will be discussion and presentations introducing some of today's professional conceptual photographers. Three credits.

FILM, TELEVISION, VIDEO PRODUCTION

MA 560 Digital Video Imaging I

Prerequisite: Media Arts 500 or professional/undergraduate video production experience or permission of instructor

Special Fee: \$55.00

Offered every Fall

An exploration, using state-of-the-art digital cameras and nonlinear editing systems, of all aspects and stages of the video production process from pre to post. Working as individuals or in small production teams, students complete a video project of their own design. Three credits.

MA 561 Multi-Camera Production I

Prerequisite: Media Arts 560 or professional/undergraduate studio production experience or permission of instructor

Special Fee: \$55.00

Offered on occasion

An intensive exploration of the art and science of multi-camera production. Students work cooperatively at an accelerated pace on projects of their own design and examine various remote and studio technologies, directorial strategies, and production techniques. Three credits.

MA 562 DV Intensive

Prerequisite: Media Arts 500 or 501 or permission of the instructor.

Special Fee: \$55.00

Offered on occasion

Students join forces to complete a DV project in five days from inception to final end screen credits with original music. Students write, pre-produce, direct, shoot, edit, insert graphics, add music and turn in a final copy of a ten-to- fifteen minute narrative or mockumentary in a particular genre and film style. This course takes skills acquired in previous courses and applies them in a way that most emulates the conditions of actual production. Three credits.

MA 563 Digital Media for Teachers

Prerequisite: Permission of instructor

Special Fee: \$55.00

Offered on occasion

A five-day intensive workshop designed to teach participants how to create, develop and plan effective, well-designed multi-media presentations for the classroom and professional conferences and seminars. Three credits.

MA 660 Digital Video Imaging II

Prerequisite: Media Arts 560 or equivalent or permission of the instructor

Special Fee: \$55.00

Offered on occasion

Expanding on the knowledge and experience gained in Media Arts 612, students use state-of-the-art digital cameras and nonlinear editing systems to complete an advanced level video project of their own design. Three credits.

MA 661 Film Production I

Prerequisite: Media Arts 560 or professional/undergraduate film production experience or permission of instructor

Special Fee: \$55.00

Offered on occasion

An intermediate class in which students produce synch-sound 16mm film projects and explore advanced lighting, editing, audio field recording and cinematographic techniques. Convergence technologies, such as digital color correction, video assist and nonlinear postproduction, are also explored. Three credits.

MA 662 Directing the Documentary

Prerequisite: Media Arts 560 or professional/undergraduate documentary experience or permission of instructor

Special Fee: \$55.00

Offered on occasion

Working in small production teams, students direct and edit mini-documentaries of their own design and genre. Three credits.

MA 663 Film Video Portfolio

Prerequisite: Media Arts 560 or professional/undergraduate documentary experience or permission of instructor

Special Fee: \$55.00

Offered on occasion

This advanced studio class allows students to complete work on a highly specialized and involved film or video production. Three credits.

MA 664 Components of Visual Storytelling

Prerequisite: Media Arts 560 or professional/undergraduate documentary experience or permission of instructor

Special Fee: \$55.00

Offered on occasion

This advanced course is designed to explore the power and impact of visual elements which shape the audience's experience of two-dimensional imagery. We will look at Space, Line, Tone, Color, Rhythm and Movement, breaking down these visual components then recombining them to create a more dynamic project that is visually and emotionally engaging. This class, for directors, writers, animators, cinematographers, editors, storyboard artists, new media artists and producers, will increase understanding of how and why a film with all the right stuff fall flat or a project with little going for it can become a powerful and influential visual statement. Three credits.

ON-CAMERA ACTING/DIRECTING

MA 565 Directing the Screen Actor I

Prerequisite: Media Arts 500 or 550 or professional/undergraduate directing experience or permission of instructor

Special Fee: \$55.00

Offered on occasion

An exploration of the experience of acting from the director's point of view and of the working relationship between actor, director, writer and script. Students participate in scene study, improvisation, directing and acting exercises. Three credits.

MA 665 Directing the Screen Actor II

Prerequisite: Media Arts 565 or permission of instructor

Special Fee: \$55.00

Offered on occasion

This course builds on the techniques learned in Media Arts 640, expanding on script interpretation, camera interface, scene analysis and advanced directing skills. Three credits.

MA 666 Cinemagraphic Directing.

Prerequisite: Two moving image production classes or permission of the instructor.

Special Fee: \$55.00

Offered on occasion

This is an advanced class in Film/Video Production. The class will be divided up into groups and will develop two projects. We will look deeply into the form, structure and symbolic essence of all the stages of production. This is a hands-on production class. Students will take on and develop projects as a team and learn to maximize creativity working in groups. This class will merge all previous work including aesthetics, working with actors, lighting, framing, editing, drama, presentation and marketing. Among the questions we will look at is "What will the film community see in my work?" and "What is my creative forte?" This is a capstone course in Moving Digital Images. Three credits.

AUDIO

MA 570 Digital Sound Design I

Prerequisites: Media Arts 500 or 501 or permission of instructor

Special Fee: \$55.00

Offered every Fall

A survey course that introduces students to the technologies behind current audio production for music and sound design throughout media arts. Topics include microphones, mixers, multitrack DAT recorders, MIDI samplers, computer-based sequencing, hard disk recording, digital mixing and processing (Digital Performer and Pro tools). Also examined are output and production considerations for CD, CD-ROM, DVD video, digital video, film 5-1 surround, Internet distribution, Web pages and motion graphics. Three credits.

MA 571 Sound for Visual Media

Prerequisites: Media Arts 500 or 501 or permission of instructor

Special Fee: \$55.00

Offered on occasion.

This introductory course in sound for film, television and multi-media covers audio post-production for video, film and other multimedia formats with a focus on sound design, SFX editing, Foley, and ADR (dialog replacement). This class will provide an emphasis on sound and its effects on the dramatic impact and overall tone of visual imagery. Three credits.

MA 670 Digital Sound Design II

Prerequisites: Media Arts 570 and permission of instructor

Special Fee: \$55.00

Offered on occasion

An intermediate-level workshop that focuses on synthesizer fundamentals, multitrack MIDI sequencers, multitrack hard disk recording, digital audio editing, SMPTE lock sound for video and film, sound and music for CD-ROMs, and Digital Performer as a multitrack nonlinear audio editing and mixing environment. Three credits.

MA 671 Digital Sound Design III

Prerequisites: Media Arts 670 and permission of instructor

Special Fee: \$55.00

Offered on occasion

An advanced workshop that focuses on MIDI sequencers and hard disk recording and editing environments. Advanced features of current versions of Digital Performer and Pro tools software are explored. Other topics include production values and sound design concepts in media, original sound creation for MIDI instruments, and outboard effects. Final projects include sound design or music (or both) for picture (computer animation, film or video), Internet (Web site), CD-ROM, DVD or CD audio. Three credits.

MA 672 Digital Sound Design IV

Prerequisites: Media Arts 671 and permission of instructor
Special Fee: \$55.00
Offered on occasion

An advanced workshop that focuses on the completion of sophisticated individual projects in digital sound design or digital audio composition and production. Emerging tools, formats and styles are explored. Three credits.

MA 674 Digital Sound Portfolio

Prerequisite: Three courses within the Concentration or permission of instructor.
Special Fee: \$55.00
Offered on occasion

A studio class designed to enable the student to focus on and complete a portfolio of work on a specialty area within the field. Three credits.

COMPUTER GRAPHICS IMAGING

MA 575 Digital Communications Design

Prerequisite: Working knowledge of Adobe Photoshop, demonstrated through samples of work or proof of previous training, or permission of instructor
Special Fee: \$55.00
Production/Studio
Offered on occasion

An intermediate level digital design class using Adobe Photoshop. Students will learn and work with communication design principles and studio techniques for print, web and screen. Illustration, graphics photo-illustration, typography, layout and image manipulation techniques are explored alongside intermediate-to-advanced techniques in Photoshop. Students will create a digital portfolio of design projects. . Three credits.

MA 576 Motion Graphics Production

Prerequisites: Media Arts 575 and working knowledge of Adobe Photoshop, demonstrated through samples of work or proof of previous training, or permission of instructor.
Special Fee: \$55.00
Production/Studio
Offered on occasion

An introductory level class in designing and creating 2D Motion Graphics for video, web and multimedia using Adobe After-Effects. Students learn and work with motion graphics principles and techniques for logo design, broadcast design, compositing of graphics and video elements, integration of manipulation and Special EFX. Three credits.

MA 577 3D Computer Graphics

Prerequisite: Media Arts 575, working knowledge of Adobe Photoshop, demonstrated through samples of work or proof of previous training, or permission of instructor

Special Fee: \$55.00

Offered on occasion

An introductory level workshop in 3D modeling, surfacing, texturing, rendering, special effects and basic digital cinematography employing the latest 3D software and hardware technology. All aspects of 3D production are surveyed. Students create 3D objects and scenes for output to print and screen. Three credits.

MA 578 Interactive Media Production

Prerequisite: Media Arts 575, working knowledge of Adobe Photoshop, demonstrated through samples of work or proof of previous training, or permission of instructor

Special Fee: \$55.00

Offered on occasion

Production/Studio

An introductory level class in interactive multimedia production for the web and other interactive media, using the Adobe Dreamweaver Suite of software and tools. Students learn and work with basic interactive design, content creation, authoring, scripting and publishing for the web. Integration of animation, video, audio and scripts is covered alongside basic web page design. Special emphasis is placed on the development of rich media interactive content. Three credits.

MA 579 Computer Graphics I

Prerequisite: Media Arts 575, working knowledge of Adobe Photoshop, demonstrated through samples of work or proof of previous training, or permission of instructor

Production/Studio

Special Fee: \$55.00

Production/Studio

Offered on occasion

MA 579 is an introductory level class in Computer Graphics for print, screen and the stage using Adobe Photoshop. Students will be learning and working with basic illustration, graphics, photo-processing and typography techniques. Principles of color and size resolution for various media are covered alongside design and aesthetic considerations for different types of output. Three credits.

MA 675 Digital Sculpture

Prerequisite: MA 575, MA 577 or permission of instructor

Special Fee: \$55.00

Offered on occasion

Production/Studio

An advanced studio class in computer-based 3D modeling, designed to further explore the aesthetics and processes of sculptural forms for the screen and physical dimensional output. Students will learn and work with high-end 3D software for the creation of complex geometric and organic objects. The class will cover the technical principals and creative processes of solid modeling for 3D rapid prototyping, modeling for animation deformation, and modeling for high-resolution rendering. Three credits.

MA 676 3D Computer Animation

Prerequisite: Prior knowledge of 3D Modeling and Rendering

Special Fee: \$55.00

Offered on occasion

Introductory level class in 3D computer animation for Video, Film , games, the stage and the web. Using high-end professional software, students learn and work with basic Motion Graphics, Character Animation, Logo Animation, Special Effects, 3D Animation for Live Action and Visualization. Three credits.

MA 677 Computer Graphics Imaging (CGI) Portfolio

Prerequisite: Three courses within the Computer Graphics Concentration or permission of the instructor

Special Fee: \$55.00

Production/Studio

Offered on occasion

This is an advanced CG Portfolio class designed for senior or graduating students interested in creating a comprehensive self-promotional package across all media. Students will work on and create self-promotional materials for print, video, web, mobile media and online professional networking/art websites. Class presentation, critiques and creative activities are designed to bring about continued improvements on self promotional concepts, designs and project production throughout the semester. Students are encouraged to focus on the output media that best fits the specialization. All students will work and complete print, web and DVD portfolios. Three credits.

MEDIA MANAGEMENT

In addition to the following production courses, there are also three theory courses that are part of the Media Management Series:

MA 622 Globalization and the Media

MA 623 Corporate Structure of the Media

MA 636 Alternative Media

MA 580 The Independent Producer

Prerequisite: Media Arts 500 or 501 or permission of instructor

Special Fee: \$55.00

Offered on occasion

A hands-on approach to the production management tasks of the independent producer of film, video or multimedia. Topics include: script breakdown, scheduling, budgets, writing the business plan, marketing and distribution. Students will complete a production handbook and mock business plan as their final projects. Three credits.

MA 581 Business of Digital Sound Design

Prerequisite: Media Arts 500 or 501 or permission of the instructor

Special Fee: \$55.00

Offered on occasion

An exploration of all aspects involved in digital sound production. The course follows this production from musical conception to arrangement to booking studio talent to the recording session and finally to the edit and final product. Throughout, the emphasis is on raising and discussing financial and aesthetic aspects of the process that are of use to the sound engineer, the musician, the studio manager and recording industry personnel. Three credits.

MA 582 Production Management

Prerequisite: permission of instructor

Special Fee: \$55.00

Offered on occasion

This course surveys the nuts and bolts of production management in photography, film, television, and contemporary digital media. Topics include: entertainment and copyright laws, programming, operations, scheduling, hiring, budgeting and media management. Students complete an entire Production Handbook as their semester long assignment. Three credits.

MA 583 Art and Commerce

Prerequisite: Media Arts 500 or 501 or permission of instructor

Special Fee: \$55.00

Offered on occasion

A focus on a wide range of contemporary art and design enterprises in the metropolitan area. By means of on-site visits, students explore the work of individual artists, photographers, designers, curators and art directors. Discussion topics include the interface between creativity and culture, art and commerce, artifact and economics. Students complete a production assignment or article-length paper as their final project. Three credits.

MA 584 Netpreneurship

Prerequisite: Media Arts 500 or one year of black-and-white photography or permission of instructor

Special Fee: \$45.00

Offered on occasion

Students master the tools and concepts of the Internet in their search for either an audience or a position with a media production firm. Topics include: devising an integrated strategy and selecting appropriate web technologies, understanding the significance of site architecture and user paths, designing an online storefront, building and maintaining an online community, infotainment, podcasting (audio blog) as well as fluency in digital policies for the internet economy. Students learn digital technology to reach and maintain clients as well as electronic publishing tools. Three credits.

MA 680 Financing Features

Prerequisite: Media Arts 500 or 501 or permission of the instructor

Special Fee: \$55.00

Offered on occasion

This course focuses on the marketing, distribution and management of independent and studio features, and is a primer for filmmakers wishing to raise money for their personal projects. Students learn how independent companies and major Hollywood distributors market their films. Selling ideas to both broadcast and cable networks, and producing with the digital domain are also covered. The course seeks to demystify the role of the producer and focus directly on how to get started. Guest speakers include film professionals from the legal and distribution communities. Three credits.

MA 681 Developing Documentaries and Shorts

Special Fee: \$55.00

Prerequisite: Media Arts 500 or 501 or permission of the instructor.

Offered on occasion

This course gives students a working knowledge of independent film financing and how to develop a project from the initial idea stage to the lights-camera-action stage. Topics include: writing the treatment, grant proposals, researching foundations, loans, marketing and distribution and film festivals. Three credits.

MA 682 High End Digital Production

Special Fee: \$55.00

Prerequisite: Media Arts 500 or 501 or permission of the instructor.

Offered on occasion

This course introduces students to all the stages of high end production including: developing, producing, and delivering product in this contemporary format. Through lectures and workshop exercises, students learn about grant writing, development, selling, deal-making, budgets, pre-production, production, post-production, and marketing in this format. Three credits.

MA 683 Producing the Television Series

Special Fee: \$55.00

Prerequisite: Media Arts 500 or 501 or permission of the instructor.

Offered on occasion

This is an intensive course that will introduce students to all the stages of developing, producing, and delivering a primetime network television series. Through lectures and workshop exercises, students will learn about development, selling, casting, deal-making, budgets, pre-production, production, post-production, and marketing. Students will also gain a full understanding of the collaborative imperative of the network television business. Three credits.

BROADCASTING

MA 590 Broadcasting I

Special Fee: \$55.00

Prerequisite: Media Arts 500 or 501 or permission of the instructor.

Offered every Fall.

This course explores researching, writing, and on-air production for television in the areas of news and features. Students will research, write and perform their own material before the camera utilizing up-to-the-minute newsroom technology, shooting in the field and studio technology. Three credits.

MA 690 Broadcasting II

Special Fee: \$55.00

Prerequisite: Media Arts 590 or permission of the instructor.

Offered every Spring.

This is an advanced course which builds on the news writing and reporting skills gained in Broadcasting I. This course broadens the news gathering, writing and producing functions to include other aspects of broadcasting including: features; in-depth and investigative reporting, web casting and journalistic blogging; and visual broadcast design. The course broadens the spectrum of reporting to include: business news; fashion and music news and features; and, reporting on global issues. As in the first course in the sequence, the range of skills honed here range from newsgathering techniques, crafting story structure, and broadcast presentation to researching complex social economic issues. Three credits

MA 703 Independent Study I (Theory)

MA 704 Independent Study II(Production)

Prerequisite: Permission of instructor

Special Fee: \$55.00

Offered every semester

This course allows the student to complete a research paper (703) or production (704), to be arranged in close association with the student adviser. Three credits per course.

MA 705 Field Work Experience

Prerequisite: Completion of 18 credits of course work or permission of instructor

Special Fee: \$55.00

Offered every semester

As an alternative to a production course, students may undertake advanced field work experience (approximately 10 hours per week) with a media organization or company. Under the guidance of the Media Arts Internship Coordinator, students integrate newly learned skills in a professional environment. A written critique is the final project. Three credits.

Media Arts 707, 708 Integrated Thesis Project I (Theory) and II (Production)

Prerequisites: Completion of 30 credits of course work and permission of Program Coordinator

Offered every semester

The Integrated Thesis Project consists of two aspects – one conceptual and one practical – and is designed to enable students to create a culminating project combining the two. Ideally, students register for parts I and II together in one semester (or in two consecutive semesters).

Media Arts 707 is the writing of a traditional research paper i.e., a significant piece of writing on a topic related to media theory. Students are guided on research resources and methods, thesis structure and writing organization. Three credits

Media Arts 708 is the completion of a production in a chosen medium for exhibition or demonstration purposes. Students are guided on process, resources and technique. A juried exhibition of work will be accompanied by a formal critique session. Three credits. (See the Integrated Thesis Project Guidelines Section for more detailed information.)

INTEGRATED THESIS PROJECT (ITP)

GUIDELINES & GRADUATION PROCEDURES FOR CANDIDATES.

MA 707, 708: Required. 3 credits each, 6 credits total.

Prerequisites: must have

- 1. completion of 30 credits of course work***
- 2. permission of regular Advisor***
- 3. permission and signature of Graduate Program Coordinator.***

DESCRIPTION AND OBJECTIVES:

The Integrated Thesis Project (ITP) is to be considered as a *joint entity*, a combination of both -

- a) A theoretical paper (MA 707) and
- b) A media production (MA 708)

Candidate identifies two primary ITP Advisors they would like to work with; one for the theory paper and one for the production. (Candidate may choose an adjunct professor or someone outside the Media Arts Department, but only with the express permission of the Graduate Program Coordinator.) Candidate also chooses a third committee member whose primary responsibility is to read and view the material before the defense and to be at the defense.

MA 707 and MA 708 together equal 100%. In consultation with their chosen ITP Advisors, Candidate must decide upon a **Percentage Option**. They may choose to apportion the work they put into their ITP in one of three ways:

1. MA 707 - 50%, MA 708 - 50%
2. MA 707 - 30%, MA 708 - 70%
3. MA 707 - 70%, MA 708 - 30%

Generally, students who take 15 credits theory and 15 credits production would choose the 50/50 option. Students who take 24 credits production would pursue the 70/30 production/theory option and students who take 18 credits theory and 12 credits production (with a theory concentration) would pursue the 70/30 theory/production option.

(See **Appendix A** for **Percentage Option** criteria)

Graduate Program Coordinator must sign-off on the **Percentage Option** referred to on the **ITP Outline Form**, before Candidate may proceed.

MA 707 and MA 708 must be linked by a common theme, relationship or idea. Students must create and articulate a clear connection between their media object/production and the idea behind it, between the theory and the practice, between the concept and the application of that concept.

- a) **MA 707:** is an in-depth, scholarly article that analyzes one or more media objects or technologies, placing them within their social, historical and/or aesthetic context. The paper may include a brief reference to the student's own ITP production (see below.) Candidates are guided on research resources and methods, structure and writing organization.
- b) **MA 708:** is a media production in any chosen media or combination of media for exhibition or demonstration purposes (video, computer animation, screenplay, photography etc.) The media production should make reference to or illustrate some aspect of the student's essay (see above.) Candidates are guided on resources, methods of production, design and execution.

STEPS FOR COMPLETING ITP

The ITP must be completed one year from the semester the student originally registers for MA 707/708. If the student does not complete the work in one year, they must apply each semester to the Program Coordinator for a one-semester extension. If two semesters go by without an application for extension, the student's will be considered to no longer be in the program and will have to reapply for admittance to resume working on the thesis.

1. ITP ORIENTATION SEMINAR

Candidate starts planning their ITP *from the outset*. By the time the student has taken 18 credits, **they must have taken the ITP Orientation Seminar**. Seminars are given at the beginning of the Fall and Spring semesters to begin the process of developing an ITP concept. (You will be notified by Graduate Program Coordinator)

2. THE PITCH

At about 21 credits. Candidate makes a pitch to their Regular Advisor and together they *discuss preliminary ITP concept*. Regular Advisor makes sure candidate will have all the requisite skills in place to execute the proposed ITP, and advises accordingly. Candidate begins to research possible ITP Advisors.

Note: It is required that the candidate have taken and passed at least three production courses in the chosen area of production, to ensure competency in that field.

3. FIRST MEET WITH TWO ITP ADVISORS

At about 24 credits. Candidate arranges to meet with their two chosen ITP Advisors **TOGETHER** to :-

- (a) agree on concept and write up **ITP Outline Form (Appendix B.)**
- (b) agree on **Proportion Option (Appendix A)** and percentage of work required in each area.

4. FILE ITP OUTLINE FORM WITH GRADUATE PROGRAM ADVISOR AND REGISTER

Once the Outline ITP has been approved and signed by the two ITP Advisors, Candidate meets with the Graduate Program Coordinator for final approval of **ITP Outline Form (Appendix B)**. If approved, Graduate Program Coordinator signs the **ITP Outline Form** (cc candidate, Master File, Advisors) and Candidate's registration card. The Graduate Program Coordinator is the **only** person who is authorized to sign-off on the Candidate's registration card for MA 707 and MA 708.

Notes: To be eligible to actually register for their ITP, Candidate must have completed 30 credits of course work, have no Incomplete or ABS grades on their transcript, and have an approved, signed ITP Outline on file.

Ideally, Candidate should aim to register for MA 707 and MA 708 within the same semester. However, with the permission of the Program Coordinator, it is understood that some may need to do so in consecutive semesters to maintain Graduate Loan eligibility or International Student status.

5. COMPLETE FIRST DRAFT OF ITP PROPOSAL/TREATMENT DOCUMENT

As soon as Candidate has registered for ITP, Candidate writes up a first draft (outline) of their **ITP Proposal/Treatment Document (Appendix E)** and submits it to their two ITP Advisors for comment.

6. ITP THEORY AND PRODUCTION SEMINARS

ITP theory seminars will be given bi-weekly each semester. ITP production seminars are given tri-weekly. Student must attend three theory and three production seminars in the first semester they are registered for the ITP. Attendance will be taken. Students not attending the seminars regularly will be not be allowed to continue work on the ITP and will have to attend the seminars next semester. The 6 ITP seminars (Orientation, 3 Theory 2 Production) are mandatory and students are required to enter in their file a record of having attended the seminars.

7. FOLLOW-UP MEETING WITH ITP ADVISORS

After submission of above first draft, Candidate immediately arranges to meet with both ITP Advisors to discuss specific plans and to work-up final draft of **ITP Proposal/Treatment Document (Appendix E.)**

Note: The ITP Proposal/Treatment Document must be completed as early as possible in the ITP process. It should visualize the entire ITP, spelling out research sources, how the theory and production elements will integrate, how exactly the idea will be turned into a reality. It must also specify exact criteria for percentage of work to be completed in Percentage Option agreed upon in ITP Outline Form.

8. REGULAR CHECK-IN WITH ITP ADVISORS

When the final draft of the **ITP Proposal/Treatment Document (Appendix E)** has been completed to the satisfaction of both Advisors, candidate must file a copy of it with the Program Coordinator. Candidate may then proceed to work on ITP at their own pace, although it is **required** that candidate schedule short bi-weekly meetings with their ITP Advisors to stay on-track. (It is essential that Candidate triangulate at least two meetings in a semester; ie., meet with both Advisors at the same time. Past experience has shown that it is the collaborative process which produces the best results.) It is the Candidate's responsibility to schedule all meetings and keep all appointments.

Note: Since degree candidates working on their ITP often do not complete work within the originally registered semester and do not take additional classes, they must nevertheless apply for "Maintenance of Matriculation" status during the registration period. Students must have their regular Advisor sign their registration card in the usual way, and mark it "MM." Advisors will give an "I" grade as a holding grade for unfinished ITPs. The "I" grade will automatically convert to a "P" grade upon graduation.

9. APPLY FOR GRADUATION AT REGISTRAR'S

Candidate should plan completion of their degree according to the **Schedule of Deadlines** below. Work backwards from date of anticipated receipt of official diploma, leaving enough time to complete work and plan for Oral Defense and Thesis Exhibition in November. (Check calendar in front of LIU Schedule of Classes booklet for actual deadline days.) After consulting both ITP Advisors, candidate goes to Registrar to fill out and submits **Application for Graduation Form**.

Note: if Candidate realizes that they will not complete ITP according to their projected schedule, it is quite acceptable that they should push back the deadline and simply re-apply for Graduation at a later date.

10. SCHEDULE ORAL DEFENSE AND THESIS EXHIBITION

When the *entire* ITP (i.e., both parts) is near completion, to the Candidate's satisfaction and to that of the ITP Advisors, candidate schedules **Oral Defense/Thesis Exhibition**. The Oral Defense should coincide with the annual Thesis Exhibition held every November.

Candidate and ITP Advisors fill out an **Oral Defense/Thesis Exhibition Application Form** and file this with the Program Coordinator, and the MA Thesis Curator.

Note: On the Oral Defense/Thesis Exhibition form, the Candidate also gives the name of an Ancillary Reviewer who will join the two ITP Advisors on the Review Panel and be present during the Oral Defense/Thesis Exhibition. (Both ITP Advisors and the Ancillary Reviewer must sign-off on this Form before the candidate can proceed.)**

**** The Ancillary Reviewer can be any person of the Candidate's choosing who will act as an "outside voice" or independent arbitrator. They can come from within the Media Arts Department, or from the faculty and staff of the campus at large. They can also come from outside the University altogether. If this person is not known to the two Faculty Advisors, the Candidate must submit the Ancillary Reviewer's resume, and/or statement of suitability to be Ancillary Reviewer, along with the Oral Defense/Exhibition Form.**

11. PLAN EXHIBITION/PRESENTATION

The Candidate then plans the required exhibition, screening, reading or installation of their ITP production for the Graduate Thesis Exhibition scheduled every **November**. (Campus gallery space is reserved permanently for this event.) You must be sure to reserve your Thesis Exhibition space **6 months prior**, in writing, (**Appendix F**) with the Media Arts Thesis Exhibition Curator. The Candidate, two advisors and Curator **must** also meet together at this time to finalize logistics, space and cost.

12. GIVE ORAL DEFENSE

Candidate submits final draft of Theory Paper to the two ITP Advisors and one ancillary person on the Review Panel one week *before* the Oral Defense date. Candidate must also two weeks prior to the defense submit the **Thesis Presentation Technical Needs Form (Appendix G)** to the Technical Director and to the Graduate Coordinator. The day before the thesis defense the student should do a technical run-through to make sure that all technical needs are met and that all materials are cued up.

The Candidate makes an **Oral Defense/Final Exhibition** of their entire Integrated Thesis Project, on the agreed-upon day, before the Faculty Committee and invited guests. This consists of a 1 hour oral presentation. The presentation might begin with the student explaining how they came to be interested in their project. Then proceed to a review of the theory paper and a presentation of the Candidate's production – slides, exhibition, installation, screening, reading or performance and a review of the theory paper. It is suggested that the candidate illustrate the theory by using visual examples, i.e. clips, etc. from the media involved. (Use of clips though should be limited to short scenes that have been analyzed in the paper and that summarize the points of the paper.) The Candidate should pay particular attention to articulating and demonstrating how the theory and the production are interrelated and the conclusion of the presentation might explain this interrelationship and comment on how (or if) the interrelationship was useful. This will be followed by a

short question and answer session. After the presentation, the Candidate leaves the room (along with any guests) while the Review Panel evaluates ITP.

13. SUBMIT ITP TO LIBRARY

After 10 minutes or so, the Candidate then re-enters the room and is told the decision of the Review Panel.

There are four possible decisions: Pass, No Pass, Pass with Modifications, High Pass.

If the decision is to accept the ITP with modifications, a date is set by which the modifications must be completed. If the vote is to reject the ITP, the candidate must begin the project again and has one year from the date of the first defense to again defend.

If all requirements of the ITP have been fulfilled to the satisfaction of the Review Panel, and they vote to accept the ITP, both ITP Advisors and the Graduate Program Coordinator then signs the **Title Page (Appendix H)** affirming their decision, and gives it to the candidate.

The student must then bring a paper copy of the master's theory thesis and a digital copy of the production thesis plus two copies of the title page and abstract to the library (Marjorie Charlot, x1225). Prior to this, the student pays the Bursar's Office \$45 for digitizing the thesis. (The student may optionally also pay \$20 for a personal bound copy of the thesis in which case the thesis copy they bring to the library must be on acid free paper.) The student must then also complete the UMI ProQuest Form so that the thesis will be available to students across the country.

The Registrar will issue an **official degree diploma** to the candidate when the Library notifies him of the receipt of the ITP. The Registrar will automatically change the candidate's grade of "I" to a "P". Advisors do not need to submit a "Change of Grade Form" in this instance.

SCHEDULE OF DEADLINES

Apply to Registrar for Graduation	Submit ITP to Library	Receive Official Degree
2nd wk June	4th wk August	September
2nd wk October	2nd wk December	January
2nd wk February	4th wk April	May**

*** **including participation in LIU Commencement Ceremonies if candidate wishes.**

APPENDIX A

Percentage Option Criteria

Theory Paper (excluding bibliography)

70% 50 pages (Bibliography requirement 20 sources, books or articles)

50% 30 pages (Bibliography 10 books or articles)

30% 15 pages (Bibliography 5 books or articles)

Screenplay (+ Treatment & Artist Statement)

70% 90 page screenplay

50% 60 page screenplay

30% 30 page screenplay

Moving Image Production (+Treatment& Artist Statement)

(Director, Editor, Performer)

70% 30 minutes

50% 15 minutes

30% 5 minutes

Animation (+Treatment & Artist Statement)

To be determined individually by the Production Advisor

Photography (+Treatment & Artist Statement)

70% 30 images

50% 20 images

30% 10 images

Audio (+Treatment & Artist Statement)

To be determined individually by the Production Advisor

2D CGI (+Treatment & Artist Statement)

To be determined individually by the Production Advisor

**APPENDIX B
ITP OUTLINE FORM**

STUDENT NAME _____

ITP WORKING TITLE _____

ITP SUMMARY (1 paragraph describing overall concept and relationship between 707 and 708) Write below or attach separate sheet.

Percentage Option: MA 707 _____ MA 708 _____

Anticipated Date of Final Show/Exhibition _____

Anticipated Date of Defense/Presentation _____

Anticipated Date of Graduation _____

MA 707 (theory) Faculty Advisor Name:

(print) _____

Signature _____ Date _____

MA 708 (production) Faculty Advisor Name:

(print) _____

Signature _____ Date _____

Graduate Program Coordinator Name:

(print) _____

Signature _____ Date _____

APPENDIX C

ITP Theory Paper Format

1. All Theory Papers must have a Title Page, containing the title of the Theory Paper, the author, followed by the wording: "A Master Thesis submitted to the Graduate Faculty of the Media Arts Department, Brooklyn, Long Island University in Partial Fulfillment of the Requirements for the Degree of Master of Arts," followed by the date.
2. Bottom left of Title Page must have name of Theory Paper Advisor with blank line underneath for signature, and name of Graduate Program Coordinator with blank line underneath for signature.
3. Title page may be followed by a Dedication Page, thanking whomever the candidate would like to thank.
4. Next must follow a Table of Contents, the Body of the Paper, a Bibliography and if needed, an Appendix.
5. The Body of the Paper must be in standard typeface at 12 point, with margins at 1 inch on all four sides of the page.
6. The first page of the Body of the Paper must be Page 1, and all subsequent pages must be numbered.
7. Body copy must be double spaced with no additional spacing between paragraphs.
8. All Theory Papers must conform to MLA (Modern Language Association) or Chicago style and format.

For MLA style, composition, correctness, footnoting, attributions and citations, you must refer to the following book:

A Writer's Reference, 5th Edition, by Diana Hacker, Bedford/St Martin's.

Companion website at: dianahacker.com/writersref

You may also use Chicago Style of referencing from the Chicago Manual of Style.

APPENDIX D
ITP Production/Exhibition Guidelines

All finished projects must be submitted as “exhibition ready.”

Prints: must be ready for hanging e.g, foam mounted or matted and framed.

Sculpture and installations: must be fully installed.

Film/Video and animation: Must be submitted on cued videotape for installation or projection.

Interactive projects: must be submitted as URLs, self-running CD Roms or physical installation.

Audio or sound-based projects: must be submitted on DAT, CD or cued videotape or as installed sound installation.

Screenplays: must be bound and accompanied by enlarged page display or audio rendering.

Working closely with Media Arts Graduate Thesis Curator, all ITP candidates are exclusively responsible for the installation and de-installation of their exhibition projects, and must set-up and strike-down during the dates and hours specified for the exhibition. Students are responsible for all supplies and materials associated with the exhibition of their projects. Whenever feasible, and if available, the Media Arts Department will supply video projectors, VCRs, audio DAT and CD PA and computer-based viewing stations for shared presentation and playback of video/animation, audio and interactive projects. In the event of certain items of equipment not being available, ITP candidates will be responsible for acquisition, loan or rental of necessary equipment.

On the day of the opening reception for the exhibition, ITP candidate must deliver a short (no more than three minutes) oral presentation of their Integrated Thesis Project and introduce demonstration/playback of their production to public audience. Screenplays and Video productions will be read and screened in a separate day which will be listed in the opening publicity.

APPENDIX E

Detailed ITP Proposal/Treatment Document (4 pages total)

1. Cover Page:

- a) **Your name.**
- b) **Start date and expected date of completion.**
- c) **Working Title and/or subtitle of ITP**
- d) **Names of both Advisors**

2. First Page :

- a) **Concept - one paragraph outlining main theme and format of entire ITP (This paragraph should be the same as the one you wrote on your initial ITP Outline Form.)**
- b) **Percentage Option - specifics of what work will be done to fulfill each of MA 707 and MA 708.**

3. Second Page:

Theory Paper Proposal

- a) **Thesis/Hypothesis/Method (question to be addressed and your approach to it.)**
- b) **List of arguments and issues broken into possible sections.**
- c) **Research resources (bibliography, filmography, etc.)**

4. Third Page:

Production Treatment

- a) **Project summary**
- b) **Outline and description of component parts**
- c) **Production timeline and processes.**
- a) **Research resources.**

5. Fourth Page:

Artist Statement

Detailed *rationale* for your ITP; your overall *hypothesis*, how and why the theory and the production will inter-relate, how certain themes will be reflected in each, where your inspiration comes from, any foreseeable intellectual or practical problems and how you hope to address them.

Title of Exhibition: Media Arts Graduate Exhibition/*your title*

Exhibition Location: *space/building*

Installation Date: *date/day/time*

De Installation Date: *date/day/time*

Exhibition Dates: *from date/day, to date/day*

Opening Reception: *date/day/time/place*

ARTIST Name _____

My production advisor is: _____

1. The ARTIST agrees to deliver, unpack, and install, all the works listed on the reverse of this page on the days specified above. No faculty member is responsible or liable for the shipping, installation or repacking or your works.

2. The ARTIST agrees to de-install, repack, and remove all artwork on the specified date of _____. No Liu faculty or department will be responsible for deinstalling the artwork and anything not removed by the graduate student will be disposed of.

I, the ARTIST, have read paragraph 2 and I understand that I will forfeit my artwork if I do not pick it on the day specified.

In agreement, please sign _____

3. I have submitted the following materials:

- 3 slides, or jpgs from your 2-D, 3-D or timed based work.
- Written materials send me titles and or quotes from the work
- A list of works you are to exhibit
- A diagram, to scale, of where the work will be installed
- An abstract of your screenplay
- Equipment needs
- Artist/Writers Statement

BY SIGNING THIS CONTRACT YOU AGREE THAT ALL STATED CONDITIONS ARE FULLY ACCEPTABLE

In agreement with all conditions stated herein: Artist _____ Date

Advisor _____ Date

Thesis Presentation Technical Needs

Title of Thesis:

Name:

Date/location of thesis presentation:

Time:

Description of Presentation:

Media Format(s) of presentation: (DVD, CDRom, VHS tape, audio CD, Powerpoint slides, etc.):

Is there any sound playback?:

Is there any internet access needed?:

Any other special technical needs?:

IN ADDITION:

Please request an appointment with Media Arts Department Director of Technology Ngo Vinh-Hoi (Hoi) at 718-246-6384 to test the presentation medium and detail other technical needs at least one week prior to thesis presentation (M-F, 10-5pm). You must bring your TYPED proposal to the meeting.

Note: Presentation technical requirements or arrangements will not be guaranteed without a full technical check at least one week before the presentation.

APPENDIX H
Title Page Format

Title of ITP _____

By _____

A Master Thesis Submitted to the Graduate Faculty of the Department of Media Arts of Long Island University, Brooklyn Campus, in Partial Fulfillment of the Requirements for the Degree of Master of Arts in Media Arts.

Date of Oral Defense _____

Date of Thesis Exhibition _____

Department: Media Arts

**Media Arts Graduate Program
Coordinator**

Name _____

Signature _____

ITP Advisors

Name (theory) _____

Signature _____

Name (production) _____

Signature _____