

# **media ARTS**

## **MA PROGRAM HANDBOOK**

### **REQUIREMENTS, COURSE DESCRIPTIONS & THESIS GUIDELINES**

Media Arts Department  
Long Island University, Brooklyn Campus

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## MA PROGRAM SUMMARY

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 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 their career opportunities.

There are eight areas of Concentration to choose from (see below.) In the first semester, students declare and file their intended Concentration with the MA Program Coordinator. (*Each Concentration has two required foundational courses*).

1. Audio Production
2. Computer Graphics Imaging
3. Film and Video Production (Directing, Editing or Performance)
4. Media Management
5. Media Studies
6. Photography
7. Screenwriting
8. Video Journalism

For general program information, go to our Department website:  
<http://www.mediaartsliu.com>

# **ADMISSIONS REQUIREMENTS**

## **APPLICATION**

To apply, go to [LIU.EDU/Brooklyn/apply](http://LIU.EDU/Brooklyn/apply) and submit the general Graduate Application Form on-line.

## **SUPPLEMENTARY MATERIALS**

Send hard copies of all documents listed below to:

LIU Brooklyn  
Data Bank  
15 Dan Road, Suite 102  
Canton, MA 02021

1. **Transcript:** Request that an official copy of your undergraduate degree transcript be sent. (Undergraduate degree should be in art, media arts, journalism or humanities related area.)
2. **Personal Statement:** Should explain why you are interested in the Master of Arts Program, your personal and academic background, relevant experience and your professional goals. **Please begin your Personal Statement with your contact information and a link or web address to your Portfolio.\***
3. **Writing Sample:** either a 600 word essay on a media-related topic, or a 600 word artist statement – whichever best suits particular skill-set or field of interest.
4. **Two letters of reference:** One academic and one professional. Include contact phone numbers and email addresses.
5. **Resume**
6. **TOEFL or IELTS\*\*:** Send official score reports (if English is not your native language). LIU Brooklyn code 2369. Students must have acceptable minimum scores as follows: 79 on the Internet-based test, 213 on computer-based test, 550 on paper-based test. IELTS minimum overall band score is 6.5.
7. **International students** who need an I-20 to obtain an F-1 visa must submit the following documents:
  - I-20 Request Form (Graduate Admissions Website)
  - Sponsor's Affidavit of Support
  - Sponsor's certified/ attested bank statement(s) showing sufficient funds (converted into US Dollars) to cover tuition, fees and living expenses for one full year of study at LIU Brooklyn

8. GRE is not required

## \* PORTFOLIO

*Please include a link or web address to your portfolio of work at the beginning of your Personal Statement with your contact information.*

Portfolio: Your media portfolio should be a sample of work that best demonstrates your media skills, creative range, and potential (portfolio, sample reel, script, etc.). This should be an online portfolio (e.g. link to a personal web site, Drop Box, You Tube etc.) In some circumstances a physical CD/DVD disk or flash drive may be accepted.

*\*\*Applicants with TOEFL or IELTS who still present deficiency in graduate-level English language speaking, reading and writing skills, may be accepted into the MA Program on a provisional basis. These students will be informed at the time of acceptance that they will be required to sign up for weekly tutoring sessions (free service) at the Brooklyn Campus Writing Center for at least the first year of study. Students may also be required to register for English as a Second Language classes (fee paying) offered on Campus.*

## **APPLICATION DEADLINES**

Fall semester entry: all application materials must be submitted on or before July 1<sup>st</sup>. Spring semester entry: all application materials must be submitted on or before December 1<sup>st</sup>

## **CONTACT**

### **For Admissions information contact:**

Rshana Shurriah, Graduate Admissions  
Rshana.Shurriah@liu.edu

### **For Program information and tour of the facilities contact:**

Christina Sutton, Division Recruiter  
Christina.Sutton@liu.edu | 718-488-1084

LIU Brooklyn  
Media Arts Department  
1 University Plaza Brooklyn, NY 11201-5372  
[www.liu.edu/Brooklyn/mediaarts](http://www.liu.edu/Brooklyn/mediaarts)

## **ACCEPTANCE NOTIFICATION**

Once you are accepted into the MA Program, you will be notified by a letter from LIU Graduate Admissions. You will be assigned a student ID number and you will establish your own LIU email account (MY.LIU.EDU.) These will enable you to register for classes and receive university announcements. A list of courses offered for your entering semester will be also sent to you by the Department.

## **REGISTERING FOR MA 500 AND ON-LINE REGISTRATION**

Once admitted into the Program, you must register for the pre/co-requisite course **MA 500 Media Aesthetics** as soon as possible. (This clears you to register on-line for all other courses thereafter.) For your convenience, you may send email permission via your MY.LIU.EDU email account, to the MA Program Coordinator, who will register you for MA 500 on your behalf. You may also do this in person with prior appointment (718 488 1052.)

## **CHOOSING A CONCENTRATION**

Settle on an Area of Concentration and familiarize yourself with the courses appropriate to complete it. This will help you decide which classes to register for and to plan your schedule accordingly. It is recommended that you schedule a phone appointment with the Graduate Program Coordinator to discuss which Concentration would be right for you.

## **AREAS OF CONCENTRATION:**

There are eight areas of Concentration to choose from (see below.) In the first semester, the student should declare and file their intended Concentration with the MA Program Coordinator. They should also choose a Distribution Model (page 7) best suited to complete it.

*The pre/co-requisites for all Concentrations is MA 500 Media Aesthetics and MA 501 Media Theory.*

*Each Concentration has two required foundational courses:*

9. **Audio Production: Music, Sound Design, Sound for Picture.** Required: MA 570 Digital Sound Design I, and one from - MA 571 Sound for Visual Media; MA 595 Music Production I; MA 671 Digital Sound Design II.
10. **Computer Graphics Imaging: Print, Animation, Interactive.** Required: two from - MA 579 Computer Graphics; from MA 576 Motion Graphics Production; MA 577 3D Computer Graphics; MA 578 Interactive Media Production; MA 676 3D Computer Animation I.

11. **Film and Video Production (Directing, Editing or Performance.)** Required: MA 560 Digital Video Imaging I, and one from - MA 561 Multi-Camera Production I; MA 562 DV Intensive; MA 565 Directing the Screen Actor I; MA 567 Art of the Edit; MA 568 Lighting for Visual Media; MA 660 Digital Video Imaging II.
12. \* **Media Management: Producing, Marketing.** Required: two from - MA 580 Independent Producer; MA 581 Business of Digital Sound Design; MA 582 Production Management; MA 586 New Media Management; MA 623 Corporate Structure of the Media.
13. \*\*\* **Media Studies: History, Aesthetics, Visual Culture.** Required: 5 x MA theory courses – any.
14. **Photography: Traditional, Digital and Experimental.** Required: MA 555 Photography or MA 556 Digital Photography, and one from – MA 557 Experimental Photography; MA 559 Studio Photography; MA 655 Photography Portfolio.
15. **Screenwriting: Film and Television.** Required: MA 550 Story and MA 551 Screenplay I.
16. \*\* **Video Journalism: Global Media, Documentary.** Required: MA 560 Digital Video Imaging I and one from - MA 532 Contemporary Documentary; MA 630 Documentary: Fact/Fiction; MA 631 Global Documentary; MA 622 Globalization & the Media; MA 635 Global Cinema.

\* *Media Management Concentration requires the Integrated Model*

\*\* *Video Journalism Concentration requires the Integrated Model*

\*\*\* *Media Studies Concentration requires the Theory Model*

## **DISTRIBUTION MODELS:**

1) **Integrated Model:** 15 credits of Theory courses (including MA 500 and MA 501) and 15 credits of Production courses

2) **Theory Model:** 21 credits of Theory courses including MA 500 and MA 501, and 9 credits of Production courses)

3) **Production Model:** 21 credits of Production courses, and 9 credits of Theory courses (including MA 500 and MA 501)

### **Integrated Model**

MA 500 Media Aesthetics (required)	3 credits
MA 501 Media Theory (required)	3 credits
Theory Elective Courses*	9 credits
Production Courses	15 credits
MA707 & MA708 Integrated Thesis Project (required)	6 credits
<b>Total number of credits needed to earn degree</b>	<b>36 credits</b>

### **Theory Model**

MA 500 Media Aesthetics (required)	3 credits
MA 501 Media Theory (required)	3 credits
Theory Elective Courses*	15 credits
Production Courses	9 credits
MA707 & MA708 Integrated Thesis Project (required)	6 credits
<b>Total number of credits needed to earn degree</b>	<b>36 credits</b>

### **Production Model**

MA 500 Media Aesthetics (required)	3 credits
MA 501 Media Theory (required)	3 credits
Theory Elective Course*	3 credits
Production Courses	21 credits
MA707 & MA708 Integrated Thesis Project (required)	6 credits
<b>Total number of credits needed to earn degree</b>	<b>36 credits</b>

*\* Where appropriate, and only with the express permission of MA Program Coordinator, students may request that up to two Media Arts Theory courses be replaced with electives offered in graduate programs outside the Department (for example, Business & Marketing, English Literature, Creative Writing, Urban Studies, Psychology, United Nations Program etc.)*



## **COURSES:**

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

## **THEORY FILM/TELEVISION & MEDIA STUDIES**

### **MA 500 Media Aesthetics**

*Must be taken within first year of study*  
Offered every Fall 3 credits

This course is an exploration of the 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, various art movements, mass culture and consumer engineering.

### **MA 501 Media Theory**

*Pre/co-requisite: MA 500*  
Offered every Spring 3 credits

This course is 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.

### **MA 502 Media: Race, Gender, Class**

*Pre/co-requisite: MA 500 or MA 501*  
Offered on occasion, 3 credits

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.

### **MA 503 Creativity: Artist, Industry, Culture**

*Pre/co-requisite: MA 500 or MA 501*  
Offered on occasion, 3 credits

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.

### **MA 504 Indie Sex**

*Pre/co-requisite: MA 500 or MA 501*  
Offered on occasion, 3 credits

This course investigates the counter-politics and aesthetic of how sex and gender is represented in the narratives of contemporary (mostly non-American) independent film. Analyzing films through the lens of globalism and its cultural contexts, students study a variety of genres including: documentary, hard-core art, horror, animation and experimental forms.

### **MA 505 Gaming and Game Theory**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

This graduate seminar exams the historical and conceptual framework of gaming and game theory. Constitutive components of the class include an exploration of the transformative cognitive effects of play, an historical overview of video games and rule-based gaming, as well as an investigation of interactive or ergodic processes of dynamic and cybernetic systems. Media illustrations of game theory will be screened including *Memento*, *Dr. Strangelove*, *Rebel Without a Cause*, *Wall Street*, *War Games*, *A Beautiful Mind* and *Pi* as well as a variety of historic and contemporary games.

### **MA 510 World Film History I**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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

### **MA 511 World Film History II**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

### **MA 512 American Film History I (1895-1960)**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

### **MA 513 American Film History II (1960-present)**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

### **MA 514 History of the Still Image: Photography and CGI**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

This graduate seminar traces the history of the mechanized still image from its earliest chemically-based photographic form to its contemporary numeric and metaphoric equivalent in digital form, a.k.a. the computer graphic image. Aesthetic theories of representation, visualization, veracity and virtual imaging are examined within a dense and compelling history of mediated image creation and technological expression.

### **MA 515 Class, Crime, & Film Noir**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

This course explores the history of those dark, seedy crime films that came to prominence in the late 1940s in Hollywood (*The Maltese Falcon*, *Blue Dahlia*); a style that is nearly dominant in Hollywood today. The course examines noir's pre-history in the gangster film (*Scarface*, *I Was A Fugitive From a Chain Gang*), its development into a full blown validation of the sympathetic male and female fugitive outside the law (*Out of the Past*, *Desperate*), its brief flowering in the 70s (*Chinatown*) and its reemergence under Reagan and Bush (*Bad Lieutenant*, *The Last Seduction*). Topics include: femme fatales (*Double Indemnity*), international noir (Italy's *Bitter Rice*), black noir (*A Rage in Harlem*).

### **MA 516 History of Photography**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

Designed for the photography student, this course examines many of the major photographers who have made significant contributions to photography as a form of meaningful expression. This survey course covers many of the developmental processes, movements and benchmarks of photographic history from its invention to the present. Special emphasis is placed on the sociological and artistic concepts that shape and inform the medium, such as the act of photographing, the experience of being photographed, and the way the camera has changed our social world

### **MA 610 History of Documentary**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

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

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.)

### **MA 521 Social and Political Movements and the Visual Media**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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

## **MA 522 Myth and Media**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

## **MA 523 Media Women**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

## **MA 524 The Notion of Motion**

*Pre/co-requisite: Permission of Instructor*

Offered on occasion, 3 credits

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.

## **MA 525 Celluloid Classroom**

*Pre/co-requisite: Prerequisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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 screenings and film analysis, topics for special study include: Youth Culture, theories of human development, and the influence of media culture on educational policy and institutions.

## **MA 526 Slavery: Roots to Rap**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

## **MA 527 Women and Technology**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

This graduate seminar explores the historic and contemporary interrelationship between women and technology -- how technology has imaged and shaped women's lives, and likewise -- how women have appropriated technology for their own use, such as 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.

### **MA 530 Television Theory**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

### **MA 531 Survey of Contemporary Digital Media Art**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

### **MA 532 Contemporary Documentary**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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

### **MA 533 Asian Cinema**

*(Same as Sociology 526)*

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

### **MA 534 Latin American Cinema**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

### **MA 535 Global Net Art**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

### **MA 536 Bessie, Basie, Billy, Bird**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

This class is an exploration of the representations of these jazz artists in novels, plays, biographies, autobiographies and films. Materials covered include: Michael Ondaatje'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*.

### **MA 537 Comparative Film Directors**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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 Bunuel/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).

### **MA 538 All About...**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.)

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

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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 Australia and New Zealand**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

From *The Story of the Kelly Gang* in 1906 to the *Lord of the Rings* trilogy, Australia and New Zealand have made a unique impact on international cinema. This course celebrates the commercially successful narrative feature films produced by these cultures as well as key documentaries, shorts, and independent films. It also invokes issues involving national identity, race, history, and the ability of two small film cultures to survive the economic and cultural threat of Hollywood. Well known films and directors, such as *The Year of Living Dangerously* (Peter Weir, 1982), *The Piano* (Jane Campion, 1993), *Fellowship of the Ring* (Peter Jackson, 2001), and *Rabbit Proof Fence* (Philip Noyce, 2002), are included with less popular but equally important films and filmmakers, such as *Jedda* (Charles

Chauvel, 1955), *They're a Weird Mob* (Michael Powell, 1966), *Vigil* (Vincent Ward, 1984), and *The Goddess of 1967* (Clara Law, 2000).

### **MA 546 CyberCinema**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

As the moving image continues to morph into numerable meta-forms 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), *Blade Runner* (1982), *I, Robot* (2004), *Avatar* (2009), etc. Through screenings, cyber-interactions, readings of cyber Sci-Fi, and discussions, this class probes such topics cybernetics and systems theory.

### **MA 547 Avatars Cyborgs + Robots**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

Human identity intermixes with technology in increasingly interesting and more intimate ways. This is evident in our latest medical advances in bionic implants and in our science fiction explorations in films, novels, and games. The image of the cyborg, a hybrid human and machine, appears in such films as *Blade Runner* (1982), *Terminator* (1984), *I, Robot* (2004), while reflecting on our cultural ambivalence about technology, its potentialities as well as its dangers we shall explore various identity guises in cyberspace, what it means to be human, have consciousness, etc.

### **MA 548 Cinema of India**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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 620 Psychoanalysis and the Media**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

### **MA 621 Philosophy and Media**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

## **MA 622 Globalization and the Media**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

## **MA 623 Corporate Structure of the Media**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

This course acquaints the student with the business environment in contemporary media institutions, both as workplace and as economic formation. It explores the historic and current changes in film studios and independent and foreign production, network TV, the recording industry and 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.

## **MA 624 Media Bodies**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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: history as represented by image and imagination, ways of seeing, ethnographic + gender-based icons, semiotic + aesthetic interpretations.

## **MA 625 Sex, Gender, Media**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

## **MA 626 Crossing Borders**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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 the borders of their societies and how they have persisted in questioning the notion of the border.

## **MA 630 Documentary: Fact/Fiction**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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*, reality TV, scientific animation and simulation, the memoir-confessional, docu-drama.



### **MA 631 Global Documentary**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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*.

### **MA 632 Topics in Visual Aesthetics**

*Pre/co-requisite: MA 500 or MA 501*

Special Fee: \$40.00

Offered on occasion, 3 credits

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.)

### **MA 633 Media Genres**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.)

### **MA 634 Genre Theory: Film, Television, Music**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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 and analyze the transformations of genres through discussions, short written assignments, a long research paper and a group presentation.

### **MA 635 Global Cinema**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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 those interests in relation and opposition to Hollywood. The modes include: Dogma, begun in Denmark but now a global phenomenon; Iran and 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.

### **MA 636 Alternative Media**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

An exploration of different forms of media that exist as an alternative to the dominant 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.

### **MA 637 Aesthetics of Rap and Music Video**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

### **MA 639 Cinema of Developing Nations**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

This course traces the cinema of the emerging BRIC nations (Brazil, Russia, India, China) as that cinema intersects issues of development. The course also necessarily traces the history of the cinema of these countries as it intersects western, first world models of development and of cinema. Throughout the emphasis is on how these countries function as alternatives to the Washington Consensus and how their contemporary cinemas participate in this alternative development path.

### **MA 640 Survey of Computer Animation**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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 cyber arts evolving out of this new medium and the philosophical underpinnings informing this new art form. 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:**

### **1. AUDIO PRODUCTION**

#### **MA 570 Digital Sound Design I**

*Pre/co-requisites: MA 500 or MA 501*

Offered every Fall, 3 credits

This course introduces students to audio production technologies for music and sound design. 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 and motion graphics.

## **MA 571 Sound for Visual Media**

*Pre/co-requisite: MA 570*

Offered on occasion, 3 credits

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.

## **MA 572 Location Sound Recording**

*Pre/co-requisites: MA 570*

Offered on occasion, 3 credits

This course explores the technology of sound recording for media productions. Knowing how to record sound on location is an essential part of creating professional quality soundtracks for your film and video projects. Focus is placed on audio acquisition, microphones, digital recorders, signal levels and noise reduction. This course is recommended for audio students, film and video students, and anyone looking to increase their knowledge of working with production audio for film and video.

## **MA 573 Music for Visual Media**

*Pre/co-requisites: MA 570*

Offered on occasion, 3 credits

This course focuses on music for visual media including film, television, gaming and multimedia. Topics include the psychology of music, music and emotions, music composition and the roles music plays in video, film, or other multimedia formats. The class emphasizes storytelling through sound as well as how sound can affect the dramatic impact and overall tone of images, helping to create a total artwork. Students learn a variety of approaches to music placement of media through a hands-on approach.

## **MA 574 Music Production Intensive**

*Pre/co-requisites: MA 570*

Offered on occasion, 3 credits

This course focuses on music for visual media including film, television, gaming and multimedia in a week one intensive production approach.

## **MA 595 Music Production I**

*Pre/co-requisites: MA 570*

Offered on occasion, 3 credits This is an introductory graduate level audio course that focuses on creating, producing, recording and mixing original music and sound. The course explores various ways of creating and manipulating sounds using industry standard technology. Topics include MIDI, audio signal flow, digital synthesis, recording, effects processing and professional mixing techniques. Apple's Logic Audio, Avid's ProTools and Propellerhead's Reason will be used as platforms for learning audio technology throughout this course. Hands-on experience through assigned projects will be a large portion of the course work and will take place during individual studio time.

## **MA 670 Digital Sound Design II**

*Prerequisites: MA 570*

Offered on occasion, 3 credits

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.

### **MA 671 Digital Sound Design III**

*Prerequisites: MA 670*

Offered on occasion, 3 credits

This advanced workshop focuses on MIDI sequencers and hard disk recording and editing including 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.

### **MA 672 Digital Sound Design IV**

*Prerequisites: MA 671*

Offered on occasion, 3 credits

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.

### **MA 674 Adv. Sound for Visual Media**

*Prerequisite: MA 571*

Offered on occasion, 3 credits

This class is a continuation of MA 571. Topics include advanced audio post-production for video, film, video games or other multimedia formats with a focus on sound design, SFX editing, Foley, and ADR (dialog replacement). Emphasis is placed on mastering current industry techniques in sound design as well as developing advanced editing and mixing skills in *ProTools* and *SoundTrack Pro* software. Through hands on experience, the course will also focus on creative approaches to soundtrack development. This course is beneficial for audio students who want to improve their sound design skills as well as videographers, filmmakers, and multi-media artists who want to continue improving the quality of their soundtracks.

## **2. COMPUTER GRAPHICS IMAGING**

### **MA 575 Digital Communications Design I**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

### **MA 576 Motion Graphics Production**

*Prerequisites: MA 575*

Offered on occasion, 3 credits

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.

### **MA 577 3D Computer Graphics**

*Prerequisites: MA 575*

Offered on occasion, 3 credits

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.

### **MA 578 Interactive Media Production**

*Prerequisites: MA 575*

Offered on occasion, 3 credits

An introductory level class in interactive multimedia production for the web and other interactive media, using *Adobe Dreamweaver* 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.

### **MA 579 Computer Graphics I**

*Prerequisites: MA 575*

Offered on occasion, 3 credits

This class is an introductory level class in Computer Graphics for print, screen and the stage using Adobe Photoshop. Students learn and work 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.

### **MA 675 Digital Sculpture**

*Prerequisite: MA 575 and MA 577*

Offered on occasion, 3 credits

An advanced studio class in 3D modelling, 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.

### **MA 676 3D Computer Animation I**

*Prerequisite: MA 577*

Offered on occasion, 3 credits

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.

### **MA 677 Computer Graphics Imaging (CGI) Portfolio**

*Prerequisite: MA 575*

Offered on occasion, 3 credits

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. Students work and complete print, web and DVD portfolios.

## **MA 678 Intro to Motion Capture**

*Pre/co-requisite: MA 575*

Offered on occasion, 3 credits

Motion capture technology is increasingly becoming a crucial element in movie making, video games, live performance, biomechanics, and other fields of science. This course provides an introduction motion capture for animation and performance purposes. While using a Vicon-based optical tracking system for capturing motion data, students learn how to optimize data capture sessions, post-capture processing and basic character animation using *AutoDesk MotionBuilder*.

## **MA 679 Advanced 3D Character Animation**

*Prerequisite: MA 630*

Offered on Occasion, 3 credits

This course is an advanced and specialized studio Class in 3D character animation for film, Video, Web and Video Games. Character animation techniques and fundamentals of *Inverse* and *Forward Kinemation* are covered in addition to morph-based animation. Students will learn and work with Bone and Weigh Map creation for various characters, IK/FK rigging, working with keyframed posing and motion capture data.

## **MA 695 3D Logo Animation**

*Prerequisite: MA 579*

Offered on occasion, 3 credits

This course is an Introductory Level Class in 3D Logo Animation for Film, Video, and the Web. Students will learn basic modeling of 3D logo elements, conversion of existing 2D artwork into 3D, surfacing and lighting specifically for logos, various animation techniques used in logo animation, integration of 3D logo elements into live action film/video, digital cinematography, and special FX techniques for logo animation.

## **MA 696 3D Modeling I**

*Pre/co-requisite: MA 575*

Special Fee: \$55.00

Offered every Fall, 3 credits

This course is an introductory level 3D modeling class using *Autodesk* software. Students learn basic modeling, texturing and rendering for games, video and feature film. Modeling techniques covered range from basic architecture to organics. Students interest in CGI, 3D. Motion Capture and Special Effects are strongly urged to take this class.

## **MA 697 Motion Capture II**

*Prerequisite: MA 678 or Permission of Instructor*

Offered on occasion, 3 credits

This course is an introductory level 3D modeling class using *Autodesk* software. Students learn basic modeling, texturing and rendering for games, video and feature film. Modeling techniques covered range from basic architecture to organics. Students interest in CGI, 3D. Motion Capture and Special Effects are strongly urged to take this class.

## **MA 698 3D CG Special Topics**

*Prerequisite: MA 678*

Offered on occasion, 3 credits

This course is a 3D special topics class that includes a variety of related areas.

## **3. FILM/TELEVISION PRODUCTION**

### **MA 560 Digital Video Imaging I**

*Pre/co-requisite: MA 500 or MA 501*

Offered every Fall, 3 credits

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.

### **MA 561 Multi-Camera Production I**

*Prerequisite: MA 560*

Offered on occasion, 3 credits

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.

### **MA 562 DV Intensive**

*Prerequisite: MA 560*

Offered on occasion, 3 credits

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.

### **MA 563 Digital Media for Teachers**

*Prerequisite: Permission of the Instructor.*

Offered on occasion, 3 credits

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.

### **MA 565 Directing the Screen Actor I**

*Prerequisite: MA 550 or MA 561*

Offered on occasion, 3 credits

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.

## **MA 566 Production Development Skills**

*Prerequisite: MA 560*

Offered on occasion, 1 credits

This class focuses on a variety of video production-based skills that enhance students' ability to perform using a multitude of technical tools used in production. It introduces students to the user interface and main features of *Final Cut Pro* editing software. Students learn to set up systems, adjusting preferences and settings, overwriting and insert editing, assembling and trimming sequences, capturing video and audio, and more. Prospective students should be comfortable with menu-driven computer navigation and possess a basic knowledge of editing terminology.

## **MA 567 Art of the Edit**

*Prerequisite: MA 560*

Offered on occasion, 3 credits

This course explores the aesthetic implementation of effective editing by looking at the craft in various genres and iterations. From theatrical narrative, commercial, montage, documentary, trailer, industrial and web—episodes students learn story telling through the sequencing of shot and images. Along with this a technical understanding of Codex's, transcoding, output formats, mixing and basic DVD authoring will be taught through the *Final Cut Pro* suite. This class balances the theoretical underpinnings of cinema offering students applicable skills in the grammar of editing.

## **MA 568 Lighting for Visual Media**

*Prerequisite: MA 560*

Offered on occasion, 3 credits

At the heart of the expression of visual media is light. This course will explore the nature, content, and the uses of light in film/video, stills, and animation. We will look at how light creates mood, depth and an emotional experience within the media. This is a hands-on production class, which requires that each student have competency in his or her form of media. Most projects will be delivered in a media form of the students choosing. We will learn to work with natural light, lighting kits, and in some cases create our own lighting instruments to work with a variety of lighting styles, and shooting conditions. We will examine the additive and subtractive color modes and bring all of these tools together in a final project.

## **MA 590 Broadcasting I**

*Prerequisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

## **MA 690 Broadcasting II**

*Prerequisite: MA 590*

Offered on occasion, 3 credits

This advanced course builds on the news writing and reporting skills gained in Broadcasting I. This course broadens the newsgathering, 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.



## **MA 660 Digital Video Imaging II**

*Prerequisite: MA 560*

Offered on occasion, 3 credits

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.

## **MA 661 Film Production I**

*Prerequisite: MA 560*

Offered on occasion, 3 credits

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.

## **MA 662 Directing the Documentary**

*Prerequisite: MA 560*

Offered on occasion, 3 credits

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

## **MA 663 Film Video Portfolio**

*Prerequisite: MA 560*

Offered on occasion, 3 credits

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

## **MA 664 Components of Visual Storytelling**

*Prerequisite: MA 560*

Offered on occasion, 3 credits

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 increases students understanding of how and why a film can become a powerful and influential visual statement.

## **MA 665 Directing the Screen Actor II**

*Prerequisite: MA 565*

Offered on occasion, 3 credits

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

## **MA 666 Cinematographic Directing**

*Prerequisite: MA 560 and MA 660*

Offered on occasion, 3 credits

In this advanced production class, students work collaboratively to develop projects as a team while focusing on the form and structure of all the stages of production. Through a hands-on approach, students work collaboratively to develop projects as a team. This class covers aesthetics, drama, working with actors, lighting, framing, editing and marketing.

### **MA 667 Single Camera Film-Style Video Prod.**

(Same as WPT 631)

*Pre/co-requisite: MA 560*

Offered on occasion, 3 credits

This production class explores classic film-style shooting techniques for video production.

### **MA 668 Location Production**

(Same as WPT 632)

*Pre/co-requisite: MA 560*

Offered on occasion, 3 credits

This production class explores location production techniques.

## **4. MEDIA MANAGEMENT**

In addition to the following production courses, there are also three theory courses that can be counted as part of the Media Management Concentration:

**MA 622 Globalization and the Media**

**MA 623 Corporate Structure of the Media**

**MA 636 Alternative Media**

### **MA 528 Production Management**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

### **MA 580 The Independent Producer**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

### **MA 581 Business of Digital Sound Design**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

An exploration of all aspects involved in digital sound production including from musical conception to arrangement to booking studio talent to the recording session and finally to the edit and final product.

Emphasis is discussing financial and aesthetic aspects of the process that are of use to the sound engineer, the musician, studio manager and recording industry personnel.

### **MA 583 Art and Commerce**

*Pre/co-requisite: MA 500 or MA 501 or Permission of Instructor*

Offered on occasion, 3 credits

This class focuses 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.

### **MA 584 Entrepreneurship**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

### **MA 585 Music Marketing**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

Marketing is an essential part of being successful in the music industry. This course explores topics related to current marketing techniques including identifying and connecting with a target audience, effective approaches to promotion and publicity and branding within a focused niche. Creative strategies for successful marketing are explored, including online and non-traditional approaches. Students who are interested in promoting their own music projects will benefit from this course as well as students who are interested in expanding their knowledge of marketing in the entertainment industry as a whole.

### **MA 586 New Media Management**

*Prerequisite: MA 500 or MA 501*

Offered on occasion, 3 credits

This class emphasizes aspects and techniques of media management that are specific to new media.

### **MA 587 Managing a Digital Production**

*Pre/co-requisite: MA 500 or MA 501 or*

Offered on occasion, 3 credits

This class emphasizes aspects and techniques of media management that are specific to digital production.

### **MA 680 Financing Features**

*Prerequisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

### **MA 681 Developing Documentaries and Shorts**

*Prerequisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

### **MA 682 High-End Digital Production**

*Prerequisite: MA 500 or MA 501*

Offered on occasion, 3 credits

This course introduces students to all the stages of high-end production such as developing, producing, and delivering product in this contemporary format. Through lectures and workshop exercises, students learn about grant writing, development, selling, deal-making, budgets, preproduction, production, postproduction, and marketing in this format.

### **MA 683 Producing the Television Series**

*Prerequisite: MA 500 or MA 501*

Offered on occasion, 3 credits

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.

## **5. PHOTOGRAPHY**

### **MA 555 Photography**

*Pre/co-requisite: MA 500 or MA 501*

Offered on occasion, 3 credits

A comprehensive study of advanced printing, composition and thematic techniques using the B&W and color 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.

### **MA 556 Digital Photography**

*Prerequisite: MA 500 or MA 501*

Offered every Fall, 3 credits

An intensive introductory workshop in photographic digital imaging and printing that provides students with advanced skills in digital fine art and archival print applications. The class incorporates alternatives to chemical processes utilizing enhanced new technologies and experimentation with digital printing on different substrates and surfaces.

## **MA 557 Experimental Photography**

*Prerequisite: MA 555 or MA 556*

Offered on occasion, 3 credits

This class exams technique and creative vision in photography. Students experiment with creative processes available to photographic artists, including alternative chemical processes (cyanotype, vandyke brown sald, platinum, gum), non-traditional mediums (wood, glass, sculpture), and alternative image sources. Special emphasis is placed on the relationship between process and image and how artistic interpretation and invention are entwined in the photographic context.

## **MA 558 The Business of Freelance**

*Prerequisite: MA 55 or MA 556*

Offered on occasion, 3 credits

The course explores aspects of working freelance in the media fields of graphic arts, photography, and video production. This class enables students to develop the skills necessary for a successful career using self-promotional tools and business practices involved in freelance work. Students are required to complete a working model of their choice including leave behinds, reels, portfolios, etc.

## **MA 559 Studio Photography**

*Prerequisite: MA 555 or MA 556*

Offered on occasion, 3 credits

This course is primarily about light and its control in the process of creating photographs. Students learn the fundamentals of studio lighting with an emphasis on practical applications for portraiture and still life photography. In-class demonstrations cover the use of electronic and portable flash equipment, tungsten lights, and the modification of light. Students will learn to consider the direction of light, proper exposure, and the effect on contrast and color balance. Students submit a self-published body of work as a final portfolio, and a complete a research project.

## **MA 638 The Photo Mural**

*Prerequisite: MA 555 or MA 556*

Offered on occasion, 3 credits

The course explores the history and cultural influences in the Photo Mural. The class is a workshop in which students explore several ways of creating of murals. An introduction of tile printmaking, wall cover billboard and fresco type photo images are covered. Students use a variety of substances including canvas, vinyl, Tyvek, watercolor paper and silk fabric to produce their images. Advanced techniques and printing using Colorburst rip software will also be including in the class. Students are required to complete several murals and install them at designated locations through the campus or community. Students must have knowledge of Photoshop and use of a digital SLR camera.

## **MA 655 Photography Portfolio**

*Prerequisite: MA 555 or MA 556*

Offered on occasion, 3 credits

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.

## **MA 656 Conceptual Digital Photography**

*Prerequisite: MA 555 or MA 556*

Offered on occasion, 3 credits

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.

## **5.SCREENWRITING**

### **MA 550 Story**

*Pre/co-requisite: MA 500 or MA 501*

Offered every Spring, 3 credits

An introduction to the principles of storytelling. 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.

### **MA 551 Screenplay**

*Pre/co-requisite: MA 550*

Offered on occasion, 3 credits

An intermediate course for students to complete a full-length screen/teleplay. Weekly writing groups provide feedback and evaluation. Workshops for directing actors/readers; guest speakers.

### **MA 552 Playwriting Workshop**

*Pre/co-requisite: MA 550*

Special Fee: \$55.00

Offered on occasion, 3 credits

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 + 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 work shopping each student play-in-progress.

### **MA 650 Writing Genre**

*Prerequisite: MA 550 or MA 551*

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.

### **MA 651 From Page to Screen**

*Pre/co-requisite: MA 550 or MA 551*  
Special Fee: \$55.00  
Offered on occasion, 3 credits

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.

### **MA 652 Memory and Imagination**

*Pre/co-requisite: MA 550 or MA 551*  
Special Fee: \$55.00  
Offered on occasion, 3 credits

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 on the development of theme to extract meaning from experience. Each student is expected to write a screenplay for a short film (30 minutes) utilizing the exercises explored in the class. Both exercises and scenes from the scripts-in-progress will be read and discussed in class.

### **MA 653 Writing Documentaries**

*Pre/co-requisite: MA 500 or MA501*  
Special Fee: \$55.00  
Offered on occasion, 3 credits

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.

### **MA 654 TV Writers Roundtable**

*Prerequisite: MA 550 and MA 551*  
Special Fee: \$55.00  
Offered on occasion, 3 credits

This course immerses students in the collaborative process of writing for TV. Students create, write, refine and rewrite a half hour script for a prospective TV series. Students are required to write scenes involving characters from TV series and from the scripts developed by the class. A staged reading of the completed script will be performed at the end of the semester. Grades are based on each student's participation in the collaborative process and the original writing in the assigned scene studies.

## **INDEPENDENT STUDIES & INTERNSHIPS**

### **MA 703 Independent Study I (Theory)**

*Prerequisite: Permission of instructor*  
Offered every semester, 3 credits

**May not register for this course on-line. Must submit Independent Study Form (at end of Handbook) signed by appropriate parties, to Graduate Program Coordinator to be registered with green card.**

This course allows the student to complete a research paper to be arranged in close association with a Faculty Advisor.

## **MA 704 Independent Study II (Production)**

*Prerequisite: Permission of instructor*

Offered every semester, 3 credits

**May not register for this course on-line. Must submit Independent Study Form (at end of Handbook) signed by appropriate parties, to Graduate Program Coordinator to be registered with green card.**

This course allows the student to complete a production project, to be arranged in close association with a Faculty Advisor.

## **MA 705 Fieldwork Experience (Internship)**

*Prerequisite: Completion of 18 credits of Course Work and signed permission of Fieldwork Experience Faculty Advisor & Graduate Program Coordinator.*

**May not register for this course on-line. Must contact Internship Coordinator [liumainterns@gmail.com](mailto:liumainterns@gmail.com) for forms & procedures:**

Offered every semester, 3 credits

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

## **INTEGRATED THESIS PROJECT**

### **MA 707 Integrated Thesis Project I: (Theory)**

*Prerequisites: Completion of 30 credits of coursework and permission of Graduate Program Coordinator.*

**May not register for this course on-line. Must submit ITP Outline Form, signed by appropriate parties, to Graduate Program Coordinator to be registered with green card.**

Offered every semester, 3 credits

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.

### **MA 708 Integrated Thesis Project II: (Production)**

*Prerequisites: Completion of 30 credits of coursework and MA Graduate Program Coordinator*

**May not register for this course on-line. Must submit ITP Outline Form, signed by appropriate parties, to Graduate Program Coordinator to be registered with green card.**

Offered every semester, 3 credits

MA 708 is a media production in any chosen media (video, computer animation, screenplay, photography, audio, multi-media) for public exhibition or presentation. The media production should make reference to, or illustrate, some aspect of the student's theory paper (MA 707)



# **INTEGRATED THESIS PROJECT (ITP)**

## **Guidelines: Overview and Steps for Completion**

### **OVERVIEW:**

*Unlike a traditional thesis (which usually consists of a written paper only) the Integrated Thesis Project (ITP) is a hybrid entity; a combination of both a theoretical paper (MA 707) and a media production (MA 708). Both parts must be linked by a common theme, relationship or idea. Candidates must strive to articulate a clear connection between MA 707 and 708, between the paper and the production; between the concept and the application of that concept.*

#### **MA 707 Integrated Thesis Project I: (Theory)**

*Prerequisites: Completion of 30 credits of coursework and permission of MA Graduate Program Coordinator.  
Offered every semester, 3 credits*

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.

#### **MA 708 Integrated Thesis Project II: (Production)**

*Prerequisites: Completion of 30 credits of coursework and MA Graduate Program Coordinator  
Offered every semester, 3 credits*

MA 708 is a media production in any chosen media (video, computer animation, screenplay, photography, audio, multi-media) for public exhibition or presentation. The media production should make reference to, or illustrate, some aspect of the student's theory paper (MA 707)

### **PANEL OF ITP ADVISORS**

An ITP panel is made up of **three** members: the two **primary faculty advisors** and one **ancillary panelist**.\* Candidate invites two primary ITP Advisors with whom they would like to work (see list below:) one for MA 707 theory paper and one for MA 708 production project. Candidate may choose any professor from within the Media Arts Department, or from another discipline. See partial list of faculty and areas of expertise below. (Candidate may elect to work with an advisor outside the university, but only with express permission of the MFA Program Coordinator.)

\* Candidate invites an **ancillary panelist** to attend their Oral Defense. The ancillary panelist supports the Candidate and will act as an impartial evaluator.

## **FACULTY ADVISORS & AREAS OF EXPERTISE**

### **PRODUCTION:**

**AUDIO:** Digital Sound Design, Music Production, Sound for Vision, Music Business, Recording, Radio Production & Theory

Professor Kenyatta Beasley  
Professor Gordon Williams  
Professor George Fontenette

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**COMPUTER GRAPHICS:** Animation, Web Design, Special Effects, Computer Art, Installation

Professor Marjan Moghaddam  
Professor Maureen Nappi  
Professor Daniel Durning  
Professor Michael Trueblood  
Professor Hilary Lorenz  
Professor Nancy Grove

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**FILM & TELEVISION:** Directing/Producing/Editing/Performance: Documentary, Fiction, Genres

Professor Larry Banks  
Professor Claire Goodman  
Professor Dennis Broe  
Professor Kevin Lauth  
Professor Electa Brown  
Professor Bianca Miller  
Professor Kevin Frech  
Professor Karen McMullen

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**MEDIA MANAGEMENT:** Music, New Media, Film, TV, Photography, Business, Marketing, Social Media

Professor Claire Goodman  
Professor Larry Banks  
Professor Kenyatta Beasley  
Professor Marjan Moghaddam  
Professor Maureen Nappi  
Professor Don Wells  
Professor Lynn Routledge

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**PHOTOGRAPHY:** Digital, Traditional, Alternative, Studio, Installation

Professor Stuart Fishelson  
Professor Morgan Post

Professor Joan Pamboukes  
Professor Scott Nobles  
Professor Tom Weis  
Professor Nancy Grove

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**SCREENPLAY: Film, Television/Feature, Short, Genre**

Professor Myla Churchill  
Professor Norman Steinberg  
Professor Stephen Molton  
Professor Dennis Broe  
Professor Claire Goodman

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## **FACULTY ADVISORS & AREAS OF EXPERTISE**

### **THEORY:**

**CRITICISM, HISTORY, AESTHETICS, CASE STUDIES**

**Professor Dennis Broe (Cinema History, TV Genres, Film Noir, Race, Class, Gender, Sports, Globalism, Media Corporations)**

**Professor Maureen Nappi (New Media Art, Gaming, Feminist Criticism, Myth, Computer Art History, Social Media)**

**Professor Claire Goodman (Documentary, Sex & Gender, Aesthetics, Music Business, Media Education, Marketing)**

**Professor Marjan Moghaddam (New Media Marketing, Animation, Gaming, Social Media, Multi-Media)**

**Professor Armond White (Film, Music, African American Criticism)**

**Professor Gary Racz (Latin American Cinema)**

**Professor Ralph Engelman (Print Media, Sports, News Journalism, Radio)**

**Professor Jennifer Rauch (Social Media, Public Relations, Journalism, News)**

**Professor Lynn Hassan (Art, Photography, Aesthetics, Visual Culture)**

**Professor Ted Kozsecki (Sports & Media)**

**Professor Gary Racz (Latin American Cinema)**

**Professor Haesook Kim (Asian Cinema/Culture)**

## ITP PERCENTAGE OPTIONS

(See Appendix A for Percentage Option Criteria)

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%

*Notes:*

*1) Generally, students who follow the Integrated Distribution Model would pursue the 50/50 option. Students who follow the Theory Distribution Model would pursue the 70/30 Theory/Production option. Students who follow the Production Distribution Model would pursue the 70/30 Production/Theory option.*

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

*3) It is required that the Candidate have taken and passed a sequence of three production courses in the same Concentration to ensure competency in that field.*

## ITP EXPENSES

While Candidates are working on their ITP production, they have full access to the Department's facilities, equipment and studios. Candidates may have access to labs beyond regular lab hours offered, on a case-by-case basis.

**HOWEVER, PLEASE NOTE: Candidates are personally responsible for the costs of any additional items not available in the department (equipment, materials printing, software etc.) Candidates are also responsible for remuneration of expenses for professional actors/readers, crew, technicians or any positions not filled by fellow class-mates or colleagues.**

# STEPS FOR COMPLETION:

## 1. MAKE THE PITCH

After completion of 18 credits or so, Candidate studies this Handbook, meets with assigned GA Thesis Mentor, and discusses topic idea with potential Faculty Advisors. Advisors make sure Candidate will have the requisite production skills and courses in place to execute the ITP Paper & Production.

At this early stage, Candidate becomes informed and knowledgeable about their topic idea. They research and collect a wide-ranging portfolio of useful articles from the LIU Library, using their MY.LIU credentials.

*FYI: CANDIDATE SHOULD BEGIN WORK ON ITP PRODUCTION AND THESIS PAPER AT **LEAST 6 MONTHS** BEFORE THEY ACTUALLY REGISTER FOR MA 707 AND MA 708. IT TYPICALLY TAKES TWO SEMESTERS + TO FINISH BOTH PARTS OF ITP SUCCESSFULLY.*

## CHECKLIST OF REQUIRED SKILLS FOR WRITING THEORY PAPER

YEAR OF STUDY	WHAT YOU NEED TO KNOW	WHERE YOU CAN FIND OUT
1	How to fulfil guidelines & protocols	Orientation Seminar with Media Arts GA Thesis Mentor
1	How to do basic graduate-level library research	MA 500 Library Research Workshop I
1	How to analyze graduate-level articles for maximum comprehension & to model the thesis paper	MA 500: in-class Reading Analysis Workshop and pre-class Reading Group MA 501: pre-class reading group Consult with Media Arts GA Writing Tutor or Writing Center Tutor
2	How to do advanced graduate-level research (target sources & databases)	Library Research Workshop II with Librarian and Graduate Program Coordinator (1 x semester)

YEAR OF STUDY	WHAT YOU NEED TO KNOW	WHERE YOU CAN FIND OUT
2	How to develop & write the Thesis Statement	Consult with Media Arts GA Writing Tutor Writing Center Tutor
3	How to format paper (MLA 7 or Chicago style) Must purchase Style Manual <i>Lester &amp; Lester</i>	Consult Style Manual & Media Arts GA Writing Tutor or Writing Center Tutor
3	How to structure paper, develop an argument and integrate sources	Consult with Media Arts GA Writing Tutor or Writing Center Tutor
3	How to make an Oral Presentation at ITP Defense + Power Point	Attend ITP Defenses or MFA Final Crits of fellow students.  Consult with Media Arts GA Writing Tutor or Writing Center Tutor

## 2. MEET WITH TWO ITP ADVISORS

After completion of about 24 - 7 credits, Candidate arranges a meeting with their two chosen ITP Advisors (**together**) to:

- (a) Discuss and agree on specific ITP concept
- (b) Agree on **Percentage Option (Appendix A)**
- (c) Sign-off on **ITP Outline (Form 1)**

## 3. FILE ITP OUTLINE (FORM 1) AND REGISTER WITH GRADUATE PROGRAM COORDINATOR

Candidate brings filled out **ITP Outline (Form 1)** to be signed by MA Graduate Program Coordinator. Copies are given to Candidate and the two ITP Advisors.

MA Graduate Program Coordinator registers Candidate for MA 707 and MA 708 with Green Registration Card.

### REQUIREMENTS:

- a) *The MA Graduate Program Coordinator is the only person who is authorized to sign-off on the Candidate's ITP Registration Card.*

- b) To be eligible to register for the ITP, Candidate must have completed 24 - 30 credits of course work, **have no Incomplete or ABS grades on their transcript**, and have an approved, signed **ITP Outline (Form 1)** on file.
- c) Candidate is expected to register for MA 707 and MA 708 in the same semester. Candidate **MUST** register to Maintain Matriculation (M.M.) and pay MM fee, for each succeeding semester that they continue to work on their ITP. (An INC grade is given as a holding grade until graduation.)

## 5. WRITE ITP PROPOSAL/TREATMENT

A first draft of **ITP Proposal/Treatment (Appendix B)** as a working document is submitted to two ITP Advisors for comment and feedback. When the final draft of the **ITP Proposal/Treatment (Appendix B)** has been completed to the satisfaction of both Advisors, Candidate file a copy of it with the MA Program Coordinator.

### **IMPORTANT NOTES:**

- a) *The process for both writing the paper and making a production is time-consuming and Candidates should take special care not to under-estimate the time needed to complete work thoroughly and to the required standard before their defense. Typically Candidates allow at least 6 months for polished completion of ITP.*
- b) **A minimum of 6 drafts for the paper, and 6 revisions/edits for the production project are required to be reviewed by their Advisors before Candidate is given permission to defend.**
- c) *If Candidate selects 30% option for paper or production, this does imply short-changing time spent on completion of it. Equal time and effort must be spent on both parts of the ITP, regardless of percentage option.*
- d) *Past experience has shown that it is the collaborative process, which produces the best results. It is the Candidate's responsibility to schedule regular meetings and keep all appointments with ITP Advisors, At least one meeting with both Advisors together to review progress mid-way is strongly encouraged.*

## 6. WRITE THE THESIS PAPER

- a) Candidates must follow **APPENDICES C and D** for paper format and checklist.
- b) Candidate must schedule regular meetings with ITP Theory Paper Faculty Advisor to discuss content and each revision.
- c) Alongside meeting with Faculty Advisor, Candidate must work closely with a **Media Arts Graduate Assistant Writing Tutor** (these are announced every semester) to correct grammatical errors, review structure, and proof Power Point presentation

before Oral Defense. Candidate may also register with one of the Tutors in the Writing Center, H 2<sup>nd</sup> floor 781 488 1095.)

- d) *Working with a Writing Tutor is a **requirement** for any candidate for whom English is a second language, or anyone whose writing is evaluated by Program Coordinator as needing improvement.*

## 7. FILE FOR GRADUATION WITH REGISTRAR

Candidate plans completion of their degree according to the **Schedule of Deadlines** below. Candidate works backwards from date of anticipated receipt of official degree, leaving enough time to complete work, and plans for Oral Defense and ITP Exhibition. After consulting both ITP Advisors, candidate goes to Registrar to fill out and submits Application for Graduation Form.

## 8. SCHEDULE OF DEADLINES

There are two graduation cycles – spring and fall - actual days will be announced for each academic calendar year:

<b>APPLY TO REGISTRAR FOR GRADUATION</b>	<b>ITP ORAL DEFENSE &amp; PRESENTATION</b>	<b>EXHIBITION</b>	<b>SUBMIT THESIS TO LIBRARY</b>	<b>RECEIVE OFFICIAL DIPLOMA</b>
<b>1<sup>ST</sup> WEEK FEBRUARY</b> <i>(for May Degree)</i>	<b>3rd &amp; 4th WEEKS OF APRIL</b>	<b>2nd WEEK OF MAY (before Commencement)</b>	<b>BY MID MAY</b>	<b>JUNE</b>
<b>1<sup>ST</sup> WEEK OCTOBER</b> <i>(for January Degree)</i>	<b>1st WEEK OF DECEMBER</b>	<b>3rd WEEK OF DECEMBER*</b>	<b>4th WEEK OF DECEMBER</b>	<b>FEBRUARY</b>

\* 2nd week of JANUARY if hanging art or installation

**In anticipation of successful thesis production completion, Candidate applies for graduation with the Registrar’s Office at the start of the semester in which they intend to graduate.**



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 dead-line and simply re-apply for Graduation at a later date. They must inform MA Program Coordinator of decision.*

## 9. SCHEDULE ORAL DEFENSE /PRESENTATION

When the *entire* ITP (i.e., both parts) is near completion, to the Candidate's satisfaction and to that of their ITP Advisors, the Candidate schedules Oral Defense date with MA Program Coordinator. (List of days and times are generally posted at beginning of semester.) If Candidate and ITP Advisors agree the Candidate is ready, all sign the **Oral Defense Permission (Form 4)** and file it with the Program Coordinator.

## 10. GIVE ORAL DEFENSE/PRESENTATION

- a) Candidate must submit final draft of theory paper and final version of production to the two ITP Advisors and 3<sup>rd</sup> panelist (ie 3 x copies) **at least one week** before their Oral Defense date.
- b) Candidate must submit the **Oral Defense Technical Needs (Form 5)** one week prior to their Oral Defense to the Media Arts Department Technical Director. Candidate **MUST** schedule a technical run-through day or week before to make sure that all technical needs are met and that all materials are cued up.
- c) On day of Oral Defense, Candidate **must** bring: 3 x copies of theory paper, plus 3 x typed copies of your Title Page based on example given on **Title Page (FORM 6)** and three copies of production (if screenplay.)

See **APPENDIX F: Oral Defense Scoring/Evaluation Rubric**

The Oral Defense slot: **two hours** in which Candidate makes an Oral Defense/Presentation of their entire Integrated Thesis Project before their Panel of ITP Advisors and invited guests.

### Defense Running order & Time Allotments:

5 minutes: Thesis Statement (abstract) of entire ITP and why interested in topic

30 minutes\*: Power Point (or Keynote if MAC) SUMMARY presentation of theory paper with short clips from media objects to explain analysis. *(Make sure you have correct video cable for your device.) \* may be longer if theory paper is 50% or 70% option.*

30 minutes \*\* (maximum): Presentation of FINISHED PRODUCTION (or excerpt of it) – slides, exhibition, installation, screening, video recording of table reading or performance.

\*\* *may be shorter if production is 30% option*

10 minutes: Conclusion - articulation of how the theory and the production are interrelated and how (or if) the interrelationship was useful.

*Continued ...*

15 minutes: Short question and answer session.

15 minutes: Overflow/discussion

15 minutes: Candidate leaves the room (along with any guests) while the Panel evaluates ITP. Candidate then re-enters the room and is told the decision of the Review Panel.

There are four possible decisions made by the panel (see **Appendix F** ITP Scoring Rubric):

***High Pass\****

***Pass***

***Pass with Modifications***

***No 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 Panel, they vote to accept the ITP.

*\* Special Note: The "High Pass" decision made by the panel is a departmental determination to indicate special achievement, but it is not reflected on Candidate's final transcript. The degree will be recorded simply as a "Pass" regardless of level of achievement.*

## **11. EXECUTE THE EXHIBITION**

- a) A month later, following their Oral Defense, Candidate makes a public exhibition (presentation, screening, staged-reading, installation, wall-hanging) of their FINAL COMPLETED ITP production. (See **APPENDIX E Exhibition Format**.)
- b) Candidate must fill out and file **ITP Exhibition Contract (Form 3)** with ITP Exhibition Curator.
- c) **POSTER: Candidate may choose to make a 24" x 36" poster of their production, to be displayed during the Exhibition. Candidates should take PDF of poster design to M1100 lab to be printed. Media Arts Department will cover the cost of**

**the printing, but candidate is responsible for cost of purchasing foam-core board on which poster will be mounted.**

There are two fixed ITP exhibition periods; both will have an Opening Reception or Closing Night Party to which Candidates may invite family and friends. Refreshments will be served. Advance publicity in the form of electronic flyers and invitations will be provided.

**2nd week May    LLC 122,116**

**3rd week December \*                              LLC 122,116**

\* or 2nd week January in Salena Gallery if hanging art or installation.

Alternative exhibition space must be negotiated in advance with the ITP Exhibition Curator

IT IS ENTIRELY THE CANDIDATE'S RESPONSIBILITY TO MAKE SURE THEY ARE FULLY PREPARED FOR THEIR EXHIBITION IN A TIMELY MANNER, IN ACCORDANCE WITH THE EXHIBITION CURATORS (GAs,) ANNOUNCEMENTS AND REQUIREMENTS.

## 12. SUBMIT ITP THESIS TO LIBRARY

Before Commencement, Candidate must submit the following to the library, care of Marjory Charlot: (Ext 1225)

- 1 x copy of Library Filing Fee Receipt (Fee must be paid at Bursar's Office)
- 1 x printed copy of theory paper *(no staples, no hole punches, no binding)*
- 1 x digitized copy (DVD or CD) of production (video, screenplay, photographs, music, Power Point Presentation etc)
- 2 x original re-typed **FORM 6** pages with title, names, and *signed*
- 1 x abstract (one paragraph description of ITP/thesis statement + bibliographic sources)
- 1 x UMI Pro Quest Form (downloaded from the LIU Brooklyn Library website under "thesis.")

The Candidate will be issued an official degree diploma as soon as the Library notifies the Dean and Registrar of receipt of the all the ITP documents above.

## APPENDIX A PERCENTAGE OPTION CRITERIA

### **Theory Paper (excluding Works Cited Page)**

- 70% 50 pages (Works Cited: 5x books & 5x articles)
- 50% 30 pages (Works Cited: 3 x books & 3x articles)
- 30% 20 pages (Works Cited: 2 books & 2x articles)

### **Screenplay (must include 1 x RECORDED table reading w/actors)**

- 70% 90 minute screenplay & 4x page Treatment (or 2 x 44 minute TV drama pilot episodes & 4x page Treatment)
- 50% 60 minute screenplay & 4x page Treatment (or 1 x 44 minute TV drama pilot episode & 4x page treatment)
- 30% 30 minute screenplay & 2x page Treatment (or 1 x 22 minute TV sitcom pilot & 2 x page treatment)

### **Moving Image Production (as director, cinematographer, editor, or performer)**

- 70% 30 minute video (& 4 x page Treatment)
- 50% 15 minute video (& 4 x page Treatment)
- 30% 5 minute video (& 4 x page Treatment)

### **Photography (mounted on substrate, and/or as slide show or installation)**

- 70% 30 images (& 4x page Treatment)
- 50% 20 images (& 4x page Treatment)
- 30% 10 images (& 4x page Treatment)

### **Audio**

CD, EP, sound track etc. (& 4 x page Treatment, Liner Notes or similar)  
*To be determined individually by the Production Advisor*

### **Computer Graphics**

Website, Interactive, 2D or 3D Animation (& 4x page Treatment)  
*To be determined individually by the Production Advisor*

### **Media Management**

Business Plan/Prospectus, Production Handbook & Power Point  
*To be determined individually by the Production Advisor*

## **APPENDIX B** ITP PROPOSAL/TREATMENT

Length: 4 -5 pages

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

First Page:

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

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.)

Third Page:

Production Treatment

- a) Project summary
- b) Technical details
- c) Production timeline and processes.
- a) Research resources.

Fourth Page:

Artist Statement

- a) Your creative inspiration
- b) How the theory and the production interrelate
- c) How certain themes will be reflected in each
- d) Any foreseeable intellectual or practical problems and how you hope to address them

## 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, then the Body of the Paper, a Bibliography or Works Cited Page 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 7 style, composition, correctness, footnoting, attributions and citations, you must refer to the following book:

A Writer's Reference, 6<sup>th</sup> Edition, by Diana Hacker, Bedford/St Martin's.  
Companion website at: [dianahacker.com/writersref](http://dianahacker.com/writersref)

You may also use Chicago Style of referencing from the Chicago Manual of Style. Also highly recommended style manual: Writing Research Papers.  
Lester & Lester.

## APPENDIX D: ITP THEORY PAPER CHECKLIST

1. Clear thesis statement (paragraph) that lays out controversy, premise or main argument of paper.
2. Succinct introductory paragraph that adds to thesis statement, with additional details (“menu”) describing media object, theoretical premise and cultural context.
3. Detailed description of chosen media object/phenomenon/genre that deconstructs how meaning is shaped by both its *form* and its *historical or cultural context*.
4. Evidentiary in-text citations that demonstrate extensive and qualitative research on topic, integrated successfully, that refute or support thesis statement.
5. Adequate reference to frameworks of knowledge (media theory/theorist, philosophy/philosopher) plus its *specific relevance* to analysis of media object at hand.
6. Logical, organized structure of arguments within narrative of paper, aiming for connective “flow” and *continued relevance to thesis statement*. Topic sub-headings are extremely helpful.
7. Correct use of grammar, syntax, vocabulary.
8. Consistent formatting style (MLA & or Chicago) for in-text citations, signal phrasing and Works Cited page.
  - a, images etc., referred to in text of paper in the Works Cited Page.
10. Finishing Touches ~ Catchy or Descriptive Title, Quotable Quotes, Handy Footnotes, Useful Appendices, Images + Captions, Background Material.

## **APPENDIX E ITP PRODUCTION/EXHIBITION FORMAT**

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 DVD 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 as installed sound installation.

Screenplays: must be presented as a directed, staged-reading.

Production Management: must be in person with a Power Point presentation accessed via appropriate device and VGC cable attachment.

*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.*

**Working closely with MA Program GA Exhibition Curators, all ITP candidates are exclusively responsible for the timely installation and de-installation of their exhibition projects, and must set-up and strike-down during the dates and hours specified for the exhibition. Candidates are responsible for all supplies and materials associated with the exhibition of their projects.**

## **ARCHIVING MA PROJECTS**

Candidates submit a digitized version of their production to the Graduate Program Coordinator who will store it in a dedicated archival hard-drive. Future Candidates may have access to this archive to review examples of previous Candidates' work.



## APPENDIX F ITP SCORING RUBRIC FOR ORAL DEFENSE

<b>PRODUCTION</b>	<b>OUTSTANDING</b> 4	<b>PROFICIENT</b> 3	<b>BASIC</b> 2	<b>BELOW EXPECTATIONS</b> 1	<b>Subtotal</b>
<b>Technical Skills:</b> professional mastery of medium, format, technology	Production is executed with technical dexterity & to the highest professional standards	Production is professionally executed, with some minor technical faults evident	Production is adequate, but not executed to industry-standard. Some technical skills lacking	Production is flawed, with little demonstration of technical skills	
<b>Creativity:</b> originality of ideas, “voice” & use of medium	Production expresses highly original ideas and uses medium with artistic rigor	Production expresses original ideas and uses medium effectively	Production expresses a few original ideas with acceptable use of medium	Production is derivative and ideas not original. Use of medium is predictable	
<b>Aesthetic Values:</b> application of aesthetic principals to convey idea	Production demonstrates sophisticated understanding of the application of aesthetics	Production demonstrates basic understanding of application of aesthetics	Production demonstrates rudimentary understanding of application of aesthetics	Production demonstrates weak understanding of application of aesthetics	
<b>Acknowledgement of basic influence of context on media object:</b> ie culture, time period, economics, industry, ideology	Context is established, relevance explained, assumptions questioned	Context is identified and explained, relevance mentioned, some assumptions questioned	Context is stated with some explanation of relevance, few assumptions questioned	Context is barely stated showing little awareness of relevance or underlying assumptions	
<b>Presentation Skills:</b> eg quality of Power Point text, media examples, verbal articulation of ideas	Presentation is clear and includes wide range of media examples. Professional - oral delivery	Presentation is clear & includes some media examples. Oral delivery is confident	Presentation contains some errors but conveys main points. Minimal use of media examples. Oral delivery is clear	Presentation contains several errors and points are unclear. No use of media examples. Oral delivery is tentative and unfocused	

**TOTAL**

<b>THEORY</b>	<b>OUTSTANDING</b> A 4	<b>PROFICIENT</b> B+ 3	<b>BASIC</b> B 2	<b>BELOW EXPECTATIONS</b> C 1	<b>Subtotal</b>
<b>Broad interpretation of evidence: ie analysis of specific media object, industry, genre or phenomenon</b>	Media object is analyzed and its content interrogated	Media object is analyzed with some interrogation of content	Media object is interpreted, but not enough to develop any analysis. Little interrogation of content	Media object is not interpreted or analyzed, with no interrogation of content	
<b>Basic theoretical perspective: ie application of framework of knowledge</b>	Theoretical perspective is stated clearly, described fully and applied	Theoretical perspective is described and partially applied.	Theoretical perspective is stated but not applied	Theoretical perspective is omitted	
<b>Acknowledgement of basic influence of context on media object: ie culture, time period, economics, industry, ideology</b>	Context is established, relevance explained, assumptions questioned	Context is identified and explained, relevance mentioned, some assumptions questioned	Context is stated with some explanation of relevance, few assumptions questioned	Context is barely stated showing little awareness of relevance or underlying assumptions	
<b>Basic Themes: ie statement of controversy and identification of themes</b>	Recognition of themes takes into account the complexities of issue. Parameters of position somewhat acknowledged, others' point of view is synthesized.	Recognition of themes takes into account some of the complexities of issue. A few parameters and other points of view acknowledged	Cursory recognition of themes acknowledges a few of the different sides of issue	Recognition of themes is stated but is simplistic and obvious	
<b>Outcomes: ie real-world application of media theory to practice</b>	Applications are thoroughly explored and evaluated with specific examples	Applications are explored and evaluated with some examples	Applications are acknowledged but not evaluated; few examples	Applications are summary and not evaluated in any meaningful detail	

## **GRAND TOTAL**

**High Pass = 35 – 40 points (Production and Theory must have scored 15 – 20 points each)**

**Pass = 30 – 35 points (aggregate of both Production & Theory scores)**

**No Pass = 25 – 30 points (aggregate of both Production & Theory scores)**

**FORM 1 ITP OUTLINE**

STUDENT NAME \_\_\_\_\_

MA 707 (theory) Working title/thesis/topic of theory paper \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

MA 708 (production) Working title/medium/content of production \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

***Please attach a one-page proposal describing MA 707 and MA708 in more detail, and especially how the two are INTEGRATED in concept and execution.***

Percentage Option: MA 707 (theory) \_\_\_\_\_ MA 708 (production) \_\_\_\_\_

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 \_\_\_\_\_

**FORM 2 CHECKLIST OF REQUIRED SKILLS FOR ITP THEORY PAPER**

<b>YEAR OF STUDY</b>	<b>WHAT YOU NEED TO KNOW</b>	<b>WHERE YOU CAN FIND OUT</b>	<b>INSTRUCTOR SIGNATURE/DATE</b>
1	How to fulfil guidelines & protocols	Orientation Seminar with Media Arts GA Thesis Mentor	
1	How to do Basic graduate-level library research	MA 500: Library Research Workshop I	
1	How to analyze graduate-level articles for maximum comprehension & to model the thesis paper	MA 500: in-class Reading Analysis Workshop and pre-class Reading Group  MA 501: pre-class reading group  Consult with Media Arts GA Writing Tutor or Writing Center Tutor	
2	How to do advanced graduate-level research (target sources & databases)	Library Research Workshop II with Librarian and Graduate Program Coordinator (1 x semester)	
2	How to develop & write the Thesis Statement	Consult with Media Arts GA Writing Tutor Writing Center Tutor	
3	How to format paper (MLA 7 or Chicago style) Must purchase Style Manual <i>Lester &amp; Lester</i>	Consult Style Manual & Media Arts GA Writing Tutor or Writing Center Tutor	
3	How to structure paper, develop an argument and integrate sources	Consult with Media Arts GA Writing Tutor or Writing Center Tutor	
3	How to make an Oral Presentation at ITP Defense + Power Point	Attend ITP Defense or MFA Final Crits of fellow students.  Consult with Media Arts GA Writing Tutor or Writing Center Tutor	

**FORM 3 ITP EXHIBITION CONTRACT**

Title of Exhibition/Screening:

Exhibition/Screening Location: *space/building*

Installation Date: *date/day/time* De-Installation Date: *date/day/time*

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

ITP CANDIDATE Name \_\_\_\_\_

My ITP Production Advisor is \_\_\_\_\_

I will provide the following materials to the Exhibition Curators when requested (circle one or more):

DVD, CD w/video, JPEGs or Power Point, installation substrates, hardware, materials, equipment

Other \_\_\_\_\_

My equipment needs are (circle one or more) CD/DVD playback, tables, easels,

Other \_\_\_\_\_

CANDIDATE \_\_\_\_\_

DATE \_\_\_\_\_

EXHIBITION CURATOR \_\_\_\_\_

DATE \_\_\_\_\_

**FORM 4 ORAL DEFENSE PERMISSION**

This document verifies that the Theory and Production advisors have given their permission for a Thesis Defense and lists the Third advisor.

Candidate Name\_\_\_\_\_

Oral Defense /Presentation Date\_\_\_\_\_

Oral Defense/Presentation Time\_\_\_\_\_

ITP Theory Advisor Permission\_\_\_\_\_ Date\_\_\_\_\_

ITP Production Advisor Permission\_\_\_\_\_ Date\_\_\_\_\_

Ancillary Panelist (Print Name) \_\_\_\_\_ Date\_\_\_\_\_

**FORM 5 ORAL DEFENSE/PRESENTATION TECHNICAL NEEDS**

Must request an appointment with Media Arts Department Technical Director Bradley Laboe at 718- 488- 3443 to test your presentation medium and other technical needs at least one week prior to Oral Defense Presentation (M-F, 10-5pm). Fill out this form and submit to him with technical details:

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

Title of ITP:

Name:

Date/location of Oral Defense/ 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?:

Date of technical run-through \_\_\_\_\_

**FORM 6 TITLE PAGE OF ITP PROJECT** *(redact, copy & type in information below)*

**Title of Theory Paper** \_\_\_\_\_

**Title of Production** \_\_\_\_\_

**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/Presentation** \_\_\_\_\_

**Date of ITP Exhibition** \_\_\_\_\_

**Department: Media Arts**

**Media Arts Graduate Program  
Coordinator:**

Name \_\_\_\_\_

Signature \_\_\_\_\_

**ITP Advisors:**

Name (theory) \_\_\_\_\_

Signature \_\_\_\_\_

Name(production) \_\_\_\_\_

Signature \_\_\_\_\_



# Master of Arts in Media Arts Graduate Advisement Form Degree Requirements:

Student Name: \_\_\_\_\_ Advisor: \_\_\_\_\_ ID #: \_\_\_\_\_

Concentration:  Computer Graphics  Audio Production  Film & Television Production  Film & Television Studies  
 Media Management  Photography  Screenwriting  Video Journalism  TV Writing and Producing

### INTEGRATED MODEL

MA 500 Media Aesthetics	3 Credits
MA 501 Media Theory	3 Credits
Theory Elective Courses	9 Credits
Production Courses	15 Credits
MA707&MA708 Integrated Thesis	6 Credits
<b>Required Foundation</b>	<b>6 Credits</b>
MA 500 Media Aesthetics	
MA 501 Media Theory	
<b>Required ITP Seminars</b>	<b>6 Credits</b>
MA 707 Integrated Thesis	
MA 708 Integrated Thesis	

<b>Theory Electives</b>	<b>9 Credits</b>	
MA		
MA		
MA		
<b>Production Courses</b>	<b>15 Credits</b>	
MA		
MA		
MA		
MA		
<b>Other Courses Taken/Audited</b>		
MA		
MA		

### THEORY MODEL

MA 500 Media Aesthetics	3 Credits
MA 501 Media Theory	3 Credits
Theory Elective Courses	15 Credits
Production Courses	9 Credits
MA707&MA708 Integrated Thesis	6 Credits
<b>Required Foundation</b>	<b>6 Credits</b>
MA 500 Media Aesthetics	
MA 501 Media Theory	
<b>Required ITP Seminars</b>	<b>6 Credits</b>
MA 707 Integrated Thesis	
MA 708 Integrated Thesis	

<b>Theory Electives</b>	<b>15 Credits</b>	
MA		
MA		
MA		
MA		
MA		
<b>Production Courses</b>	<b>9 Credits</b>	
MA		
MA		
MA		
<b>Other Courses Taken/Audited</b>		
MA		
MA		

### PRODUCTION MODEL

MA 500 Media Aesthetics	3 Credits
MA 501 Media Theory	3 Credits
Theory Elective Courses	3 Credits
Production Courses	21 Credits
MA707&MA708 Integrated Thesis	6 Credits
<b>Required Foundation</b>	<b>6 Credits</b>
MA 500 Media Aesthetics	
MA 501 Media Theory	
<b>Required ITP Seminars</b>	<b>6 Credits</b>
MA 707 Integrated Thesis	
MA 708 Integrated Thesis	

<b>Theory Electives</b>	<b>3 Credits</b>	
MA		
<b>Production Courses</b>	<b>21 Credits</b>	
MA		
MA		
MA		
MA		
MA		
MA		
MA		
<b>Other Courses Taken/Audited</b>		
MA		
MA		