# MFA PROGRAM HANDBOOK

## REQUIREMENTS, COURSE DESCRIPTIONS, THESIS GUIDELINES

**As of Fall 2013**

Media Arts Department
LIU Brooklyn Campus

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# ADMISSIONS REQUIREMENTS

**Stage One: APPLICATION FORM & TRANSCRIPT**

1. To apply, go to LIU.EDU/Brooklyn/apply and submit general Graduate Application Form on-line.

2. Request that a copy of your undergraduate degree transcript be sent directly to:

Long Island University, Brooklyn Campus, Admissions Processing Center, PO Box 810, Randolph, MA 02368-0810

*GRE is not required.*

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

*IMPORTANT: Do not send supplementary materials to above address. They will not be returned.*

For Admissions information, please contact **Nicole Carrasquillo/Graduate Admissions** at **Nicole.carrasquillo@liu.edu**

For Program information and tour of the facilities, **please contact Danielle Mebert/Recruitment Office at danielle.mebert@liu.edu**

**Stage Two: SUPPLEMENTARY MATERIALS**

1. Portfolio: A sample of work that fully demonstrates media skills, creative range and potential (images, video, audio, CGI or script.)

2. 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.

***Please send 1. & 2. above as Word Doc, PDF file, or via web link, to MA/MFA Programs Coordinator:*** Claire.goodman@liu.edu

3. Cover letter: Should explain why you are interested in the Master of Fine Arts Program, your intended Area of Concentration and your career goals. ***Please send hard copy via regular mail to address below.***

3. Two letters of reference: One academic and one professional. Include contact phone numbers and email addresses**. *Please send hard copies via regular mail to address below.***

***Professor Claire Goodman: MA/MFA Programs Coordinator***
***Media Arts Department***
***Long Island University***
***1 University Plaza***
***Brooklyn Campus***
***NY 11201***

**Applicants with TOEFL who still present deficiency in graduate-level English language speaking, reading and writing skills, may be accepted into the MFA 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 1st.
**Spring semester entry**: all application materials must be submitted on or before December 1st

## ACCEPTANCE NOTIFICATION

When you are accepted into the MFA Program, you will be notified by a letter from 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.

## ACCEPTANCE NOTIFICATION & REGISTERING FOR MA 800

Once admitted into the Program, you must register for the pre/co-requisite course **MFA 800 Applied Contemporary Media Theory** 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 MFA Program Coordinator, who will register you for MFA 800 on your behalf. You may also do this in person with prior appointment (718 488 1052.)

# MFA PROGRAM SUMMARY

The MFA in Media Arts Program at the Brooklyn Campus of Long Island University is conveniently located at the Brooklyn Campus of Long Island University, 10 minutes from Manhattan in the heart of Downtown Brooklyn - a premiere artistic community and media hub. The Brooklyn Campus is next door to the prestigious Brooklyn Academy of Music, Steiner Studios (the largest sound stage east of LA) and the Red Hook Pier. This 60 credit terminal degree offers students hands-on experience with the latest technologies for content creation across multiple disciplines. The Program has five Areas of Concentration:

**1) Audio Production and Sound Design**
**2) Computer Graphics, Animation and Interactive Media**
**3) Film, Video and Screenwriting**
**4) Media Management**
**5) Photography**

Using state-of-the-art studios and advanced techniques and toolsets, students learn to develop their full artistic vision for exhibition and screening.

A full complement of media theory classes supports the critical development of a solid aesthetic and conceptual foundation for creative production. Competitive internships and job placement services additionally help students get placed in the industry while developing professional portfolios and reels for the competitive job market.

Upon completion of this Program (duration 2 – 5 years) students will be entering the job market with an advanced and final level of academic learning in the field of media, and with a significant artistic media production for their portfolios and reels. As a terminal degree, this MFA also qualifies graduates for university-level teaching positions.

# AREAS OF CONCENTRATION:

There are five areas of Concentration to choose from (see below.) In the first semester, the student must declare and register their intended Concentration with the MFA Program Coordinator, using the **MFA Advisement Form** found in box outside MA/MFA Program Coordinator's Office.

*The pre/co-requisite for **all** Concentrations is MA 800.*

*Each Concentration has three **required** foundational courses:*

1. **Audio Production: Music, Sound Design, Sound for Picture**. Required: MA 570 Digital Sound Design I, and two from - MA 571 Sound for Visual Media; MA 595 Music Production I; MA 671 Digital Sound Design II.

2. **Computer Graphics Imaging: Print, Animation, Interactive**. Required: three 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.

3. **Film and Video Production (including Screenplay.**) Required: MA 560 Digital Video Imaging I and MA 550 Story. And one from – MA 551 Screenplay, 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.

4. *** Media Management: Producing, Marketing**. Required: three from - MA 580 Independent Producer; MA 581 Business of Digital Sound Design; MA 528 Production Management; MA 586 New Media Management; MA 623 Corporate Structure of the Media.

5. **Photography:** Traditional, Digital and Experimental. Required: MA 555 Photography or MA 556 Digital Photography, and two from – MA 557 Experimental Photography; MA 559 Studio Photography; MA 655 Photography Portfolio.

# PROGRAM REQUIREMENTS AND CURRICULUM

**A Total of 60 credits are required with the following Distribution:**

**Concentration** **24 credits**
MA 711 Exhibiting Media Arts (required) + 21 credits
In Area of Concentration

**Theory** **12 credits**
Media Theory electives
*Must include MA 800 (required to be taken during first year)*

**MFA Seminars** **3 credits**
Three x 1 credit MFA Seminars (801, 802 & 803)
Required to be taken sequentially.(*Seminar I and III are offered in the fall and Seminar II is offered in the spring. Students must complete all three seminars before registering for their MFA Thesis.)*

**General Electives** **6 credits**
Any graduate-level class, theory or production.
(*May take graduate-level class outside the Department.)*

**Interdisciplinary Media Arts Production** **6 credits**
Any sequence of Media Arts production classes outside of Area of Concentration

**MFA Thesis** (879 898, 899) **9 credits**
The culmination of the MFA Program. Students are required to create a significant work of media art within their Concentration, to the highest standards of merit. *(Model A: 9 credits of Studio/Production or Model B: 6 credits of Studio/Production and 3 credits of Theory.)*

**TOTAL** **60 credits**

## Additional Requirements:

**MFA Critiques**
All MFA students are required to present their future thesis work-in-progress for critique at ***least once, preferably twice,*** a year. *Each student has 6 minutes in which to present a PowerPoint (if using PC) or Keynote (if using Mac)*
MFA Critiques are held biannually, at the end of each semester. Attendance is taken, so Candidates must bring **FORM E: MFA ATTENDANCE SHEET** to each Critique for signature. **Students are required to participate in a minimum of 3 Critiques to be eligible to exhibit and graduate.**

**MFA Thesis Exhibition/Screening**
MFA Candidates must publicly exhibit/screened/present their completed thesis work at the curated MA/MFA Thesis Exhibition, as prerequisite for degree conferral. The MA/MFA Thesis Exhibition is held twice a year - once in the spring and once in the winter - in the Salena Gallery and Spike Lee Screening Rooms of the Brooklyn Campus

### MFA Thesis Final Critique
All MFA Thesis Candidates, with prior agreement of their MFA Thesis Advisors, must make a full-length presentation of their final MFA Thesis work before those Advisors at least a month before their MFA Thesis Exhibition. At this Final Critique, Advisors give final approval that the Candidate's work is ready for public exhibition and conferral of degree following the exhibition. Final Thesis Critique is open to the public.

# PROGRAM MODEL OPTIONS

## TWO YEAR:

| FALL | | SPRING | |
|---|---|---|---|
| **COURSE TITLE** | **Credits** | **COURSE TITLE** | **Credits** |
| Theory MA 800 | 3 | Media Theory Elective | 3 |
| Concentration | 6 | Concentration | 9 |
| Interdisciplinary Production | 3 | Interdisciplinary Production | 3 |
| MFA Seminar I | 1 | M.F.A. Seminar II | 1 |
| TOTAL CREDITS | 13 | TOTAL CREDITS | 16 |

| FALL | | SPRING | |
|---|---|---|---|
| **COURSE TITLE** | **Credits** | **COURSE TITLE** | **Credits** |
| Media Theory Elective | 3 | General Elective | 6 |
| Concentration | 6 | MA 711 Exhib. Media Arts | 3 |
| M.F.A. Seminar III | 1 | M.F.A. Thesis II | 6 |
| M.F.A. Thesis I | 3 | M.F.A. Thesis III | 1 |
| TOTAL CREDITS | 13 | TOTAL CREDITS | 16 |

| | |
|---|---|
| **TOTAL CREDITS** | **60** |

## THREE YEAR:

| FALL | | SPRING | |
|---|---|---|---|
| **COURSE TITLE** | **Credits** | **COURSE TITLE** | **Credits** |
| Theory MA 800 | 3 | General Elective | 3 |
| Concentration | 6 | Concentration | 6 |
| M.F.A. Seminar I | 1 | | |
| TOTAL CREDITS | 10 | TOTAL CREDITS | 9 |

| FALL | | SPRING | |
|---|---|---|---|
| **COURSE TITLE** | **Credits** | **COURSE TITLE** | **Credits** |
| Theory Elective | 3 | Theory Elective | 3 |
| Concentration | 6 | Concentration | 6 |
| Interdisciplinary Production | 3 | M.F.A. Seminar II | 1 |
| TOTAL CREDITS | 12 | TOTAL CREDITS | 10 |

| FALL | | SPRING | |
|---|---|---|---|
| **COURSE TITLE** | **Credits** | **COURSE TITLE** | **Credits** |
| M.F.A. Seminar III | 1 | M.F.A. Thesis II | 3 |
| M.F.A. Thesis I | 3 | M.F.A. Thesis III | 3 |
| General Electives | 6 | MA 711 Exhib. Media Arts | 3 |
| | | | |
| TOTAL CREDITS | 10 | TOTAL CREDITS | 9 |

| | |
|---|---|
| **TOTAL CREDITS** | **60** |

# COURSES

- 500 LEVEL: INTRODUCTORY (Theory or Production)
- 600 LEVEL: ADVANCED (Theory or Production)
- 700 LEVEL: INDEPENDENT STUDY/INTERNSHIP
- 800 LEVEL: THESIS & REQUIRED FOUNDATION COURSE

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# THEORY

**MA 800 Applied Contemporary Media Theory**
***Must be taken within first year of study***
***Offered every semester, 3 credits***

**This is the required foundation course for the MFA Program. It recognizes the role that Contemporary Media Theory plays not only in defining media in an era of convergence but also in shaping the form and thematic of media. This course is designed to acquaint the student both with select theories and theorists and to show how those theories either illuminate the work or have themselves been used to shape the work of that blend of feminism, Marxism, psychoanalysis, linguistics, semiotics, philosophy, sociology, political economy and aesthetics that comprises Contemporary Media Theory.**

MA 500 Media Aesthetics
Offered every semester, 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 or MA 800*
Offered every semester, 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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 Ondaajte'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 or MA 800*
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 Buneul/David Lynch, Fritz Lang, Spike Lee, Alfred Hitchcock/Claude Chabrol, Douglas Sirk/R.W. Fassbinder. (This course may be taken more than once for credit).

### MA 538 All About…

*Pre/co-requisite: MA 500 or MA 501 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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

## AUDIO PRODUCTION (Music Production, Digital Sound Design, Radio)

### MA 570 Digital Sound Design I

*Pre/co-requisites: MA 500 or MA 501 or MA 800*
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, multi-track MIDI sequencers, multi-track hard disk recording, digital audio editing, SMPTE lock sound for video and film, sound and music for CD-ROMs, and Digital Performer as a multi-track 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.

# COMPUTER GRAPHICS (Digital Design, Interactive, Animation, Web Design)

## MA 575 Digital Communications Design I

*Pre/co-requisite: MA 500 or MA 501 or MA 800*

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 senor 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 form 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.

## FILM & TELEVISION PRODUCTION (Shooting, directing, editing, screenwriting, on-camera performance)

### MA 560 Digital Video Imaging I

*Pre/co-requisite: MA 500 or MA 501 or MA 800*
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 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

## MA 550 Story
*Pre/co-requisite: MA 500 or MA 501 or MA 800*
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 or MA 800*
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.

## 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.

# PHOTOGRAPHY

## MA 555 Photography

*Pre/co-requisite: MA 500 or MA 501 or MA 800*
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 or MA 800*
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 salt, 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 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.

## 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 or MA 800*
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 558 The Business of Freelance

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 580 The Independent Producer

*Pre/co-requisite: MA 500 or MA 501 or MA 800*
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 or MA 800*
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 MA 800 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 or MA 800*
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 or MA 800*
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 or MA 800*
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 MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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 or MA 800*
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.

## INDEPENDENT STUDIES/INTERNSHIP

### MA 703 Independent Study I (Theory)

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

This course allows the student to complete a research paper to be arranged in close association with the student's adviser.

### MA 704 Independent Study II (Production)

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

This course allows the student to complete a production project, to be arranged in close association with the student's adviser.

### MA 705 Fieldwork Experience (Internship)

*Prerequisite: Completion of 18 credits of course work and permission of MFA Program Coordinator*
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 MFA Program Coordinator students integrate newly learned skills in a professional environment. A written critique is the final project.

### MA 711 Exhibiting Media Arts

***Prerequisite: Completion of 30 credits of course work or permission of MFA Program Coordinator***
**Offered every spring: 3 credits**

**This is a required seminar where students practice the design techniques, tools and pre-production logistics for creating a successful exhibition of their media production – whether a hanging gallery exhibition, screening, installation, concert or reading.**

## MFA SEMINARS

### MA 801, 802 & 803 MFA Seminars

*Pre/co-requisite: MA 800*
MA 801 and MA 803 are offered in fall semester, MA 802 is offered in spring semester, 1 credit each

These preparation seminars are required for all MFA students, must be taken sequentially and completed before registering for the thesis. Topics include: Thesis Statement Package, oral presentation skills, exhibition installation, artist's statement, field visits, self-promotion techniques and grant writing.

## MFA STUDIO SPECIALIZATIONS

MA 894 001 Studio Specialization I
*Pre-requisites: Permission of Faculty Supervisor for the Studio Specialization*

Introductory level graduate study in an area required for MFA study and specialization not supported by our existing studio or production class structures, either due to its technological or aesthetic innovation, interdisciplinary approach, or other unique requirements. Students will work with an Independent Study structure with the appropriate faculty member best qualified for supervision of this specialized study.

MA 895 001 Studio Specialization II
*Pre-requisites: MA894 and Permission of Faculty Supervisor for the Studio Specialization*

Intermediate level graduate study in an area required for MFA study and specialization not supported by our existing studio or production class structures, either due to its technological or aesthetic innovation, interdisciplinary approach, or other unique requirements. Students will work with an Independent Study structure with the appropriate faculty member best qualified for supervision of this specialized study.

MA 896 001 Studio Specialization III
*Pre-requisites: MA896 and Permission of Faculty Supervisor for the Studio Specialization*

Advanced level graduate study in an area required for MFA study and specialization not supported by our existing studio or production class structures, either due to its technological or aesthetic innovation, interdisciplinary approach, or other unique requirements. Students will work with an Independent Study structure with the appropriate faculty member best qualified for supervision of this specialized study.

# MFA THESIS GUIDELINES

## 1. SUMMARY

The MFA Thesis comprises a total of 9 credits (*MA 897 MFA Thesis I, MA 898 MFA Thesis II, MA 899 MFA Thesis III.)* It represents the culmination of a media arts project (includes paper if Model B) for public exhibition or screening. It must be of the highest technical, aesthetic and conceptual merit as defined by the Thesis Advisor Panel for each Candidate.

Ideally, Candidates should complete their MFA Thesis project within 18 months from the time of original registration for MA 897, 898, 899. If the Candidate needs more than one year to finish work, they must apply to the Program Coordinator for an extension.

***Note: Candidates must also register to Maintain Matriculation with the Graduate Program Coordinator during the semesters they continue to work on their Theses***.

While Candidates are working on their MFA Thesis, they have full access to the Department's facilities, equipment and studios. Any additional technological needs not available in the Department must be supplied by the Candidate themselves. Candidates may have access to labs beyond regular lab hours offered, on a case-by-case basis.

**Candidates must establish a regular series of check-in meetings with their Thesis Advisors for the entire duration of the Thesis.**

## 2. PREPARATION SEMINARS

**MA 801, 802 & 803 MFA Seminars**
*Pre/co-requisite: MA 800*
MA 801 and MA 803 are offered in fall semester, MA 802 is offered in spring semester, 1 credit each

These preparation seminars are *required,* must be taken sequentially and completed before registering for the thesis. Topics include: Thesis Statement Package, oral presentation skills, exhibition installation, artist's statement, field visits, self-promotion techniques and grant writing.

Students are required to practice the skills learned in MA 801, 802 and 803 by participating and presenting at the twice yearly end-of-semester MFA Critiques. These critiques are to help students prepare for their MFA *Final* Thesis Critique before being approved for exhibition. Students must fill out and submit **FORM D: MFA CRITIQUE TECHNICAL NEEDS FORM** to technical directors before each Critique

## 3. MFA THESIS OPTIONS

### Model A: All Studio/Production Option

For this option, candidates create a media arts production project with the highest technical, aesthetic, and conceptual standards of merit, for all 9 credits.

### Model B: Studio/Production and Theory Option

For this option, students must create a media arts production project with the highest technical, aesthetic, and conceptual standards of merit, for 6 credits. The remaining 3 credits comprise a scholarly research paper that meets peer-review journal publication standards.

## 4. PREREQUISITES FOR REGISTERING FOR MFA THESIS

1. Completion of minimum of 41 credits of regular course work
2. Completion of MFA Seminars (801, 802, 803) *Note: Seminars must be taken sequentially, minimum of 4 required.*
3. Candidates submit completed, signed **FORM D: MFA CRIT SIGN-OFF SHEET** to Program Coordinator.
4. No Incomplete grades or cumulative GPA below 3.0.

## 5. MFA THESIS ADVISOR PANEL & REGISTRATION

**FORMS A, B & C**

MFA Thesis Candidates select their Thesis Advisor Panel (based on qualification and area of specialization) to supervise and oversee execution of their Thesis. Candidate elects to have two or three Thesis Advisors who may be full-time or adjunct faculty members of the Media Arts Department, or any LIU faculty member known to the Candidate, with permission of Program Coordinator.

**Candidates must submit signed Forms A, B & C to the MA/MFA Programs Coordinator to be eligible to register for their MFA Thesis. (Can only register in person with the MA/MFA Programs Coordinator.)**

*(Ideally Candidates should register for all 9 credits of Thesis within the same semester, but this is not required. Spreading out registration over two or three consecutive semesters is permitted.* ***Copies of signed FORMS A, B and C must be given to each person on the Thesis Advisor Panel.)***

## Faculty Advisors and Areas of Specialization:

Professor Larry Banks
**film + television production/screenplay/documentary/cinematography**

Professor Dennis Broe
**media theory/history/criticism/global cinema/television writing/screenplay**

Professor Stuart Fishelson
**photography/alternative/creative/digital/traditional/installation/history**

Professor Claire Goodman
**media theory/aesthetics/documentary/screenplay/business**

Professor Marjan Moghaddam
**computer graphics imaging/animation/web/installation/new media theory**

Professor Maureen Nappi
**media theory/new media theory/computer graphics/feminist theory/myth**

Professor Nancy Groves
**media theory/aesthetics/art history/cinema**

Professor Norman Steinberg
**screenwriting/comedy**

Professor Electa Brown
**performance/directing**

Professor Myla Churchill
screenplay/performance

Professor Daniel Durning
**new media production/web design/new media theory**

Professor Ralph Engelman
**alternative media, journalism, radio**

Professor Lynn Hassan
**aesthetics/visual culture**

Professor Haesook Kim
**Asian Cinema**

Professor Ted Kozsecki
**sports & media**

Professor Kevin Lauth
**video production/documentary**

Professor Scott Nobles
**photography/digital imaging**

Professor Morgan Post
**photography/digital/alternative/installation**

Professor Gary Racz
**Latin American Cinema**

Professor Lynn Routledge
**media management/marketing/business**

Professor Jennifer Rauch
**social media, journalism**

Professor Armond White
**film & music criticism/media theory/history**

## 5. MFA THESIS STATEMENT PACKAGE:

Candidates write up an MFA Thesis Statement Package which must be given to each of the Thesis Advisors on the panel ***at the start of*** their Thesis project. **This Package must be signed-off on by Thesis Advisors so that Candidate knows they are formally approved to continue.**

Package must consist of:

- Short Abstract/Synopsis: summary thesis statement (one paragraph) including Working Title of thesis project

- Conceptual Statement: description of conceptual and philosophical underpinnings of thesis project ie existing media examples, theories, aesthetics, or philosophical, cultural, historical issues (300 words)

- Project Treatment: a “nuts and bolts” description of the thesis project – medium, storyboard, specifications, time-line for completion.

- Technical Statement: a comprehensive description of technical needs, specifying what departmental studios, media, equipment or tools will be required. *(If Department is unable to supply certain materials or equipment, the Candidate must be responsible for procuring them.)*

- Public Exhibition: specifics and logistics of how thesis project will be publicly exhibited, screened, read, defended or presented publicly.

## 6. THESIS FORMATS

The following are some suggested formats for the Thesis project:

- **Moving Image Film/Video:** 1 x feature length (90 minutes) narrative or documentary

- **Animation:** 3 minute narrative or non-narrative animation.

- **Sound/Music:** 1 x score for feature length film, or full music CD/album production

- **Computer Graphics:** 10 x exhibition-ready prints (can be 2D, 3D or a combination) or 10 x ready to hang/install pieces consisting of any combination - prints, installation, screening or sculpture.

- **Photography:** 20 exhibition-ready prints.

- **Screenwriting:** 1 x full-length screenplay (90 pages + treatment, character bios) for feature film; or 2 x television 'spec' scripts (original pilot and one episode + treatment.) *Must include one (or more) full table-reading(s).*

- **Interactive:** 1 x completed web site with a minimum of 10 pages of interactive content.

- **Media management:** 1 x full media management book or business prospectus, promotional posters and Power Point presentation.

## 7. MFA THESIS EXHIBITION

**Candidate must exhibit a completed, polished full-length version of their thesis production. Works in progress or excerpts will not be accepted. Individual screenings/readings will be scheduled by Exhibition Curator to take place on various evenings during the two week Exhibition periods** (see 8. Below)

Candidate must fill out and submit **FORM G: EXHIBITION CONTRACT** to Exhibition Curator at least 6 weeks before date of Exhibition.

There are various options for public exhibition of the Thesis. Candidates may choose to integrate more than one if they wish:

- **Gallery Exhibition:**

"exhibition ready" photographs or CGI prints; single-channel or multiple-channel video; animation or sound installation; interactive (including web); kinetic installation; mixed media installation.

- **Screening:**
  theatrical screening of DVD of film or animation

- **Listening Concert:**
  live play-back of DAT or CD and/or performance of all music/songs

- **Media Management Presentation:**
  PowerPoint Presentation accompanied by a poster display

- **Screenplay Reading:**
  staged I(rehearsed) live reading of entire script with actors

**EXHIBITION POSTER: For Opening Reception of exhibition or reading/screening, Candidate is required to create and print a 3ft x 4 ft poster, with image, title, thesis statement/controlling idea, name, (+ future date & location of screening/reading if appropriate.) This can be mounted on an easel or attached to Salena Gallery wall. Consult with Exhibition Curator for installation details.**

## 8. MFA THESIS TIMELINE

MFA Thesis Exhibition schedules:

**1. Spring Cycle**
MFA Final Thesis Critique – first Friday or Saturday in May
Exhibition (+ Oral Defense if Option B) – last two weeks in May

**2. Winter Cycle**
MFA Final Thesis Critique – 3rd Friday or Saturday in December
Exhibition (+ Oral Defense if Option B) - first two weeks of January

## 10. WORKING WITH THESIS ADVISORS

Candidates must take responsibility for working closely with their chosen faculty thesis advisors, making sure they check in with them - either together or separately – to present work in progress and get feedback. Incrementally, over a period of at least 9 months to a year (the time it usually takes to complete thesis,) Candidate must arrange for a minimum of 10 project stages/revisions/re-writes/edits for review by advisors.

# 11. MFA FINAL THESIS CRITIQUE

Prior to Final Thesis Critique, candidates must submit **FORM H: MFA THESIS PERMISSION FORM** to Program Coordinator, signed by their MFA Thesis Advisors.

**OPTION A:**

1. In anticipation of successful thesis project completion, Candidates apply for graduation with the Registrar's Office at the start of the semester in which they intend to graduate.

2. Candidates make a presentation of their completed MFA Thesis at their **MFA Final Thesis Critique.** This is done before their Thesis Advisor Panel and invited guests. Candidates must successfully pass MFA Thesis Critique in order to be given a "green-light" to mount their public exhibition, screening, presentation, or staged reading. If the work meets the standard of merit but requires modifications, Candidates must make those revisions and changes before the final exhibition. These modifications must be approved by the Panel prior to exhibit. If the modifications fail to be approved by the Panel, Candidates' exhibition or graduation will be postponed.

**OPTION B:**

1. In anticipation of successful completion, Candidates apply for graduation with the Registrar's Office at the start of the semester in which they intend to graduate.

2. Candidates make a presentation of their completed MFA Thesis at their **MFA Final Thesis Critique.** This is done before their panel of Thesis Advisors and invited guests. Candidates must successfully pass MFA Thesis Critique in order to be given a "green-light" to mount their public exhibition, screening, presentation, or staged reading. If the work meets the standard of merit but requires modifications, Candidates must make those revisions and changes before the final exhibition. These modifications must be approved by the panel prior to exhibit. If the modifications fail to be approved by the panel, Candidates' exhibition or graduation will be postponed.

3. When the *scholarly research paper* is near completion, to the Candidate's satisfaction and to that of the Thesis Advisors, Candidate schedules an Oral Defense before their panel of Thesis Advisors. This is a 30 minute presentation of the Thesis paper, with the necessary media examples (e.g. video, CG, web, or sound clips.) The Oral Defense must coincide with the Thesis Exhibition period.

*Candidates are responsible for testing their presentation medium and other technical needs in the assigned room at least one week prior to final thesis presentation. They must check in with appropriate Technical Director and file* **FORM D: MFA CRIT TECHNICAL NEEDS FORM.**

Candidates submit signed **FORM G: MFA FINAL CRITIQUE SIGN-OFF SHEET** to Program Coordinator following Critique.

## 10. THESIS COMPLETION & LIBRARY SUBMISSION

a) Following successful completion of Exhibition (including Oral Defense if Option B,) Candidates must fill out and have signed - two copies of **FORM I: MFA THESIS COMPLETION FORM.**

b) Library Submission: All thesis projects must be submitted in digital format:

- **Video and Animation: Viewing Copy, Digital Master.** Viewing Copy can be a video DVD or Blu-ray for viewing purposes set to Region 1. The digital master must be digital files such as AVI or Quicktime at the final exhibition/screening resolution as digital files on DVD-ROM or Blu-ray ROM. Note - do not burn a Video disk for the digital masters, but rather use DVD or Blu-ray for the actual data file. Consult with Thesis Advisor or Department Technical Administrator if uncertain how to supply the correct files. For HD, submit Apple Pro Res 4:2:2: for SD Video submit NTSC Quicktime or Avi with the highest compression setting. Thesis Statement on disk as a PDF file.

- **Sill Images: Photographs or CGI.** Photoshop or Tiff files of images at the exhibition final sizes submitted on disk as either CD/DVD ROM or Blu-ray ROM. Thesis Statement on disk as a PDF file.

- **Audio: A listening copy, Digital Master.** The listening copy is an audio CD. The digital master must be all finished music or sound files as AIFF or WAV at the maximum resolution, supplied on CD/DVDROM or Blu-ray ROM. If thesis is scoring or sound for picture, supply a viewing copy (DVD or Blu-ray Video) and the digital master AVI or Quicktime on DVD or Blu-ray ROM. Thesis Statement on disk as a PDF file.

- **Web-Based Interactive Projects:** must be submitted in playable form if anything other than standard web based interactive. Must have all modules, plugins, programs etc supplied on disk to playback project in its entirety. All files must be submitted on disk such as CD/DVDROM or Blu-ray ROM. Thesis Statement on disk as a PDF file.

- **Multimedia, interactive, mixed media or kinetic installation:** during exhibition Candidates must photograph and or video record gallery exhibition from multiple

angles showing the work in its entirety. The documented images and videos from exhibition of work must then be submitted at the highest resolutions on disk such as CD/DVDROM or Blu-ray ROM. Thesis Statement on disk as a PDF file.

- **Sculpture:** during exhibition Candidates must photograph and or video record gallery exhibition from multiple angles showing the work in its entirety. The documented images and videos from exhibition of work must then be submitted at the highest resolutions on disk such as CD/DVDROM or Blu-ray ROM. Thesis Statement on disk as a PDF file.

- **Media Management:** Power Point (or similar) presentation on disk such as CD/DVDROM or Blu-ray Rom, all digital files of poster presentation, Media Management Book on disk as PDF file. Thesis Statement on disk as PDF file.

- **Screenplay:** screenplay must be submitted as PDFs file on disk such as CD/DVDROM or Blu-ray ROM. Thesis Statement on disk as a PDF file.

- **Scholarly Research paper:** must be submitted as a PDF on disk such as CD/DVDROM or Blu-ray ROM.

Candidate submits the following to the library, care of Marjory Charlot x 1225**:**

**1 x copy of receipt from Bursar for Filing Fee**
**1 x digitized copy (DVD, USB) of theory paper (if Option B)**
**1 x digitized copy (DVD, USB) of production**
**2 x paper copies of the signed** Thesis Completion Form **(**FORM I)
**1 x paper copy of abstract (one paragraph description of Thesis )**
**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 Registrar of the receipt of the all the ITP documents above.

## OFFICIAL DIPLOMA

The Registrar will issue an official degree diploma to the Candidate as soon as the Library notifies Registrar of the receipt of the Thesis; either beginning of June or mid-January, depending on Candidate's graduation cycle.

# MFA PROGRAM CHECKLIST

STUDENT NAME_____ Date_____

MFA THESIS WORKING TITLE

_____
_____
_____
_____

DEGREE REQUIREMENTS

| | |
|---|---|
| ____Media Arts Production Concentration | (21 credits) |
| ____MA 711 Exhibiting Media Arts | (3 credits) |
| ____MA 800 Applied Media Theory | (3credits) |
| ____Theory Electives | (9 credits) |
| ____General Electives | (6 credits) |
| ____Production/Interdisciplinary | (6 credits) |
| ____MFA Seminar I | (1 credit) |
| ____MFA Seminar II | (1 credit) |
| ____MFA Seminar III | (1 credit) |
| ____MFA Crit #1 | (Date) ____ |
| ____MFA Crit #2 | (Date) ____ |
| ____MFA Crit #3 | (Date) ____ |
| ____ MFA Crit # 4 | (Date) ____ |
| ____MFA Thesis I | (3 credits) |
| ____MFA Thesis II | (3 credits) |
| ____MFA Thesis III | (3 credits) |

All forms must be completed and submitted to MA/MFA Programs Coordinator in the correct sequence to be eligible for graduation

FORM A: MA 897 (MFA Thesis)
FORM B: MA 898 (MFA Thesis)
FORM C: MA 899 (MFA Thesis)
FORM D: MFA CRIT TECHNICAL NEEDS FORM
FORM E: MFA CRIT ATTENDANCE SHEET
FORM F: MFA THESIS PERMISSION FORM
FORM G: MFA EXHIBITION CONTRACT
FORM H: MFA FINAL THESIS CRITIQUE SIGN-OFF SHEET
FORM I: MFA THESIS COMPLETION FORM

**FORM A: MA 897 (MFA Thesis)**

STUDENT NAME_____

DATE _____

MFA THESIS WORKING TITLE_____

SUMMARY ABSTRACT OF PRODUCTION

_____
_____
_____
_____

SUMMARY ABSTRACT OF THEORY
*(If MFA Thesis Model B)*

_____
_____
_____
_____

____MFA THESIS MODEL A: 9 credits of Production
____MFA THESIS MODEL B: 6 credits of Production, 3 credits of Theory

Candidate must have completed the following to be eligible to register for MFA Thesis:

____Minimum of 41 credits completed
____MFA Seminar I
____MFA Seminar II
____MFA Seminar III

____Crit #1
____Crit #2
____Crit #3
____Crit #4

**MA 897 FACULTY ADVISOR**

NAME _____DATE _____

SIGNATURE _____

**GRADUATE PROGRAM COORDINATOR** _____

DATE _____

**FORM B: MA 898 (MFA Thesis)**

STUDENT NAME_____

DATE _____

MFA THESIS WORKING TITLE_____

SUMMARY ABSTRACT OF PRODUCTION

_____
_____
_____
_____

SUMMARY ABSTRACT OF THEORY
*(If MFA Thesis Model B)*

_____
_____
_____
_____

____MFA THESIS MODEL A: 9 credits of Production
____MFA THESIS MODEL B: 6 credits of Production, 3 credits of Theory

Candidate must have completed the following to be eligible to register for MFA Thesis:

____Minimum of 41 credits completed
____MFA Seminar I
____MFA Seminar II
____MFA Seminar III

____Crit #1
____Crit #2
____Crit #3
____Crit #4

**MA 898 FACULTY ADVISOR**

NAME _____DATE _____

SIGNATURE _____

**GRADUATE PROGRAM COORDINATOR** _____

DATE _____

**FORM C: MA 899 (MFA Thesis)**

STUDENT NAME_____

DATE _____

MFA THESIS WORKING TITLE_____

SUMMARY ABSTRACT OF PRODUCTION

_____
_____
_____
_____

SUMMARY ABSTRACT OF THEORY
*(If MFA Thesis Model B)*

_____
_____
_____
_____

____MFA THESIS MODEL A: 9 credits of Production
____MFA THESIS MODEL B: 6 credits of Production, 3 credits of Theory

Candidate must have completed the following to be eligible to register for MFA Thesis:

____Minimum of 41 credits completed
____MFA Seminar I
____MFA Seminar II
____MFA Seminar III

____Crit #1
____Crit #2
____Crit #3
____Crit #4

**MA 899 FACULTY ADVISOR**

NAME _____DATE _____

SIGNATURE _____

**GRADUATE PROGRAM COORDINATOR** _____

DATE _____

**FORM D: MFA CRITIQUE TECHNICAL NEEDS FORM**

Name/Contact Information:

Date/location of MFA Critique:

Time:

**Description of Presentation**:

Media Format(s) of presentation: *(Website, DVD, CD-ROM, Powerpoint slides, etc.):*

Is there any sound playback?:

Is there any internet access needed?:

Any other special technical needs?:

IN ADDITION:

Please request an appointment with Technical Director of CGI Brad Laboe at (718) 488-3443 or Bradley.laboe@liu.edu to test the presentation medium and detail other technical needs at least one week prior to your critique. You must bring your TYPED proposal to the appointment.

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

## FORM E: MFA CRITIQUE ATTENDANCE SHEET

Student brings sheet to each Crit. to be signed by attending faculty.

MINIMUM 3 Critiques are required to graduate

NAME:

| | | DATE | FACULTY |
|---|---|---|---|
| | | | |
| CRIT I | | | |
| CRIT II | | | |
| CRIT III | | | |
| CRIT IV | | | |
| CRIT V | | | |
| CRIT VI | | | |

**FORM F: MFA THESIS PERMISSION FORM**

This document verifies that the Candidate's Thesis Advisors and MFA Program Coordinator have given their permission for a Final Thesis Critique.

Student Name_____

Final MFA Thesis Critique Date_____

Option B – Final Thesis Defense Date _____

Advisor I Permission_____ Date_____

Advisor II Permission_____ Date_____

Advisor III Permission_____ Date_____

MFA Program Coordinator_____ Date_____

**FORM G: EXHIBITION CONTRACT**

Title of MFA Exhibition _____

Exhibition Location _____

Installation Date _____De-Installation _____

Exhibition Date _____

Opening Reception Date _____

ARTIST NAME _____

FACULTY ADVISORS _____

_____

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

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

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

In agreement, please sign: _____

3. *On attached sheet, as appropriate:

THESIS STATEMENT, list of works to be exhibited, synopsis of film or screenplay, business plan outline, diagram of where the work will be installed, medium, format, playback and equipment needs etc.

*BY SIGNING THIS CONTRACT ARTIST AGREES THAT ALL STATED CONDITIONS ARE FULLY ACCEPTABLE*

**To be eligible to Exhibit, students must File this Form in advance with the Exhibition Curator and give copies to Faculty Advisors and MFA Program Coordinator.**

**FORM H: MFA FINAL THESIS CRITIQUE SIGN-OFF SHEET**

MFA STUDENT_____

THESIS ABSTRACT:
(50 Words or less)

_____

_____

_____

_____

____PASS

____PASS with REVISION

____FAIL

ADVISOR 1_____

ADVISOR 2_____

ADVISOR 3_____

MFA COORDINATOR_____

DATE _____

**FORM I: MFA THESIS COMPLETION FORM**
(and Title Page format)

Title of MFA _____

By _____

A Master of Fine Arts 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 Fine Arts in Media Arts.

Date of MFA Final Critique _____

Date of MFA Thesis Exhibition _____

Date of MFA Oral Defense (Option B) _____

Media Arts Department

MFA Graduate Program Coordinator
Name _____

MFA Advisor
Name (production)_____

MFA Advisor
Name (production)_____

MFA Advisors
Name (theory/production)_____

## APPENDIX 1: MFA THEORY PAPER FORMAT

All Theory Papers must have:

Title Page (Use Format on **FORM H: MFA THESIS COMPLETION FORM)**

Dedication Page (Optional)

Table of Contents

Body of the Paper*

Works Cited Page

Appendix

* 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.
The first page of the Body of the Paper must be Page 1, and all subsequent pages must be numbered.
Body copy must be double spaced with no additional spacing between paragraphs.
Must conform to MLA 7 (Modern Language Association) or Chicago style and format.

**Students must purchase and refer to the appropriate reference manual for MLA 7 or Chicago style, composition, correctness, footnoting, attributions and citations.**

**Recommended: A Writer's Reference by Diana Hacker, Bedford/St Martin's**. (**Companion website at: dianahacker.com/writersref)**

## MFA ADVISEMENT FORM

Name _____

Area of Concentration: _____

Email: _____

Phone: _____

Date of entry into MFA Program _____

Theory: 12 Credits
MFA Seminars: 3 Credits
Area of Concentration: 24 Credits
Interdisciplinary Production (Outside Area): 6 credits
General Electives: 6 Credits
Thesis: 9 Credits
**Total: 60 Credits**

12 Credits in Media Theory:

| Course | Date | Grade |
|---|---|---|
| **MA 800** | | |
| | | |
| | | |
| | | |

3 Credits in MFA Seminars (1 Credit Seminars):

| Course | Date | Grade |
|---|---|---|
| **MA 801** | | |
| **MA 802** | | |
| **MA 803** | | |

6 Credits in Interdisciplinary Production (outside Concentration):

| Course | Date | Grade |
|---|---|---|
| | | |
| | | |

6 Credits General Electives:

| Course | Date | Grade |
|---|---|---|
| | | |
| | | |

9 Credits in MFA Thesis:

| Course | Date | Grade |
|---|---|---|
| **MA 897 Thesis I** | | |
| **MA 898 Thesis II** | | |
| **MA 899 Thesis III** | | |

21 Credits in Production Concentration:

| Course | Date | Grade |
|---|---|---|
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |

| Course | Date | Grade |
|---|---|---|
| **MA 711** | | |

Note: To fulfill, or in addition to, the 24 credits of production credits needed for their Concentration, MFA students may take 3 – 9 credits in Studio Specialization: MA 894, MA 895, & MA896. Apply to appropriate faculty production advisor and/or MFA Program Coordinator.