

Media Study

Department of Media Study

College of Arts and Sciences
231 Center for the Arts
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Overview

The department offers degree programs in media production and critical studies. Courses taught in the production of media cover 16 mm film camera work and editing, video camera use, nonlinear (computer) editing, documentary making, virtual reality creation, robotics, computer animation, web-based art, interactive software development, digital poetics, and sound. Students also take courses in the history, theory, and social effects of media.

About our Degrees

Students selecting the Production concentration take courses at the basic level and produce work in all three production areas: film, video, and digital arts. It is our philosophy that students should be exposed to multiple mediums to foster artistic talent and encourage ingenuity. Students in media study are thereby able to determine which production area best suits their interests as well as understand that no medium functions exclusively. A student interested in film, for example, will want exposure to digital arts (for special effects or to present their work online); similarly, a student in digital arts will want exposure to video (to incorporate video in web or virtual reality projects, for example). Students continue to diversify at the intermediate level, and focus on one area at the advanced level.

Students who select the Critical Studies concentration take courses in history, analysis, and theory which address the complex interrelationship between artistic practice and theoretical discourses. Concepts in film theory, digital media design, the role of the machine, semiotics, political theory, and cultural studies are addressed through examination of works, critiques, and theoretical texts. Students are required to take at least one basic production course to underscore the relationship between production and theory.

For information about our M.F.A. in Media Arts Production, or about the M.A. in Humanities, please see <http://mediastudy.buffalo.edu/>.

Acceptance Criteria

Minimum GPA of 2.0 overall.
Minimum GPA of 2.5 in three media study courses.
Completion of a minimum of 50 credit hours.

Acceptance Information

Deadlines: Rolling

Degree Requirements

Please see [Degrees and Policies](#).

About our Courses

The typical class size for:

Freshman/introductory courses is: 19 in introductory production courses, and 40-50 in film history courses
Sophomore/intermediate courses is: 15-20
Upper level/advanced courses is: 15-20

In the Department of Media Study, what do teaching assistants (TAs) do?

TAs teach some sections and are also responsible for classroom lectures and demonstrations, critical review of student work, and grading assignments.

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For course descriptions, please see [Courses](#).

About our Faculty

Department of Media Study faculty specialize in video, film and digital arts. They continue to achieve international prominence, winning prizes at festivals, grants to continue creative work, and invitations to lecture.

See a list of our [Undergraduate Faculty](#).

Transfer Policy

Media coursework taken at another institution is evaluated by faculty for credit in the media study program. Students should provide a transcript and syllabi for courses taken; tapes or film may be required for evaluation of production courses. A meeting with the departmental undergraduate advisor is recommended prior to registering. Transfer students who transfer in 50 credit hours or more and have college-level coursework in media production - film, video or digital arts - are required to submit their work for acceptance into this concentration. Transfers who fall short of 50 credit hours or who do not have experience in their chosen concentration are not required to submit a portfolio until they have completed 50 credit hours or a course that allows them to prepare appropriate material for the review. For applications, please contact the Department of Media Study.

Extracurricular Activities

Undergraduate Media Study Club; for information, call 716-645-6902.

See the [UB Student Association](#).

Practical Experience and Special Academic Opportunities

Notable Program Features

Access to film and video cameras and accessories, computer labs, digital editing suites and a production studio with lighting grid and bluescreen is available for student projects on a sign-out basis. The Media Study Equipment Room has more than 300 pieces of equipment, including over 20 digital camcorders, 15 super-8 cameras, 20 16mm cameras (synch and non-synch packages including an Arri SR, Bolexes, and CP16s), a range of microphones and audio recorders including (Hard Disc and DAT recorders), lighting kits, gaff equipment, tripods, dollies, and film-to-video transfer equipment. Editing and post-production facilities include a 20 digital editing stations with the latest editing software including Final Cut Studio; 2 digital audio editing suites with ProTools, high-end recording mics, and multiple input sources; 20 digital editing stations packaged for 3D animation, web design and interactive multimedia authoring with Adobe Creative Suite (Photoshop, Illustrator, InDesign +) and Studio (Dreamweaver, Flash, Fireworks +), Premiere, and Maya 3D animation among other programs; Linux Red Hat PCs for OpenGL graphics programming for animation and Virtual Reality environments; a PC lab with Visual Studio for robotics programming. The department has multiple classrooms for projection and presentation including a 210-seat screening room where student screenings are held each semester.

Undergraduate Research and Practical Experience

Independent Studies

There are a variety of possibilities for interested students to work with individual faculty members on topics of study.

Internships

For academic credit, the Department of Media Study encourages student participation in internship programs at production studios, local TV studios, and media access centers.

Study Abroad

Transfer credits for work done in media study at foreign universities can be arranged on an individual basis. We currently have programs at the University of Bremen in Germany, and at Kent University in England.

Honors, Awards and Scholarships

Departmental Honors

These honors are given for outstanding achievement in film, video, digital arts and media scholarship, as well as outstanding service to the university and community. Certificates are presented at the annual meeting of the College of Arts and Sciences.

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Gregory Capasso Memorial Award

Presented for outstanding creative work in film, video, digital arts and media scholarship.

Pierre McAloon Memorial Award

Presented for excellence in creative work in film.

Levy-King-White Scholarships

Presented for academic achievement and demonstrated financial need.

Performing and Creative Arts Scholarships

One or two scholarships of \$3,000 a year for four years are available to entering freshmen majoring in media study. To qualify, students must be artistically accomplished as well as academically talented and fulfill the scholarship criteria set by the Honors Program.

Career Information and Further Study

Employment for those in media study generally focuses on creativity and production techniques utilizing film, video, electronic, and computer-generated technology. This field integrates the examination of culture with the art and science of information/idea transfer through the use of images and sound.

It is important that students acquire a strong background in both the social sciences and liberal arts, develop refined verbal and written communication skills, and maintain a strong intellectual curiosity about the world around them. As media and technology is changing almost daily, it is critical that the media study graduate not only understand how to use the diverse range of media that is available to him or her, it is also necessary to develop expertise in a particular field and develop work through that channel.

Skills gained in this program include:

- Writing effective copy
- Presenting a point of view clearly and forcefully in a variety of media
- Using sight, sound, motion, and words to create powerful and exciting images
- Synchronizing words with music, movement, sound, and lighting to produce a finished work
- Effectively using design elements to hold an audience's attention
- Using research and investigative techniques to develop a piece of work
- Operating cameras, recorders, and computers
- Becoming resourceful in obtaining props, sets, and other effects necessary to a production
- Using communication techniques to obtain and relay information
- Selecting, evaluating, and editing media materials

Career Choices

- Broadcast team members
- CD ROM and game designers
- Copywriters
- Curators in galleries and museums
- Documentary producers
- Employees in federal and state funding agencies
- Film reviewers/critics
- Film/television writers, producers, directors, editors, technicians
- Grantwriters
- Independent artists
- Independent producers
- Media specialists/consultants
- Motion picture photographers
- Program coordinators
- Programmers
- Reporters/correspondents
- Script/continuity writers
- Script/screen writers
- Set designers
- Special effects/graphics designers
- University/college professors
- VR interface designers for scientific research, industrial design, and architecture
- Web and interface designers

Recent graduates have found employment in the following areas:

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- Assistant editor at Solarium (edits commercials and shows for Lifetime and TLC channels)
- Assistant producer, WGBH-Boston
- Director of George Eastman House, Rochester, NY
- Editor for Fox Sports
- Film and video production at CineFamily, NYC
- Film programmer at Hallwalls
- Multimedia developer at Ingram Micro, Inc.
- Production coordinator at Believe Media, Inc., Los Angeles, CA.

Several graduates have won Emmys, Clios, and major film festivals, and have had their work shown on PBS and national television.

Work settings include:

- Advertising agencies
- Animation providers
- Colleges/universities
- Film studios
- Film/video supply houses
- Libraries
- Media galleries
- Media production firms
- Motion picture companies
- Museums/archives
- Newspapers/publishing firms
- Non-profit agencies
- Public relations agencies
- Record companies
- Recording studios
- Schools
- Television/radio stations
- Touring production companies
- Web design firms

What percentage of graduates is offered related employment?

80%

Post-undergraduate Opportunities

The Department of Media Study at UB offers these graduate degrees:

- M.F.A. in Media Arts Production

What percentage of graduates goes on to graduate school?

20%

Degree Options

Students who meet the acceptance criteria may arrange an appointment with the academic advisor. The advising office is located in 231 Center for the Arts. Students should bring a DARS report to each appointment.

Degrees Offered

Undergraduate: BA, Minor, Certificate (Game Studies)

Concentrations: Production, Critical Studies

Graduate: MFA

Links to Further Information About this Program

Media Study

- [Undergraduate Catalog](#)
- [Undergraduate Admissions](#)
- [Graduate Admissions](#)
- [Department of Media Study](#)
- [College of Arts and Sciences](#)

Media Study - B.A.

Production and Critical Studies Concentrations

Acceptance Criteria

Minimum GPA of 2.0 overall.

Minimum GPA of 2.5 in the prerequisite courses.

Completion of a minimum of 50 credit hours.

Advising Notes

Students in all areas of concentration must take 18 credit hours of electives in one discipline or a set of disciplines outside media study that indicate a coherence, breadth, and depth of general advanced study, to be approved by the faculty of media study. Four of the six electives must be 300/400-level courses; two electives may be 200-level courses. Students can elect to pursue a traditional minor or double major in another department to fulfill this requirement.

48 credit hours in media study (a total of twelve courses) are required.

Students must receive a C- or higher in all media study courses.

Each course taken may be counted only once and applied to only one requirement.

All required courses are 4 credit hours unless otherwise noted.

Students choose to pursue either the production concentration or the critical studies concentration.

Prerequisite Courses

Any three media study courses.

Production Concentration

Required Courses

Three basic production courses (group A)

Two intermediate production courses (group B); at least one course must be a starred (*) course

One advanced production course (group C); prerequisite course must have been completed

One media and culture course (group D)

Two introduction to interpretation courses (group E)

One advanced analysis course (group F)

Two elective courses from group B, C, D, E, F, or G

Portfolio Review

Students interested in pursuing the Production Concentration are required to pass a portfolio review of work completed in the basic production classes. If a portfolio is declined by the department, the student is allowed to submit it a second time. If declined twice, the student may pursue either the Critical Studies concentration or the Film Studies concentration. Students must pass portfolio review in order to enroll in the starred (*) intermediate production courses in group B. Portfolio reviews are conducted each Fall and Spring. Please contact the undergraduate student advisor for further information on the portfolio review. Students should have completed at minimum two basic production and two introduction to interpretation courses before submitting to their portfolio review.

Summary

Total required credit hours for the major: 66-84

See [Baccalaureate Degree Requirements](#) for general education and remaining university requirements.

Recommended Sequence of Program Requirements

FIRST YEAR

Fall-One introduction to interpretation course from group E

Spring-One basic production course from group A or one introduction to interpretation course from group E

SECOND YEAR

Fall One basic production course from group A, one introduction to interpretation course from Group E

Spring One media & culture course from group D, one basic production course from group A

THIRD YEAR

Fall One intermediate production course from group B, and one advanced analysis course from group E

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Spring One intermediate production course from group B, one elective from group G

FOURTH YEAR

Fall One elective from group G

Spring One advanced production course from group C

Electives and Course Groupings

A. BASIC PRODUCTION

[DMS 101](#) Basic Filmmaking

[DMS 103](#) Basic Video or [DMS 105](#) Basic Documentary

[DMS 121](#) Basic Digital Arts or [DMS 155](#) New Media or [DMS 110](#) Programming for Digital Art

Note: Students can take either [DMS 103](#) or [DMS 105](#) and either [DMS 121](#) or [DMS 155](#) or [DMS 110](#), but not both.

B. INTERMEDIATE PRODUCTION

[DMS 231](#) 3D Modeling

[DMS 400](#) Film & Cinematography*

[DMS 341](#) Intermediate Video Workshop*

[DMS 419](#) Intermediate Digital Arts*

[DMS 423](#) Programming Graphics I*

[DMS 435](#) Screenwriting

[DMS 438](#) Virtual Worlds I (prerequisite junior/senior standing)*

[DMS 446](#) Interface Design

[DMS 450](#) Film & Development of Contemporary Art [DMS 462](#) Games Design

[DMS 463](#) Interactive Fiction

[DMS 485](#) Media Robotics I*

C. ADVANCED PRODUCTION

[DMS 401](#) Advanced Film Production (prerequisite [DMS 400](#))

[DMS 402](#) Advanced Editing (prerequisite [DMS 341](#))

[DMS 403](#) Advanced Documentary (prerequisite [DMS 341](#))

[DMS 420](#) Advanced Digital Arts (prerequisite [DMS 419](#))

[DMS 424](#) Programming Graphics II (prerequisite [DMS 423](#))

[DMS 439](#) Virtual Worlds II (prerequisite [DMS 438](#))

[DMS 441](#) Advanced Video Production (prerequisite [DMS 341](#))

[DMS 447](#) Sound Design (prerequisite junior/senior standing)

[DMS 486](#) Media Robotics II

D. MEDIA AND CULTURE

[DMS 213](#) Immigration & Film

[DMS 303](#) Video Analysis I

[DMS 304](#) Video Analysis II

[DMS 405](#) Ethnographic Film

[DMS 409](#) Nonfiction Film

[DMS 426](#) Sound Media Poetics

[DMS 440](#) Women Directors

E. INTRODUCTION TO INTERPRETATION

[DMS 107](#) Film History I

[DMS 108](#) Film History II

[DMS 109](#) Introduction to Film Interpretation

[DMS 225](#) Digital Literature Survey

[DMS 259](#) Media Analysis

F. ADVANCED ANALYSIS

[DMS 303](#) Video Analysis I

[DMS 304](#) Video Analysis II

[DMS 305](#) Film Analysis I

[DMS 306](#) Film Analysis II

[DMS 350](#) Information Theories

[DMS 409](#) Nonfiction Film

[DMS 411](#) Film Theory

[DMS 412](#) Theory of Film Narrative

[DMS 425](#) Visual Media Poetics

[DMS 426](#) Sound Media Poetics

[DMS 448](#) Games Studies Colloquium

[DMS 461](#) Elements of Machine Culture

[DMS 474](#) Seminar on Postmodernism

Media Study

G. ELECTIVES

[DMS 110](#) Programming for Digital Art
[DMS 155](#) New Media
[DMS 213](#) Immigration & Film
[DMS 215](#) Special Topics
[DMS 216](#) Special Topics
[DMS 231](#) 3D Modeling
[DMS 303](#) Video Analysis I
[DMS 304](#) Video Analysis II
[DMS 350](#) Information Theories
[DMS 381](#) Film Comedy
[DMS 405](#) Ethnographic Film
[DMS 409](#) Nonfiction Film
[DMS 411](#) Film Theory
[DMS 413](#) Film Narrative
[DMS 415](#) Special Topics
[DMS 416](#) Special Topics
[DMS 417](#) Special Topics
[DMS 418](#) Special Topics
[DMS 423](#) Programming Graphics I
[DMS 424](#) Programming Graphics II
[DMS 431](#) Advanced Modeling
[DMS 435](#) Narrative Scriptwriting
[DMS 438](#) Virtual Worlds I
[DMS 439](#) Virtual Worlds II
[DMS 455](#) Special Topics
[DMS 460](#) Locative Media and the City
[DMS 461](#) Machine Culture
[DMS 463](#) Interactive Fiction
[DMS 474](#) Seminar on Postmodernism
[DMS 484](#) Language Media Poetics
[DMS 485](#) Media Robotics I
[DMS 486](#) Media Robotics II
[DMS 490](#) Media Arts Internship
[DMS 499](#) Independent Study

**Requires a portfolio for acceptance*

Critical Studies Concentration

Required Courses

Three introduction to interpretation courses (group A)
Four advanced analysis courses (group B)
One media and culture course (group C)
One new media theory course (group D)
One production course (group E)
Two elective courses (group F)

Summary

Total required credit hours for the major: 66-84

See [Baccalaureate Degree Requirements](#) for general education and remaining university requirements.

Recommended Sequence of Program Requirements

FIRST YEAR

Fall One introduction to analysis course from group A
Spring One introduction to analysis course from group A

SECOND YEAR

Fall One media and culture course from group C
Spring One production course from group E, one introduction to analysis course from group A

THIRD YEAR

Fall One advanced analysis course from group B, one new media theory course from group C
Spring One advanced analysis course from group B

FOURTH YEAR

Fall One advanced analysis course from group B, one elective from group F

Media Study

Spring One advanced analysis course from group B, one elective from group F

Electives and Course Groupings

A. INTRODUCTION TO INTERPRETATION

[DMS 107](#) Film History I
[DMS 108](#) Film History II
[DMS 109](#) Introduction to Film Interpretation
[DMS 225](#) Digital Literature Survey
[DMS 259](#) Media Analysis

B. ADVANCED ANALYSIS

[DMS 303](#) Video Analysis I or [DMS 304](#) Video Analysis II
[DMS 305](#) Film Analysis I or [DMS 306](#) Film Analysis II
[DMS 409](#) Nonfiction Film Analysis
[DMS 411](#) Film Theory

Note: Students can take either [DMS 303](#) or [DMS 304](#) and either [DMS 305](#) or [DMS 306](#), but not both.

C. MEDIA AND CULTURE

[DMS 213](#) Immigration & Film
[DMS 331](#) Urban Media
[DMS 333](#) Third World Cinema
[DMS 405](#) Ethnographic Film
[DMS 409](#) Nonfiction Film Analysis
[DMS 440](#) Women Directors
[DMS 452](#) Films of the Civil Rights Era

D. NEW MEDIA THEORY

[DMS 350](#) Information Theories
[DMS 415](#) Special Topics
[DMS 425](#) Visual Media Poetics
[DMS 426](#) Sound Media Poetics
[DMS 461](#) Cyber Theory
[DMS 480](#) Bodyworks
[DMS 484](#) Language Media Poetics

E. PRODUCTION

[DMS 101](#) Basic Filmmaking
[DMS 103](#) Basic Video
[DMS 105](#) Basic Documentary
[DMS 121](#) Basic Digital Arts
[DMS 155](#) New Media

F. ELECTIVES

[DMS 109](#) Introduction to Film Interpretation
[DMS 211](#) Symbolism & Film
[DMS 213](#) Immigration & Film
[DMS 215](#) Special Topics
[DMS 216](#) Special Topics
[DMS 303](#) Video Analysis I
[DMS 304](#) Video Analysis II
[DMS 305](#) Film Analysis I
[DMS 306](#) Film Analysis II
[DMS 329](#) Italian Cinema
[DMS 331](#) Urban Media
[DMS 333](#) Third World Cinema
[DMS 350](#) Information Theories
[DMS 381](#) Film Comedy
[DMS 405](#) Ethnographic Film
[DMS 409](#) Nonfiction Film
[DMS 412](#) Theory of Film Narrative
[DMS 415](#) Special Topics
[DMS 416](#) Special Topics
[DMS 417](#) Special Topics
[DMS 418](#) Special Topics
[DMS 430](#) The Dream in Film & TV
[DMS 440](#) Women Directors
[DMS 450](#) Film & Development of Contemporary Art
[DMS 452](#) Films of the Civil Rights Era

Media Study

[DMS 455](#) Special Topics
[DMS 461](#) Elements of Machine Culture
[DMS 474](#) Seminar on Postmodernism
[DMS 480](#) Bodyworks
[DMS 490](#) Media Arts Internship
[DMS 499](#) Independent Study

Media Study - Minor

Acceptance Criteria

Minimum GPA of 2.0.
Minimum grade of C+ in any course applied to the minor.

Required Courses

BASIC PRODUCTION (Choose one)

[DMS 101](#) Basic Filmmaking
[DMS 103](#) Basic Video
[DMS 105](#) Basic Documentary
[DMS 121](#) Basic Digital Arts
[DMS 155](#) New Media

INTERPRETATION (Choose one)

[DMS 107](#) Film History I
[DMS 108](#) Film History II
[DMS 109](#) Introduction to Film Interpretation
[DMS 225](#) Digital Literature Survey
[DMS 259](#) Media Analysis

MEDIA AND CULTURE (Choose one)

[DMS 331](#) Urban Media
[DMS 333](#) Third World Cinema
[DMS 405](#) Ethnographic Film
[DMS 409](#) Nonfiction Film
[DMS 440](#) Women Directors
[DMS 452](#) Films of the Civil Rights Era

ADVANCED ANALYSIS (Choose one)

[DMS 303](#) Video Analysis
[DMS 304](#) Video Analysis
[DMS 305](#) Film Analysis
[DMS 306](#) Film Analysis
[DMS 350](#) Information Theories
[DMS 409](#) Nonfiction Film
[DMS 411](#) Film Theory
[DMS 412](#) Theory of Film Narrative
[DMS 461](#) Elements of Machine Culture
[DMS 474](#) Seminar on Postmodernism

Summary

Total required credit hours for the minor: 24

Electives and Course Groupings (choose two)

Students can choose from DMS courses. Students who desire to take intermediate and advanced production courses must submit a portfolio. Four of the six classes must be at the 300 or 400 level.

Game Studies - Certificate

Prerequisites

Media Study

(Must have a 2.5 GPA in the prerequisite courses)

[DMS 110](#) Programming for Digital Art

[DMS 121](#) Basic Digital Arts or [DMS 155](#) Intro to New Media

[DMS 259](#) Intro to Media Analysis

Statement or work sample

or equivalent courses/permission of instructor

Required Courses

Core Courses

[DMS 448](#) Game Studies Colloquium

[DMS 462](#) Game Design

[VS 415](#) Designed Play

Minimum of four courses or 13 credits of approved electives

Note: The certificate is awarded concurrently upon completion of all program requirements and completion of a bachelor's degree at the University at Buffalo. It cannot be awarded as a standalone certificate program even after the student has earned a bachelor's degree.

Electives

[DMS 231](#) 3D Modeling

[DMS 423](#) Programming Graphics I

[DMS 424](#) Programming Graphics II

[DMS 431](#) Advanced Modeling

[DMS 435](#) Narrative Scriptwriting

[DMS 438](#) Virtual Worlds I

[DMS 439](#) Virtual Worlds II

[DMS 457](#) Locative Media and the City

[DMS 461](#) Machine Culture

[DMS 463](#) Interactive Fiction

[DMS 474](#) Seminar on Postmodernism

[DMS 485](#) Media Robotics I

[DMS 486](#) Media Robotics II

[ENG 370](#) Multimedia Literature

[VS 375](#) Science, Culture, and Media

[VS 425](#) Interactive Computer Art II

DMS 101: Basic Filmmaking

Credits: 4

Semester(s): Fall, Spring, Summer

Type: SEM

Lab fee.

Equipment, materials, and techniques involved in the construction of motion pictures; nature and process of the medium; 8mm and 16mm film.

DMS 103: Basic Video

Credits: 4

Semester(s): Fall, Spring, Summer

Type: SEM

Lab fee.

Image and sound formation; energy and time structures observed on the cathode ray tube; competency with basic video equipment in production of tapes.

DMS 105: Basic Documentary

Credits: 4

Semester(s): Fall, Spring, Summer

Type: SEM

Lab fee.

The fundamental theoretical, creative, and technical concerns of documentary and video production.

DMS 107: Film & Media History 1

Credits: 4

Semester(s): Fall

Type: LEC

Surveys developments in international cinema from the 1890s to the present.

DMS 108: Film & Media History II

Credits: 4

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Semester(s): Spring
Type: LEC/LAB

Surveys developments in international cinema from the 1890s to the present.

DMS 109: Introduction to Film and Media Interpretation

Credits: 4
Semester(s): Fall, Spring, Summer
Type: LEC

Identification of and intellectual appreciation for the elements of film as a major art form.

DMS 110: Programming for Digital Art

Credits: 4
Semester(s): Fall, Spring
Type: LEC

Lab fee.

Introduces students to programming in a general purpose computer language. Discusses the underlying fundamentals of how computers, electronics, and digital media work; and the mathematical bases of these fields. Presents students with ways that programming can be used in creating new, interactive, digital media art. Recommended for students interested in programming graphics and virtual reality.

DMS 121: Basic Digital Arts

Credits: 4
Semester(s): Fall, Spring, Summer
Type: SEM

Lab fee.

Fundamental concepts and methods that underlie the use of computers in generating and processing images and sound, in the context of typical contemporary artistic practice in painting, photography, film, video, and music.

DMS 155: Introduction to New Media

Credits: 1
Semester(s): Fall, Spring, Summer
Type: LAB

Lab fee.

Introduces desk top tools and fundamental concepts used in the development of interactive and non-interactive digital media. Focuses on theoretical and practical aspects of creating digital messages with authoring/presentation tools. Provides a foundation for creating a broad range of digital media.

DMS 213: Immigration and Film

Credits: 4
Type: LEC

Examines silent and early sound films, as well as contemporary

films; as a reflection of the immigrant experience, as a site of struggle between older and newer immigrants, and as an instrument of government politics.

DMS 225: Digital Literature Review

Credits: 4
Type: LEC

Intensive survey of the field of digital literature through a focus on the screening of digital texts. Primary emphasis is on "reading" the digital texts presented. Course also covers the relationship of innovative poetry to digital media, the phenomenon of the Internet and its relation to "the I", meaning-making through the context, design, and writerly qualities of Web pages, traditions of hypertext, the materiality of code, the history of e-poetry, and digital media poetry in the academy. Special attention will be given to understanding a broad range of innovative works in the medium including hypertext, digital and kinetic literature, interactive texts, and works in networked and programmable media, and to examining, interpreting, and interrogating the key theoretical texts of the most significant practitioners in the field. Includes foundational early theory, writings from formative scholarly hypertext theorists, and work by more recent cutting-edge independent digital theorists. Examines the role of programming as a social, literary, and language-related act. The cultural impact of films related to programming/cyberculture is discussed, with film screenings as appropriate. Discussion of key cyberculture and media theory authors as relevant.

DMS 231: 3-D Character Animation

Credits: 4
Semester(s): Fall, Spring
Type: SEM

Lab fee.

Provides students with an understanding of 3-D animation principles and how to use digital tools effectively to create animated compositions.

DMS 259: Introduction to Media Analysis

Credits: 4
Type: SEM

Provides students with a theoretical and historical grounding in analyzing the media and visual revolution of the 20th century. Encourages students to experiment with various media codes in their final exam projects in which they combine technical skills with analytical and critical thinking.

DMS 303: Video Analysis

Credits: 4
Semester(s): Fall
Type: LEC

Viewing and analyzing electronic image/sound structures and compositional models (video art) in a context of contemporary critical thought; viewing tapes, readings, and lectures; having participatory discussions; and entertaining visitors conversant with the state of the art.

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DMS 304: Video Analysis

Credits: 4
Semester(s): Spring
Type: LEC

Viewing and analyzing electronic image/sound structures and compositional models (video art) in a context of contemporary critical thought; viewing tapes, readings, and lectures; having participatory discussions; and entertaining visitors conversant with the state of the art.

DMS 305: Film Analysis

Credits: 4
Semester(s): Fall
Type: LEC/LAB

World cinema, American avant-garde, personal-independent cinema, including a view to its European counterpart.

DMS 306: Film Analysis

Credits: 1
Semester(s): Spring
Type: LAB

World cinema, American avant-garde, personal-independent cinema, including a view to its European counterpart.

DMS 333: World Cinema

Credits: 4
Type: LEC

Introduces students to a collection of film and television productions, from colonized, neo-colonized, and decolonized countries whose political, economic, and cultural structures have been shaped by the colonial process.

DMS 341: Intermediate Video Workshop

Credits: 4
Semester(s): Fall, Spring
Pre-requisites: [DMS 101](#) Or [DMS 103](#) Or [DMS 105](#)
Type: SEM

Lab fee.

Lab fee. Workshop in the tools of video. Offers exercises in intermediate video production for students who have had some previous exposure to video as a creative medium. Emphasizes the development of technical skills and knowledge which are necessary for the effective use of video as an artistic tool and for documentation or personal expression. Other topics include video electronics and staging.

DMS 400: Film Workshop I

Credits: 4
Semester(s): Fall, Spring
Type: SEM

Lab fee.

Creative explorations and experimental articulations of primary cinematic realities; encourages development of personal styles.

DMS 401: Adv Cinematography

Credits: 4
Semester(s): Spring
Pre-requisites: [DMS 400](#)
Type: SEM

Lab fee.

Media production course focusing on advanced moving image creation in film and video.

DMS 403: Advanced Documentary Production

Credits: 4
Semester(s): Spring
Type: SEM

Lab fee.

Principles and theory of documentary form, ethical issues, methods. Production work in digital video, audio, web based media or still photography.

DMS 406: Ethnographic Film

Credits: 4
Semester(s): Fall
Type: LEC

Provides a critical understanding of ethnographic media and cultural documentary. Combines theory and hands-on production practice. Examines cross cultural issues of representation, marginality, community collaboration, indigenous media and fieldwork for media.

DMS 409: Nonfiction Film

Credits: 4
Semester(s): Fall, Spring
Type: LEC/LAB

Screenings and discussion related to examining non-fiction and documentary film and video from 1920 to the present, including cinema verit?, experimental, reflexive, diary, political, music television, and political documentaries.

DMS 411: Film Theory

Credits: 4
Type: SEM

Explores principal theories of film through a critical reading of texts and a close examination of films. Classical film theory includes Munsterburg, Kuleshov, Pudovkin, Eisenstein, Balasz, Arnheim, Bazin, and Godard. The critique of classical film theory includes Burch, Perkins, and Henderson. Discusses semiotics, psychoanalysis, and poststructuralism, in Barthes, Eco, Metz, Pasolini, Baudry, Heath, and in feminist film theory, including Gledhill, Mulvey, Silverman, Modleski, Doane, and Studlar. Avant-garde theory includes Vertov, Epstein, Deren, Brakhage,

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Sitney, and Michelson. These topic areas will be set in interaction throughout: e.g., Soviet editing and antirealism are continued in the avant-garde; rhetorical figures such as metaphor, metonymy, ellipsis, condensation, and displacement, can be traced in very different theoretical contexts and in close readings of individual films.

DMS 413: Film Narrative

Credits: 1
Type: LAB

Principle forms of film narrative with readings in narrative theory and film theory.

DMS 415: Special Topics

Credits: 4
Type: LEC/LAB

The content of this course is variable and therefore it is repeatable for credit. The [University Grade Repeat Policy](#) does not apply.

In-depth study of media topics. Recent topics have included gender and technology, cyber theory, virtual communities, and interface design.

DMS 416: Special Topics

Credits: 4
Type: LEC

The content of this course is variable and therefore it is repeatable for credit. The [University Grade Repeat Policy](#) does not apply.

In-depth study of media topics. Recent topics have included gender and technology, cyber theory, virtual communities, and interface design.

DMS 417: Special Topics

Credits: 4
Type: LEC

Topics vary to reflect a rapidly changing field of study.

DMS 419: Advanced Digital Arts Production

Credits: 4
Semester(s): Fall
Pre-requisites: [DMS 121](#)
Type: SEM

Lab fee.

The content of this course is variable and therefore it is repeatable for credit. The [University Grade Repeat Policy](#) does not apply.

The conceptual and practical production of digital art, primarily focusing on the manipulation and generation of moving images and sounds from within a computer environment.

DMS 420: Advanced Digital Arts Production

Credits: 4
Semester(s): Spring
Pre-requisites: [DMS 419](#) Or [DMS 423](#)
Type: SEM

Lab fee.

The content of this course is variable and therefore it is repeatable for credit. The [University Grade Repeat Policy](#) does not apply.

The conceptual and practical production of digital art, primarily focusing on the manipulation and generation of moving images and sounds from within a computer environment.

DMS 423: Programming Graphics I

Credits: 1
Semester(s): Fall
Type: LAB

Lab fee.

Production course. Introduces students to the concepts and practice of programming 2-D computer graphics using C++, Open GL, the GLUT libraries, and a basic sound server. The major focus is on creating interactive art experiences by programming both graphics and sound. Students write their own code to create customized computer tools and visuals and learn the fundamentals of graphics programming.

DMS 424: Programming Graphics II

Credits: 1
Semester(s): Spring
Pre-requisites: [DMS 423](#)
Type: LAB

Lab fee.

Builds on [DMS 423](#) and extends students' knowledge of Open GL and C++ into programming virtual reality environments. Students use CAVElib software to build immersive 3-D virtual worlds.

DMS 425: Visual Media Poetics

Credits: 1
Type: LAB

Provides an opportunity to explore the expressive potential of language as a creative material, with a focus on its alphabetic, visual, and aural levels, with a focus on forms of visual expression, including Concrete Poetry. We will be thinking about the multiple possibilities of language, as a conjunction of possibilities, textures, tones, meanings, and media. We will look at digital literature as a merging of form, image, language, and sound, and we will explore works that somehow do this to extraordinary effect.

DMS 426: Sound Media Poetics

Credits: 1
Type: LAB

Experimental poetry, sound poetry, and digital media poetry share certain features of improvisation, composition, and structure. This seminar will concentrate on a close examination of innovative

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literary and media forms from the perspective of sound. It will involve careful reading of experimental poetry, close listening to sound poetry, and examination of digital media works, where applicable.

DMS 428: 2d Animation Graphics

Credits: 4
Type: SEM

Introduces students to major concepts in 2D animation and motion graphic design. Topics include developing concepts, rotoscoping, interpolated animation, and composing animation with video. Surveys the history of animation, fine arts animation, and contemporary trends in motion graphic design. Students will produce a finished portfolio of animation and motion graphic design work. (Production intensive design course.)

DMS 431: Advanced Modeling

Credits: 1
Type: LAB

Advanced program on modeling. The objectives of this course are to illustrate the importance of context on the modeling process; focus on the development of a creative, individualized, working methodology; and build practical, technical and organizational skills. Students will learn a variety of methods of importing information from real-life measurements, data-bases, clients, into the modeling process. The core of the course will be hands on work, designing, planning, modeling. Students will be taken through the steps of the production process from content design, through design of a production pipeline, to implementation. The final objective will be to produce a substantive modeling project.

DMS 434: Special Topics

Credits: 4
Pre-requisites: [DMS 341](#) Or [DMS 400](#)
Type: SEM

The content of this course is variable and therefore it is repeatable for credit. The [University Grade Repeat Policy](#) does not apply.

Topics vary by semester.

DMS 435: Scriptwriting: All Media

Credits: 4
Type: SEM

In this production workshop students will concentrate on writing and editing scripted elements for their media projects. The course will explore both traditional and experimental methods for generating and structuring text for fictional, documentary, time-based and interactive work.

DMS 438: Building a Vr Art Project I

Credits: 4
Semester(s): Fall
Type: SEM

Lab fee.

For students with graphics programming experience and 3-D modeling packages (specifically Maya). Students collaborate as teams to build immersive virtual reality art experiences. Introduces the student to the Ygdrasil system, a high-level VR authoring toolkit for large- scale art projects.

DMS 439: Building a Vr Art Project II

Credits: 4
Semester(s): Spring
Type: SEM

Lab fee.

In this sequel to [DMS 438](#) students extend their skills with VR authoring tools and programming/modeling for real-time applications. Focuses on networking with remote sites, as well as the use of agents, smart environments, gaming techniques, interface and interactivity, and effective sound design in VR.

DMS 440: Women Directors

Credits: 1
Type: LAB

Lab fee.

Provides a critical understanding of women as feature film directors. Looks at English-language productions from the 1990s by a cross-generation of emerging and established filmmakers, including Jane Campion, Julie Dash, and Mary Harron. Also considers the "uncomfortable truths" regarding underrepresentation of women directing both studio and independent productions.

DMS 441: Advanced Video Production

Credits: 4
Semester(s): Fall
Pre-requisites: [DMS 341](#)
Type: SEM

Making independent video art: camera work, editing, acting, and directing. Group exercises and critiques. Requires video production and postproduction outside of class.

DMS 442: Advanced Video Production

Credits: 4
Semester(s): Spring
Pre-requisites: [DMS 341](#)
Type: SEM

Lab fee.

Making independent video art: camera work, editing, acting, and directing. Group exercises and critiques. Requires video production and postproduction outside of class.

DMS 447: Sound Design

Credits: 4
Semester(s): Fall
Type: SEM

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Lab fee.

Explores issues and techniques in the area of sound design and audio production. Contextualizes the relation between image and sound by drawing from many media forms, existing and/or original, to create and visually represent sound.

DMS 448: Games Studies Colloquium

Credits: 4
Type: SEM

Comprehensive investigation of the emerging field of Games Studies, the critical analysis of games and interactive environments made possible by the computer. Addresses different theoretical perspectives that view games and gaming as historical, social, cultural, aesthetic, technical, performative, and cognitive phenomenon. Examines how video games encompass an increasingly diverse set of practices, populations, and locations from fantasy football to multi-player medieval fantasy, from simulations of real life to alternate realities, from fanatics to activists, from nightclubs to competitive arenas to public streets to the classroom; from consoles to mobil phones, to large screen projections. Analyses not only popular games but interactive installations, pervasive games, mixed and virtual reality environments. Discusses the interdisciplinary nature of a cultural practice which depends on art, artificial intelligence, computer graphics, interface design, human computer interaction, psychology, narrative, networking, and technical innovation. Asks why interactive experiences are so popular, and tries to understand the social and cultural implications of games and gaming.

DMS 451: Avant-Garde Cinema

Credits: 4
Semester(s): Fall, Spring
Pre-requisites: [DMS 107](#) Or [DMS 108](#) Or [DMS 109](#)
Type: LEC/LAB

Examines the history of the so-called avant-garde, from the Russian and French avant-garde of the 1920s to the postwar European and American experimental milieu. While focusing principally on Europe and North America, the course gives attention to related developments in Africa, Asia, and South America, depending on availability. Questions of methodology, canon, genre, marginality, oppositionality, plagiarism, primitivism, originality, and ideology come into theoretical play while we examine the Institutional Mode and its discontents.

DMS 457: Locative Media and the City

Credits: 4
Type: SEM

Introduces students to major concepts in 2D animation and motion graphic design. Topics include developing concepts, rotoscoping, interpolated animation, and composing animation with video. Surveys the history of animation, fine arts animation, and contemporary trends in motion graphic design. Students will produce a finished portfolio of animation and motion graphic design work. (Production intensive design course.)

DMS 461: Machine Culture

Credits: 4
Semester(s): Fall, Spring
Type: SEM

Explores issues relating to culture and technology. Focuses on advanced readings and fiction pertaining to cyberculture. Critically analyzes technology including social meanings of technological tools, formalist and socialist art practices, the organic body vs. the mechanical engine, cyborgs, artificial intelligence, virtual reality, and robotics.

DMS 462: Game Design

Credits: 4
Type: SEM

Production course on the design of computer based games. Games are considered as a new art form and in order to create compelling games, students must be aware of the particularities of the form in both structural and aesthetic terms. Clearly the most important difference between games and other art forms are the interactive and interpersonal dynamics of gaming. However, game design draws on many other disciplines (writing, drawing, graphic design, architecture, and programming), and that familiarity with the assumptions and languages of these disciplines is essential for a game designer. Core issues of games design; what is a game? what is the nature of play? what makes good game play? what is the most effective use of sound and visuals in a game? how can narrative be used in games? and what are the roles of presence, engagement, and interactivity in games? Encourages experiential thinking about the boundaries and possibilities of computer games. Students work in teams to produce a series of short games projects. Focuses on creativity and experimentation. Thorough, hands-on grounding in the process of game design. From conception to play-testing, and fosters the skills required to produce, examine, and critique games.

DMS 463: Interactive Fiction

Credits: 4
Type: SEM

Interactive stories set in immersive 3D virtual worlds are a staple of science fiction. Devices that allow people to inhabit personalized stories and interact with computer characters are described in *Neuromancer*, *Star Trek*, and Ray Bradbury's short story, *The Veldt*. In the 1980s and 1990s industry insiders believed that a marriage between video games and Hollywood movies was imminent. Meanwhile, writers were excited by the non-linear and interactive potential of hypertext, but killer interactive fiction has not emerged. This course will examine interactive narrative in theory and practice. We will look at the reasons why interactive fiction is so difficult to create and study. Encourages students to create their own interactive fiction.

DMS 474: Seminar on Postmodernism

Credits: 1
Type: LAB

Various theoretical discussions of postmodernism and approaches to particular texts, which define them as postmodern and/or use theories of postmodernism in their analysis.

DMS 484: Language Media Poetics

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Credits: 4
Type: SEM

Focuses on language media practice, including procedural practices, computer-assisted techniques, and the application of language material as data. . A key component of our approach will be to enhance multimedia digital and digital poetry production.

DMS 485: Media Robotics I

Credits: 4
Semester(s): Fall
Type: LEC

Lab fee.

Introduces students to the programming of fast and robust industrial microprocessors for art-intervention purposes. Students investigate concepts in the programming language C and write code to control remote devices, sensors and motors. This course is both a traditional programming course as well as a studio course in using computation in art practice.

DMS 486: Media Robotics II

Credits: 4
Type: LEC

Addresses data acquisition and processing in the context of digital media arts. Understanding sensors and their limitations is an important prerequisite to building robust and satisfying information processing artifacts. Allows students to better understand both the concepts as well as the techniques underlying a variety of sensor typologies and various data acquisition approaches. While the course covers technical materials, the goal is to uncover new possibilities with which students can investigate digital data and imagery. As opposed to courses that manipulate image data through commercial applications such as Photoshop, this course works with general purpose programming and mathematical tools that offer opportunities and freedoms prepackaged software solutions deny.

DMS 499: Independent Study

Credits: 1-8
Semester(s): Fall, Spring
Type: TUT

The content of this course is variable and therefore it is repeatable for credit. The [University Grade Repeat Policy](#) does not apply.