

CRITICAL MEDIA PRACTICE

Handbook 2019-20

In areas across the disciplinary map — from Anthropology to Science Studies, from Sociology, Psychology, and Government to Architecture, Literature, Engineering, and Public Health — a growing number of students and faculty are seeking to integrate media creation into their academic work. The goal of the interdepartmental GSAS secondary field in Critical Media Practice is to offer graduate students across Harvard's various schools the opportunity to make original interpretive, creative projects in image, sound, and interactive technologies in tandem with their written scholarship.

Our students work across many disciplines and in a variety of media. They span a continuum from those using artistic practices to conduct or present their scholarly research to those whose work finds its place in the art world itself. All share an excitement for art as research. They are furthering Harvard's prominence as a place where academic inquiry can take compelling forms beyond the written word.

The human subject is constituted by imaging as well as by language and — as C.S. Peirce, Nelson Goodman, and others have demonstrated — language alone cannot be taken as paradigmatic for meaning. Aural and visual experience is as integral to culture and social relations as is language. Recent developments in neuroscience and evolutionary psychology have emphasized that consciousness itself consists of multi-stranded networks of signification that combine fragments of imagery, sensation, and memory alongside language, both propositional and non-propositional in form.

The Critical Media Practice secondary field is designed to take advantage of the fact that audiovisual media have a distinct, unique relationship to the world than exclusively verbal sign systems. It also exploits their inherent interdisciplinarity and their broader reach beyond the academy into the public intellectual sphere.

From stunning anthropological films documenting cultural traditions to interactive databases to installations exploring engineering and design, CMP projects push the boundaries of scholarship.

CMP integrates art-making within the cognitive life of the university, and specifically the graduate curriculum. Because media practice is the central component of CMP, it is distinct from a Ph.D. program in film studies, cultural studies, or any of the particular humanities or social sciences. Instead, CMP is intended to complement — to broaden and enrich — the teaching and research being undertaken in our graduate degree programs.

CMP CONTACTS

Lucien Castaing-Taylor, Graduate Studies Director
lgtaylor@fas.harvard.edu

Peter Galison, Graduate Studies Director (on leave)

Julie Mallozzi, Administrative Director
Sever Hall 438
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617.496.2714

Contact Julie about overall program questions, capstone planning, critique sessions, and exhibition.

Cozette Russell, Program Coordinator
Sever Hall 436
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Contact Cozette about CMP requirements, courses, workshops, events, keys, website, and newsletters.

Stefan Grabowski, Film and Video Technician
Vanserg Hall 108B
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617.495.0488 (office)

Contact Stefan about equipment or space issues, including technical support and editing studio use.

CMP REQUIREMENTS

Like other secondary fields at Harvard, Critical Media Practice allows PhD students to broaden their course of study and enhance the competitiveness and professional reach of their degree programs. Students must meet all degree milestones and deadlines in their home PhD programs and at GSAS in addition to the CMP requirements below. The secondary field will appear on a students' transcript but not on their degree. Please be sure to speak with your primary advisor before applying to CMP. The following are the requirements to successfully complete the CMP secondary field:

COURSES

Students must receive grades of B+ or above in four courses related to Critical Media Practice. At least three of these classes must be drawn from the Core list of CMP courses or from the Department of Art, Film, and Visual Studies studio, photo, or film/video production course list. The fourth class may be an outside Elective, but only if the student gets the instructor's written approval to submit an original work of media in partial satisfaction of the course requirements.

CAPSTONE PROJECT

CMP students produce a capstone media project that complements their doctoral dissertation. It may consist of a film or video, a sound work, a series of photographs, an internet or hypermedia project, or an installation or performance in which media play a key role. The capstone may grow out of a class project but must be approved by CMP as having made substantial progress beyond the form it took in the class. Alternatively, the capstone can be an entirely original project independent of coursework but connected to the student's dissertation.

Students are required to submit a CMP capstone application, signed by a CMP Faculty Advisor, to the CMP Program Coordinator at least three semesters prior to graduation.

Students select a faculty committee of two to evaluate their capstone projects: one member is drawn from the list of CMP Affiliated Faculty and one from the student's dissertation committee. Capstone defenses ideally occur at least a semester before graduation. Students are required to present their capstone work-in-progress at a CMP critique three to six months before their defense.

Students have an opportunity to participate in the CMP Capstone Exhibition with their completed projects in either of their last two years at Harvard. View the 2019 CMP Exhibition program booklet [here](#).

DOCUMENTATION

Each semester in which students complete a class they must update their CMP academic progress form, which will be assigned to them when they are accepted into the program. At the end of their studies, students must submit the PHD Secondary Field Application to both the registrar's office and the CMP Program Coordinator and an archival copy of their capstone project (including 2-3 high-resolution stills). Once the CMP Director of Graduate Studies approves this documentation, CMP will notify the registrar of the student's successful completion of CMP secondary field requirements.

SAMPLE CMP STUDENT TIMELINE

The following is an example of a typical timeline followed by a Harvard graduate student attaining the CMP secondary field. This is a suggested pathway rather than a required schedule, taking into account that GSAS guarantees five years of funding to all PhD candidates. Individual timelines will vary according to discipline, research needs, funding, and personal considerations.

- G1 Take first CMP course (Introduction to CMP or other course)
 Attend CMP info session (usually in February)
 Possibly apply to CMP with completed CMP course and media work
 (Nov. 1 or April 1)

- G2 Take second and possibly third CMP course
 Apply to CMP with completed CMP course and media work if you
 haven't already (Nov.
 1 or April 1)

- G3 Take third and possibly fourth CMP course
 Develop idea for capstone, including budget and plan
 Find capstone advisor and meet before you start work on project
 Meet with Julie before you start if possible
 Email Cozette your plan (advisor, medium, timeline)

- G4 Create capstone project
 Take fourth CMP course if you haven't already (possibly Advanced
 CMP)
 Submit request to participate in spring CMP exhibition
 Capstone work-in-progress critique required 3-6 months before
 completion
 Participate in CMP exhibition
 Capstone defense

- G5 Go on the job market (if that is your plan)
 Finish dissertation
 Dissertation defense
 Participate in CMP exhibition if you didn't in G4

We also suggest you attend at least two to four CMP presentations (or other arts events) per semester, and whatever CMP critiques and defenses you're able to attend, throughout your graduate studies.

COURSES

The following courses meet the Core requirements for CMP, as do all Department of Art, Film, and Visual Studies photo or film/video production courses and some studio courses subject to approval by CMP.

Fall 2019

Introduction to Critical Media Practice AFVS 255 Julie Mallozzi WED 12:00pm-5:45pm

Critical Printing AFVS 215 Matt Saunders and Jennifer Roberts TUE & THUR 12:00pm-2:45pm

Algorithmic Performance AFVS 161 Sohin Hwang THUR 3:00pm-7:15pm

Studio Language AFVS 231 Nora Schultz TUE 12:00pm-2:45pm & THUR 12:00pm-4:15pm

Documentary Fictions AFVS 155 Joana Pimenta FRI 12:00pm-5:45pm & WED 7:15pm-10pm

Malleable Forms (A Studio of the Political) AFVS 81R Xaviera Simmons WED 12-5pm

Making Mischief: Using Photography to Break Expectations AFVS 141BR Sharon Harper MON & WED 1:00pm-4:14pm

Intermediate Animation: Making an Animated Film: Studio Course AFVS 153AR Timothy Szetela MON 12:00pm-5:45pm

Analog Synthesizer and the Digital Age MUSIC 168 Hans Tutschku MON & WED 3:00pm-5:30pm

Immersive Storytelling Using Mixed Media TDM 16gL Young Joo Lee WED 3:00pm-5:45pm

At MIT: Making Virtual Reality and Immersive Experiences 2.S972 Instructors: Ken Zolot, with visiting co-instructors Chris Boebel (MIT), Rob Jaczko (Berklee), and Rus Gant (Harvard) FRI 1:30pm-4:30pm

Spring 2020

Sensory Ethnography 1 AFVS 158AR Lucien Castaing-Taylor MON WED FRI
12:00pm-2:45pm

Sensory Ethnography 2 AFVS 158BR Lucien Castaing-Taylor MON WED FRI
3:00pm-5:45pm

Advanced Critical Media Practice AFVS 355R Lucien Castaing-Taylor THUR
6:00pm-10:00pm

Artistic Research Workshop AFVS 251 Sohin Hwang THUR 3:00pm-7:15pm

Intermediate Animation: Making an Animated Film: Studio Course AFVS 153AR
Timothy Szetela MON 12:00pm-5:45pm

Sound and Image as Equal Partners AFVS 58G Alfred Guzzetti THUR 1:30pm-
6:00pm Prerequisite: Students must have taken an AFVS (VES) video
production course that uses Media Composer.

Introduction to Electroacoustic Music MUSIC 167 Hans Tutschku MON
3:00pm-5:30pm

Electronic Music Composition: Seminar MUSIC 264R Hans Tutschku DATE
TBA

Digital Media Performance TDM 167L Young Joo Lee DATE TBA

RESOURCES

Production Equipment

While media production courses at Harvard are generally supported by other equipment pools, CMP has a limited amount of equipment available for CMP work created outside of courses, including capstone projects. All equipment is managed by the Film Study Center and shared among its fellows and CMP students.

Equipment requests should be sent to Film and Video Technician Stefan Grabowski at least two weeks prior to the desired checkout date. As our demand often outstrips supply, we cannot guarantee access to desired equipment at any given time. Check-out and check-in of equipment is by appointment only with borrower in person to review the condition of equipment and its proper use and handling.

Borrowers must acknowledge that use of this equipment is a privilege which can be revoked at any time in the event of perceived misuse or abuse. The borrower assumes full liability for repairing or replacing any equipment that is damaged or lost while in their care. Students are strongly encouraged to take out personal renter's insurance such as that found at collegestudentinsurance.com.

A complete list of equipment is available on the Film Study Center website.

Post-Production

CMP students may request access to our digital editing facilities located in Vanserg Hall. We have several Mac-based editing stations with a range of software and excellent video and audio monitors, including a 5.1 audio mixing station. You may request access from Stefan Grabowski. Priority will be given to students working on capstone projects.

CMP Mellon Fellowships

Critical Media Practice students are eligible to apply for up to \$5,000 in support of their media-based work, especially that related to their capstone project, through the Mellon Fellowship. The Mellon Fellowship is available for two more cycles, for AY2018-19 and AY2019-20. There is no limit on how many times a student can apply for this fellowship and the funding granted can be used over multiple years. Apply here by October 18, 2019 or email Cozette Russell with any questions. Grant awards will be announced in December 2019.

Workshops

The Film Study Center offers regular workshops and master classes for FSC fellows and CMP students. See Events page for information.

Film Studies Library

CMP students have access to the Film Studies Library, a collection of DVDs, books, CDs, and periodicals that is managed by the Department of Art, Film, and Visual Studies.

Additional Resources

As members of the Harvard community, CMP students have access to many other useful resources, including:

lyndaCampus offers thousands of online courses and video tutorials, including on media production and post-production.

Kanopy provides free online streaming of an extensive library of films and videos, including many works produced by Film Study Center fellows throughout its history.

EXTERNAL (NON-CMP) EVENTS AND INFORMATION

- **Carpenter Center for the Visual Arts** <https://carpenter.center/>
- **Harvard Film Archive** <http://hcl.harvard.edu/hfa/>
- **Mahindra Center for the Humanities**
<http://mahindrahumanities.fas.harvard.edu>
- **Peabody Museum** <http://peabody.harvard.edu/>
- **Radcliffe Institute** <http://www.radcliffe.edu/>
- **Office for the Arts** <https://ofa.fas.harvard.edu/>
- **metaLAB (at) Harvard** <http://metalab.harvard.edu>
- **The Berkman Center** <http://cyber.law.harvard.edu/events>

DOCUMENTS

APPLICATIONS

Applications for admission to the Critical Media Practice secondary field may be submitted to the CMP Program Coordinator twice a year at November 1 and April 1 deadlines. Students must have successfully completed at least one Core CMP course before applying. The CMP admissions committee will review the applications and the Directors of Graduate Studies in CMP will confirm admission with all applicants before the end of the semester in which they apply.

FORMS

- CMP Application for admission into the secondary field (due November 1 or April 1)
- Capstone Application for approval of your capstone project by CMP (due at least two semesters before graduation)
- CMP Mellon Fellowship Application to receive support (due October 18, 2019)
- GSAS Secondary Field Graduation Petition to submit to the Office of the Registrar (due no later than the degree application deadline)

NEWS & EVENTS

Newsletter

We have email lists through Mailman and MailChimp. We have signed you up automatically to receive these lists, which will contain our Newsletter, general information, upcoming events, festival submission notices, news from other students etc.

Facebook

Currently CMP does not have its own social media accounts however, we maintain an active Facebook page and Twitter account for the Film Study Center.

News on the FSC website and Facebook

CMP has a Blog and Events page on our website. We also send out an email about upcoming events within the university and beyond. Please keep us up-to-date on what's happening with you and your projects!

What are we looking for? Some possible examples:

- *Public engagements/recognition.* Success stories – awards won, festivals, professional achievements, events where you're a speaker, news articles featuring you, etc.
- *Next up.* Remind us of your upcoming events, whether in the near or distant future.
- *Educational tips.* Something you learned that you think might help fellow film/videomakers. Suggestions welcome: technical tips, local businesses to recommend, classes to take, or whatever.
- *Festival alerts.* Recommend film festivals that other fellows might be interested in, or pass on notices of deadlines for submission, or details on attending.
- *Pictures and links to media.* Please send us images, videos, audio projects to illustrate your work where you can. We can embed Vimeo and Soundcloud on your CMP profile pages or feature your work in the "Selected Projects" section.