

Digital Arts and New Media MFA Program

University of California, Santa Cruz

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Welcome to DANM at UCSC

The Digital Arts and New Media MFA Program (DANM) welcomes you as a graduate student at University of California, Santa Cruz. This handbook is your guide to your graduate career and responsibilities in the program. As a new student, you can find answers to many of the questions that arise when planning a graduate career and beginning at a new campus. *Please keep this handbook as a resource during your tenure as a student in the program.* You will be able to find updated information by contacting the DANM program staff or by accessing the program's website: <http://danm.ucsc.edu/web/resources/>.

The DANM program staff is available to assist you with questions pertaining to the rules and regulations of the University. The program office has general information about University procedures, or we can refer you to the appropriate office for further information. The DANM program office is located in Room D-121 at Porter College. A list of staff members with their primary duties, phone numbers and e-mail addresses is in this handbook.

Good luck in your career as a Digital Arts and New Media MFA Program graduate student!

Table of Contents

Welcome to UC Santa Cruz 1

Table of Contents 2

DANM Staff and Faculty Contact Info 3

DANM Faculty Interests 4

DANM Graduate Students 11

Student Names

Group Addresses for Students and Faculty

DANM Web Sites

“@ucsc.edu” Email Information

Facilities and Technical Information 12

Technical Questions

Key Policy

Key Coded Doors

Graduate Student Office Policy

DANM Labs

DANM Program Lounge and Kitchen, Porter D-221

Porter Seminar Room, Porter D-245

Porter Faculty Services, Porter D-150

Mail/Mailboxes

Copy Machines

Campus Computer Labs 13

Computer Policies

Facilities

Printing

Printing—The Cave

Equipment

Teaching at UCSC 14

Pedagogy

TA Assignments

TA Appointment/Offer Letter

Paychecks

TA Training

Assuming the Responsibilities of a Teaching Assistant

Teaching Assistant Job Description and Responsibilities

Maintaining Confidentiality 15

Narrative Evaluations

Accommodating Students with Disabilities

Sexual Harassment

Graduate Program Description and Requirements 16

Program Description

Program Requirements 17

Electronics and Programming Course Requirements

Program Planner 18

DANM Courses 08-09 19

Blank Program Planner 22

DANM 297 and 297G Independent Studies

Progress Report and Student Evaluation

Academic Probation 23

Student/Advisor Relationship

Thesis Process 24

Required Forms and Milestones

Thesis Committee

Thesis Committee Responsibilities

Thesis Proposal

Thesis Oral Review

Thesis Abstract 25

Thesis Committee Meetings and MFA Exhibition

DANM 299 Thesis Research

Thesis Oral Defense

Final Deadlines

Request for an Extension of a Deadline

MFA Exhibition 26

Thesis Documentation

Graduation

Thesis Project Timeline for Second Year of Study

Financial Support 27

Residency

Changes in the DANM Program

Resources 28

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* members of the DANM Executive Committee

DANM Faculty Interests

Ralph Abraham

Professor Emeritus of Mathematics, PhD, University of Michigan
Specializes in chaos theory

Professor Ralph Abraham has been active on the research frontier of dynamics—in mathematics since 1960, and in applications and experiments since 1973. He has been a consultant on chaos theory and its applications in numerous fields (medical physiology, ecology, mathematical economics, psychotherapy, etc.) and is an active editor for the technical journals “World Futures” and the “International Journal of Bifurcations and Chaos.” In 1975, he founded the Visual Mathematics Project at the University of California at Santa Cruz, which became the Visual Math Institute in 1990, with its popular World Wide Web site online since early 1994. He has performed works of visual and aural mathematics and music (with Ami Radunskaya and Peter Broadwell) since 1992.

He writes, “My research and teaching in chaos theory have made intensive use of computer graphics and sound. My interest in the DANM program is to interest students in math as artware, and make math tools available on the digital palette.”

Elliot Anderson

Assistant Professor of Art, MA, San Francisco State University
Specializes in electronic media and conceptual art using computer technology

Art Professor Elliot Anderson states, “During the 1980’s I worked as a computer graphics engineer in the field of flight simulation. I use my abilities as a software engineer and the concepts of interactivity from flight simulation to create dynamic environments using computers, video and sound. In my work I investigate intertwining and interaction with the computer, constructing an environment from computer information and an unfolding of the work in time and through interaction with computer algorithms. Computer technology allows me to detect and incorporate the body’s presence, movement and proximity in a dynamic negotiation with information and processes internal to the computer.

“Currently I am exploring the idea of infection and contamination and concepts from evolutionary genetics as a mode of interaction with and within the computer. The movements, choices and/or presence of the viewer create a set of digital codes that are interpreted as ‘genetic’ information and are woven into the software running on the computer. In work that is interactive within

the computer itself, I utilize genetic programming to create a dialog between software to evolve a cinematic scenario and effect. Sound and image are a result of software processes set in place by initial conditions that are evolved throughout the course of exhibition.”

Lawrence Andrews

Associate Professor of Film & Digital Media, BFA, San Francisco Arts Institute
Specializes in film, video, installation and media art

Film and Digital Media Professor Lawrence Andrews writes, “My interest in digital media is wide and varied, but the truth be told, the digital aspect of my own work always takes a back seat to what is being communicated. I am simply a storyteller and digital media is a means to an end, nothing more, nothing less. Having said that, the area of my research that would have a direct bearing on the DANM program would center around my work in digital video. This work is supported by a strong understanding of digital compositing, i.e., the layering of various motion pictures and graphics to develop new ways of solving problems. My compositing work is broadened by an interest in environmental effects generated by 3D particle systems. My digital video work is also supported by a strong background in sound manipulation, acquisition, and design. And finally I have a new interest in moving some of my work into an interactive environment, I am now investing time into learning a new skill set. My work explores race, power, identity, narrative structures, documentary forms and reportage, with a recent interest in collaborating with groups ranging from community organizations to loosely affiliated individuals held together by little more than an often unstated common goal or interest.”

Tandy Beal

Lecturer in Theater Arts (Dance)
Specializes in choreography, improvisation technique, performance skills, collaborations with classical and jazz performers, circus, theater and video, children’s productions

Theater Arts lecturer Tandy Beal is a performer, director, choreographer, writer, teacher and...dreamer. As the Artistic Director for Tandy Beal & Company (’71–present) and for the New Pickle Circus (’92–2000), she has created 20 full-length shows and approximately 100 shorter works that have toured worldwide. She also wrote, directed and choreographed Vival! for the Moscow Circus which ran for two years in Japan.

James Bierman

Professor of Theater Arts (Drama), PhD, Stanford University
Specializes in playwriting, theater history and literature, classical and Renaissance drama, Chicano theater, digital media

Theater Arts Professor James Bierman states, “I have explored the development of engaging ways of presenting multimedia content for the computer. I am currently studying new strategies for interaction with instructional media, which includes the use of a variety of instructional computer games, self-evaluating quizzes, and interactive assessments of the user’s understanding of concepts.”

Ben Carson

Assistant Professor of Music, PhD, UC San Diego
Specializes in theory and composition; music cognition and consciousness; rhythm and voice leading; history of musical subjects

Composer/theorist Benjamin Carson engages a variety of scientific and critical ‘theories of mind’ in order to investigate consciousness in music. He has developed cognition-oriented approaches to form and rhythm; he also examines those issues through lenses of critical gender and race studies. In the DANM program, Carson hopes to encourage artists to consider the deterministic relationship of particular media and technologies to their constituent ‘percepts,’ ‘affects,’ and ‘concepts.’

David Cope

Professor of Music, Masters, UC Los Angeles
Specializes in composition; 20th-century music history, with focus on the avant-garde; 18th- and 19th-century theory; analysis; experiments in Music Intelligence

Music Professor David Cope writes, “I have worked in DANM-related areas (primarily computer music composition) for over twenty years and see this program as a significant opportunity for teaching many of the subjects that traditional music programs do not afford me. The DANM Master of Fine Arts degree seems appropriate for offering faculty and students the opportunities to integrate teaching and research in ways that will make interdisciplinary studies possible and extraordinarily accessible.”

David Crane

Assistant Professor of Film & Digital Media, PhD, University of Wisconsin
Specializes in film and media theory, discourses on technology, digital culture,

experimental media, critical and psychoanalytic theory

Film Professor David Crane works on film and media theory and history, narrative and psychoanalytic theory, technocriticism, and avant-garde movements.

David Cuthbert

Associate Professor of Theater Arts (Design), MFA, UC San Diego
Specializes in lighting design, CADD, projection design, scenic design

Theater Arts Professor David Cuthbert’s background includes a solid track record of work on the West Coast as a lighting designer for such venues as La Jolla Playhouse, the Old Globe, Sledgehammer Theatre, San Jose Rep, A Contemporary Theatre, the Intiman, the Magic Theatre, and Shakespeare Santa Cruz. His national tours include “The History and Mystery of the Universe” (about Buckminster Fuller) and two productions with the New Pickle Circus. He has also earned six awards for design excellence, including a San Diego Critics Circle Award.

Sharon Daniel

Professor of Film & Digital Media, DANM Program Chair, MFA, University of Tennessee
Specializes in community-based public art in information and communications environments, net art, social and political aspects of computer networks and databases, human-computer interface design

Film and Digital Media Professor Sharon Daniel states, “My research and artistic practice exploit new information and communications technologies, as media, for the creation of ‘Collaborative Systems.’ Communication is the material, and collaboratively generated ‘systems of communication’ are the equivalent of the ‘art objects’ of this media, as I use it. However, unlike objects produced in traditional art practices these object/systems continuously evolve. A key experimental parameter of ‘my’ works is that they are authored not only by me, but also by participants in local and online communities. In these collaborations I design frameworks where participants build databases based on their own experiences and are provided with the tools they need to structure and interpret that data themselves.

“My work has evolved from interactive sculpture and video installation to experimental projects that recast networked online environments as public, community and collaborative sites. I see myself as an artist/scholar, engaged in an artistic, intellectual and political endeavor that incorporates both theory and practice and bridges the arts, humanities, sciences and social sciences.”

James Davis

Associate Professor of Computer Science, PhD, Stanford University
Specializes in computer graphics

Professor James Davis specializes in research focused primarily on acquiring digital models of the real world for use in computer graphics. This includes both shape for building 3D models and motion capture for animation. “My interests extend from the low level mathematics that make acquisition possible all the way up to the user interfaces that make these tools useful to scientists and artists. Prior to joining UCSC I spent two years at Honda Research Institute, working on real-time range sensing for humanoid robotics applications.”

Peter Elsea

Lecturer and Director of Electronic Music Technician, BM, MA, University of Iowa
Specializes in electronic music and music technology

Lecturer Peter Elsea focuses on the connection between musicians and the new technology of music. This technology has created profound changes in the tools used by composers and performers, and the music of the next century will largely be shaped by the techniques now being developed to use these tools. Elsea is involved in this development at all levels: as composer, teacher, circuit designer, programmer, and troubleshooter. The fruits of his efforts are the UCSC electronic music studios, five rooms containing the best of recent equipment integrated into efficient composition systems.

Elsea is also developing instruments and programs that will expand the possibilities of midi beyond the traditional and commercial forms of music associated with the format.

Shelly Errington

Professor of Anthropology, PhD, Cornell University
Specializes in art forms (plastic and narrative); still photography and documentary genres; semiotics and power; nationalism; art and its markets

Professor Errington’s areas of research include Southeast Asia and some interest in Mexico. Her areas of fieldwork include Southwest Asia (Indonesia), Papua-New Guinea; some in Mexico.

Kathy Foley

Professor of Theater Arts (Drama), PhD, University of Hawaii
Specializes in Asian theater, Southeast Asian studies, performance studies, maskwork, puppetry, multicultural theater

Theater Arts Professor Kathy Foley is the editor of ASIAN THEATRE JOURNAL and in addition to UCSC has taught at Chulalongkorn University in Bangkok and Yonsei University in Seoul. She is author of the Southeast Asian material in CAMBRIDGE GUIDE TO ASIAN THEATRE, numerous articles, and performs and directs dance dramas, puppetry and other works. Her exhibitions of Asian puppets and masks have been shown at the East West Center in Hawaii, the Northern Illinois Museum of Anthropology, The National Geographic Society, and the Center for Puppetry Arts. Foley’s research interests include the use of digital imagery in theatre and performance practice, digital materials as reflection of cultural representation, the relations of puppetry, animation, and digital art and new media in Southeast Asia.

Mark Franko

Professor of Dance and Performance Studies
Specializes in dance history and theory, choreography, technique, performance studies, theatrical theory in historical and critical perspective

Theater Arts Professor Mark Franko, founding member of VPS (Visual and Performance Studies research group) is a choreographer and theorist. He has written extensively on dance and visual media (video, film, photography), and is interested in issues of dance and new media as they relate to the concept of the baroque, interdisciplinary theory and practice, and historically informed perspectives on choreography. He recently edited “Ritual and Event Interdisciplinary Perspectives” for the Routledge series “advances in theatre and performance studies.”

Patty Gallagher

Assistant Professor of Theater Arts, PhD, University of Wisconsin at Madison
Specializes in movement training for actors, circus and clown traditions, and Indonesian dancer/performance

Jennifer González

Associate Professor of History of Art and Visual Culture, PhD, UC Santa Cruz
Specializes in contemporary theories of visual culture, semiotics, critical museum studies; photography, public and activist art in the United States

Art History Professor Jennifer González writes, “My participation in the Digital Arts and New Media MFA program takes the form of courses in critical theories of representation for new electronic and on-line art projects. In particular I hope to help graduate students develop a conceptual framework for their research projects grounded in theories and histories of modern and contemporary art.”

Eli Hollander

Professor of Film & Digital Media, MFA, UC Los Angeles
Specializes in film and video directing, editing, cinematography, videography, digital image generation, screenwriting

Donna Hunter

Associate Professor, History of Art and Visual Culture, PhD, Harvard University
Specializes in European painting (especially French) from 1600 to the 1960s; German art and visual culture between the two world wars; art as social practice, portraiture.

David Evan Jones

Professor of Music, PhD, UC San Diego
Specializes in composition and analysis (often computer assisted), timbre and orchestration, language and music

Music Professor David Evan Jones has written applications for computer-assisted music composition and has synthesized and composed with vowel resonances as a quasi-independent parameter in music composition. Professor Jones has employed a variety of means of imparting vowel resonances to musical materials including digitally controlled analog filters, digital filtering, and FOF synthesis. He has organized vowels according to a variety of principles based upon their formant structures and has developed the idea of vowels as points of “cognitive unison” between timbres which differ in other aspects of their timbral structure. His articles have appeared in *Computer Music Journal* and *Perspectives of New Music* and his composition is available on CDs from Wergo, Centaur, CRI, Musical Heritage, and CRS.

Norman Locks

Professor of Art, MFA, California State University, San Francisco
Specializes in photography

Suresh Lodha

Professor of Computer Science, PhD, Rice University
Specializes in scientific visualization, geographic information visualization, sensor and computer vision, image processing, multi-modal human-computer interaction

Computer Science Professor Suresh Lodha states, “My interests include multi-modal (use of sound, music, art, vision, and touch) scientific and geo-spatial visualization, development of collaborative communities, and self-expression through creative digital arts.

I have used a mix of 2D and 3D Graphics software such as Macromedia Director, Adobe Photoshop, SoundEdit, and Alias, Wavefront in teaching Computer Arts/ Graphics and CyberArt classes. I enjoy interaction and collaboration with faculty and students across campus focusing on self-awareness, social, and global issues. I believe arts can penetrate deeper with long-lasting effects.”

Chip Lord

Professor of Film & Digital Media, BA, Tulane University, New Orleans
Specializes in film and video directing, and editing, video theory and history, video installation, screenwriting, documentary production

Dominic Massaro

Professor of Psychology, PhD, University of Massachusetts-Amherst
Specializes in understanding language, speech perception and reading, language learning and speech technology, pattern recognition, concept learning, decision making, development of perception and cognition, human-machine interface

Dominic Massaro states “I am Professor of Psychology and Computer Engineering, and director of the Perceptual Science Laboratory. I was Chair of Digital Arts and New Media from 2004-2006. As a psychologist, my interest in digital art and new media centers on human experience. I have carried out research on perception, cognition, and memory, and these processes are primary contributors to art experience. My current work involves the interface between humans and technology, and how this interface can be configured to optimize human experience. Several recent projects include the physical, psychological, and literary study of time, and the development and theoretical and applied use of a completely synthetic embodied conversational agent for human machine interaction, language tutoring, and edutainment. Please see my home page for a more complete description of my research and interests: <http://mambo.ucsc.edu/psl/dwm/> .”

Michael Mateas

Associate Professor of Computer Science, PhD, Carnegie Mellon University
Specializes in Artificial Intelligence (AI) in art and entertainment, computer games, interactive story, autonomous characters, story generations, game AI, and AI-based art

Computer Science Professor Michael Mateas’ research in AI-based art and entertainment combines science, engineering and design into an integrated practice that pushes the boundaries of the conceivable and possible in games and other interactive art forms. Michael was involved in launching UCSC’s

game design degree, the first such degree offered in the UC system. Prior to Santa Cruz, Michael was a faculty member at The Georgia Institute of Technology, where he held a joint appointment in the College of Computing and the School of Literature, Communication and Culture, and founded the Experimental Game Lab. With Andrew Stern, Michael released *Façade*, the world's first AI-based interactive drama in July 2005. *Façade* has received numerous awards, including top honors at the Slamdance independent game festival. Other work includes *Terminal Time*, a machine that constructs ideologically-biased documentary histories for mass audiences, and *Office Plant #1*, a desktop robot that responds to the social and emotional tone of email received by its owner. Michael's current research interests include game AI, particularly character and story AI, ambient intelligence supporting non-task-based social experiences, and dynamic game generation.

Michael has presented papers and exhibited artwork internationally including SIGGRAPH, the New York Digital Salon, AAAI, CHI, the Game Developers Conference, ISEA, AIIIDE, the Carnegie Museum, and Te PaPa, the national museum of New Zealand. Prior to CMU, Michael worked at Intel Laboratories, where he helped introduce ethnographic techniques into the Intel research culture, and Tektronix Laboratories, where he developed qualitative design methodologies and built advanced interface prototypes.

Charles McDowell

Professor of Computer Science, PhD, UC San Diego
Specializes in programming languages, parallel computing, operating systems, compilers

Computer Science Professor Charles McDowell writes, "My professional interest intersects with DANM to the extent that DANM students and faculty are engaged in creating new software. I have taught introductory programming courses for non-computer science students. I have also taught computer literacy courses."

Margaret Morse

Professor of Film & Digital Media, former DANM Chair, PhD, UC Berkeley
Specializes in digital and electronic media theory and criticism, media art, media history, technology and culture, film history and theory, documentary and science fiction

Film Professor Margaret Morse states "I want to encourage DANM students in critical thinking and writing on digital/new media and culture. These skills are just as essential for artists as they are for writers and teachers. My own publications include work on fundamental concepts such as interactivity,

immersion and telematics, many essays on specific work by artists as well as critiques on contemporary culinary, body and other cultures. My books are *Virtualities: Television, Media Art and Cyberculture* (Indiana UP 1998) and *Software, Hardware, Artware* (ZKM and Cantz Verlag 1997). See the Medien Kunst Netz/Media Art Network online for critical introductions to numerous artists as well as essays, including my "Sunshine and Shroud" under *Cyborg Bodies*: www.medienkunstnetz.de (2005)."

Soraya Murray

Lecturer in History of Art and Visual Culture and Art, PhD Cornell University
Specializes in art and technology, new media, contemporary art, globalization, postcolonialism, visual studies

Lecturer Soraya Murray is a scholar and critic of contemporary art, with an emphasis in new media history and theory. Murray has a particular interest in non-Western modernities and the effects of cultural globalization on art and visual culture. Murray's writings are published in "Art Journal," "Nka: Journal of Contemporary African Art," "PAJ: A Journal of Performance and Art," and "Flash Art." As a DANM faculty member, she provides students who are interested in new media forms with a theoretical and historical context for understanding works that engage advanced technologies.

Murray's scholarship seeks to unearth the ways that a global phenomenon of electronic mass media and communications technologies shapes human interactions and interpenetrates contemporary experience. How do race, nation, class, gender and access affect who may share in this experience? How do the technologies that we have fashioned, in turn refashion us? Further, her research is focused on how art and technology intersect, how cultural production responds to its influential presence, and how artists have utilized new media forms to express their visions. In her analysis of photography, film, video, electronics and the digital, Murray seeks to illuminate these technological expressions within the social, theoretical and historical contexts from which they arise.

Paul Nauert

Professor of Music, PhD, Columbia University
Specializes in theory, composition; rhythm and meter; music cognition; mathematical and computer models of the compositional process
Music Professor Paul Nauert is a music theorist and composer whose recent work stems from a view of music as "time organized by sound." Current projects include an essay on harmonic progression in posttonal music, a book (with the working title *Rhythms and Algorithms*) on computer-based strategies

for generating and coordinating musical rhythms, and software tools to support both the harmony and the rhythm projects.

Dard Neuman

Assistant Professor of Music, Ph.D, Columbia University
Kamil and Talat Hasan Endowed Chair in Classical Indian Music
Specializes in ethnomusicology; Hindustani music; colonialism, nationalism, technology and performance; sitar

Marcia Ochoa

Assistant Professor of Community Studies, PhD, Stanford University
Specializes in gender and sexuality, race and ethnicity, Latina/o studies, media and cultural studies, ethnography of media, feminism, queer theory, multimedia production, Latin American studies - Colombia and Venezuela, political philosophy and geography

Alex Pang

Professor of Computer Science, PhD, UC Los Angeles
Specializes in visualization (scientific, environmental, and uncertainty), computer graphics, virtual reality interfaces, and collaborative software

Isabel Reichert

Lecturer in Film & Digital Media, MFA, New Genres, San Francisco Art Institute.

A video and conceptual artist, Isabel Reichert exhibits internationally in Europe and the United States. Her work has appeared in the Chicago Underground Film Festival, the Mad Kat Women's Film Festival, and Bay Area Now. Locally, she has exhibited at The Lab, Southern Exposure, the Walter McBean Gallery, and New Langton Arts. Her work has appeared in such notable journals as *Der Spiegel* and *The San Francisco Chronicle*. She is also the recipient of the German Television Award to realize a Media Work of Art and an award recipient of the Chicago Underground Film Festival through a collaboration with filmmaker Kerry Laitala.

Warren Sack

Associate Professor of Film & Digital Media, PhD, MIT
Specializes in theory and practice of digital media

Film and Digital Media Professor Warren Sack writes, "As a faculty member of the Digital Arts and New Media MFA Program I would like to both provide graduate students with a hands-on understanding of the 'crafts' and technologies of new media (i.e., software design, programming, distributed comput-

ing, etc.) and also to facilitate their understanding of the digital arts within the larger contexts of contemporary art, design, and philosophy. My own research involves the design and critique of online public space and public discourse. As well as teaching courses within the DANM Program, I invite graduate students to participate in my work as research assistants and junior colleagues."

Danny Scheie

Professor of Theater Arts (Drama), PhD, UC Berkeley
Specializes in acting, directing, dramatic literature, theater history, Shakespeare, Wagner, gay studies

Barry Sinervo

Professor of Ecology and Evolutionary Biology, PhD, University of Washington
Specializes in animal behavior, evolution, physiological ecology

Biology Professor Barry Sinervo states, "I am interested in developing media to illustrate the principles of behavior and evolution. The content of course is developed to be as aesthetically pleasing as possible. To this end I have developed a video game engine that uses QTVR to model the landscape and 3D models of the characters. The behaviors of the characters are developed in an object oriented language in which behaviors of complex characters are inherited from simple characters. In our lab, we use this game to teach science and as a core media device to develop other video and graphical art. New characters can be readily added to the game in a modular format. We also develop lots of video shorts (digital video storytelling) of natural history moments in the nature."

Catherine Soussloff

Professor of History of Art and Visual Culture, PhD, Bryn Mawr College
Director, Focused Research Activity in Performance & Visual Studies
Specializes in Italian Studies, Jewish Studies, and Pre-and Early Modern Studies

Professor Catherine Soussloff writes and teaches on theories of subjectivity and performativity central to thinking about digital media today. In addition, her teaching and research extend into the histories of all visual arts media from the Renaissance to the present. Graduate coursework and advising in DANM will incorporate any or all of these.

Her general research area is the historiography, theory, and philosophy of art in the European tradition from the Early Modern period to the present. Recent areas of publication have included: Viennese art and culture in the early 20th century, performance theory and visual culture, the history of the discipline of

art history, the theory of painting in Italy and France in the 17th century, Jewish studies, and theories of media. Professor Soussloff has also written on Italian Renaissance art theory and sculpture, film, and photography.

Elizabeth Stephens

Associate Professor of Art, MFA, Rutgers University, Diploma, School of the Museum of Fine Arts, Boston
Specializes in sculpture, installation, photography, performance, and web media

Renee Tajima-Peña

Associate Professor of Community Studies, BA, Harvard-Radcliffe College
Specializes in documentary film and video focusing on Asian American and immigrant communities, media and social change

Hai Tao

Associate Professor of Computer Engineering, PhD, University of Illinois at Urbana-Champaign
Specializes in image and video processing, computer vision, vision-based graphics, and human-computer interaction

Edward “Ted” Warburton

Assistant Professor of Theater Arts (Dance), MA, EdD, Harvard University
Specializes in development of dance thought in action, creative process, and technology in theater arts; dance technique, movement research and composition, and applied dance practices

Dr. Warburton’s areas of interest include dance cognition and creativity, curriculum and instruction, research and assessment methods, and technology in dance. He has conducted research on learning and development in dance, has evaluated performing arts education programs, and has participated in large scale studies for the U.S. Department of Education. He is the author of numerous essays, reports, and articles. At present, Dr. Warburton conducts research in dance thought and action, the development of teacher expertise, and the status of performing arts faculty in higher education.

Gustavo Vazquez

Assistant Professor of Film & Digital Media, MA, San Francisco State University
Specializes in film and video production, directing drama, documentary and experimental cross-cultural experiences in film, and film curation

Lewis Watts

Assistant Professor of Art, MA, UC Berkeley
Specializes in photography

Jim Whitehead

Assistant Professor of Computer Science, PhD, UC Irvine
Specializes in collaborative writing, hypertext, and computer games

Professor Whitehead led the development of the WebDAV protocol for remote web authoring, and has a ten-year history of research on hypertext systems, and mechanisms for recording the history of evolution of hypertext structures. His interest in computer games stems from a desire to understand how to construct fun experiences, understand the nature of game rule systems, and to harness the power of these engaging worlds for education. Jim’s teaching aims at providing students a deep understanding of the technical tools necessary to be proficiently expressive in diverse computational media, ranging from the Web to mobile cell phone games, and general understanding of game design.

DANM Graduate Students

danm-students08@ucsc.edu

Antoine Abou Jaoude
 Karl Baumann
 Lyes Belhocine
 Drew Detweiler
 Chris Girard
 Nik Hanselmann
 Jessica Hayden
 Aleks Konjokrad
 Kathleen Kralowec
 Nick Lally
 Chris Maraffi
 Kyle McKinley
 Chris Molla
 Elizabeth Travelslight

danm-students07@ucsc.edu

Troy Allman
 Rupinder Dhillon
 Miki Foster
 G. Craig Hobbs
 Lindsay Kelley
 Joshua McVeigh-Schultz
 Nada Miljkovic
 Laila Shereen Sakr
 Roopesh Sitharan
 Melanie Stewart

Group addresses for students and faculty

danm-students@ucsc.edu — all currently enrolled students
 danm-students07@ucsc.edu — cohort that began in F07
 danm-students08@ucsc.edu — cohort that began in F08
 danm-faculty@ucsc.edu — all DANM faculty members
These lists are managed by the Technical Coordinator.

DANM Web Sites

<http://digitalarts.ucsc.edu/>

This site is DANM's face to the world. It gives a complete description of the program and answers questions of prospective students regarding courses, faculty, students and alumni. It also gives basic application information.

<http://danm.ucsc.edu/>

A major communication medium for the DANM program is the danm.ucsc.edu server which provides file-sharing and a multitude of web services including events, course pages with joint participation, user home directories, bulletin board features, chat through jabber and much more. You are required to have an account on this machine which will be set up with your assistance at DANM Orientation. For support using the features of this server please contact the Technical Coordinator.

“@ucsc.edu” Email Account

We will use your UCSC Account name (“name”@ucsc.edu) as your login name on danm.ucsc.edu. To activate your UCSC account, please go to the UCSC student portal: <http://my.ucsc.edu/>, signing in with your Student ID and a password that was sent to you by the Graduate Division. After logging in to my.ucsc.edu, click on the link labeled “Activate UCSC Account.” If you have trouble with any of this please contact the Graduate Division.

Forgotten Passwords

For security reasons passwords are not stored anywhere readable; they are encrypted. If you have forgotten your UCSC account password visit the IRC office in the basement of the Communications Building. Photo ID is required. For your danm.ucsc.edu account, if you forget your password please contact the Technical Coordinator.

Facilities and Technical Information

Technical Questions

Direct all technical questions to Lyle Troxell, Technical Coordinator at lyle@ucsc.edu, 459-5215.

Key Policy

If you have not already done so, you can check out your keys from Tony Grant, Kresge 168, 459-1895, tegrant@ucsc.edu. You should have a key to your graduate student office, and possibly, with your advisor's permission, a key to his/her lab. You should also have a key to Porter Faculty Services. There is a \$20.00 charge to replace a lost key. The fee is required to pay for re-keying. You are required to turn in all your keys when you take a leave of absence, withdraw from the program, or complete your degree.

Key Coded Doors

Some of the DANM rooms at Porter College have key code pads for their locks. These OmniLock systems require a keying of an access code or the swiping of your UCSC Student ID for entry. Current rooms with OmniLocks include: Porter College Building D-120, 140, 127, 217, 221, 245 and Kresge 254. If you need access to any of these rooms and your student card does not grant you access please contact the Technical Coordinator. When opening these rooms with your card or access key be aware that you are responsible for the room being secured at your departure. All OmniLock access is logged for later review.

Graduate Student Office Policy

We currently have a limited number of student offices. Each student shares an office with two or three other graduate students. If you wish to change offices, please contact the DANM Program Manager.

DANM Labs

Several spaces at Porter and Kresge are dedicated to DANM student use.

- Porter D-120 Social Computing Lab
- Porter D-127 Wet Lab
- Porter D-140 Electronics Lab
- Porter D-141 Media Lab (Micro)
- Porter D-217 Experimental Auditory Research (EAR)
- Kresge 254 DANM-Kresge Hub

DANM Lounge and Kitchen, Porter D-221

The appliances are there for your convenience. It is your responsibility to keep them clean if you use them. You are welcome to bring in whatever supplies you would like for this room, but keep in mind that it is for all DANM staff, students, faculty and Arts Division staff. Please let the Technical Coordinator know if problems arise with these appliances or if any other aspect of the space needs attending.

DANM Seminar Room, Porter D-245

The DANM graduate student seminar room is a classroom, and meeting, lab and interactive space. DANM students may use this space as appropriate for these functions. All students are responsible for keeping this room clean. Please do not prop the door open and leave it unattended.

Porter Faculty Services, Porter D-150

Porter Faculty Services is shared with the rest of the Arts Division. It contains your individual mailboxes, two copiers, one computer workstation, fax machine, and a black & white duplex printer. If you need assistance here, please see Amy Bolton, Dean's Assistant, Porter D-267, artsdiv@ucsc.edu.

Mail/Mailboxes

Mail is delivered Monday–Friday to Porter Faculty Services, Porter D-150. Mail for graduate students is sorted each morning after the mail delivery and placed in your mailboxes in Porter D-150. It is your responsibility to check your mailbox on a regular basis.

Copy Machines

Copy machines are located in Porter Faculty Services, Porter D-150. You will need to purchase a copy card if you would like to use these machines. You can purchase the cards at the Science Library or McHenry Library. If you have difficulty with them or need assistance, see the circulation desk at McHenry Library. If you need to make copies for a course for which you are the TA, contact the home department of the course to use its copy cards.

We maintain a service contract on these machines and can get them fixed quickly. Please report any problems to Amy Bolton, Porter D-267, artsdiv@ucsc.edu and be specific about the type of problem. Contact Amy when the copier needs more toner. You are welcome, however, to try to clear paper jams.

Campus Computer Labs

There are two types of computer labs on campus.

- The UCSC Instructional Computing Unit runs the larger computer labs on campus. These labs have a plethora of software available and are used for instruction and general computer access. For more information on these IC labs visit their website <http://ic.ucsc.edu/labs/>. The most useful IC lab for the DANM program is the computer lab at Porter Room D-240.
- Department specific labs, like the Arts Division labs, are discipline specific and not open to all students. See information below on available facilities.

Computer Policies

University policies defining acceptable computer and network use are published at <http://security.ucsc.edu/policies/compuse.shtml>. Additionally, please follow any posted policies in all computer labs.

Facilities

Due to the cross-disciplinary nature of this program the facilities available to students across all five Arts Division departments may also be available to you on a limited basis. The technical staff for each department schedule and monitor facilities and events in their area. To inquire about the availability of the following facilities, please contact the DANM Technical Coordinator.

Art Department

- Wood Shop / Framing Shop
- Metal Shop
- Foundry (Bronze Casting)
- Black & White Photography Dark Room
- Print Making (Lithography)
- The Cave (Digital printing)

Film & Digital Media

- The Film and Digital Media Lab, 11 G5 Power Macs with Final Cut software and DV decks.
- 6 G4 Power Mac editing rooms with DV decks.
- The Film and Digital Media Transfer room.
- Studio B, a Film/Video production room with lift, green screen and lighting equipment.

History of Art & Visual Culture

- Slide and Transparency Scanning room

Music

- Five (5) Electronic Music Studios, one dedicated to DANM
- Rehearsal Rooms
- A pool of musicians
- Recording services with a professional engineer
- Practice rooms (with large instrument access)
- Recital Hall

Theater

- Scene Shop (wood and metal)
- Costume Shop
- Four (4) rehearsal rooms
- Four (4) stages

Printing

The UCSC Instructional Computing labs have printers for use within the lab. There is a charge to pick up the printout. For printing related to your TA work you are welcome to use the black & white laser printer in Porter Faculty Services, D-150 (printer name: doa.ucsc.edu, HP LaserJet 2200DN).

Printing–The Cave

Additionally the Art Department has a digital printing room called The Cave. DANM Students have access to this space which includes multiple large format color printers and computers with color balanced monitors. You will need to supply your own paper. For more information and access please contact the DANM Technical Coordinator.

Equipment

The DANM program owns a small collection of equipment for use by members of the DANM community (DANM staff, faculty and students). Most of this equipment can be checked out by you as a DANM student for the purpose of supporting your DANM work. A complete list of the DANM equipment can be found at <http://danm.ucsc.edu/> under the resources section.

As a UCSC student you also have some access to the equipment available thru Media Services (<http://media.ucsc.edu/>). To use their equipment free of charge it must be associated with a course. As a grad student, this should not be seen as a deterrent.

Teaching at UCSC

Pedagogy

DANM trains future arts academics through practical experience. Students are awarded Teaching Assistantships as part of their overall support package. They also have opportunities to assist faculty in workshops.

TA Assignments

Incoming students

The first step in the process takes place in the spring quarter before incoming students begin the program. Students are sent a list from DANM of Arts Division courses requiring TAs. Prospective TAs are requested to return the list indicating ranked preferences by a specific date. They also submit a resume and cover letter indicating what make them a good fit for the class. The faculty receives a list of the students indicating interest in being a TA for their course and is asked to rank the students and return the list. Student preferences and faculty ranking are confidential.

Continuing students

The process for assignment of TAs to continuing students is very similar to that of the incoming students. The main differences are that the entire process is handled by the Graduate Division and the courses come from all over campus, not just the Arts Division.

TA assignment history is on file for each graduate student. When the actual assignments are made, these are the criteria considered (not in ranked order):

1. student eligibility
2. student background for the course
3. faculty ranking
4. student preferences
5. course requirements

TA Appointment/Offer Letter

The TA appointment letter constitutes the official “offer.” The acceptance form attached to the letter must be signed by the TA and returned to the Arts Division HR office, Porter D-265. If the individual fails to respond as set forth in the appointment letter, s/he may be considered to have rejected the appointment. New and continuing students who have had a break in service will also need to complete employment paperwork at the Arts Division HR office. Not filling out the proper paperwork can also jeopardize getting your paycheck!

Paychecks

If you have a TA (Teaching Assistant) or GSR (Graduate Student Researcher) appointment, you will be paid in three equal paychecks per quarter. For a fall quarter appointment, your first paycheck will arrive on November 1.

If you choose to have your check mailed to your department, you can pick it up from Porter Faculty Services, Room D-150. Mail is delivered Monday–Friday between 10:15–10:45 a.m.

Direct deposit is the safest and quickest way to receive all payments from the University. The payment is sent directly to your checking or savings account. The application form can be found at <http://sbs.ucsc.edu/dirdepapp.html>.

TA Training

DANM offers a TA orientation at the beginning of fall quarter. In addition, each department has different TA training and policies. Please coordinate with the home department of the course for which you are the TA if you have questions about your course. For teaching issues, the first place for information is your faculty supervisor. It is their job to clarify your duties. The Center for Teaching Excellence has a valuable web site, <http://ic.ucsc.edu/CTE/index.html>, with strategies and techniques for successful teaching.

Assuming the Responsibilities of a Teaching Assistant

The focus on high-quality undergraduate education is one of the most outstanding features of UC Santa Cruz. Teaching is a responsibility that is taken very seriously and many digital arts and new media faculty and graduate students come to UCSC because they want to be in an atmosphere where both teaching and research are important. We hope that you will come to regard teaching as a very rewarding aspect of your graduate career. As a TA, you will assume substantial responsibility, and in doing your job well, you will receive respect and acknowledgment from others. In addition, you may discover that you have abilities of which you were not aware. A further advantage is the opportunity to learn the subject matter with a thoroughness that a student seldom achieves. Many DANM students perform a valuable service by capably serving as a TA in courses well outside their research area and interest. Whether or not your eventual career is in teaching, the experience of being a TA will be invaluable.

Teaching Assistant Job Description and Responsibilities

A teaching assistantship is a half-time appointment. The total commitment is approximately 16–20 hours per week (the maximum is an average of 20 hours per week). Included in this total are:

- formal contact hours in class, lab, and discussion sections
- grading papers and projects
- attending lectures
- preparing for teaching
- office hours with students

All Teaching Assistants must be evaluated by their undergraduate students. TA evaluation forms for this purpose will be distributed directly to the instructor, not the graduate student TA(s), at the end of each quarter. The instructor should distribute the TA evaluation form during the last class unless there are mandatory sections: if the latter is the case, the instructor has the prerogative of giving the evaluations to the TA(s) to distribute on their last day of section. Assign one of the undergraduate students the responsibility of collecting them and bringing them to the course's home department office. After all class requirements are met and narrative evaluations completed, you can read your evaluations.

It is important to meet all the teaching assignments and responsibilities of the TAship. A TA's prior performance is considered by the department when awarding TAships each quarter. Any TA who receives less than satisfactory undergraduate evaluations will be required to work with the Program Chair or his or her faculty advisor during the next TA assignment as a condition of being eligible for future TAships. Continuing access to TAships will depend upon improvement. Students who are on academic probation have a lower priority for TAships.

Maintaining Confidentiality

Take note that teaching assistants are NOT to store exam, grade, or evaluation information on any hard drives of shared computers. Student information is to remain confidential. When stored on shared computers, the information is not confidential. Indeed, information on shared computers can be accessed by many undergraduates.

Narrative Evaluations

All students, even those requesting a letter grade, receive a narrative evaluation at the end of the quarter. Please check with the instructor at the beginning of the quarter on what he/she expects your contribution to be for the evaluations. Per UCSC policy, the instructor has ultimate responsibility for the

narrative evaluations. Instructors have several options for how to submit their evaluations at the end of the quarter, via e-mail or AIS, so check to determine what format will be used. If the instructor has a physical challenge, they may turn in hard copy. All narrative evaluations are submitted to the department assistant of the home department of the course for which you are the TA. Please consult the department assistants if you have questions about the process.

Accommodating Students with Disabilities

Students requesting special test setups are evaluated by the Disability Resource Center (DRC). DRC generates an "Accommodation Request" form for a qualified student. Students are responsible for presenting this form to the instructor or TA and giving a two-week notice when they ask for DRC accommodation. The instructor or TA takes this form to the home department of the course to arrange for a room and a proctor. (The Arts Division strongly encourages the instructor to use a TA assigned to the course as test proctor.) Please provide the name of faculty and/or TA, course number, student's name, and dates/times of all midterms and the final for the entire quarter. The instructor or TA will need to check back in a few days to obtain the test location and then let the student(s) know the accommodation is confirmed. The proctor will obtain the tests and take them to the test site. During the exams, the DRC asks that students have access to a TA or instructor for questions. Once the exam is completed, the proctor will return the test envelope to a prearranged location and the instructor or TA will be contacted that it is ready for pickup.

Sexual Harassment

Statistics indicate that more undergraduate students in the academic arena seek assistance about sexual harassment and sexual assault from their TAs than any other university group. In addition a TA (or GSR) should be aware of the possibility that his/her statements and/or actions may constitute sexual harassment of undergraduate students she or he teaches or supervises. It is a breach of professional ethics for a TA or GSR to date a student that he/she teaches, evaluates, or supervises. The university has instituted a number of measures designed to protect its community from sexual and other forms of harassment and discrimination. Information, advice, referrals, and/or copies of the UCSC Policy on Sexual Assault, the UC Policy on Sexual Harassment and Procedures for Reports of Sexual Assault(s) and Sexual Harassment are available to all students (and faculty and staff) by contacting Rita E. Walker, Title IX/Sexual Harassment Officer, 459-2462, rew@ucsc.edu or <http://www2.ucsc.edu/title9-sh/>.

Graduate Program Description and Requirements

PROGRAM DESCRIPTION

New Technologies have profoundly changed contemporary culture and inevitably altered the role of the arts in society. The Digital Arts and New Media MFA Program serves as a center for the development and study of digital media and the cultures they have helped create. Faculty and students are drawn from a variety of backgrounds such as the arts, computer engineering, humanities, the sciences, and social sciences to pursue interdisciplinary artistic and scholarly research and production, in the context of a broad examination of digital arts and cultures.

The program is organized into four interdependent and equally important pursuits:

New Praxis

The term “Praxis” has many meanings, which include “translating ideas into action” and “action and reflection upon the world in order to change it”. New Praxis in DANM is comprised of courses in “critique” and “practicum” which provide students with both the practical training and critical dialogue necessary to pursue their own individual goals as artists and cultural practitioners.

Studies

DANM “Studies” include required core seminars that allow students first, to explore an array of recent methods and approaches in Digital Arts and Culture, and then to pursue the construction of specific genealogies and theories by engaging in various dialogues at the intersection of theory and practice, while developing their thesis project and paper.

Collaborative Research

Students and faculty engage in research collaborations resulting in publications and exhibitions in one of four possible focused research areas – Participatory Culture, Performative Technologies, Mechatronics and Playable Media described below. Prospective students are asked to identify their preference in their application and statement of purpose.

• Participatory Culture

Participatory Culture studies and research efforts explore the role of information and communication technologies in the current shift from “top-down” culture to a culture of participation and social engagement. Within the social register the human/computer interface acts as both a boundary and a bridge. Participatory Culture research in DANM encompasses a range of projects in social computing and community-media activism, which involve the design of new technologies to address social problems and facilitate broader participation in culture and politics.

• Performative Technologies

Studies and research in Performative Technologies explore new methods for combining media and technology to create the visual, aural and connective material of performance. DANM performance research generates new public and performative spaces where digital media, communication networks, and interactive systems, may be fused with lighting, movement, stage and sound design, to create real-time shared multimedia experiences for audiences and performers at remote locations. Ongoing projects in this area include work in telematics, performance-driven real-time graphics, algorithmic composition of sound and image, computer vision and motion capture, and studies of ritual, performativity, embodiment, interactivity, and subjectivity.

• Mechatronics

Mechatronics is the functional integration of mechanical, electronic, and information technologies. In DANM this framework is employed for the development and production of physical, systems-based artwork that incorporates elements of robotics, motion control, software engineering, and hardware design. DANM Mechatronics research involves the use of a variety of media including video, performance, and sculpture, for the creation of complex, kinetic, audio-visual systems for the exploration of temporality, materiality, experience and perception.

• Playable Media

Playable Media research explores the potential of computational systems for the creation of new media forms that invite and structure play. This group works to understand and create new ways for computer games and related forms to engage audiences, make arguments, tell stories, and shape social space. Ongoing Playable Media work combines game design and artificial intelligence research with writing, art, and media authoring.

In their chosen focus area students collaborate on faculty initiated and directed research projects. This work is intended to provide the student with the opportunity to learn collaborative and practical research methodologies, and to participate in a professional level research project. The collaborative project group experience is intended to inform, but not necessarily contribute to, the student's thesis project.

Pedagogy

DANM trains future arts academics through practical experience. Students are awarded Teaching Assistantships as part of their overall support package as well as opportunities to assist faculty in workshops.

PROGRAM REQUIREMENTS

The DANM MFA is a two-year program. Seventy-four credits of academic course work are required. In the first year students will generally take three courses each term – one course in each of the program areas, New Praxis, Studies, and Collaborative Research. In the second year students primarily take elective courses, work with their thesis committees, and pursue independent and directed research leading to the completion of the thesis project and paper.

New Praxis

New Praxis in DANM is comprised of “critique” and “practicum”.

New Praxis – year one

Practicum - This area of Praxis is designed to allow students to develop the conceptual, technical and practical skills they need to successfully complete projects that realize their own individual goals as digital media artists.

First-year students are required to take a Project Design Studio in the first quarter. This course guides the development of students' individual studio practice, particularly in relation to the transition to digital media.

Electronics and Programming Course Requirements – First-year students also take basic courses in electronics and programming. Students with prior experience in programming and/or electronics should discuss their background with the instructor and their advisor to determine if the course is needed or if an alternative course should be taken to fulfill this credit requirement.

Students seeking an alternative means to fulfill this requirement may choose to

1. serve as assistants in workshops for beginning students,
2. take electronics or programming electives offered in Computer Engineering, or
3. enroll in independent studies, as approved by their advisor.

Critique - This area of Praxis is designed to allow students to present their own work and review the work of their fellow students as a means of engaging in critical dialogue necessary to pursue their own individual goals as digital media artists. First-year students are required to present work-in-progress based on the projects developed in the project design course in both individual studio and group critiques, and participate in group critique discussion.

During the spring quarter first-year students identify and engage a thesis committee under the supervision of the program chair.

New Praxis – year two

Practicum - During the fall quarter second-year students will work on the development of their thesis project proposal and abstract under the supervision of their thesis committee. Second-year students are encouraged to take practice-based electives and independent studies that facilitate the development of their thesis projects.

299 — In the winter and spring quarters second-year students enroll in a minimum of ten units of independent Thesis Research which is supervised by one or more members of their thesis committee.

215 – Students work with faculty curator/coordinator on development of thesis projects specifically for the group exhibition context. Students contribute to development of exhibition design and collateral materials, while studying unique presentation and curatorial challenges of new media.

Studies

Students are required to take four Core Seminars over two years and have the option to take two Studies electives in the second year.

Studies - year one

201 – Recent Methods and Approaches to Digital Arts and Culture – In this seminar students examine an array of methods and approaches to research

and writing in Digital Media Art and Culture and explore key theories concerning digital media and cultures.

249 – Faculty Seminar – A series of DANM faculty lectures and panels designed to introduce first-year students to program faculty members and their creative work and research.

203 – Dialogues and Questions in Digital Arts and Culture – A pre-thesis course in which students engage in dialogues at the intersection of theory and practice with the goal of producing a pre-thesis proposal and preparatory essay. Readings and seminar discussions will inform the development of pre-thesis project proposals and essays.

Studies – year two

202 – Genealogies and Theories of Digital Arts and Culture – This seminar provides a sustained focus on a particular theoretical and/or historical premise – for example, an examination of “Intermediality”, or the exploration of “framing stories” such as the history of perspective, or narratology – as a means of teaching a common approach to the construction of genealogies within Digital Art and Culture. The course is intended to help students structure and develop their thesis papers as theoretical contextualizations of their thesis projects.

Elective – Students may choose to take an elective offered by the program or choose an elective from a broad array of graduate courses offered on campus with the approval of their advisor.

Collaborative Research

Students participate in a three quarter-long Collaborative Research Project group in one of four possible DANM research focus areas, which begins in the spring quarter of the first year. In the second year students continue with the final two quarters of their project group (fall and winter) in which they collaborate on faculty initiated and directed research projects in a chosen focus area. This work is intended to provide the student with the opportunity to learn collaborative and practical research methodologies, and to participate in a professional level research project. The collaborative project group experience is intended to inform, but not necessarily contribute to, the student’s thesis project.

DANM program planner for 08-09

Year One	New Praxis	Studies	Collaborative Research	Total Units
Fall	210 Project Design	201 Recent Methods	219 Electronics	15
Winter		249 Faculty Seminar 2 units	220 Programming	12
	New Praxis or Studies Elective			
Spring	211 Critique	203 Dialogues/Questions	250A Project Group	15
	212 Thesis Proposal 0 units			

Year Two	New Praxis	Studies	Collaborative Research	Total Units
Fall	212 Thesis Proposal 0 units (2 nd year cohort only)	202 Genealogies	250B Project Group	10
Winter	299 Thesis Research		250C Project Group	12
	New Praxis or Studies Elective			
Spring	299 Thesis Research	215 MFA Exhibition Production		10

All courses are 5 units unless otherwise noted.

74 total units

DANM Courses 08-09

Fall 08

DANM 201 Recent Methods and Approaches to Digital Arts and Culture

Soraya Murray

Students examine methods and approaches to research and writing in Digital Media Art and Culture, and explore key theories concerning digital media and cultures. The course may focus on the interaction between digital technologies and socio/cultural formations. Enrollment restricted to graduate students. Upper-division undergraduates may enroll with permission of instructor.

DANM 202 Genealogies and Theories of Digital Arts and Culture

Christina McPhee

Provides examination of a particular theoretical and/or historical premise related to issues of media, art, and mediatization, as a means of teaching a common approach to the construction of genealogies within digital art and culture. Enrollment restricted to graduate students. Upper-division undergraduates may enroll with permission of instructor.

DANM 210 Project Design Studio

Sharon Daniel

Students work on the design of individual projects by developing project proposals, budgets, “proof of concept” design documents and/or prototypes and exploring tools, technologies, programming languages, hardware, software, and electronics techniques relevant to their projects. Enrollment restricted to graduate students.

DANM 212 Thesis Proposal

Sharon Daniel

Second-year digital arts and new media students work on the development and completion of their thesis project proposal and abstract under the supervision of the program director and their thesis committees.

DANM 219 Introduction to Electronics for Artmaking

Elliot Anderson

An intensive introduction to electronic devices for use in artmaking, providing hands-on experience with sensors, motors, switches, gears, lights, simple

circuits, microprocessors and hardware-store devices to create kinetic and interactive works of art. Students are billed a materials fee. Upper-division undergraduates may enroll with permission of instructor.

DANM 231 Human-Computer Interaction

Sri Kuriawan

Theories and hands-on practices to understand what makes user interfaces usable and accessible for their diverse users. Covers human senses, memory and emotion, and their design implications. Requirement solicitation, user-centered design and prototyping techniques, and expert and user evaluations.

DANM 250B Collaborative Research Project Groups

Second quarter of a three-quarter collaborative research project group in one of four focus areas that represent the current research of DANM faculty: Participatory Culture, Mechatronics, Performative Technology, and Playable Media. Students and faculty engage in research collaborations resulting in publications and exhibitions.

DANM 267 Workshop in Computer Music and Visualization

Peter Elsea

Graduate level techniques and procedures of computer music composition and visualization. Practical experience in the UCSC electronic music studio with computer composition systems and software, including visualization and interactive performance systems. Extensive exploration of music and interactive graphics programs such as Max/MSP/Jitter.

DANM 297 Independent Study

Independent digital arts and new media research project, under the guidance of a DANM faculty member or other faculty with approval of advisor. The project includes readings, research, and a written report. Students submit petition to sponsoring agency. Enrollment restricted to graduate students. May be repeated for credit. Maximum 10 credits.

DANM 297G Independent Study

Independent digital arts and new media research project, under the guidance of a DANM faculty member or other faculty with approval of advisor. Students submit petition to sponsoring agency. Enrollment restricted to graduate students. May be repeated for credit. Maximum 6 credits.

DANM 299 Thesis Research

Students carry out a master of fine arts thesis in digital arts and new media research, under the guidance of a thesis committee. The thesis will be an arts project with digital documentation accompanied by a written paper discussing the student's preparatory research as well as the theoretical significance of the project. Enrollment restricted to graduate students. May be repeated for credit. Maximum 10 credits.

Winter 09**DANM 220** Introduction to Programming for the Arts

Peter Elsea

This course covers aspects of computer programming necessary for digital art projects. Students learn how to manipulate digital media using program control for installations, presentations and the Internet. No prior programming experience required.

DANM 224 Digital Arts Project Studio

EG Crichton

Provides a context for significant development of digital arts projects, in first year, either individual or collaborative; in the second year, resolution of thesis projects. Individuals and collaborative groups meet with the instructor for focused critical feedback. Students create a public exhibition of their work-in-progress.

DANM 247/HISC 247 Performances/Performativities

Catherine Soussloff

Performance acts and theories of performativity in visual culture from modernity to the present. Major theoretical positions subtending the emergence of performances/performativities: subjectivity, identity, temporality, media, ritual, the event, the body and embodiment, collaboration, and politics.

DANM 249 Faculty Seminar

Sharon Daniel

A series of DANM faculty lectures designed to familiarize first-year DANM graduate students with program faculty members and their creative work and research in order to select their faculty advisors and thesis committee members.

DANM 254L John Cage: Innovation, Collaboration and Performance

Amy Beal

Provides in-depth examination of John Cage's interdisciplinary work, his pioneering activity in live electronic technology, and his influence in current multimedia creativity. Approximately one-half of the seminar is devoted to student research and creative projects that reflect Cage's legacy.

DANM 250C Collaborative Research Project Groups

Final quarter of a three-quarter collaborative research project group in one of four focus areas that represent the current research of DANM faculty: Participatory Culture, Mechatronics, Performative Technology, and Playable Media. Students and faculty engage in research collaborations resulting in publications and exhibitions.

DANM 267 Workshop in Computer Music and Visualization

Peter Elsea

Graduate level techniques and procedures of computer music composition and visualization. Practical experience in the UCSC electronic music studio with computer composition systems and software, including visualization and interactive performance systems. Extensive exploration of music and interactive graphics programs such as Max/MSP/Jitter.

DANM 297 Independent Study

Independent digital arts and new media research project, under the guidance of a DANM faculty member or other faculty with approval of advisor. The project includes readings, research, and a written report. Students submit petition to sponsoring agency. Enrollment restricted to graduate students. May be repeated for credit. Maximum 10 credits.

DANM 297G Independent Study

Independent digital arts and new media research project, under the guidance of a DANM faculty member or other faculty with approval of advisor. Students submit petition to sponsoring agency. Enrollment restricted to graduate students. May be repeated for credit. Maximum 6 credits.

DANM 299

Thesis Research

Students carry out a master of fine arts thesis in digital arts and new media research, under the guidance of a thesis committee. The thesis will be an arts

project with digital documentation accompanied by a written paper discussing the student's preparatory research as well as the theoretical significance of the project. Enrollment restricted to graduate students. May be repeated for credit. Maximum 10 credits.

Spring 09

DANM 203 Dialogues and Questions in Digital Arts and Culture

David Crane

Students engage in dialogues at the intersection of theory and practice with the goal of producing a pre-thesis proposal and essay. Readings and seminar discussions inform the development of project proposals and essays, which theoretically contextualize students' work.

DANM 211 Critique

Jennifer González

First-year DANM students are required to present work-in-progress based on the projects developed in earlier courses and over the course of the current quarter, in individual studio critiques with the instructor as well as group critiques.

DANM 212 Thesis Proposal

Sharon Daniel

Second-year digital arts and new media students work on the development and completion of their thesis project proposal and abstract under the supervision of the program chair and their thesis committees.

DANM 215 MFA Exhibition Production

Soraya Murray

Second-year digital arts and new media MFA graduate students work with faculty curator/coordinator to develop thesis projects specifically for the group exhibition context. Students contribute to exhibition design and collateral materials while studying the unique presentation and curatorial challenges of new media.

DANM 250A

Collaborative Research Project Groups

First quarter of a three-quarter collaborative research project group in one of four focus areas that represent the current research of DANM faculty: Participatory Culture, Mechatronics, Performative Technology, and Playable Media. Students and faculty engage in research collaborations resulting in publications and exhibitions.

DANM 267 Workshop in Computer Music and Visualization

Peter Elsea

Graduate level techniques and procedures of computer music composition and visualization. Practical experience in the UCSC electronic music studio with computer composition systems and software, including visualization and interactive performance systems. Extensive exploration of music and interactive graphics programs such as Max/MSP/Jitter.

DANM 297 Independent Study

Independent digital arts and new media research project, under the guidance of a DANM faculty member or other faculty with approval of advisor. The project includes readings, research, and a written report. Students submit petition to sponsoring agency. Enrollment restricted to graduate students. May be repeated for credit. Maximum 10 credits.

DANM 297G Independent Study

Independent digital arts and new media research project, under the guidance of a DANM faculty member or other faculty with approval of advisor. Students submit petition to sponsoring agency. Enrollment restricted to graduate students. May be repeated for credit. Maximum 6 credits.

DANM 299 Thesis Research

Students carry out a master of fine arts thesis in digital arts and new media research, under the guidance of a thesis committee. The thesis will be an arts project with digital documentation accompanied by a written paper discussing the student's preparatory research as well as the theoretical significance of the project. Enrollment restricted to graduate students. May be repeated for credit. Maximum 10 credits.

Blank DANM program planner for 08-09

Year One	New Praxis	Studies	Collaborative Research	Min. Total Units
Fall				15
Winter				12
Spring				15

Year Two	New Praxis	Studies	Collaborative Research	Min. Total Units
Fall				10
Winter				12
Spring				10

74 total units

DANM 297 and 297G Independent Studies

Obtain the DANM 297 and 297G form, gather the correct signatures and file the form with the Program Manager before enrolling in an independent study.

DANM 297—5 credits

Independent digital arts and new media research project, under the guidance of a DANM faculty member or other faculty with approval of advisor. A lecturer may supervise an independent study only with the approval of the Program Chair. The project includes readings, research, and a written report. Students submit petition to sponsoring agency. Enrollment restricted to graduate students. May be repeated for credit. Maximum 10 credits.

DANM 297G—3 credits

Independent digital arts and new media research project, under the guidance of a DANM faculty member or other faculty with approval of advisor. A lecturer may supervise an independent study only with the approval of the Program Chair. Students submit petition to sponsoring agency. Enrollment restricted to graduate students. May be repeated for credit. Maximum 6 units.

Progress Report and Student Evaluation

At the end of each academic year, the faculty will meet to evaluate the progress of the first year students. **By the middle of the third quarter of the first year, all students must provide their faculty advisor with a one or two page progress report**, evaluating their achievements, including publications and conference presentations, courses completed, and TA assignments. They are also asked to describe their progress on research, completion of program requirements (e.g., coursework, qualifying exam, etc.), and their research goals for next year.

In the end-of-year student evaluation meeting, the faculty will review each student's progress report and file, and faculty evaluations of their progress to make a summary evaluation. The summary evaluation is meant to indicate to faculty and to students their progress toward becoming mature researchers and scholars. Students will be evaluated as either:

- being on-track (developing as one would expect for their stage of training)
- needing improvement (specific steps will be recommended for working on the problem area)
- on probation (specific goals and deadlines will be given that a student must meet to remain in academic good standing)

- terminated from the program (which occurs only after stated goals and deadlines have not been met during the earlier period of probation)

A written report of this evaluation signed by the advisor and the Program Chair will be presented to each student at the end of their first year. Students should talk to their advisors about the contents of their evaluation letters. Any changes in what students are expected to do as a result of these conversations should be put in writing and communicated to both the Program Chair and a copy of the changes sent to the Program Manager.

Academic Probation

Occasionally students are unable or unwilling to complete their academic work in a satisfactory manner. When this occurs, the DANM program has the option to recommend to the Dean of the Graduate Division that the student be placed on academic probation and to terminate a student from the graduate program if the terms of the academic probation are not met. Probation occurs only very rarely and in slow steps. The first step is a warning letter to the student, indicating where problems lie and providing a clear timetable of what must be done to return to good standing. The student has the option to meet with the Program Chair to discuss his/her situation. If the student fails to meet the goals set out in the warning letter, or fails to remove the problems set out in the warning letter; then the following steps will be taken:

- The faculty must meet and decide if they wish to recommend that the Program Chair recommend to the Graduate Dean that the student be placed on academic probation. Normally, faculty recommendation to the Program Chair would occur toward the end of a quarter.
- The Program Chair can follow the recommendation as closely or as loosely as s/he wants in the department's recommendation to the Graduate Dean.
- Thereupon the Program Chair would write to the Graduate Dean at the close of the quarter so that the Dean might have a letter ready for the student at the start of the next quarter.

Student/Advisor Relationship

The role of the advisor is to give a student input on their coursework, and feedback on the direction of their studies and goals for the program. Each student is assigned an advisor at the beginning of his or her course of study. The relationship between a student and his or her advisor must continue so long as it is mutually agreeable. There is no penalty for changing advisors. Students seeking to change advisors should consult with the Program Chair. The Program Manager should be notified when the change is effected. To continue in the DANM program, it is essential that every graduate student have an academic advisor. Some adjustment in the timing of the thesis requirements may be made when a change of advisor comes late enough to affect a student's progress toward this goal.

If a graduate student and her/his advisor feel it is necessary to separate prior to the student securing a new advisor, it is the student's responsibility, in consultation with the program, to find a new advisor as quickly as possible. The Program Chair will serve as the interim advisor. The interim advisor has no responsibilities to help the student find an advisor but serves as the official conduit of information between the department and the student. The deadline for finding a new advisor is at the discretion of the program. At most, the interim advisor can serve for no more than two quarters or until the end of the current academic year, whichever comes first. In the latter case, the deadline for securing an advisor will be ten days after the start of instruction in the ensuing fall quarter. If the student has not secured a new advisor during this period, the program will recommend to the Graduate Division that the student immediately be placed on probation. If the student does not obtain an advisor within one quarter of being placed on probation, the program will recommend that the student be dismissed from graduate study at UCSC.

Students in good standing can petition for an exception if special circumstances seem to warrant an extension of the deadline for finding an advisor.

Thesis Process

All second year students will work throughout the year to complete a thesis project. A small stipend will be provided by DANM to support thesis research. Individual or collaborative thesis projects are the culmination of each student's research. The final thesis project will make an original contribution to scholarship, praxis and research in digital arts and new media. The final outcome of the Digital Arts and New Media MFA includes:

- the project, that is, an art work, a performance, digital/new media experimental research, or an invention or computer program that enables the production of digital or new media work, or a similar undertaking
- the thesis, that is, a 20–30 page scholarly paper that contextualizes the project historically, theoretically, socio-culturally, or in some other relevant way
- an oral-defense with the student's Thesis Committee
- a presentation of the project in the annual MFA Exhibition
- final documentation of the project for the program web site and archives

Required Forms and Milestones

The following forms and deadlines provide milestones to help guide and facilitate the thesis process. It is critical that they are submitted on time. They are available online at <http://danm.ucsc.edu/web/resources/student#forms>.

- * Thesis Committee Form due October 15 to DANM Office
- * Thesis Abstract Form due December 1 to DANM Office
- * Independent Studies and Thesis Research Form due to DANM Office
- * MFA Exhibition Participation Form due April 5 to DANM Office
- * Oral Defense/Graduation Form due end of spring quarter to DANM Office
- * Application for Master's Degree due mid-April to Graduate Division

Thesis Committee

At the beginning of the second year of the program, the student will convene a Thesis Committee and file the MFA Thesis Committee Form with the Program Manager by the third week of the fall quarter. DANM 212 Thesis Proposal exists to support each student in this effort; the Program Chair meets with each second year student to advise on and approve the constitution of the committee.

By October 15 of the student's second year, each student's Thesis Committee will consist of three members, of which the Chair and at least one other

member are UC Academic Senate members and at least two are members of the DANM faculty. The Chair shall be a DANM faculty member. Any committee member who is not UCSC faculty must be reviewed and approved by the Program Chair. Changes to the Thesis Committee must also be approved by the Program Chair.

Once the committee has been formed, the Thesis Committee Chair becomes the student's advisor with the primary responsibility for supervising the student's progress through the Thesis Project.

Thesis Committee Responsibilities

It is each student's responsibility to assemble their thesis committee. This is something to consider carefully and get to work on by the end of the first year.

It is important that the members are aware of their responsibilities:

- commitment to appear at required meetings (see timeline on page 26)
- awareness of thesis process milestones (see timeline on page 26)
- willingness to conform to thesis process deadlines (see timeline on page 26)
- willingness to respond in a timely manner to student concerns and thesis process deadlines
- willingness to be proactive in engaging student and communicating with program, especially if the student is falling behind
- willingness to supervise DANM 299 Thesis Research independent studies if requested by the student

Thesis Proposal

By November 1 of the student's second year, the student will prepare a thesis proposal. The proposal will demonstrate the student's in-depth knowledge of some research topic. It will include a project description with a detailed outline of the project research and the steps to be undertaken for the written thesis. The length of the proposal should be determined in conversation with the student's Thesis Committee Chair. The finished draft of the proposal will be given

to the Thesis Committee for comment well before the oral review, so that the student will have time to respond to comments on rough drafts of the proposal from the Thesis Committee at the oral review.

Thesis Oral Review

By November 15 of the student's second year, the oral review will occur during which each student will present her or his thesis proposal before the Thesis

Committee. During the oral review, the student will give a brief, 15-minute overview of the proposed written thesis topic and the project and then answer questions from the faculty committee about the plan of research. In most cases, the faculty will offer ideas and suggestions for improving the research or project plan.

Thesis Abstract

By December 1 of the student's second year, the student will prepare an abstract of the proposal of between 500-1000 words, reflecting the thesis project as agreed upon at the review. The Thesis Committee members' signatures on the Thesis Abstract Form constitute the formal approval of the plan. The Program Chair will review and also sign the form, which must be filed with the Program Manager and added to the student's file.

By the end of the first quarter of the student's second year, students who have not received signed approval for their thesis proposal abstract will be recommended for probation.

Thesis Committee Meetings and MFA Exhibition

By the end of the second quarter of the student's second year, students are required to have met with each of their Thesis Committee members individually or as a group.

By April 5 of the student's second year, in order to participate in the MFA Exhibition, the student must meet with their Thesis Committee to receive approval of the prospective graduate's piece for the exhibition. The Participation in MFA Exhibition Form must be filed with the Program Manager by April 5.

DANM 299 Thesis Research

Students must enroll in two DANM 299 Thesis Research courses in their second year to complete the final thesis project. Taking one in the second quarter and one in the third quarter is recommended as most conducive to working on the thesis paper and project simultaneously. The Thesis Committee Chair will supervise both these courses or, if the topic warrants, another member of the Thesis Committee will supervise one of the DANM 299s. Obtain the DANM 299 form, gather the correct signatures and file the form with the Program Manager before enrolling in DANM 299.

Students must complete both DANM 299 Thesis Research courses with a Satisfactory. An Incomplete in DANM 299 Thesis Research will result in an extension of one quarter to complete the course work. If the course work, e.g. the final thesis project, is not completed satisfactorily by the end of the following fall quarter, the grade will automatically change to an Unsatisfactory. A student will not be able to graduate with an Incomplete or Unsatisfactory on his or her record.

Thesis Oral Defense

By the last day of instruction of the third quarter of the student's second year, the completed thesis project and paper must have been presented and submitted to the Thesis Committee in an oral defense. The final week of instruction in the third quarter is the designated oral defense week. For graduating students, Thesis Committees will meet during this designated week, unless the Thesis Committee Chair makes earlier arrangements in a timely manner.

Final Deadlines

By the final day of the third quarter of the student's second year, the Thesis Committee members must sign and file the Oral Defense and Graduation Form with the Program Manager that states whether the student completed their oral defense and whether they may graduate.

Request for an Extension of Deadlines

If special circumstances occur that prevent a student from meeting the deadline for completing any requirement specified here, the student may petition in writing for an extension. The petition must explain the special circumstances and specify the date by which the requirement will be completed. The granting of that extension will be decided by the Thesis Committee and the Program Chair. The petition must be signed by the student, Thesis Committee Chair, and Program Chair for final approval, and filed with the Program Manager. During the extension, the student will receive no further support from the DANM Program. An extension granted for completing the thesis must be concluded at the end of fall quarter (after the end of the spring quarter of the student's second year) at the latest. Then the project or a representation thereof must be presented in the following year's MFA Exhibition for the student to be eligible for graduation.

MFA Exhibition

Each student will participate in the MFA Exhibition, submitting either her or his project or a representation of the project for display. Students work closely with the Faculty Curator/Coordinator and Technical Coordinator to develop and mount the exhibition.

Thesis Documentation

This documentation includes both a .pdf of the thesis paper and online digital documentation of the thesis project. This should include a description of the project and appropriate data files. This documentation could be a web document, software application, edited video images and/or sound files, or documentation that best represents the piece as agreed upon by the Thesis Committee. For extended time-based works, provide the complete work for the archive and the excerpted work for the documentation. For all others, provide a project description and appropriate data files. Both the copy of the paper and the documentation are due to the Program Manager by the last day of the spring quarter.

The documentation will be posted on the DANM web site. Keep this in mind. To be acceptable, the quality must be very high.

Graduation

Toward the end of his or her second year, the student must file the Application for the Master's Degree with the Graduate Division by the date specified by the Graduate Division, usually mid-April. This form also gives the student the option to participate in the Graduate Division's commencement ceremony in June.

Thesis Project Timeline for the Second Year of Study

<u>Item</u>	<u>Submitted To</u>	<u>Deadline</u>
Fall Quarter		
Thesis Committee Form	Program Manager	October 15
Thesis Proposal	Thesis Committee	November 1
Oral review	Thesis Committee	November 15
Thesis Abstract Form	Program Manager	December 1
Winter Quarter		
At least one meeting	Thesis Committee	End of instruction
Required: Enrollment in DANM 299 Thesis Research		
Spring Quarter		
Required: Enrollment in DANM 299 Thesis Research		
Participation in MFA Exhibition Form	Program Manager	April 5
Application for Master's Degree	Graduate Division	mid-April or Graduate Division deadline
Oral defense of thesis	Thesis Committee	May 22
Thesis Paper — completed version	Thesis Committee	End of instruction
Thesis Project	Thesis Committee	End of instruction
Thesis Paper — completed version, or revised version if authorized by committee	Program Manager	End of quarter
Digital documentation of Thesis Project	Program Manager	End of quarter
Oral Defense and Graduation Status Form	Program Manager	End of quarter

Financial Support

DANM students are guaranteed TAs in their first year. Thereafter graduate students in good academic standing normally secure financial support with some combination of graduate fellowships, TAs, research assistantships, and teaching assistantships in other departments. Students are encouraged to seek and apply for outside funding from government agencies, private foundations, and industry. Beginning in their second year, students with the appropriate academic background are also strongly encouraged to apply for TAs in college core courses and in other departments on campus through the Graduate Division. We ask that each student speak with their advisor at the beginning of each academic year to discuss additional sources of funding beyond those provided by the department.

Residency

After one year, non-resident students (out-of-state students) should apply to become residents. Foreign students are not eligible to become California residents. You must petition in person at the Office of the Registrar for a change of classification from nonresident to resident status. All changes of status must be initiated prior to the first day of classes for the term for which you intend to be classified as a resident.

Changes in the DANM Program

There will be occasions when the DANM faculty will see it fit to change aspects of the graduate curriculum and/or this graduate handbook. These changes will appear on <http://danm.ucsc.edu> and students will be notified via email. Each year the program reviews the handbook. Suggested changes are then brought forth for the Program Chair and Executive Committee to decide which changes to implement. Suggestions for change (and clarification) are also welcome from the students and should be submitted to the Program Manager.

Resources

DANM Student Handbook

<http://danm.ucsc.edu/web/resources>

Graduate Student Association

<http://www2.ucsc.edu/gsa/>

Email: gsa@ucsc.edu

Location: 202 Graduate Commons

Graduate Division

<http://graddiv.ucsc.edu/>

Email: graddiv@ucsc.edu

Office Hours: Monday–Friday 8:00am–5:00pm

Location: 2nd Floor, Kerr Hall

Telephone: 459-2510

Graduate Division Student Handbook

<http://graddiv.ucsc.edu/regulations/handbook.php>

Graduate Division TA Handbook

http://graddiv.ucsc.edu/student_affairs/TAHandbook.pdf

Center for Teaching Excellence

<http://ic.ucsc.edu/CTE/index.html>

Email: cte@ucsc.edu

Location: Room 133, Kerr Hall

Telephone: 459-5091

UCSC General Catalog

<http://reg.ucsc.edu/catalog/index.html>

Academic and Administrative Calendar

<http://reg.ucsc.edu/calendar/>

Schedule of Classes

<http://reg.ucsc.edu/soc.htm>

Student Business Services

<http://sbs.ucsc.edu/>

Email: oarinfo@ucsc.edu

Location: 203 Hahn Student Services Building

Telephone: 459-2107

Financial Aid

<http://www2.ucsc.edu/fin-aid/>

Email: fin_aid@ucsc.edu

Location: 205 Hahn Student Services Building

Telephone: 459-2963

Fellowships and Grants

http://graddiv.ucsc.edu/student_affairs/fellowships.php

Graduate Housing

<http://housing.ucsc.edu/sponsored-housing/grad-index.html>

Email: Check site for contact information

Location: 125 Hahn Student Services Building

Telephone: 459-1738