Digital Arts and New Media MFA Program  
University of California, Santa Cruz  

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Welcome to DANM at UCSC  

New technologies have profoundly changed contemporary culture and indelibly 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.  

Please keep this handbook as a resource during your tenure as a student in the program. It 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.  

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 welcome from students and should be submitted to the Program Manager.  

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 204 of the Digital Arts Research Center. 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!
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Professor Emeritus of Mathematics, PhD, University of Michigan
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Elliot Anderson
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Lawrence Andrews
Associate Professor of Film & Digital Media, BFA, San Francisco Art Institute
Specializes in film, video, installation and media art

Neda Atanasoski
Assistant Professor of Feminist Studies, PhD UC San Diego
Specializes in US and Eastern European film and media; cultural studies and critical theory; war and nationalism; gender, ethnicity, and religion

Gopal Balakrishnan
Associate Professor of History of Consciousness, PhD, UC Los Angeles
Specializes in classics of political thought from Plato to Rousseau; early modern and modern European intellectual history; historical sociology; the history and future of capitalism, nationalism, geopolitics

Brandin Baron-Nusbaum
Associate Professor of Theater Arts, MFA, UC San Diego
Specializes in costume design, history of design

Amy C. Beal
Associate Professor of Music, PhD, University of Michigan
Specializes in American music, 20th-century music, experimental and improvisatory performance practices, postwar and Cold War culture, German new music festivals and radio stations, piano performance, contemporary music ensemble

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

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

Ben Carson
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Alan Christy
Associate Professor of History, PhD, University of Chicago
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Vilashini Cooppan
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David Cope
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E.G. Crichton
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Specializes in intermediation, electronic arts, photography, installation

David Cuthbert
Associate Professor of Theater Arts, MFA, UC San Diego
Specializes in lighting design, CADD, projection design, scenic design

Sharon Daniel former DANM Chair
Professor of Film & Digital Media, MFA, University of Tennessee
Specializes in community-based public art in information and communications environments, social and political aspects of information technology, community networks, participatory culture, digital inclusion, net art, human-computer interface design

James Davis
Associate Professor of Computer Science, PhD, Stanford University
Specializes in computer graphics and computer vision, methods of acquiring and manipulating complex graphical models from the real world
Kate Edmunds
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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

Irene Gustafson
Associate Professor of Film & Digital Media, MFA, Northwestern University
Specializes in producing across the boundaries between “theory” and “practice,” non-fiction media, experimental film/video, production design, gender and queer studies

Helen Mayer Harrison and Newton Harrison
Research Professors with DANM
Specialize in eco-politically generated solution-oriented art making, based in whole-systems thinking addressing watersheds, grasslands, topsoil and the world ocean often from a Global Warming perspective

Barney Haynes
Lecturer in DANM and Associate Professor and Chair of Media Arts, CCA, MFA, CCAC
Specializes in video art, performance, reactive installation, and invasive media recombining themes and industrial surplus into media machines that evolve and mutate

Karlton Hester
Associate Professor of Music, PhD, City University of New York Graduate Center
Specializes in premeditated, electroacoustic, and spontaneous composition; flutes, saxophones, and interdisciplinary performance; improvisational and Afrocentric music theory, analysis and history

Dee Hibbert-Jones
Associate Professor of Art, MFA Mills College
Specializes in public art and sculpture

Eli Hollander
Professor of Film & Digital Media, MFA, UC Los Angeles
Specializes in film and video directing, ethnographic documentary director, 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.

Kimberly Jannarone
Associate Professor of Theater Arts (Drama), DFA, Yale School of Drama
Specializes in directing, dramaturgy, dramatic theory and criticism, theater history, acting

Arnav Jhala
Assistant Professor of Computer Science, PhD, North Carolina State University
Specializes in artificial intelligence: video games, graphics, and intelligent user interfaces
David Evan Jones  
Professor of Music, PhD, UC San Diego  
Specializes in composition and analysis, chamber opera, Balkan music, language and music, timbre and orchestration

James Khazar  
Lecturer in DANM, MFA, UC Santa Cruz  
Specializes in web technologies, electronics for artmaking, DANM alum

Christine L. King  
Lecturer for Kresge  
Specializes in nonviolent communication, transformative action, peace and social justice issues

Sri Kurniawan  
Assistant Professor of Computer Engineering, PhD, Wayne State University  
Specializes in human-computer interaction; human factors and ergonomics; accessibility; assistive technology; usability; empirical studies; user-centered design

John Jota Leanos  
Assistant Professor of Film/Social Documentation, MFA, San Francisco State University  
Specializes in social documentation, social art practice, community arts, Chicano/a cultural studies, fine arts and animation

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

Chip Lord  
Professor Emeritus of Film & Digital Media, BA, Tulane University, New Orleans

Paul M. Lubeck  
Professor of Sociology, PhD, Northwestern University  
Specializes in political sociology; political economy of development, globalization, labor and work; logics of methodology; religion and social movements; Islamic society and identities; information and networks

Irene Lusztig  
Assistant Professor of Film & Digital Media, MFA, Bard College Milton Avery Graduate School of Arts  
Specializes in video production, experimental documentary, ethnographic film, autobiographical film, editing

Dominic Massaro former DANM Chair  
Professor Emeritus of Psychology, PhD, University of Massachusetts-Amherst

Michael Mateas  
Associate Professor of Computer Science, PhD, Carnegie Mellon University  
Specializes in Artificial Intelligence (AI) in art and entertainment, game AI, AI and creativity, AI-based interactive storytelling, autonomous characters

Charles McDowell  
Professor of Computer Science, PhD, UC San Diego  
Specializes in programming languages, parallel computing, and computer science education

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

Derek Murray  
Assistant Professor of History of Art and Visual Culture, PhD Cornell University  
Specializes in contemporary art, globalization, theory and criticism, African-diaspora art, visual-culture studies, cultural theory

Soraya Murray  
Assistant Professor of Film & Digital Media, PhD Cornell University  
Specializes in contemporary art with emphasis in new media and theory; African diaspora and globalization

Spencer Nakasako  
Lecturer in Film/Social Documentation, BA, UC Berkeley  
Specializes in documentary video, camcorder diary genre, Southeast Asian communities, community engagement through video production

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

Todd Newberry  
Professor Emeritus, Ecology and Evolutionary Biology

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, geography, multimedia production, graphic design, colonialism and modernity, Latin American studies - Colombia and Venezuela

Alex Pang  
Professor of Computer Science, PhD, UC Los Angeles  
Specializes in uncertainty visualization, tensor visualization, scientific visualization, collaboration software, virtual reality interfaces

Jennifer Parker  
Associate Professor of Art, MFA, Rutgers University  
Specializes in sculpture, installation, video, and performance art

Stephen C. Petersen  
Lecturer in Computer Engineering  
Specializes in embedded controller systems, RF wireless systems, modulation and spectrum reuse, digital signal processing, circuit theory

Eric Porter  
Professor of American Studies, PhD, University of Michigan  
Specializes in black cultural and intellectual history; U.S. cultural history and cultural studies; comparative ethnic studies; popular music and jazz studies

S. Ravi Rajan  
Associate Professor of Environmental Studies, PhD, Oxford University  
Specializes in environmental history and political ecology, risk and disaster studies, science and technology studies, North-South environmental conflicts, environmental social theory, environmental ethics

B. Ruby Rich  
Professor of Film/SocDoc  
Specializes in documentary film and video, post-9/11 culture, new queer cinema, feminist film history, Latin American and Latino/a cinema, US independent film and video, the essay film, the politics of film festival proliferation and the marketing of foreign films in the US

Adrienne Roberts  
Lecturer in Art, MA, California College of the Arts

Warren Sack (former DANM chair)  
Associate Professor of Film & Digital Media, PhD, MIT  
Specializes in software design and media theory

Danny Scheie  
Professor of Theater Arts, 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

Elizabeth Stephens  
Professor of Art, MFA, Rutgers University, Diploma, School of the Museum of Fine Arts, Boston  
Specializes in intermedia, electronic art, sculpture, and performance art

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

Gustavo Vazquez  
Associate 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

Fabian Wagmister  
Associate Professor of Film and TV, UC Los Angeles  
Specializes in theoretical and practical frameworks bridging performance, installation and media art through digital technology
Edward “Ted” Warburton
Associate Professor of Theater Arts, 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

Noah Wardrip-Fruin current DANM chair
Associate Professor of Computer Science, PhD, Brown University
Specializes in digital media, computer games, electronic literature, software studies

Zachary Watkins
Lecturer in Music, MFA, Mills College
Specializes in music composition, engineering, sound art

Lewis Watts
Associate Professor of Art, MA, UC Berkeley
Specializes in photography

Jim Whitehead
Associate Professor of Computer Science, PhD, UC Irvine
Specializes in software engineering, software configuration management, web, hypertext, collaborative authoring, hypertext versioning, Internet information systems

Don Williams
Director, Cultural Arts and Diversity Center
Director, African American Theater Arts Troupe, Rainbow Theatre

Rob Wilson
Professor of Literature, PhD, UC Berkeley
Specializes in transnational and postcolonial literatures; especially as located in Asia/Pacific emergences as posited against American empire of globalization; cultural poetics of America; the sublime; Longinus to Hiroshima; mongrel poetics of experimental writing; especially poetry

Richard A. Wohlfeiler
Lecturer in Art
Specializes in printmaking, drawing

David Yager
Dean of the Arts Division and Professor of Art, HDD (Honorary Doctorate of Design), DeMontford University, Leicester, U.K.
Specializes in photography, design and print media

Attribution Policy
DANM Faculty are expected to credit the DANM program and DANM students who contribute to the development of an artistic or written work in the context of DANM supported Project Groups. In the case of a project or work initiated in a DANM project group where significant contributions (including conceptualization, research, text and/or media) have been made by DANM students, the participating students should be given appropriate attribution by name in any future public exhibition or publication of the work regardless of subsequent changes to the work. Materials associated with the exhibition, publication or performance of such works should include a statement of attribution. For example:

“This work [or installation, performance, essay, etc] was developed in the context of a University of California, Santa Cruz Digital Arts and New Media MFA program research group with the contributions of [or in collaboration with] ______ _______ and ______ _______. “
DANM Graduate Students

danm-students11@ucsc.edu
John-Patrick Ayson
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Jacob Garbe
Catalina Giraldo
Dan Heller
Andrew Siller
Eve Warnock
Laura Wright

danm-students12@ucsc.edu
Lisa Banks
Josiah Burns
Gene Felice
Matthew Jamieson
Harris Kornstein
Philloon Ly
Stacey Mason
John Mawhorter
Jonathan Menendez
David Moody
Danielle Williamson
Justin Zupnick

Group addresses for students and faculty
danm-students@ucsc.edu — all currently enrolled students
danm-students11@ucsc.edu — cohort that began in F11
danm-students12@ucsc.edu — cohort that began in F12
danm-faculty@ucsc.edu — all DANM faculty members

DANM Web Site

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, and much more. You are required to have an account on this machine which will be set up with your assistance at DANM Orientation. To use the features of this server please contact the Technical Coordinator.

Feel free to modify your personal work pages. We encourage you to put events and exhibitions on the site.

“@ucsc.edu” Email Account
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.

These lists are managed by the DANM office. Their use is restricted to DANM business.
Facilities and Technical Information

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

ID/Security Card Policy
ID/Security cards with proximity capability are set up by ID Card Services. These cards are required to access some rooms in the DARC.

DANM Graduate Research Lab, DARC 104
This is the primary shared studio facility. Each student has a personal desk. It also has personal lockers for storage and an area for discussion and relaxing. There are two shared computers with digital editing software.

DANM Technical Shop, DARC 104A
This is the primary physical construction lab. The list of tools available, from woodworking to electronics, is too long to include here. Training is required for use of the laser cutter and some of the other tools.

DANM Dark Lab, DARC 108
This is the DANM performance and installation space with media control. It seats up to 90 people for presentations or performances. It may be used for work space as well and can be booked through the DANM Office. If the space is not in use, students may drop-in.

DANM Lounge and Kitchen, Green Room, DARC 111
The appliances are there for your convenience. 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 other staff. Please put your name and a date on any food you put in the fridge. You are responsible for keeping this space clean and inviting to others. Please let the Technical Coordinator know if problems arise with these appliances or if any other aspect of the space needs attending.

DARC 151
This is a small group conference room with privacy. It can be booked through the DANM Office. If the space is not in use, students may drop-in.

DANM Office, Mail-Mailboxes, DARC 204
Mail is delivered Monday–Friday to the DANM Office, DARC 204. Mail for graduate students is sorted after the mail delivery and placed in mailboxes. It is your responsibility to check your mailbox on a regular basis during business hours.

DANM Seminar Room, DARC 206
The DANM graduate student seminar room is a classroom, meeting, lab and interactive space. DANM students may use this space as appropriate for these functions. It can be booked through the DANM Office. If the space is not in use, students may drop-in.

DANM Rapid Prototyping Lab, DARC 225
This lab includes a vacuum form machine, a manual mill, and a computer-controlled milling machine. Training is required access to this room and use of these tools. The lab is shared with the Art Dept.

DANM Light Lab, DARC 306
This gallery space showcases DANM student and faculty work as well as acts as high profile presentation space for visiting speakers. It can be booked through the DANM Office. If the space is not in use, students may drop-in.

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 wide variety of software available and are used for instruction and general computer access. Some labs have extended hours. For more information on these IC labs visit their website http://ic.ucsc.edu/services/computer-labs.
• 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://its.ucsc.edu/security/policies. 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
- Woodshop / Framing Shop
- Metal Shop
- Black & White Photography Dark Room
- Print Studio (Lithography and relief printmaking)
- The Cave (Digital printing)
- The Cellar (Digital printing in the DARC)

Film & Digital Media
- Film and Digital Media Lab, 11 work stations with Final Cut software and DV decks
- 6 editing rooms with DV decks
- 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
- 6 Electronic Music Studios
- 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
- 4 rehearsal rooms
- 4 stages

Copy Machines
Copy machines are located in Porter Faculty Services, Porter D-150. You will need to purchase a debit Slug copy card if you would like to use these machines. You can purchase these cards and also make copies at the Science Library or 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.

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 contact the home department of the course.

Printing–The Cellar
Additionally the Art Department has a digital printing room called The Cellar. After attending a training session, 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 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 https://gear.danm.ucsc.edu/.

As a UCSC student you also have some access to the equipment available through 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. You 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 receive a list electronically from DANM of Arts Division courses requiring TAs. Prospective TAs are requested to return the list indicating ranked preferences by a specific date. You also submit a resume and cover letter indicating what makes you 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 TAships to continuing students is very similar to that of the incoming students. The main differences are that the process is handled by the Graduate Division and the courses come from outside the Arts Division. Students are encouraged to communicate with the departments they have worked for in the previous year. The DANM program manager supports continuing students in acquiring TAships in any way possible.

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. 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
TAs (Teaching Assistants) and GSRs (Graduate Student Researchers) are paid in three equal paychecks per quarter. For a fall quarter appointment, the first paycheck will arrive on November 1.

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. Sign up for Direct Deposit online through your Student Portal. You only need to do this once during your time at UCSC.

TA Orientation
The Division of the Arts offers a division-wide TA orientation at the beginning of fall quarter. If you have specific questions about your course, please coordinate with the home department of the course for which you are the TA. For teaching issues, the first place for information is your faculty supervisor. It is their job to clarify your duties.

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 grading and narrative evaluations completed, TAs can read their 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 — FERPA**
All who have access to student records are charged with upholding their privacy in accordance with the Family Educational Rights and Privacy Act of 1974, as amended (FERPA) and required to take the FERPA Quiz online. Detailed information on FERPA, as well as the quiz, are available at http://reg.ucsc.edu/guidelines_qr.htm.

Take note that TAs 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**
Students, even those requesting a letter grade, may receive a narrative evaluation if the instructor so chooses at the end of the quarter. Please check with the instructor at the beginning of the quarter about what he/she expects your contribution to be for evaluations. Per UCSC policy, the instructor has ultimate responsibility for the narrative evaluations. Instructors file their evaluations at the end of the quarter with the Registrar.

**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 students 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 s/he teaches or supervises. It is a breach of professional ethics for a TA or GSR to date a student that s/he 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 that 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 Digital and New Media MFA Program (DANM) is a two-year program. Students take courses in each of these interdependent and equally important program areas:

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 “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 pursue the construction of specific genealogies and theories with a sustained focus on a particular topic, before beginning to develop a thesis project and paper by engaging in various dialogues at the intersection of theory and practice.

Collaborative Research—Faculty lead students in major collaborative research projects that will result in publications and exhibitions. The following are descriptions of four current areas of DANM faculty research: mechatronics, participatory culture, performative technologies, and playable media. We ask that prospective students identify their working relationships with one or more of these areas in their application and statement of purpose. As new research emphases arise, other categories for potential project groups will be formed.

Mechatronics

Mechatronics is the functional integration of mechanical, electronic, and information technologies. In DANM this framework may be 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 that may include video, performance, and sculpture, for the creation of complex, kinetic, audio-visual systems for the exploration of temporality, materiality, experience, perception, as well as relations between biological/life-like forms and environmental worlds.

Participatory Culture

DANM’s participatory culture studies and research explore the role of information and communication technologies in what has sometimes been described as the shift from “top-down” culture to a “lateral” or “hierarchical” culture of participation and social engagement. In many social domains and practices, the human/computer interface acts as both a boundary and a bridge. Participatory culture research in DANM may encompass a range of projects in social computing, community-media activism and other modes of engagement that involve the design of new technologies and/or technologies that address social issues and help to democratize participation in culture and politics.

Performative Technologies

Research in performative technologies explores 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 mixes of real-time/recorded shared multimedia experiences shared by audiences and performers at both local and remote locations. Ongoing projects in this area may 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.

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. OngoingPlayable Media work combines game design and artificial intelligence research with writing, art, and media authoring.

Prospective students are asked to identify their choice of research group in their application and statement of purpose. Admissions are tied to DANM
project group foci. New students are admitted into a specific project group based on the quality and relevance of the student’s prior work and expertise to the group project in their chosen area of focus. 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 Program requires 72 credits of academic course work. 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.

DANM 210—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.

Electronic and Programming 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 adviser 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:
- serve as assistants in workshops for beginning students;
- take electronics or programming electives offered in Computer Engineering; or
- enroll in independent studies, as approved by their adviser.

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 director.

New Praxis—Year Two
Practicum—During the fall quarter second-year students will complete 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.

DANM 299—In the winter and spring quarters second-year students enroll in a minimum of 10 units of independent thesis research which is supervised by one or more members of their thesis committee.

DANM 215—Second-year 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.

Studies—Year One
DANM 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.

DANM 202 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
DANM 203 Frameworks and Arguments in Digital Arts and Culture—This course is intended to help students develop and write the MFA thesis. Students conduct research on the thesis topic, design outlines, construct strong theoretical arguments and draft the final document. The course is intended to help students structure and develop their thesis papers which are intended to theoretically contextualize 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 adviser.

Collaborative Research
Students participate in a three quarter-long Collaborative Research Project group in one of four possible DANM research focus areas, which takes place in the winter and spring quarters of the first year. In the second year project groups continue, with the final quarter in the fall. 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.

Thesis Requirement
Students are required to complete a thesis project and written paper under the supervision of their thesis committee. The thesis will be an arts project with digital documentation accompanied by a written paper. Thesis projects may be individual or collaborative and are expected to grow out of the research pursued in the project groups during the three quarters prior as well as work developed in new praxis courses. Each student will be expected to complete a 20- to 30-page paper discussing the student’s preparatory research as well as the theoretical significance of the project. In the case of collaborative projects each student will be required to submit his or her own paper. During the thesis year, students will make at least two progress presentations to their thesis committee. The chair will be senate faculty and at least two members of the three-person committee will be members of the DANM program faculty. A completed thesis project and paper must be submitted to and approved by the thesis committee before the degree can be awarded. More on page 23.
DANM Courses 12-13

Fall 12

DANM 201 Recent Methods and Approaches to Digital Arts and Culture
Soraya Murray
Students examine methods and approaches to research and writing in digital art and new media, while exploring key theories concerning technology, art, and culture. Focus is on the interaction between digital technologies and socio/cultural formations.

DANM 204 Ways of Seeing and Hearing (cross-listed with SOCD 204)
Marcia Ochoa
Graduate-level advanced seminar explores ways that seeing, hearing, and knowing are influenced by culture, power, race, and other factors. Readings emphasize how documentary subjects are constituted and known, addressing questions of epistemology, social constructivism, objectivity and method.

DANM 205 Approaches to Social Documentation (cross-listed with SOCD 200)
B. Ruby Rich
Comprehensive review and analysis of documentary strategies aimed at societal critique and social change, evaluating changes in argument, evidence, and process over development of the discipline. A concurrent media lab is required.

DANM 206 Practice of Social Documentary (cross-listed with SOCD 202)
Renee Tajima-Peña
Introduction to social documentary genres including video, photography, new media and other mediums, which addresses social-scientific research and methodology in the context of these processes. A concurrent media lab is required.

DANM 208 Special Topics in Social Documentation (cross-listed with SOCD 290)
Spencer Nakasako
Designed to provide supplemental instruction on specific topical and/or technical matters related to social documentation. Topics include technical standards and innovations within the field of social documentation, documentary subjects, location production, and/or the work of individual professional documentarians. May be repeated for credit.

DANM 210 Project Design Studio
E.G. Crichton
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.

DANM 219 Introduction to Electronics for Artmaking
Daniel Christopher
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.

DANM 250 Collaborative Research Project Groups
Third 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 Technologies, 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 member. 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 13**

**DANM 207 Video Production of the Social Documentary**  
(cross-listed with SOCD 280)  
Staff  
Intensive directing and producing course that covers conceptualization, research, treatment and proposal writing, interview technique, camera, editing, production, and distribution.

**DANM 215 MFA Exhibition Production**  
Shelby Graham  
Second-year digital arts and new media graduate students work with faculty curator/coordinator on development of 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 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 231 Human-Computer Interaction**  
Sri Kurniawan  
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 250 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 member. 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 13

DANM 202 Dialogues and Questions in Digital Arts and Culture
Brandin Baron-Nusbaum
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 203 Frameworks and Arguments in Digital Arts and Culture
Staff
Intended to help students develop and write the MFA thesis. Students conduct research on the thesis topic, design outlines, construct strong theoretical arguments and draft the final document.

DANM 211 Critique
Sharon Daniel
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
Noah Wardrip-Fruin
First-year digital arts and new media graduate 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 250 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 member. 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.
DAN 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 adviser. 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 adviser. 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.

DANM 299 Thesis Research
Students are required to take two DANM 299 courses in their second year. Obtain the DANM 299 form (same as 297 and 297G form), gather the correct signatures and file the form with the Program Manager before enrolling online. The chair of their committee must supervise at least one of these courses and a member of their committee supervise the other.

DANM 299—5 credits
Students carry out a master of fine arts thesis in digital arts and new media research, under the guidance of a thesis committee member. 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.

Electives
At a minimum one elective is required in each year of the program. In order to receive graduate credit for an elective it must be a graduate course numbered in the 200 series. Therefore this course can be a DANM elective course, any graduate course offered on campus, or a DANM independent study building on any undergraduate course.

Grading and Evaluation
All graduate students in graduate or undergraduate courses will be graded Satisfactory (S), Unsatisfactory (U), or Incomplete (I). Graduate students also have the option of receiving a letter grade of A, B, C, D, or I in most courses. The grades of A or B shall be awarded for satisfactory work. Grades of C or D will not satisfy any course requirement for a graduate degree at UCSC. Students may also receive descriptive narrative evaluations performance in all coursework, except non-credit seminars. A performance evaluation is a narrative description of the quality and characteristics of a student’s performance in a course.

Under the grading options, you will receive Satisfactory/Unsatisfactory unless you elect the letter grade option (A, B, C, D, F). The choice is yours at the time of enrollment and can be changed up to the end of the third week of instruction for the quarter.

Graduate students are not eligible to file Credit by Examination, Credit by Petition or to receive a “no record” notation. All notations including those of C, D, F, or Unsatisfactory will be listed on the permanent record.

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 adviser 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)
- 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 adviser and the Program Chair will be presented to each student at the end of their first year. Students should talk to their advisers 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/Adviser Relationship
The role of the adviser is to give a student input on their coursework, and feedback on the direction of their studies and goals for the program. For the first year the adviser is generally the leader of each student’s project group. For the second year the thesis committee chair becomes the student’s adviser.

The relationship between a student and his or her adviser must continue so long as it is mutually agreeable. Students seeking to change advisers 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 adviser. Some adjustment in the timing of the thesis requirements may be made when a change of adviser comes late enough to affect a student’s progress toward this goal.

If a graduate student and her/his adviser feel it is necessary to separate prior to the student securing a new adviser, it is the student’s responsibility, in consultation with the program, to find a new adviser as quickly as possible. The Program Chair will serve as the interim adviser. The interim adviser has no responsibilities to help the student find an adviser but serves as the official conduit of information between the department and the student. The deadline for finding a new adviser is at the discretion of the program. At most, the interim adviser 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 adviser will be ten days after the start of instruction in the ensuing fall quarter. If the student has not secured a new adviser 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 adviser 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 adviser.

Financial Support
DANM students are guaranteed TAships in their first year. Thereafter graduate students in good academic standing may secure financial support with some combination of graduate fellowships, TAships, 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 TAships in college core courses and in other departments on campus through the Graduate Division. We ask that each student speak with their adviser 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 demonstrate your intent to make California your home by severing your residential ties with your former state of residence and establishing those ties with California shortly after arrival. Indications of your intent to make California your permanent residence must be dated one year before the term for which you seek residence classification, and can include the following: registering to vote and voting in California elections; designating California as your permanent address on all school and employment records, including military records if you are in the military service; obtaining a California driver’s license or, if you do not drive, a California identification card; obtaining California vehicle registration; paying California income taxes as a resident, including taxes on income earned outside California from the date you establish residence; establishing a home in California where you keep your personal belongings; and licensing for professional practice in California. The absence of these indicia in other states during any period for which you claim California residence can also serve as an indication of your intent. Documentary evidence is required and all relevant indications will be considered in determining your classification. Your intent will be questioned if you return to your prior state of residence when the university is not in session.

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.

http://registrar.ucsc.edu/fees/residency/
FAQs: http://registrar.ucsc.edu/faqs/students/residency.html
Thesis Process

A two-year MFA program is short and intense. Students begin thinking about their thesis research as early as the application process and continue defining the scope of their research from the very first day of classes. Second year students work almost exclusively on their thesis projects and papers which are the culmination of each student’s research in the program.

The final thesis 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
• the thesis paper, that is, a 20–30 page scholarly paper that contextualizes the project historically, theoretically, and socio-culturally
• a presentation of the project in the annual MFA Exhibition
• final documentation of the project for the program web site and archives

Thesis projects may be individual or collaborative.

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. Forms are available online at http://danm.ucsc.edu/web/resources/student#forms.

* Thesis Committee Form due June 3, 2012 to DANM Office
* Thesis Abstract Form due December 1, 2012 to DANM Office
* Independent Studies and Thesis Research Forms due to DANM Office
* Application for Master’s Degree due April 8, 2013 to Graduate Division
* MFA Exhibition Participation Form due April 12, 2013 to DANM Office
* Oral Defense/Graduation Form due June 13, 2013 to DANM Office

Thesis Committee

DANM 212 Thesis Proposal, a zero-unit course supervised by the Program Chair, exists to support each student in developing their thesis committee. It takes place in the spring of the first year. The Program Chair meets with each first year student to advise on and approve the constitution of the committee. By the end of the first year each student will have consulted with faculty, formed a thesis committee and filed the MFA Thesis Committee Form with the Program Manager. At the beginning of the second year of the program, the student begins meeting with their Committee.

Each student’s thesis committee will consist of three members, of which at least two are members of the DANM faculty. The chair shall be a full or associate professor and 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.

Thesis Committee Responsibilities

It is each student’s responsibility to assemble their thesis committee. Students should consider the composition of the committee carefully so that their committee will be able to support and advise on both the thesis project and paper.

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

• commitment to appear at required meetings (see time line)
• awareness of thesis process milestones (see time line)
• willingness to conform to thesis process deadlines (see time line)
• 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 review the student’s work during the spring Studio Review
• willingness to supervise DANM 299 Thesis Research independent studies

Thesis Proposal

By November 1 of the student’s second year, the student prepares a thesis proposal. The proposal includes 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 is given to the thesis committee for comment well before the oral review, so that the student has 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, an oral review is held. During the oral review, the student gives a brief, 15-minute overview of the proposed written thesis and project, and answers questions from the faculty committee about the plan of research. In most cases, the faculty offer ideas and suggestions for improving the research or project plan.

Thesis Abstract
By December 1 of the student’s second year, the student prepares 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 December 10 of the student’s second year, students who have not received signed approval for their thesis proposal abstract will be recommended for probation.

DANM 299 Thesis Research
Students must enroll in two DANM 299 Thesis Research courses in their second year to complete the final thesis project. Students are advised to take one section in the second quarter and one in the third quarter to facilitate the simultaneous development of the thesis paper and project. Each section of DANM 299 should be supervised by one of the student’s committee members. Students must obtain the DANM 299 form, gather the correct signatures and file the form with the Program Manager before enrolling online in DANM 299.

In order to graduate, 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 or paper, is not completed satisfactorily by the end of the following fall quarter, the grade will automatically change to an Unsatisfactory. Students cannot graduate with a grade of Incomplete or Unsatisfactory.

Thesis Committee Meetings
By March 1 of the student’s second year, students are required to have met at least once with each of their thesis committee members individually or as a group.

Studio Review
Between April 3–5 all second year students participate in a studio review of functioning beta versions of their proposed exhibition installation pieces. All thesis committee members, the MFA exhibition technical coordinator, and the exhibition curator view these pieces at that time in order determine the viability of the projects.

Commencement
By April 8 of the student’s second year, s/he must file the Application for the Master’s Degree with the Graduate Division. This form also gives the student the option to participate in the Graduate Division’s campus-wide commencement ceremony in June. Commencement regalia (cap & gown) must be reserved by April 20 to avoid rush charges. The cost is about $50. (Deadline and cost are estimates; check http://graddiv.ucsc.edu for exact dates and prices.) Students are encouraged to participate in the commencement ceremony.

MFA Exhibition
Each student participates in the MFA Exhibition, submitting either her/his project or a representation if the project for display. Students work closely with the Faculty Curator/Coordinator and the Technical Coordinator to develop and mount the exhibition in DANM 215 MFA Exhibition Production.

Before April 12 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 12. This form includes an installation plan and diagram of the piece for the exhibition.

Thesis Oral Defense
By May 25 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. A draft of the final paper must be given to the thesis committee five days prior to the oral defense.

Final Deadlines
By June 7 of the student’s second year, the completed thesis paper and project documentation are due to the thesis committee.
By June 13 of the student’s second year, 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.

**Thesis Documentation**
By June 13 of the student’s second year, thesis documentation is due to the Program Manager. Thesis documentation includes both a .pdf of the thesis paper and online digital documentation (url) of the thesis project. It 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, students must provide a copy of the complete work for the archive and an excerpt of the work for the documentation archive. For all others, provide a project description and appropriate data files.

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

**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.
The Thesis Process: Key Dates & Deadlines

FIRST YEAR STUDENTS

Spring

Apr 8  ❏ Deadline to enroll in DANM 212: Thesis Proposal (add/drop/swap by 4/19)
Jun 3  ❏ FORM DUE —“Thesis Committee” signed form to Felicia

SECOND YEAR STUDENTS

Fall

Nov 1  ❏ Thesis Project Proposal due to committee
Nov 15 ❏ Oral Review with committee completed
Dec 1  ❏ FORM DUE — “Thesis Abstract” signed form and copy of abstract to Felicia

Winter

Jan 14 ❏ Deadline to enroll in DANM 215: MFA Exhibition Production and
          DANM 299: Thesis Research* (add/drop/swap by 1/30)
Mar 1   ❏ You should have held at least one committee meeting by now

Spring

Apr 3-5 ❏ MFA Studio Review for functioning beta version of proposed thesis
          exhibition installation
Apr 8   ❏ FORM DUE — Last day to submit “Application for Master’s Degree”
          to Graduate Division for Spring graduation
Apr 8   ❏ Deadline to enroll in DANM 299: Thesis Research* (add/drop/swap by 4/19)
Apr 12  ❏ FORM DUE — “Participation in MFA Exhibition” with installation plan and
          diagram to Felicia
Apr 20 (est.) ❏ Deadline to order cap & gown (about $50) without extra rush charges. (Deadline and cost are estimates; check http://graddiv.ucsc.edu for exact dates and prices.)
Apr 27-May 5 MFA EXHIBITION (Open Apr 27-28 and May 2-5; Reception May 3)
May 25  ❏ Deadline for Oral Defense of Thesis to committee
          (Draft of Thesis Paper due to committee five days before your oral defense.)
May 31  ❏ Last day to register with Graduate Division for Commencement ceremony
Jun 7   ❏ Completed version of Thesis Paper and Thesis Project Documentation
          due to committee
Jun 13  ❏ FORM DUE — “Oral Defense and Graduation Status” with Thesis Paper (completed or committee-authorized revision) and digital documentation of Thesis Project to Felicia

*requires completed Independent Studies petition signed by instructor and advisor

All forms available at http://danm.ucsc.edu/web/resources/student#forms
Resources

DANM Student Resources
http://danm.ucsc.edu/web/resources

DANM Student Handbook
http://danm.ucsc.edu/web/resources/student#Student_Handbooks_and_Guides

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/

Campus Directory
http://campusdirectory.ucsc.edu/

Navigating the main campus site
http://www.ucsc.edu/
Search UCSC at the top is excellent. You can find any office or resource here.

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/
Location: 205 Hahn Student Services Building
Telephone: 459-2963

Fellowships and Grants
http://graddiv.ucsc.edu/aid/fellowships.php
http://danm.ucsc.edu/web/resources/student#opportunities

Graduate Housing
http://www.housing.ucsc.edu/gradhsg/
Email: gradhousing@ucsc.edu
Location: 401 Heller Dr. Bldg. 4 / 104 Hahn Student Services Building
Telephone: 459-5712

UCSC International Education Office
http://ieo.ucsc.edu
Email: ieo@ucsc.edu
Location: 107 Classroom Unit Building
Telephone: 459-2858

Residency
http://registrar.ucsc.edu/fees/residency/
Residence Deputy: Gloria Lozano
Email: gloria@ucsc.edu
Telephone: 459-2709