

MASS COMMUNICATION AND MEDIA ARTS

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COLLEGE OF MASS COMMUNICATION AND MEDIA ARTS

The graduate faculty, consisting of members of the School of Journalism and the departments of Cinema and Photography, and Radio-Television, offers graduate work leading to the Master of Arts degree, Master of Science Degree, Master of Fine Arts degree, and the Doctor of Philosophy degree, all in Mass Communication and Media Arts.

Graduate Faculty in Cinema and Photography (CP)*****

Boruszkowski, Lilly A., Associate Professor, M.F.A., Northwestern University, 1979; 1982. Cinema production, digital post-production, history of experimental film, experimental, documentary, educational films and video, audio documentary.

Bursell, Cade, Assistant Professor, M.F.A., San Francisco State University, 2002; 2003. Cinema Production.

Cocking, Loren D., Assistant Professor, *Emeritus*, M.A., Ohio State University, 1969; 1976.

Covell, Michael D., Assistant Professor, M.F.A., Ohio University, 1975; 1975. Cinema production.

Felleman, Susan, Assistant Professor, Ph.D., City University of New York, 1993; 1998. History and theory of film in relation to art, classical and contemporary Hollywood cinema, European "art" film, Surrealism, psychoanalytic and feminist theory.

Gilmore, David A., Associate Professor *Emeritus*, M.F.A., Ohio University, 1969; 1969.

Kanouse, Sara E., Assistant Professor, M.F.A. University of Illinois, 2004; 2005. Public space, media art, cultural geography, labor history, urban and rural relationships, art and activism.

Kapur, Jyotsna, Assistant Professor, Ph.D., Northwestern University, 1998; 1998. Documentary and ethnographic film, Japanese and German New Wave, postmodernity, globalization of media industry, critical theory based on Marxism, socialist-feminism, and race.

Kolb, Gary P., Professor and *Associate Dean*, M.F.A., Ohio University, 1977; 1979. Photography.

Logan, Fern, Associate Professor, M.F.A., School of the Art Institute of Chicago, 1993; 1995. Photography, digital applications, alternative processes.

Martinez, Antonio, Assistant Professor, M.F.A., East Carolina University, 2005; 2006. Digital imaging, alternative printing processes, multimedia installation, class and racial identity.

Overturf, Daniel, Associate Professor, M.F.A., Southern Illinois University Carbondale, 1983; 1991. Photography.

Paine, Frank, Associate Professor, *Emeritus*, B.S., Iowa State University, 1950; 1960.

Roddy, Jan Peterson, Associate Professor, M.F.A., University of Illinois, 1987; 1988. Photo/digital production, media arts, image and word, art and politics, art and spirituality, documentary, race, class, gender and sexuality in media, rural U.S. & Ozark culture.

Rowley, R. William, Associate Professor, M.F.A., University of Iowa, 1974; 2000. Foundational digital and analog film production and post-production techniques, experimental filmmaking, observational documentary.

Swedlund, Charles A., Professor, *Emeritus*, M.S., Illinois Institute of Technology, 1961; 1971.

Tudor, Deborah, Associate Professor and *Chair*, Ph.D., Northwestern University, 1992; 2006. British Cinema, Australian Cinema, War and Cinema, Digital Cinema, Sports, Documentary.

Vratil, Dru E., Assistant Professor, M.F.A., University of Iowa, 1998; 2001. Screenwriting.

Graduate Faculty in Journalism (JRNL)*****

Atwood, L. Erwin, Professor, *Emeritus*, Ph.D., University of Iowa, 1965; 1967.

Brown, George C., Professor, *Emeritus*, Ph.D., Southern Illinois University Carbondale, 1963; 1956.

Fahmy, Shahira, Assistant Professor, Ph.D. Missouri-Columbia, 2003; 2003. International communication, visual analysis.

Hallock, Steven, Assistant Professor, Ph.D. Ohio University, 2005; 2005. Newspapers and Democracy; effects of media and ownership and concentration.

Hlavach, Laura, Assistant Professor, J.D. University of Texas, 1985; 2004. Libel, open meetings/open records acts, copyrights, 21st century news writing and reporting, pedagogical constructivism.

Jaehnig, Walter B., Associate Professor, Ph.D., University of Essex, England, 1974; 1987. Media

ethics, theory and philosophy, political violence reporting.

Kelly, James D., Associate Professor, Ph.D., Indiana University, 1990; 1990. Visual communication, photojournalism, new communication technology.

Li, Xigen, Assistant Professor, Ph. D. Michigan State University, 1999; 2005. News media and the Internet; impact of communication technology on mass media, international news and media systems, news and media and U.S. China relations.

Lowry, Dennis T., Professor, Ph.D., University of Iowa, 1972; 1990. Mass communication theory, political communication.

McCoy, Ralph E., Professor, *Emeritus*, Ph.D., University of Illinois, 1956; 1955.

Padovani, Cinzia, Assistant Professor, Ph.D. University of Colorado, 1999; 2005. Historical approaches to political economy, public service broadcasting, international communication, social

movements and the media, political philosophy and social theory.

Ramaprasad, Jyotika, Associate Professor, Ph.D., Southern Illinois University Carbondale, 1984; 1986. International communication, mass media and social reality, international advertising.

Graduate Faculty in Radio-Television (RT)*****

Brooten, Lisa B., Assistant Professor, Ph.D. Ohio University, 2003; 2002. Media and globalization, gender, alternative media, social movements, political communication, interpretive/critical research methods, ethnography.

Burns, David, Assistant Professor, M.F.A., Parsons School of Design, 2001; 2005. 2D & 3D digital imaging and animation.

Downing, John, Professor, Ph.D., London School of Economics, 1974; 2004. International communication; alternative media and social movements; racism, ethnicity and media; media and cultural theory.

Dybvig, Homer E., Associate Professor, *Emeritus*, Ph.D., Southern Illinois University Carbondale, 1970; 1961.

Gher, Leo A., Associate Professor, *Emeritus*, M.S., Southern Illinois University Carbondale, 1980; 1983.

Hochheimer, John, Professor and *Chair*, Ph.D., Stanford University, 1986; 2006. Community radio, global media, media studies pedagogy, media history, spirituality and education, and poplar music.

Johnson, Phylis W., Associate Professor, Ph.D. Southern Illinois University Carbondale, 2003; 1990. Radio/audio production and performance.

Keller, Kenneth R., Associate Professor, *Emeritus*, M.A., University of Illinois, 1966; 1984.

Kreider, Wago, Assistant Professor, M.F.A., Rutgers University, 2002; 2006. Independent filmmaking, broadcast television production; media studies.

Shidler, Jon A., Associate Professor, *Emeritus*, M.S., Roosevelt University, 1980; 1990.

Spellman, Robert, Associate Professor, *Emeritus*, J.D., Cleveland State University, 1977; 1985.

Stone, Gerald C., Professor, *Emeritus*, Ph.D., Syracuse University, 1975; 1991.

Lawrence, William Novotny, Assistant Professor, Ph.D. University of Kansas, 2004; 2005. African American representation in film and television, Japanese animation, Hindi cinema, film history, genre theory.

Needham, Jay, Assistant Professor, MFA, California Institute of the Arts, 1989; 2003. Video, film, digital audio production, and electro-acoustic music.

Pendakur, Manjunath, Professor and *Dean*, Ph.D., Simon Fraser University, 1980; 2001. Cultural imperialism, U.S. & Canadian film industries, India's film & television industries, media & public policy issues, New World Information Order debate, and globalization issues.

Podber, Jacob J., Assistant Professor, Ph.D., Ohio University, 2001; 2002. Media studies, oral history, cultural studies, Appalachian studies, media history.

Shipley, Charles W., Professor, *Emeritus*, Ph.D., Florida State University, 1971; 1971.

Sitaram, K. S., Professor, *Emeritus*, Ph.D., University of Oregon, 1969; 1979.

Thompson, Jan, Associate Professor, M.G.S., Roosevelt University, 1988; 2000. Video production, documentary, sports production.

Torre, Paul, Assistant Professor, Ph.D., University of South Carolina, 2005; 2006. Electronic media management, TV, film, Critical studies, media management, International media market, Relationships between Hollywood studios and German media companies.

To support the graduate programs, the College of Mass Communication and Media Arts houses high-end multimedia computer labs and state-of-the-art design, video, audio, animation, and editing software. The college has a wide variety of cinema, photography, print media, radio-television and video production facilities. Students have access to the mainframe computer and the Internet.

For all MCMA graduate programs, applicants must hold a bachelor's degree from an accredited institution or have completed all undergraduate degree requirements prior to the beginning of the classes for the term for which admission is sought. Applicants may begin the admissions process when they need no more than 32 semester hours beyond the credit shown on their transcript at the time of application to complete all requirements for the bachelor's degree.

Applications. All requirements for admission to the Graduate School at Southern Illinois University Carbondale must be met.

Applicants must submit completed application forms, transcripts of all undergraduate work, and a personal statement describing their objectives for study in the program to which they are applying, career goals and interests.

Applicants must arrange for three references to send letters of recommendation to the Director of Graduate Studies.

Students should contact the Director of Graduate Studies, College of Mass Communication and Media Arts, mail code 6606, Southern Illinois University Carbondale, Carbondale, IL 62901 to apply or to make other inquiries. This program requires a nonrefundable \$45.00 application fee that must be submitted with the application for Admissions to Graduate Study in Mass Communication and Media Arts (MA, MS, MFA, Ph.D.).

Applicants may pay this fee by credit card, personal check, cashier's check, or money order made out to SIUC, and payable to a U.S. Bank.

Retention. In addition to the retention policies of the SIUC Graduate School, each master's degree student must maintain an overall grade point average of 3.0 (A = 4) and each Ph.D. student must maintain an overall grade point average of 3.25 (A = 4). Upon falling below this average, students will be allowed only one academic term (other than summer) to bring their average up to the minimum; failing this, they will be dropped from the program and will not be allowed to re-apply.

All MCMA graduate students will undergo an end-of-the-year faculty review of their progress toward their degree that includes course progress and/or creative or scholarly work. After the review, students will be notified of any deficiencies to be resolved, students failing to rectify those deficiencies by the end of the next semester (excluding summer) will be permanently suspended from the MCMA graduate program.

All MCMA graduate students who have completed their course work and the minimum number of credits required for projects, thesis or dissertation must enroll in MCMA 601, Continuing Research, each semester until the completion of their degree programs. Exceptions to the continuing enrollment rule are allowed only for students who are required to be away from SIUC full-time by the United States or the State of Illinois government.

Master of Arts Degree

Media Theory and Research. This degree offers a broad overview of mass communication and media arts and their processes and effects in the larger social system. Graduates gain both an appreciation of the field's strengths and an understanding of its obstacles in being a force for social development. Areas in which this specialty is used include department-level leadership in the mass media industries, opinion research, commentary, critical theory, content analysis, and teaching. The degree may lead to doctoral studies.

Admission. Students whose preparation is lacking in certain areas may be required to take undergraduate courses that will not be counted towards the M.A. degree.

International Students must have a TOEFL of at least 600 (paper score) or 250 (computer score).

All applicants must take the Graduate Record Examination (GRE).

Generally applicants must have a grade point average of at least 3.0 (A=4) for their last two years of undergraduate work. Other factors will also be considered including professional and academic accomplishments, examples of professional work, awards and honors, graduate examination scores or evidence of scholarship such as research papers.

Retention. No course in which the grade is below C shall count toward the degree or fulfillment of any requirement, but the grade will be included in the grade point average. No more than 3 hours of C work in graduate courses will count toward the degree. The College of Mass Communication and Media Arts allows a maximum of three years from date of enrolling in the master's degree to completion of degree.

Curriculum. Candidates must complete a minimum of 32 credits including a minimum of 17 credits of core requirements, 12 credits in an emphasis area, and a 3-credit thesis.

CORE

- MCMA 500-3 Mass Media as Social Institutions
- MCMA 504-3 Foundations of Mass Communication Theory
- MCMA 506-3 Law and Policy of Mass Communication
- MCMA 532-3 Quantitative Research Methods in Mass Communication
- MCMA 592-2 Proseminar

RESEARCH TOOLS COURSES (one of the following):

- EPSY 506-4 Inferential Statistics
- MCMA 530-3 Historical Research in the Mass Media
- MCMA 533-3 Research Methodology in Mass Communication II
- MCMA 534-3 Qualitative Research Methods in Mass Communication
- MCMA 536-3 Content Analysis
- MCMA 539-3 Legal and Governmental Research in the Mass Media

EMPHASIS AREA

A minimum of four courses (12 credits) selected in consultation with the faculty adviser to include at least 2 courses from outside of the college and 1 course from within. Possible emphasis areas include, but are not limited to, advertising/persuasion, film and criticism, interactive multimedia, international communication, law and policy, media economics, media effects, media history, political communication, public relations, social issues, and telecommunications.

THESIS

- MCMA 599-3 M.A. Thesis

M.A./M.B.A. Concurrent Degree Program

Separately the M.B.A. degree requires completion of 33 semester hours of course work; the M.A. in mass communication and media arts requires 32 semester hours of course work. In the concurrent M.A./M.B.A. degree program, the College of Business and Administration accepts 6 semester hours of MCMA-approved course work, and MCMA accepts 6 hours of COBA-approved course work. The end result is that the concurrent degree program entails completion of 27 semester hours of COBA-approved courses and 26 semester hours of MCMA-approved courses, for a total of 53 hours. This is a saving of 12 semester hours over pursuing both degrees separately outside of the M.A. in mass communication and media arts/M.B.A. concurrent degree program.

Master of Science Degree

The M.S. in Professional Media and Media Management Studies provides students with a practical background in applied research and critique of the communications industries and trains students with varied professional interests to establish careers in communications industries. More specifically, this program aims to train intelligent, self-aware, flexible graduates who will go on to become leaders in the communications industries. The core curriculum is designed to expose students to a broad foundation in media studies. In consultation with their faculty advisor, students also select an emphasis area in which in-depth exploration of one facet of professional media management, studies, practice or technology is explored. Students finish their program of study with a Research Report, which may be accompanied by a project, on a topic of their choosing from within their emphasis area. The College of Mass Communication and Media Arts allows a maximum of three years from date of enrolling for the M.S. program for completion of the M.S. degree.

Program Admission. All requirements for admission to the Graduate School at Southern Illinois University Carbondale must be met. Applicants must submit the Application for Admission to Graduate Study forms, certified transcripts of all post-secondary studies, results of the Graduate Record Exam, as well as three letters of recommendation from individuals who can evaluate potential for graduate studies. Applicants must also submit a resume outlining educational and professional experience, as well as a personal statement describing their objectives for study in the program, career goals and interests. Applicants should include an example of work that demonstrates their competency, preferably professional work, although prior academic work is acceptable. Work samples might be in the form of print articles, video or audio tapes, DVDs, URLs or CDs. Applicants must clearly indicate their role(s) in any project submitted. Generally, applicants must have a grade point average of at least 3.0 (4.0=A) for their last two years of undergraduate work. International students whose native or first language is not English, or those with fewer than 100 graded semester hours of college credit at a U.S. college or university, must take the TOEFL and score at least 600 (paper score), or 250 (computer score) to be admitted. Students whose preparation is deemed lacking in certain areas may be required to take undergraduate courses to attain competency. These will not be counted toward the M.S. degree.

Curriculum. Candidates must complete a minimum of 30 credits including 14 hours of core requirements, 12 credits in an emphasis area and a 4-credit Research Report.

CORE (14 credits)

MCMA 500-3 Mass Media as Social Institutions
 MCMA 502-3 Media Economics
 MCMA 507-3 Media Management
 MCMA 563-3 Globalization, Culture and the Media
 MCMA 592-2 Proseminar

EMPHASIS AREA (12 Credits)

A minimum of four courses selected in consultation with the faculty adviser. No more than 6 credits can be at the 400 level. Topics of study include media management, international/global media, professional media practice and media technology.

RESEARCH REPORT (4 credits)

MCMA 589-4 Research Report

Master of Fine Arts Degree

The Master of Fine Arts degree provides substantial advanced study for a small number of highly talented individuals. The program emphasizes the artistic development of the individual student and the creation of quality artistic works in photography, film, video, sound, new media, and interdisciplinary media. Degree requirements are 60 semester hours, including 51 hours at the 500-level. The program generally takes three years to complete.

While mastery of craft within Media Arts is a vital component of the MFA, the philosophy is that graduate study should expand the student's breadth as an artist and encourage interdisciplinary study. Available course work in production, criticism, theory, history, and combined media studies emphasizes the interwoven character of traditional and contemporary approaches and technologies in the 21st century.

Additional course work can be pursued through the School of Art and Design, the School of Music, and the Departments of Theater, English, Anthropology, Speech Communication, etc. A distinguished faculty of artists

and scholars, excellent facilities, and a variety of curricular offerings allow students to individually tailor their programs of study.

Admission. All requirements for admission to the Graduate School at Southern Illinois University Carbondale must be met. Applicants must submit the Application for Admission to Graduate Study forms, certified transcripts of all post-secondary studies as well as three letters of recommendation from individuals who can evaluate their potential for graduate studies. Applicants must also submit a resume outlining educational and professional experience, as well as a personal statement describing their objectives for study in the program, career goals and interests.

Prospective students must present evidence of exceptional talent and/or potential in one or two media pursuits in the degree program. Applicants should include an example of work that demonstrates their competency. This evidence will ordinarily consist of a portfolio of photographs or digitally generated art works, one or more films, videos, sound works, multimedia productions, web art projects, or other evidence of artistic potential. Applicants must clearly indicate their role(s) in any project submitted. An interview with faculty in the program is highly recommended, particularly for applicants with minimal course work in the field.

Acceptance into the program and continuing enrollment are at the discretion of the College of Mass Communication and Media Arts and the Graduate School. Generally, applicants must have a grade point average of at least 3.0 (4.0=A) for their last two years of undergraduate work. International students whose native or first language is not English, or those with fewer than 100 graded semester hours of college credit at a U.S. college or university, must take the TOEFL and score at least 600 (paper score), or 250 (computer score) to be admitted. Students interested in applying for a Graduate Fellowship must take the GRE. Students whose preparation is deemed lacking in certain areas may be required to take undergraduate courses to attain competency. These will not be counted toward the MFA degree.

Retention. At the end of the first year in residence, each MFA student will undergo a review by a committee of faculty. Possible outcomes of this review are Pass, Conditional Pass, and Fail. Failure of this review will result in termination from the program. Students who receive a Conditional Pass in this review will be reviewed again during their next semester. The possible outcomes of this second review are Pass and Fail. Failure of this second review will result in termination from the program.

Procedures. By the end of the third week of the third semester in residence, each M.F.A. student will be required to select, in consultation with the Director of Graduate Studies, a committee chair and a committee of two additional graduate faculty members. The faculty committee and the student develop a specific plan of study, considering the requirements of the Graduate School, the degree program, and the goals of the student. This plan must be on file with the Director of Graduate Studies by the end of the third semester in residence.

The MFA degree culminates in an intensive Thesis called the Final Creative Project that must be publicly presented. The exact nature of the project and presentation will be determined in consultation between the student and the committee. The committee chair supervises the Final Creative Project. An oral examination by the faculty committee will take place in conjunction with the public presentation of the Final Creative Project and will focus on an evaluation of the project. A formal research paper describing the project, its historical precedents, contemporary context, and theoretical underpinnings must be filed with the SIUC Graduate School. The University reserves the right to retain a portfolio or samples of each student's work.

Curriculum. The minimum 60 credit degree requires 36 credits of common requirements constituting a core, 18 credits of electives, and a 6 credit Final Creative Project.

CORE (36 credits)

MFA Studio Arts Practice-6 (3,3)

MFA Studio Critique-15 (3, 3, 3, 3, 3)

MCMA 592-2 Proseminar

MCMA 550-4 Introduction to the History and Theory of Media Arts

MCMA 551-3 History of Media Arts and Culture

MCMA 531-3 Critical Research Methods in Media Arts and Culture

MCMA 552-3 Seminar: Topics in the History and Theory of Media Arts

MCMA 593-6 (3,3) MFA Final Creative Project

ELECTIVES (18 credits)

Select 18 credits from either inside or outside of the college. No more than 9 credits can be taken at the 400-level and no more than 6 hours of MFA Projects (3,3) can be taken. MFA Projects cannot be repeated with the same professor.

Doctor of Philosophy Degree

The Ph.D. degree program engages students in an interdisciplinary study of the social, economic, political, cultural, historical, legal/regulatory, and international aspects of mass communication. Students receive a solid theoretical and methodological foundation through a flexible, College-wide program designed to produce

outstanding scholars and teachers who make significant contributions to the understanding of mass media and their utilization.

Admission. Students applying for doctoral study must have a master's degree and a graduate GPA of at least 3.25. International students must have a TOEFL score of at least 600 (paper score) or 250 (computer score). All applicants must submit currently valid Graduate Record Examination (GRE) scores. Other factors will also be considered including professional and academic accomplishments, examples of professional work, awards and honors, evidence of scholarship such as research papers and published articles, and prior full-time teaching in the mass communication and media arts area. A visit to SIUC and interview with faculty is recommended. Students whose preparation is lacking in certain areas may be required to take undergraduate courses that will not be counted towards the Ph.D. degree.

An accelerated entry option to the Ph.D. program is offered in exceptional cases to students who have been admitted to the M.A. program. To be eligible, the student must: 1) possess a master's degree; 2) have qualified for admission to the MCMA Ph.D. program initially; 3) complete at least nine hours but no more than 18 hours in the M.A. degree; 4) have a minimum 3.25 GPA in the M.A. program with no incomplete or deferred grades. The student may petition the Director of Graduate Studies for the accelerated entry option during the semester in which the student will begin taking the 9th hour of graduate courses, but must petition before earning the 18th hour of course work in the M.A. program. If approved, the student is enrolled in the Ph.D. program the next semester. Up to 18 graduate credits earned in the M.A. program will count toward the Ph.D. degree if the accelerated entry option is approved by the MCMA Graduate Committee. Once the student is admitted to the Ph.D. program, all requirements of the Ph.D. program apply. Exceptions to any of these rules must be appealed to the MCMA Graduate Committee, which has final authority to approve or reject the petition.

Retention. No course in which the grade is below C shall count toward the degree nor fulfillment of any requirement, but the grade will be included in the grade point average. No more than 3 hours of C work in graduate courses will count toward the degree.

Procedures. Detailed policies for the Ph.D. degree are available from the MCMA Graduate Office, including such topics as transfer credit, composition of graduate committees, comprehensive exam procedures, etc. However, some of the major steps through the program are:

1. During the third semester of enrollment, each Ph.D. student will prepare a total program plan for the degree and secure sponsorship by a faculty member who may become the dissertation committee chair. The plan should include a list of courses and tools, with some explanation and justification for their selection in relation to academic goals. The plan will be discussed and modified, when appropriate, before approval.
2. When the student has completed all course work (with all incomplete and deferred grades removed) other than the classes taken in the concurrent semester, the student must pass rigorous comprehensive written and oral examinations. The examination must be completed within one year after the student has satisfied all course and tool requirements. Failure to successfully complete the exams during the one-year period will result in dismissal from the program.
3. Upon successfully completing the comprehensive written and oral exams, the student advances to candidacy to complete and defend a dissertation based on scholarly research and independent thought that adds to the body of knowledge in the field.
4. Under the guidance of a dissertation committee chair, the student forms a dissertation committee and prepares a dissertation proposal consisting of the introduction, literature review, and methodology for the investigation proposed. An oral defense of proposal must be made before the committee and interested observers, and approved within one year of reaching candidacy.
5. The dissertation defense will be before members of the dissertation committee and interested observers. Although others than committee members may be allowed to ask questions, the pass or fail decision on the oral defense will be made by committee members only. The College of Mass Communication and Media Arts allows a maximum of seven years from date of enrolling for completion of the doctoral degree.

Curriculum. The Ph.D. in mass communication and media arts requires a minimum of 72 credits including 22 credits of foundation courses, 5-7 credits of research tools courses, 15 credits in an emphasis area, 6 credits in support courses, and a 24-credit dissertation.

FOUNDATION

MCMA 500-3 Mass Media as Social Institutions
 MCMA 504-3 Foundations of Mass Communication Theory
 MCMA 505-3 Theoretical Issues in Mass Communication
 MCMA 506-3 Law and Policy of Mass Communication
 MCMA 532-3 Quantitative Research Methods in Mass Communication
 MCMA 534-3 Qualitative Research Methods
 EPSY 506-4 Inferential Statistics

RESEARCH TOOLS COURSES Doctoral students must complete a minimum of two research courses selected from the list below but must include one MCMA course. Tool courses are selected in consultation with the faculty adviser and are typically selected to serve the research needs of the student's dissertation interests. Students may petition the MCMA Graduate Committee to substitute a course not listed below for a requirement.

EPSY 508-4 Experimental Design in Education Research
 EPSY 507-4 Multiple Regression
 *MCMA 533-3 Research Methodology in Mass Communication II
 MCMA 530-3 Historical Research in the Mass Media
 MCMA 534-3 Qualitative Research Methods in Mass Communication
 MCMA 536-3 Content Analysis
 MCMA 539-3 Legal and Governmental Research in the Mass Media
 HIST 500-3 The Historian's Craft
 POLYS 501-3 Research Methods
 PSYC 522-4 Experimental Design and Analysis
 SOC 512-4 Sociological Research
 SOC 514-4 Qualitative Methodology
 SOC 526-4 Quantitative Methods in Sociology
 SPCM 505-3 Seminar: Semiotic Phenomenology and Critical-Cultural Communication
 (* Students whose dissertation is not based on legal, historical, or qualitative research methods must take MCMA 533-3.)

EMPHASIS AREA

Five additional courses (15 credits) from within the College are required with an emphasis on one area and structured in consultation with the faculty adviser. Emphasis areas are created to help students realize their academic and career goals. College research tools courses listed previously but not counted as fulfilling the tools requirement can be used as emphasis hours. Possible emphasis areas include but are not limited to advertising/persuasion, media economics, media effects, film and criticism, media history, interactive multimedia, international, law and policy, political communication, public relations, social issues, and telecommunications.

SUPPORT COURSES

Two additional courses (6 credits) from outside the College must be completed and are selected in consultation with the faculty adviser. Emphasis and support courses are designed to help students tailor their program of study to pursue a specific area of research interest.

COMPREHENSIVE AND ORAL EXAMS

DISSERTATION

MCMA 600-24 Dissertation (24 credits): Proposal and Defense.

Courses (CP)

Graduate work in the Department of Cinema and Photography is offered toward the Master of Fine Arts degree. Four hundred-level courses in this department may be taken for graduate credit unless otherwise indicated in the course description.

Students provide photographic materials for all cinema and photography production courses, students supply their own film, photographic paper, certain specialized chemicals, a fully adjustable 35mm or 120 roll film camera and \$15 additional cost for laboratory materials for each production course. In motion picture production courses, students provide their own film, processing, recording materials and editing supplies. In courses, which involve analysis and screening of a number of films, a cost of \$10 per course for screenings will be required.

401-3 Large Format Photography. Introduction to the aesthetics and techniques of large format (sheet film cameras) photography with emphasis on personal expression and commercial/professional applications. Students purchase texts and provide photographic materials and chemicals. Laboratory fee: \$25. Prerequisite: 322 or concurrent enrollment and consent of department.

402-6 (3,3) Sensitometry. An advanced course taught in two semesters covering the technical and visual applications of the black and white process. The initial semester deals primarily with controls over the photographic negative, the zone system, density parameters and practical chemistry. The second semester encompasses all the factors related to the production of the silver print. Topics covered are materials, chemistry, equipment and the aesthetics of photographic printing. The two semesters are sequential and must be taken in order. Laboratory fee for each section \$25. Prerequisite: 322 or concurrent enrollment and consent of department.

404-3 Introduction to the Studio. Problems and possibilities in the aesthetics and techniques of studio photography: lighting, visual perception, environment, history, and theory. Students purchase texts and provide photographic materials. Laboratory fee \$25. Prerequisite: 322 or concurrent enrollment and consent of department.

410-3 Topics in the History of Photography. Focused study on special topics in the history of photography. Sample topics: The Mythic American Image, The History of Color Photography, African American Photographers, The Appropriated Image, The History of the Image in Social Documentary. Screening fee: \$20. Prerequisite: 310 and 320 with grades of C or better.

415-3 Photographic Criticism and Practice. Introduction to photographic, criticism and its application in photographic practice. Through readings, writings and practical experiences, students will gain a broad-based knowledge of critical approaches to the photographic image. Screening fee: \$20. Prerequisite: 310 with a grade of B or better and 320 with a grade of C or better.

421-6 (3,3) Experimental Photographic Techniques. Experimental approaches to the creation of photographic images. Specific course content may include experimental techniques utilizing the camera, the darkroom and a wide range of additional media. Students provide materials and may purchase texts. Laboratory fee \$25. Prerequisite: 320, 322 and consent of department.

426-3 Non-Silver Photography. Intensive introduction to hand-applied emulsions of cyanotype, vandyke brownprinting, gum printing, etc. Students purchase materials and may purchase texts. Laboratory fee: \$25. Prerequisite: 322 and consent of department.

427-3 Advanced Color Photography. Advanced study and production of color photographs. Students provide materials and may purchase texts. Laboratory fee: \$25. Prerequisite: 322 and consent of department.

429-3 to 6 (3,3) Studio Workshop. An intensive workshop focusing on current trends in photography. Topics have included landscape photography, architectural photography, environmental portraiture and imagemaking, among others. Students provide photographic materials and may purchase texts. May be taken two times if topic differs. Laboratory fee: \$25. Prerequisite: 322 and consent of department.

431-3 Applied Photography I. An introduction to the theory, practice and professional responsibilities of contemporary commercial photography. Students produce a portfolio that surveys commercial applications. Areas of study include advertising, editorial and industrial components. Students provide materials and may purchase additional equipment. Laboratory fee: \$25. Prerequisite: 322 and consent of the department.

432-3 Applied Photography II. An advanced investigation into the principles outlined in 431. Students pursue a specific portfolio application throughout the course. Students provide materials and may purchase additional equipment. Laboratory fee: \$25. Prerequisite: 431 and consent of department.

435-3 Photography and the Mass Media. Exploration of the use, context, and meaning of photography in the mass media. The photograph as a communications tool will be evaluated along with the role and responsibility of the photojournalist. Students will apply theoretical concepts through group and individual assignments. Students purchase texts and provide photographic materials. Laboratory fee: \$25. Prerequisite: 322 or concurrent enrollment and consent of department.

436-3 Documentary Photography: Method, Format and Distribution. Exploration of the techniques, history and contemporary context of documentary photography. Audience, publication, and distribution of documentary projects will be addressed. Each student will produce an in-depth documentary photographic project. Students purchase texts and provide photographic materials. Laboratory fee: \$25. Prerequisite: 322 and consent of department.

449-3 to 6 (3,3) Survey of Film History. Intensive study of particular periods of cinema history, including technological developments, national and international movements, aesthetic traditions, economic and political determinations and concerns of film historiography. May be taken twice, if topic differs. Students purchase texts. Screening fee: \$20. Prerequisite: junior standing, 368, a gpa in cinema and photography courses of 2.75 or higher or consent of department.

452-3 Screenwriting. A study of screenplay structure for feature-length, classically structured scripts. Includes treatments, scene-by-scene outlines, character development and script formatting. Students are required to create original script material. Screening fee: \$20. Prerequisite: junior standing, cinema and photography 360, 352 with a grade of B or better, an overall gpa of 2.75 or higher, or consent of department.

454-3 Animated Film Production. Practical course for visual expression exploring various 2-D animation techniques such as developmental, filmographic, rear lit, cut out, line, cel, etc., Students purchase texts, art supplies, film materials and processing. Equipment use fee: \$20. Prerequisite: 355 with a grade of B or better, 360, an overall gap of 2.75 or higher, or consent of department.

461-3 International Documentary Film 1875-1950. The study of significant developments in international documentary film from 1875 to 1950. A discussion of documentary as a distinct art form with its own history and set of theoretical concerns around politics, poetics, and ethnographic filmmaking. Students purchase texts. Screening fee: \$20. Prerequisite: junior standing, 368, a gpa in cinema and photography courses of 2.75 or higher, or consent of department.

462-3 International Documentary Film 1950-Present. An examination of styles in documentary film based upon historical precedent, technological changes, responses to theoretical and ethical questions, and the influences of theatrical distribution and television. Students purchase texts. Screening fee: \$20. Prerequisite: 461, a gpa in cinema and photography courses of 2.75 or higher, or consent of department.

463-3 History of the Experimental Film. Study of experimentation in cinema from the turn of the 20th century to contemporary avant-garde films. Student purchase texts. Screening fee: \$20. Prerequisite: junior standing, 368, a gpa in cinema and photography courses of 2.75 or higher, or consent of department.

466-3 to 6 (3,3) Film Styles and Genres. Intensive study of a specific body of films grouped by similarities in style, genre, period or cultural origin. Emphasis is on historical, theoretical and critical issues. Topics vary. Sample topics: Science Fiction Film; Film Noir; French New Wave; Third World Cinema; Surrealism in Film.

May be taken twice, if topic differs. Students purchase texts. Screening fee: \$20. Prerequisite: junior standing 368, a gpa in cinema and photography courses of 2.75 or higher, or consent of department.

467-3 to 6 (3,3) Film Authors. Intensive study of the work of one or more film authors (directors, screenwriters, etc.). Emphasis is on historical, theoretical and critical issues. Topics vary. Sample topics: the films of Alfred Hitchcock, the films of Jean Renoir; the films of Andrei Tarkovsky. May be taken twice, if the topic differs. Students purchase texts. Screening fee: \$20. Prerequisite: junior standing, 368, a gpa in cinema and photography courses of 2.75 or higher, or consent of department.

470A-3 to 12 (3,3,3,3) Advanced Topics Cinema Studies. An advanced topics course in cinema studies: history, theory, and criticism. Sample topics: visualizing the body, feminist film theory, surveillance and the cinema. May be repeated, if topics differ. No more than twelve (12) credit hours combined from 470 Advanced Topics courses counted in the first 41 credits of the Cinema Specialization in the undergraduate Cinema and Photography major. No more than six credit hours of 470 Advanced Topics courses counted for graduate credit. Screening fee: \$20. Prerequisite: junior standing, 368, or gpa in cinema and photography courses of 2.75 or higher, or consent of department.

470B-3 to 12 (3,3,3,3) Advanced Topics Film Production. An advanced topics course in film production. Sample topics: location lighting, production management, and film sound workshop. May be repeated, if topics differ. No more than twelve (12) credit hours combined from 470 Advanced Topics courses counted in the first 41 credits of the Cinema Specialization in the undergraduate Cinema and Photography major. No more than six credit hours of 470 Advanced Topics courses counted for graduate credit. Equipment usage fee: \$50. Prerequisite: junior standing, 368, a gpa in cinema and photography courses of 2.75 or higher, or consent of department.

470C-3 to 12 (3,3,3,3) Advanced Topics Photography. An advanced topics course in photography. Sample topics: still life, narrative tableau, and digital presentation. May be repeated, if topics differ. No more than twelve (12) credit hours combined from 470 Advanced Topics courses counted in the first 33 credits of the Photography Specialization in the undergraduate Cinema and Photography major. No more than six credit hours of 470 Advanced Topics courses counted for graduate credit. Laboratory fee: \$25. Prerequisite: junior standing, 322 or concurrent enrollment.

470D-3 to 12 (3,3,3,3) Advanced Topics Interdisciplinary Studies. An advanced topics course in interdisciplinary studies between cinema and photography. Sample topics: visual perception, ethics of image making, 3-D filmmaking, and filmograph production. May be repeated, if topics differ. No more than twelve (12) credit hours combined with 470 Advanced Topics courses counted in the 41 credits of the Cinema Specialization or the 33 credits of the Photography Specialization in the undergraduate Cinema and Photography major. No more than six credit hours of 470 Advanced Topics courses counted for graduate credit. Prerequisite: junior standing, a gpa in cinema and photography courses of 2.75 or higher, or consent of department.

470W-3 to 6 (3,3) Advanced Topics Screenwriting. An advanced topics course in screenwriting. Sample topics: adaptation, comedy, and autobiography. May be repeated, if topics differ. No more than twelve (12) credit hours combined from 470 Advanced Topics courses counted in the first 41 credits of the Cinema Specialization in the undergraduate cinema and photography major. No more than six credit hours of 470 advanced topics courses counted for graduate credit. Screening fee: \$20. Prerequisite: junior standing, 452, a gpa in cinema and photography courses of 2.75 or higher, or consent of department.

472-3 to 6 (3,3) Problems in Creative Production: Cinema. Intensive examination and problem solving, through readings, screenings, and filmmaking, of a cinematic genre, style, or technical challenge. Theory is combined with practice. Individual and group projects. Sample problems: cinematography, digital filmmaking, 35mm filmmaking, film as performance, optical printing. May be repeated once if topic differs. Equipment usage fee: \$50. Prerequisite: junior standing, 368, a gpa in cinema and photography courses of 2.75 or higher, or consent of department.

484-3 Optical Printing. A creative, frame-by-frame study and practice of 16mm filmmaking. Advanced filmmaking by the individual using a 16mm optical printer to complete a number of projects during the semester. Optical printing techniques incorporated into projects include: fades, dissolves, freeze frames, step printing, multi-frame presentations, frame magnification, Super 8 enlargement to 16mm, matt construction, and others. Students will process their 16mm and Super 8 film. Optical printer, film processors, cameras and processing chemistry provided by the department. Equipment use fee: \$50. Prerequisite: junior standing, cinema and photography 376, a gpa in Cinema and Photography course of 2.75 or higher, or consent of department.

496A-3 Film Production III. (Formerly Cinema and Photography 455) Advanced filmmaking, by individuals or groups, from pre-production through completion of filming, ready for post-production. Study and practice of script breakdown, budgeting, production planning, casting, location and studio techniques, equipment rental, lighting and double system synchronous sound filming. Students purchase film stock; sound recording materials, lab processing and workprint or telecine services, and other incidental materials. The department provides camera, sound, and lighting equipment. Equipment usage fee: \$50. Prerequisite: senior standing, 376, any two 400 courses numbered 489 or lower; a gpa in Cinema and Photography courses of 2.75 or higher, or consent of department.

496B-3 Film-Production IV. (Formerly Cinema and Photography 456) Advanced post-production, completion to first composite film print or on-line video master, for project begun in 496a. Study of aesthetics and practice of film editing, sound design, sound mixing and laboratory finishing procedures. Students purchase picture and sound editing materials and are responsible for laboratory costs. Department will retain a copy of this culminating work in the program, usually on video or DVD. The department provides editing facilities.

Equipment use fee: \$50. Prerequisite: 496a, a gpa in cinema and photography courses of 2.75 or higher, or consent of department.

601-1 per semester Continuing Enrollment. For those graduate students who have not finished their degree programs and who are in the process of working on their dissertation, thesis, or research paper. The student must have completed a minimum of 24 hours of dissertation research, or the minimum thesis, or research hours before being eligible to register for this course. Concurrent enrollment in any other course is not permitted. Graded S/U or DEF only.

Courses (JRNL)

400-3 History of Journalism. Development of American newspapers, magazines, and radio-television with emphasis on cultural, technological and economic backgrounds of press development. Current press structures and policies will be placed in historical perspective.

401-3 International Communication. An analysis of the development, structure, functions, and current status of media systems in other countries. Emphasis given to studying factors that facilitate or restrict the flow of intranational and international communication. Not open to students with credit in 306I.

406-3 Advertising/IMC Campaigns. (Formerly Journalism 476) Conceptual synthesis and practical application of business, research, media and creative principles used in the formulation of persuasive messages. Includes the development of a complete integrated marketing communications (IMC) campaign for the specific advertiser. Includes all relevant target audience contact points (e.g., advertising, sales promotion, marketing public relations, event marketing, packaging) and both written and oral presentation of the campaign. Prerequisite: 303, 304, 405.

407-3 Social Issues and Advertising/IMC. Analysis of social issues involving advertising and integrated marketing communications (IMC); economic relationships, government and self-regulation, cultural effects, influence on media content and structure, role in democratic processes, international comparisons, and the stereotyping of women minorities and other audience segments. Prerequisite: senior standing.

408-3 Broadcast Advertising Production. This course, offered jointly with Radio-Television, offers students the opportunity to combine their respective knowledge and skills in creating and producing broadcast commercials. Emphasis will be placed on working in teams to create commercial messages. All stages of the process from research and development of scripts to production, post production and editing of finished commercials and final presentation of the finished products will be included in the course. Prerequisite: 303 or Radio and Television 365 or 383.

409-3 Specialized Topics in Advertising/IMC. New developments in advertising and integrated marketing communications. Topics change each term. Students should check specific topic and any special requirements and prerequisite before enrolling. Prerequisite: permission of instructor.

411-3 Public Policy Reporting. Continued development of reporting skills with emphasis on the reporting of public policy issues and on use of statistics, the analysis of computerized data bases, and advanced techniques for the investigation of complex stores. Prerequisite: 311 or consent of instructor.

413-3 Advanced Photojournalism. Emphasis in-depth photojournalistic reporting. Students research, write and photograph picture stories. Course examines the ethics, history and social role of photojournalism domestically and internationally. Students work with digital imaging and are introduced to full-motion video. Students must have fully adjustable camera. Laboratory fee: \$64. Prerequisite: 313 or Cinema and Photography 320. Student supplies own materials.

414-3 Picture Story and Photographic Essay. Production of photographic stories and essays for newspapers, magazines and news media presentations. Students discuss, research, photograph, design and write several stories and essays, while studying the work of influential photojournalists. Student must supply own camera equipment. Lab fee: \$42. Prerequisite: 313 or consent of instructor.

416-3 Critical and Persuasive Writing. The roles and responsibilities of the editor, editorial writer and opinion columnist with emphasis upon editorial writing and critical thinking. Editorial problems methods, policies, style and the fundamentals of persuasion and attitude change form the basis for study. Prerequisite: 311

417-3 Freelance Features Writing. Identification, research and application of creative writing techniques in producing feature articles for various media. Students analyze reader appeal as well as feature story structure and methods of marketing features to various audiences and publications. Laboratory fee: \$42. Prerequisite: 310.

419-3 Specialized Topics in News Reporting. Develops detailed reporting expertise in such topics as business, environment, education, arts and entertainment, health and medicine, sports, public journalism, etc. Laboratory fee: \$42. Prerequisite: 311 or consent of instructor.

434-3 Media Ethics. Explores the moral environment of the mass media and the ethical problems that confront media practitioners. Models of ethical decision-making and moral philosophy are introduced to encourage students to think critically about the same mass media and their roles in modern society.

435-3 Advanced Graphic Communication. Continues development of message design skills. Emphasizes creative solutions to the display of complex content in a wide variety of media. Laboratory fee \$46. Prerequisite: 335 or consent of instructor.

436-3 Multimedia Publication Design. Building upon the basic skills learned in publishing on the WWW, the course continues the exploration of using computer-based technologies for presentation of information to wide audience using the interactive capabilities of the internet and other new media. Focus is on organization of information, design of presentation, use of transaction generated information, and the production of multimedia

files in a networked environment. Includes discussion of topics including privacy intellectual property, libel, and other matters of concerns to an interactive publisher. Course fee: \$42. Prerequisite: Mass Communication and Media Arts 396.

494-1 to 6 Practicum. Study, observation and participation in publication or broadcast activities. Prerequisite: consent of instructor and department. Mandatory Pass/Fail.

495-1 to 12 (1 to 6, 1 to 6) Proseminar. Selected seminars investigating media problems or other subjects of topical importance to advanced journalism majors. Seminars will be offered as the need and the interest of students demand. Prerequisite: senior standing.

599-1 to 6 Thesis.

600-1 to 24 (1 to 16 per semester) Dissertation.

601-1 per semester Continuing Enrollment. For those graduate students who have not finished their degree programs and who are in the process of working on their dissertation, thesis or research paper. The student must have completed a minimum of 24 hours of dissertation research, or the minimum thesis, or research hours before being eligible to register for this course. Concurrent enrollment in any other course is not permitted. Graded S/U or DEF only.

Courses (MCMA)

449-3 Race and Media in United States History. (Same as Black American Studies 449 and History 449) This course explores the history of race in the modern United States by focusing on moments of racial crisis that garnered media attention. The course asks what these moments reveal about the shifting status of “race,” as well as how spectacles have changed with the transformation of modern media.

497-1 to 6 Special Interdisciplinary Study. Designed to offer and test new and experimental courses and series of courses within the College of Mass Communication and Media Arts. Incorporation course fee: \$25.

500-31 to 12 (1 to 4, 1 to 4, 1 to 4) Topical Seminar Media as Social Institutions. Seminars on subjects of current interest, with the topics determined through student and faculty request and interest. Topics include audience analysis, communication and social systems, media economics, persuasive communications. Intensive examination of the structure, functions and performance of the mass media in modern societies. It introduces the major theoretical perspectives used in reviewing media activities and the relationships between media organizations and other institutions of society, and provides a review of recent literature on media operations and criticism of these operations. Prerequisite: CMCMA major or consent of instructor or director of graduate studies in Mass Communication and Media Arts.

501-3 Intellectual Property and the Law. Examines the legal and cultural nature of intellectual property. Topics of concern include copyright and patents, right of privacy, obscenity and other areas where the law and new communication products and systems interact. Prerequisite: CMCMA major or consent of instructor or director of graduate studies in Mass Communication and Media Arts.

502-3 Media Economics. Explores the structure, behavior and performance of media industries and acquaints student with economic and public policy forces that define and direct mass media. Prerequisite: CMCMA major or consent of instructor or director of graduate studies in Mass Communication and Media Arts.

503-3 The Technology of Mass Communication. A survey of the major technological changes in the communication industry and their business, social, and economic effects. On completion of the course students should have a basic understanding of the technology and the forces that drive it. Prerequisite: CMCMA major or consent of instructor or director of graduate studies in Mass Communication and Media Arts.

504-3 Foundations of Mass Communication Theory. Conceptual orientation toward analysis of relationships in the mass communication channels. Emphasis on problem identification and relationships between philosophical basis for behavioral analysis of communication and empirical work in the field; review of selected literature. Prerequisite: CMCMA major or consent of instructor or director of graduate studies in Mass Communication and Media Arts.

505-3 Theoretical Issues in Mass Communication. Analysis and critique of recent theory and research. Examination of current trends in research and reviews of selected literature relating to mass communication in the areas of systems, interpersonal, mass media, intercultural, political, organizational, instructional and health communication. Prerequisite: 504.

506-3 Law and Policy of Mass Communication. Study of the First Amendment and its press, speech, religion, assembly and petition clauses and how they shape public discourse and artistic endeavors in the mass media and other public forums. Focus on how judicial decisionmaking has established the parameters within which the clauses have their impact. Examination of why some speech is not protected under the First Amendment umbrella. Prerequisite: CMCMA major or consent of instructor or director of graduate studies in Mass Communication and Media Arts.

507-3 Media Management. Analysis of contemporary management techniques used in mass media industries, including: planning, decision-making, finance, fiscal support of the media, and organization and control. Prerequisite: CMCMA major or consent of instructor or director of graduate studies in Mass Communication and Media Arts.

510-3 New Media Research Methods. Provides an overview of research methods as applied to new media communication. Basics of measurement, survey, experimental and quasi-experimental research designs will be stressed. Examines analytical, aesthetic, creative and theoretical activities as primary qualities of visual perception. Applies cognitive studies to visual thinking processes in the area of multimedia message design and evaluation. Students apply quantitative and qualitative methods to develop analytical skills through exercises.

512-3 Web Design. Introduces design principles and authoring tools for publishing on the World Wide Web. Evaluates alternative approaches to site architecture, navigation and layout. Includes more advanced applications, such as web-based multimedia and web-enabled databases. Prerequisite: CMCMA major or consent of instructor or director of graduate studies in Mass Communication and Media Arts.

515-3 Corporate Multimedia. State of the industry and case studies in corporate multimedia uses. Students receive detailed information on typical design and production of corporate multimedia projects. Students also use state-of-the-art hardware and software to design, develop and produce a corporate multimedia project for actual clients. The emphasis is to give students design and hands-on experience in developing multimedia productions for corporate applications. Incorporating course fee: \$20. Prerequisite: CMCMA major or consent of instructor or director of graduate studies in Mass Communication and Media Arts.

516-3 Multimedia as an Art Form. An investigation into the historic and current applications of digital media as an art form. Heavy attention is paid to the works of 20th and 21st century artists noted for their work in various digital and interactive media. Drawing from aesthetic criteria developed in class, students produce interactive projects and investigate and provide in-depth critical analysis of current digital works. Restricted to the College of Mass Communication and Media Arts students and consent of instructor.

520A-4 Multimedia Design, Production and Authoring I. Introduces the design and production skills necessary for authoring interactive multimedia products. Emphasizes principles of interface design, writing for interactivity, concepts of branching and linking, and integration of multiple media content. Restricted to College of Mass Communication and Media Arts students and consent of instructor.

520B-4 Multimedia Design, Production and Authoring II. Provides additional exploration into the concepts and skills needed to design and produce interactive multimedia products. Emphasizes project planning and management. Students use a collaborative approach to problem solving. Restricted to College of Mass Communication and Media Arts students and consent of instructor. Prerequisite: 520a.

520C-4 Multimedia Design, Production and Authoring III. Culminates instruction in interactive multimedia design and production skills. Students receive considerable authoring practice in preparation for the thesis project and in the production of individual multimedia portfolios. Restricted to College of Mass Communication and Media Arts students and consent of instructor. Prerequisite: 520a, 520b.

530-3 Historical Research in the Mass Media. Methods of data collection, analysis, organization and presentation for historical research in mass media. Use of such sources as newspapers, archives, personal papers, manuscripts and oral history. Use of statistical methods in mass media historical research.

531-3 Critical Research Methods in Media Arts. This course introduces students to critical and interpretive research methods and techniques for the study of media arts and culture. It focuses on interdisciplinary approaches and covers a range of methods and theoretical perspectives that may include historiography, ideological and textual analysis, semiotics, psychoanalysis, critical ethnography and auto-ethnography, and/or other critical methods. Areas of emphasis may vary by instructor. This course may be repeated when the topic differs. Prerequisite: 550 or consent of instructor.

532-3 Quantitative Research Methods in Mass Communication. Identification of research problems, formulation of concepts and research hypotheses in journalism and mass communication, sampling procedures, design experimental and survey research. Prerequisite: CMCMA major or consent of instructor or director of graduate studies in Mass Communication and Media Arts.

533-3 Research Methodology in Mass Communication II. Problems of measurement, design and analysis in journalism and mass communication research. Techniques of attitude scaling, questionnaire construction. Bivariate and multivariate data analysis. Procedures for the creation, management and analysis of large data sets using computer programs. Prerequisite: 532 and Educational Psychology 506.

534-3 Qualitative Research Methods in Mass Communication. An introduction to the intellectual underpinnings, epistemology and methodologies of qualitative research. A comparison of qualitative and quantitative research methods designed to develop competency in choosing between, or combining, the two methodologies in accordance with the nature of topics being investigated. Prerequisite: CMCMA major or consent of instructor or director of graduate studies in Mass Communication and Media Arts.

536-3 Media Content Analysis. Overview of methods and problems of systematically analyzing mass media messages with critique of published studies. Experience in conducting a content analysis project on a topic of current scholarly significance in mass communication and media arts. Prerequisite: one graduate-level research methods course.

539-3 Legal and Governmental Research in the Mass Media. Study of research procedures related to executive, congressional, judicial and quasi-official reports and documents as they affect the mass media. Focus of the study will be an examination of the legal interrelationship of the government and the media. Prerequisite: 506.

541-6 (3,3) Seminar: History of Photography. Advanced study of the history of photography within a variety of European and American visual cultural contexts. Particular attention given to photography's transformation of the nature of art, society and media culture. The seminar also explores historiographical issues by examining the analytical assumptions of a number of leading photo-historians. The seminar is structured around intensive weekly readings and discussions as well as development of research and analytical skills via written assignments. The first semester covers the period between 1839 and 1920 and the second semester covers 1920 to the present. The two semesters are sequential and should be taken in order. Screening fee: \$20. Prerequisite: admission to the photography concentration in the College of Mass Communication and Media Arts MFA (Master of Fine Arts) program or consent of the instructor.

542-6 (3,3) Seminar: Photography Theory and Criticism. Advanced study of theoretical and critical approaches to the study of photography. Examination of how different assumptions produce different criteria for the analysis and aesthetic appreciation of the medium. Theoretical and critical models include Marxism, feminism, semiology, formalism and other. The seminar gives students the chance to practice photography theory and criticism themselves and to improve their abilities to interpret, evaluate, and theorize about photographs and photography in general via intensive readings and discussions, written assignments and class presentations. The course is a two-semester sequence and they should be taken in order. Screening fee: \$20. Prerequisite: admission to the photography concentration in the College of Mass Communication and Media Arts MFA program or consent of the instructor.

543-6 (3,3) Photography Studio Seminar. A forum for the pursuit of creative projects through photography and related media. Laboratory fee: \$25. Prerequisite: admission to the photography concentration in the College of Mass Communication and Media Arts MFA (Master of Fine Arts) program.

544-3 Seminar in Film History: American. Analysis of the films and ideas associated with a particular director or a significant movement in motion picture history. Screening fee: \$20. Students purchase texts. Course content varies each semester; may be repeated for a total of six credits. Prerequisite: admission to the cinema concentration in the College of Mass Communication and Media Arts MFA (Master of Fine Arts) program or consent of instructor.

545-3 Seminar in Film History: International. Analysis of the films and ideas associated with a particular director or a significant movement in motion picture history. Screening fee: \$20. Students purchase texts. Course content varies each semester; may be repeated for a total of six credits. Prerequisite: admission to the cinema concentration in the College of Mass Communication and Media Arts Media Arts MFA (Master of Fine Arts) Program or consent of the instructor.

546-6 (3,3) Seminar Film Theory. Advanced study of major currents in film theory and intensive consideration of particular topics in film theory. Discussion of early debates about aesthetics, perception and realism; linguistically modeled, structuralist, formalist and psychoanalytic theories; ideological, deconstructionist, feminism reception and other postmodern theoretical trends. Special topics might include: feminism and film, Freudian concepts for film, Marxism and film, film and language, formalist film theory, spectatorship, film and perception. Intensive weekly reading and discussion. Films are screened in relation to theoretical topics and assigned readings. Screening fee: \$20. Prerequisite: admission to the cinema concentration in the College of Mass Communication and Media Arts MFA (Master of Fine Arts) program or consent of instructor.

547-4 (2,2) MFA (Master of Fine Arts) Colloquium. A seminar for graduate degree candidates focusing on the artistic development of the participants. Prerequisite: admission to a concentration in the College of Mass Communication and Media Arts MFA program or consent of instructor.

548A-1 to 16 (Master of Fine Arts) MFA Projects – Cinema. Supervised independent creative work, the amount and exact nature of which is to be determined in consultation with the Cinema and Photography faculty. Equipment usage fee: \$50. Prerequisite: admission to the cinema concentration in the College of Mass Communication and Media Arts MFA (Master of Fine Arts) program or consent of instructor.

548B-1 to 16 MFA Projects – Photography. Supervised independent creative work, the amount and exact nature of which is to be determined in consultation with the Cinema and Photography faculty. Laboratory fee \$25. Prerequisite: admission to the photography concentration in the College of Mass Communication and Media Arts MFA (Master of Fine Arts) program or consent of instructor.

550-4 Introduction to History and Theory of Media Arts. This course introduces the history and theory of media arts from its grounding in the pictorial and representational forms that constituted the work of art prior to the age of reproduction to the reproducible and mass cultural forms and media of the modern period; printmaking, photography, cinema, television, digital media, internet and virtual reality, etc. In addition to art, cultural aspects of everyday life and commerce will be examined, with attention to a range of issues that may include race, class, gender, sexuality, ethnicity, nationality, colonialism, globalization, etc. Prerequisite: admission to the MFA (Master of Fine Arts) program in the College of Mass Communication and Media Arts or consent of instructor or the director of graduate studies in Mass Communication and Media Arts.

551-3 History of Media Arts and Culture. This course is a survey in the history of the reproducible media arts, including photography, cinema, radio, television, and other visual, audio, and digital media. Media technologies will be located in the historical material conditions they arise in so as to understand how media interact with and make history, how aesthetic forms and movements arise historically, both in relation to preceding forms and in society, and how media contribute towards creating a “structure of feeding” at specific historical junctures. Significant cultural texts from various media will be introduced and tied together theoretically to understand the relation between culture and history, and how cultural forms develop historically. Prerequisite: 550 or consent of instructor.

552-3 Seminar: Topics History and Theory of Media Arts. This course provides an in-depth study and discussion of selected topics in the history and theory of the media arts. Topics vary and will be announced in advanced. This course may be repeated when the topic differs. Prerequisite: 550 or consent of instructor.

555-3 to 15 (3,3,3,3,3) Topical Seminars. Seminars on subjects of current interest, with the topics determined through students and faculty request and interest.

557-6 (3,3) MFA (Master of Fine Arts) Studio Arts Practice. This first-year course for all incoming MFA (Master of Fine Arts) students in the college serves as an introduction to media creation strategies and concepts. The emphasis is on aesthetic and conceptual development as encountered within a variety of media arts. The course is team taught by a number of faculty in modules dedicated to various media forms- still image, time-based,

spatial, and interactive. Prerequisite: admission to the MFA program in the College of Mass Communication and Media Arts or consent of instructor or the director of graduate studies in Mass Communication and Media Arts.

558-15 (3,3,3,3,3) MFA (Master of Fine Arts) Studio Critique. This critique-based seminar course is offered each semester to all graduate students in the MFA program except those in their last semester of Final Creative Project work. The goal for this course is to create an interdisciplinary forum where students develop research skills, learn how to best articulate their artistic production, and critique their peers' works. Prerequisite: admission to the MFA program in the College of Mass Communication and Media Arts or consent of instructor or the director of graduate studies in Mass Communication and Media Arts.

560-3 Studies Mass Communication History. Examine specific topics in the histories of several types of media and related fields: newspapers, magazines, radio, television, advertising, public relations and film. This study will investigate the conceptual dimensions of communication history by examining social histories, economic histories, cultural histories and political histories of the field.

561-3 Communication and National Development. Functions of mass media of communication in the process of national development in the third world. Review of models of national development; problems in the diffusion and adoption of innovation; diffusion of information and influence in modernization of developing countries.

562-3 Significant Studies in Mass Communication Research. A review of a broad selection of early literature in communication research that has provided much of the conceptual basis for empirical studies during the past two decades.

563-3 Globalization, Culture and the Media. Debates about globalization from historical, theoretical, and critical perspectives. The central roles of the media in international trade, politics and cultural identity formation are examined. Topics include national and regional versus global tendencies in media flow, the debates about media flow, current policy issues related to globalization of media industries, and how national publics and governments are responding to them in Asia, Africa and other parts of the world.

564-3 Political Economy of Hollywood. Examines Hollywood as an industry, its structures and policies in the production, distribution and exhibition sectors. Global expansion of Hollywood and its power relations between the U.S. government, Canada and other governments are considered. Part of the course will be devoted to survival strategies for independent filmmakers including alternative modes of financing independent films, contractual terms and conditions in production, distribution and exhibition to understand the intricacies of deal making. Prerequisite: consent of instructor.

565-3 Advertising/IMC. An overview of the IMC approach to problem solving through communications and functional marketing communications areas such as advertising, PR, sales promotion and direct response in terms of their strengths and weaknesses in an integrated program. The focus is on strategy and planning, and students will concentrate on integrating targets, timing and message strategy.

570-3 Aesthetics of Telecommunications. Development of critical criteria and application of methods of analysis by which the content, aesthetic elements, and forms of television programs are objectively evaluated. Extensive reading in critical literature and several critical analyses are required.

571-3 Telecommunications Policy. Study of the history and development of telecommunications policy. Broad issues in policy are discussed, including policy relating to telecommunications management and international telecommunications. Legal research techniques are emphasized. Extensive readings required. Prerequisite: Restricted to the College of Mass Communication and Media Arts students or consent of instructor.

572-3 Telecommunications Programming. Designed to train advanced students in programming strategies for telecommunications. Includes analysis of audience needs. Analysis and interpretation of program ratings. Analysis of program formats and programming strategies.

573-3 Telecommunications Management. Theoretical perspectives in telecommunications management. Includes examination of the organization and management of commercial and non-commercial telecommunications organizations with an emphasis on leadership theories and techniques. Restricted to the College of Mass Communication Media Arts students or consent of instructor.

574-3 International Telecommunications. Thorough examination of telecommunications systems in other countries. Explores telecommunications across national borders and the role of telecommunications in developing countries.

575-3 Telecommunications and Society. The study of effects of telecommunications on various segments of society. Group and individual investigation into research methodology and literature on effects.

589-1 to 4 M.S. Research Report. A research report of an original creation based on a project, including a written research component directed by a minimum of one member of the graduate faculty in the College of Mass Communication and Media Arts. The written research paper will culminate in a public session of presentation and inquiry. Prerequisite: admission to the College of Mass Communication and Media Arts MS program and consent of instructor.

591-1 to 6 Readings. Supervised readings on subject matter not covered in regularly scheduled courses. Graduate students limited to three credits per semester. Prerequisite: written consent of instructor and area head.

592-2 Proseminar. Orients students to the field of mass communication and media arts as academic disciplines and professional careers. Academics, artists and professionals from a variety of fields present and discuss their work.

593-6 (3,3) MFA Final Creative Project. Supervised independent creative work leading to the completion of the MFA creative project requirement. Registration for six hours of 593 is required for each MFA candidate. Course

fee: \$50. Prerequisite: admission to the College of Mass Communication and Media Arts program and consent of instructor.

594-3 Practicum. Study, observation and participation in multimedia activities. Prerequisite: consent of the chair of the Multimedia Graduate Committee and instructor. Graded S/U or DEF only.

596-1 to 6 (1 to 3, 1 to 3, 1 to 3) Independent Study. Supervised research or independent creative work, the area of study to be determined by the student in consultation with instructor. Prerequisite: written consent of instructor and area head.

597-3 to 6 Final Project Research. Independent investigation or original creation of exhibition quality including a research component and directed by committee of at least three faculty. The chair will teach in the student's concentration. The committee must formally hear and approve a project proposal before the student creates the project. Requires LD: Letter grade/DEF.

598A-1 to 6 Final Creative Project – Cinema. Supervised independent creative work leading to the completion of the MFA creative project requirement. Registration for six hours of 598a is required of each MFA candidate. Equipment usage fee: \$50. Prerequisite: admission to the cinema concentration in the College of Mass Communication and Media Arts MFA program and consent of instructor.

598B-1 to 6 Final Creative Project – Photography. Supervised independent creative work leading to the completion of the MFA creative project requirement. Registration for six hours of 598b is required of each MFA candidate. Laboratory fee: \$25. Prerequisite: admission to the photography concentration in the College of Mass Communication and Media Arts MFA program and consent of instructor.

599-1 to 6 Thesis. Thesis requirements may be satisfied only by a written thesis. Minimum of three hours required for degree.

600-1 to 16 Dissertation. Minimum of 24 hours to be earned for the Doctor of Philosophy degree.

601-1 Continuing Enrollment. For graduate students who are working on their thesis. The student must have completed three thesis hours before being eligible to register for this course. Concurrent enrollment in any other course is not permitted. Graded S/U or DEF only.

Courses (RT)

405-3 Applied Audience and Marketing Research Methods. A problem-solving approach to designing, executing and analyzing media research. Available to both undergraduate and graduate students. Prerequisite: undergraduate, a B or better in 305.

430-3 News and Public Affairs Programming. Examination of history and scope of news and public affairs programming. Effects of public affairs on programs and audiences. Responsibility of radio and television stations in news and public affairs and community relations. Ethical issues in news and public affairs and the impact of new media on journalism will be explored. Prerequisite: senior standing and C or better in 200.

450-3 Television Documentary Production and Critique. An overview of the development of various types, styles and schools of major documentary production including analysis of American and International documentaries. Students will also research, write and produce several short form documentaries. Lab fee: \$55. Prerequisite: 365 or consent of instructor. 465 recommended.

457-3 Sports Marketing and Media Relations. History and development of the business of sports entertainment and marketing in electronic media. Examinations and analysis of sports programming, performance, and producing, with emphasis of franchising, broadcasting, and media relations. Laboratory fee: \$45.

461-3 Multimedia Production. Student can learn the fundamental concepts and skills necessary to produce simple interactive multimedia presentations using an assortment of media. Laboratory fee: \$50. Prerequisite: senior standing and consent of instructor.

463-3 Advanced Audio Production. Advanced theory of sound, patching, multi-channel production. Advanced audio projects. Studio and location sessions. SMPTE and MIDI applications. Interfaces with video and musical instruments. Lab fee: \$55. Prerequisite: C in 363 or consent of instructor.

464-3 Audio Documentary and Diversity. (Same as Women's Studies 464) The purpose of this course is the creation of short and long form audio documentaries by students, regardless of production background. It will introduce students to basic production techniques and diversity considerations during the making of a documentary. This course uses qualitative methods to investigate an issue or document an event, with an emphasis on observation and interview techniques. Topics will explore the role of gender, race, ethnicity and class during the planning, gathering and production stages of the documentary. Course open to non-majors. Laboratory fee: \$55.

465-3 Advanced Television Production. Instruction and practical experience in the development of programming for television. Students will produce individual and/or small group project for broadcast and follow the projects through from concept to completion. Many of the projects will air on WSIU-TV. Laboratory fee: \$55. Prerequisite: 365 or consent of instructor.

466-3 Video Graphics. Students design and produce projects using state-of-the-art hardware and software. The emphasis is to give students hands-on experience in developing graphics for video productions. Lab fee: \$50. Prerequisite: consent of instructor.

467-3 International Broadcasting. An examination of broadcasting theory related to rural audiences in the United States and abroad. History of farm broadcasting in the United States and abroad. Communication in development is explored. Research on effects on rural audiences. Open to non-majors with consent of instructor. Prerequisite: C or better in Radio-Television 200 and 300 and senior standing.

469-3 Video for Non-majors. Basic shooting and editing to students interested in using video for purposes other than professional television production, such as education, business, or Web page development. The course surveys video formats and applications. Students produce projects using editing and special effects. Credit not given to Radio-Television majors. Lab fee: \$55. Prerequisite: consent of instructor.

470-3 Television News Field Production. Advanced field reporting for television. Students will work under the supervision of the instructor to develop, investigate and report news stories for television. This process will also study the development and production of the mini-documentary. Class will utilize professional grade video recorders, cameras and editing systems. Lab fee: \$55. Prerequisite: 370 or consent.

480-3 The Internet and Mass Communication. A critical examination of the Internet from a mass communication perspective. Emphasis on theory, media convergence, broadcast entertainment, news, marketing, advertising, and public relations opportunities and strategies, include Web site design and basic HTML. Prerequisite: consent of instructor.

481-3 Client-Based Video Design. A preproduction course that includes creative problem solving, project management, working with clients, budgeting, design theory and script writing. Assesses multiple platforms for video creation and delivery to targeted audiences. Prerequisite: 365 or concurrent enrollment or consent of instructor.

482-3 Advanced Client-Based Production. Students work on one or more actual client projects. The class simulates a production house operation. Working in teams, students are responsible for budgeting, working with clients, scripting, shooting, editing, and follow-through on the project. Lab fee: \$45. Prerequisite: 465 or 481.

483-3 Advanced Writing for Electronic Media. Designed to cover writing broadcast manuscripts including documentary, drama, comedy, and children's programming. Lab hours. Lab fee: \$45. Prerequisite: senior standing and 383 or consent of instructor.

484-3 Television Drama Workshop. A hands-on workshop designed to produce a dramatic television program from the script through the actual production process. Topics include casting, budgeting, scheduling, script analysis, location management, production design, staging, lighting, directing and acting for the single camera. Students will be involved in both studio and location production of a dramatic TV program. Lab fee: \$55. Prerequisite: consent of instructor.

485-3 Digital Post Production. Students will examine all aspects of the postproduction process. The course combines editing theory and practice with critiquing professional programs and practical editing exercises. Laboratory fee: \$55. Prerequisite: 365.

486-3 Broadcast Advertising Production. (Same as Journalism 408) Offered jointly with Advertising/IMC. Projects combine expertise in teams to script, produce, post-produce, edit and present broadcast commercials. Lab fee: \$55. Prerequisite: 365, or 383, or Journalism.303.

487-3 3D Animation I: Modeling. In this course, students will gain a solid foundation in creating 3D computer graphics using industry standard computer software and hardware. Through analysis and practice, students will develop an understanding of the principles of 3D modeling, lighting, texturing and rendering. Conceptual design and professional practices will also be addressed. Skills learned in this course will prepare students for the 3D Animation II class.

488-3 3D Animation II: Animation. This intermediate course builds upon the skills learned in the 3D Animation I course, and will focus on narrative development, motion design and creating visual effects in 3D scenes using industry standard practices. Topics include key frame animation, inverse kinematics, special effects using dynamics and the application of physics-based properties to 3D geometry. A term project utilizes the creative and technical skills explored in class.

489-2 to 9 Electronic Media Workshop. Advanced work in various areas of electronic media. Lab fee: \$55. Prerequisite: consent of instructor.

598-1 to 3 Research Report. One to three hours required of all non-thesis students writing a research paper and engaging in a companion creative project. Graded S/U only.

599-1 to 6 Thesis. Thesis requirements may be satisfied only by a traditional written thesis. Maximum of six hours may be counted toward degree requirements.

601-1 per semester Continuing Enrollment. For those graduate students who have not finished their degree programs and who are in the process of working on their dissertation, thesis, or research paper. The student must have completed a minimum of 24 hours of dissertation research, or the minimum thesis, or research hours before being eligible to register for this course. Concurrent enrollment in any other course is not permitted. Graded S/U or DEF only.