Student Handbook

Master of Fine Arts (MFA) Degree in Mass Communication and Media Arts

School of Media Arts

College of Arts and Media

Southern Illinois University Carbondale

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The Graduate School at Southern Illinois University Carbondale
The MFA programs in SoMA are the joint responsibility of the College of Arts and Media and the Graduate School at Southern Illinois University Carbondale (SIUC). Students must meet the requirements of both of these entities regarding entry, graduate assistantships, graduation, and all other aspects of the degree programs. Please consult the "Current Students" section of the SIUC Graduate School's website for policies and procedures beyond the domain of the College of Arts and Media. This information is located at:
https://gradschool.siu.edu/current-students/

The Director of Graduate Studies (DGS), in consultation with the SoMA Graduate Committee, administers the MFA program. The DGS advises graduate students, directing them toward faculty members who work in areas of the students' interest. The DGS assigns graduate, teaching, and research assistantships.

The curricula of the MFA degree in SoMA are delivered by faculty members granted "Graduate Faculty Status" by the Associate Dean of the Graduate School. This status is granted on the basis of scholarly and artistic achievement. This status authorizes faculty members to teach graduate courses and serve on graduate student committees. There are different levels of graduate faculty status. Depending on the professor's graduate faculty status, some professors may not be able to chair committees. Most graduate faculty members, however, are allowed to direct student theses (MA and MFA), research reports and creative projects (MS), and dissertations (PhD). Students should consult with their faculty adviser regarding the graduate faculty status of their potential committee members. The DGS may need to request Graduate Faculty Status for professors, particularly those outside of SIUC.

Mission Statement of the SoMA MFA Graduate Programs
Created for artists who want to push form and build a sustained practice, the three-year MFA in Media Arts is a practice-led studio. It blends experiments and craft, interdisciplinary making, research-driven inquiry, and critical study. Seminars and workshops ground you in contemporary issues, techniques, histories, and ethics. You will learn to test ideas and revise with intent. Individual studios and 24/7 access to production and post facilities support projects in a wide range of practices including time-based interactive installation, projected materials, spatialized sound, net art and art games, digital and analog animation, sound art, analog technologies and materials, glitch art, video synthesis, and performance.
Public showings, on campus and around the region, build the habit of presenting and refining work. The rich cultural and geographic history of Southern Illinois offers time and space to draw from. Teaching and research opportunities sharpen both craft and pedagogy. With the completion of your terminal degree, you will leave with a coherent body of work and a creative practice that reflects your unique artistic voice.

Description of the MFA Degree in Mass Communication and Media Arts
The SoMA Master of Fine Arts program 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 across three

years. The SoMA MFA is a terminal degree that is unique in its balance of coursework in art, media history and theory, with media arts practices, individual mentorship, and interdisciplinary work in other programs throughout the university. The faculty awarding a successful student the MCMA MFA degree is an acknowledgement of intellectual and creative achievement within the media arts. Students accomplish this via the development of an innovative individual practice that culminates with the creation of a unique body of work in video, film, sound, installation, new media, or inter-media, accompanied by a written thesis. The program prepares students for careers in the contemporary media arts as a media artist, artist, video or filmmaker, designer, theorist, educator, and other future professions which will require creativity and artistic acumen.

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

Student Learning Outcomes for the MFA Degree

Students will demonstrate:

1. A disciplined, professional arts-based practice in the media arts.
2. A mastery in one or more practices in the media arts.
3. To write about their own work and the works and theories of others from critical, historical and aesthetic perspectives.
4. An analytical understanding of contemporary media discourses.
5. An understanding of creative research and scholarly methods.
6. The ability to conduct independent scholarly and creative research.
7. The ability to explain fundamental and advanced concepts in the field of media arts.

Curriculum Guide for the MFA Degree

Students must take 36 credits of MCMA 559: Studio Arts Practice and Critique during their 3 years of residency in the program.

Students must take 3 credits of MCMA 583: Graduate MFA Colloquium.

Students must take two media studies courses: MCMA 553: History and Theory of Media Arts and MCMA 531: Critical Research Methods in Media Arts.

Students must take at least 9 credits of electives.

Students must take at least 6 credits of MCMA 599A (MFA Thesis) with the chair of their committee in the final year of residency in the program. Students may not take any credits at the 400-level or below to count toward their progress in the MFA degree program unless a SoMA MFA section is co-convened at the 500 level. We also encourage students to seek out graduate-level coursework in other departments on the SIUC campus where different perspectives will enhance our MCMA students' learning. Please consult the SoMA MFA DGS for ideas and suggestions.

Sample Curriculum Map

Fall Year 1 [9 credits]
MCMA 559: Studio Arts Practice & Critique [6 credits]
MCMA 553: History and Theory of Media Arts [3 credits]

Spring Year 1 [9 credits]
MCMA 559: Studio Arts Practice & Critique [6 credits]
MCMA 583: Graduate Colloquium [3 credits]

Fall Year 2 [12 credits]
MCMA 559: Studio Arts Practice & Critique [6 credits]
MCMA 531: Critical Research Methods in Media Arts [3 credits]ff
Elective Course [3 credits]

Spring Year 2 [12 credits]
MCMA 559: Studio Arts Practice & Critique [6 credits]
Elective Course [6 credits]

Fall Year 3 [9 credits]
MCMA 559: Studio Arts Practice & Critique [6 credits]
MCMA 599A: MFA Thesis [3 credits]

Spring Year 3 [9 credits]
MCMA 559: Studio Arts Practice & Critique [6 credits]
MCMA 599A: MFA Thesis [3 credits]

MFA First-Year Review Process

During the final 3 weeks of the spring semester, the first- year MFA students will mount an exhibition of the media art works that they have created over the course of the first-year of their residency in the program. During a series of scheduled presentations, the first-year students will each deliver an artist's presentation to members of the SoMA MFA faculty. At this meeting the student will have an opportunity to present and discuss his or her work with the faculty. This is a holistic review. Faculty evaluate students on how well they are synthesizing concepts and practices from their coursework, and how the student is surpassing the work submitted in their

admissions portfolio (i.e. exploring new forms, developing new approaches to work, and developing a more nuanced self-critique).

In this review, students should be able to:

- Identify appropriate artistic and conceptual influences on their work,
- Prepare a statement to use in the review that situates their work in relation to contemporary and historical practices.
- Discuss the themes and concepts that are emerging in their artistic work and research.
- Demonstrate an appropriate work ethic for graduate level study by commitment to projects, timely performance, creative initiative, and application of high standards to the work.

The MFA faculty in attendance will determine whether the student passes, receives a pass with reservations, or fails the review. For students who receive a pass with reservations, you will be given a guideline of projects and readings that will help you remedy areas in which you need improvement. If you receive a failure, the faculty will provide an explanation of deficiencies in terms of academic or artistic performance. Any student who fails the end of first-year review will be dropped from the program.

A Narrative of the Thesis Process

Thesis Committee

By the end of the eighth week of the third semester in residence:

- each MFA student will be required to select a committee chair and by the end of this semester, a thesis (final creative project) committee consisting of a minimum of three (3) graduate faculty members.
- By this time the student should have begun to identify a general area of interest and choose committee members who can help guide and challenge the student through the thesis process. The chair of an MFA thesis committee must be a SoMA faculty member holding the MFA degree or holding the PhD degree with a record of creative activity in peer-reviewed venues.
- A signed committee form must be submitted to the Director of Graduate Studies in SoMA no later than the end of the fourth semester.
- Student responsibilities: The student is responsible for contacting each member of the committee and requesting that person's participation. If you include an external committee member from another SIU college or another university, please include from which department they are faculty, and if off-campus then also include from what university. Off-campus faculty must have additional pre-approval from the Graduate School to serve on the committee.The student, in consultation with the thesis committee, develops a plan of study, considering the requirements of the Graduate School, the degree program and the goals of the student.

Thesis Proposal

By the end of the second year of study and when the committee chair is satisfied with the proposal, the MFA student provides copies to all members of the committee for review and the student organizes a date for the proposal. Summer proposals are not to be scheduled**.** The proposal is open to the public.

Student Responsibilities: The student is responsible for copying and delivering the proposal and for coordinating the date and time, and reserving the location of the proposal defense. The student is responsible for informing ADGS staff of the date, time, location and chair-approved title of the defense in writing a minimum of two (2) weeks ahead of time so the announcement and defense forms can be prepared.

Proposal Format: The presentation should involve a clear statement of what the thesis project will entail, including the conceptual, theoretical and philosophical underpinnings and relationship to appropriate contemporary art practice. The proposal should also include a timeline for completion of the thesis. The student's thesis committee will make a determination whether the student passes, receives a conditional pass or fails the proposal process. Those who pass will be admitted into MFA candidacy. Those who are given a conditional pass will be re-reviewed by the end of the second week of the following fall semester when the student's thesis Committee will determine if the student is admitted into MFA candidacy or fails. Those who have not remedied deficiencies will be dropped from the program. Those who receive a conditional pass at the end of the second year thesis project proposal and are later successfully

admitted into MFA candidacy should expect a delayed graduation date with no extended financial support from the college.

Graduation Application

The graduation application is found on the Graduate School's website under forms. It should be filed with the Graduate School no later than the 2nd week of the term in which you wish to graduate. It will help to give a copy to the ADGS staff so they can verify that you have met all degree requirements except for your final defense and paper submission. If a student finishes all requirements by the time of the ceremony, MFA graduates can be hooded by a faculty member who they invite and who has agreed to do so.

Graduation Ceremonies are held in May and December each year.

Thesis

The theses hours (6) include the culmination of the creative work generated for the thesis exhibition/screening and a contextualizing paper.

1. Exhibition/Screening/Performance

   In the third year of residence, each student should be focused on intensive independent artistic work, culminating in the MFA thesis. The artistic work(s) created by each MFA student constitutes the MFA Thesis and is the final expression of their work in the program. The exact nature of the thesis will be determined in a collaborative process between the student and the committee, with the committee chair supervising the thesis process. All MFA theses must be exhibited/screened publicly. Students are responsible for finding and securing an appropriate venue for the exhibition/screening in consultation with their thesis committees. Reservations are open to all students though they are typically scheduled 6 months to a year in advance of the exhibition. The exhibition/screening must be held in conjunction with the Oral Exam (see Item 3 below).

2. Thesis Paper

   A written paper should contextualize the creative component of the thesis work in relation to appropriate contemporary theory and arts practice. The final draft of the paper should be given to all committee members at least 2 weeks prior to the scheduled oral exam. Please consult the Graduate School website for details about electronic theses formatting and submission guidelines including media formats that can be embedded to document the creative project component of the thesis.

3. Oral Defense

   At the time of the thesis exhibition/screening, an oral defense by your thesis committee will be scheduled on the same day or within two (2) days of the thesis exhibition or the opening of a thesis screening. It is preferable to do this on the same day, as both events are public and it is easier to schedule all committee members for one event rather than two. You will be expected to make a presentation on the project and then to answer questions from committee members and other attendees. The Thesis Paper component of the thesis can serve as a foundation for your presentation. Oral exams must be open to

the public. It is your responsibility to schedule the exam in consultation with your committee, and to notify the SoMA MFA Director of Graduate Studies of the time and place at least 2 weeks in advance.

After Acceptance of the Thesis

Students must comply with Graduate School requirements for submission of the finished thesis. Review the Graduate School's Guidelines for the Preparation of Research Papers, Theses and Dissertations, available on the Graduate School's website.

Deadlines for submitting completed theses vary slightly from year to year, please refer to the SIUC Graduate School Website for updates.

Students who have completed their course work and the minimum number of credits required for dissertation must enroll in MCMA 601 Continuing Enrollment each regular fall or spring semester until they complete the degree.

Upon acceptance of the thesis, members of the committee sign the thesis defense form, which is then signed by the SoMA MFA Director of Graduate Studies, School Director, and then forwarded to the Graduate School. The Graduate School reviews the completed thesis and ensures its compliance with submission guidelines. Final acceptance and electronic submission of the thesis to the Graduate School's ProQuest site completes the process.

Graduate students are responsible for checking with their committee members and chair to see if they want to have provided to them more permanent bound copies (standard paper) of the student's final thesis, at the student's cost. If hardcover bound, they should be done in a red cover with gold lettering. The SIUC University Book Store can arrange for binding of the completed thesis for a fee.

Assuming that the student has applied for graduation during the second week of that semester and all other degree requirements have been met, MFA graduates will be "hooded" at the ceremony. However, if they have not met all requirements they are permitted to walk early but cannot be hooded until all requirements are met. If the student has completed all requirements and will get hooded, the student should invite the Chair of their Thesis Committee to hood them.

MFA Time Line

SPECIAL NOTE: For any comprehensive exams, proposal defenses, thesis/dissertation/research paper defenses, you should contact your faculty during the regular semester (not summer) before you plan the event. Do not count on faculty to be here in summer.

1. **End of first year review**: Your first- year courses will help you to prepare for the review.

2. **Develop a general area of interest**: A number of core courses and electives should be completed within the first three (3) semesters. These will help you to begin to identify a general direction and area of interest and begin to focus in on a thesis project.

3. **Select a Thesis Committee:** You should consider your developing area of interest when selecting a chair and other members of the committee.

4. **Form**: Provide your committee members' names in writing to the SoMA MFA Director of Graduate Studies in preparation for the Graduate Faculty Committee Approval form by the end of the 3rd semester of residency.

5. **Develop your proposal:** Work with your committee chair to develop your proposal. Your other committee members should act as a resource for your proposal development. The proposal should involve a clear statement of what the thesis project will entail.

6. **MFA thesis proposal:** In consultation with your committee choose a date and place for your proposal and notify SoMA MFA Director of Graduate Studies not less than two (2) weeks prior with the date, time, location and chair-approved title of the thesis proposal. The proposal must be open to the public. The proposal should be held prior to the last two weeks of class. Do not plan summer proposal defenses. DO NOT begin production on your thesis until your committee has approved the proposal.

7. **Human Subjects:** Typically creative projects do not require Human Subjects approval. If necessary or when in doubt, make sure your research is cleared through Human Subjects. To secure the current form packet and to find what materials is needed to approve your thesis, go to the Office of Sponsored Projects Administration web page (http://www.ospa.siu.edu/compliance/human-subjects/).

8. **Thesis:** Work with your chair and committee throughout the whole process. The written papers accompanying the creative work are typically 15-25 pages, and serve to contextualize the creative work. The final draft of the paper should be given to all committee members at least 2 weeks prior to the scheduled oral exam. Documentation of the creative project is embedded into the electronic thesis document.

9. **Apply for graduation**: The deadline is usually the end of the second week of the semester you plan on graduating. Check with the Graduate School for official deadlines.

10. **Make revisions:** The written component nearly always requires some degree of revision. Your committee may require revisions in your creative work as well. Members of the committee will specify these.

11. **Review the Formatting Guidelines for Theses from the Graduate School.** Each year the Graduate School publishes strict format guidelines for the electronic submission of papers. Papers may be in either APA or Chicago style and should include embedded media that documents the creative project portion of the thesis.

12. **Thesis Exhibition/Screening:** The thesis requires a public showing of a body of work. The exhibition will vary with each project, but typical venues/formats include: gallery exhibition, public screening, public performance, site-specific installation, etc. Note that an oral examination by your thesis committee will be scheduled on the same day or within two (2) days of the thesis exhibition or the opening of a thesis screening. It is preferable to do this on the same day, as both events are public and it is easier to schedule all committee members for one event rather than two**.** The student is responsible for reserving a location for the exhibition, for creating publicity material to generate an audience. Students are responsible for creating posters and other forms of communication/announcements related to their MFA Thesis.

13. **Oral Defense**: This is scheduled on the same day or within two (2) days of the thesis exhibition or the opening of a thesis screening. It is preferable to do this on the same day, as both events are public and it is easier to schedule all committee members for one event rather than two. includes a formal presentation of the work by you and the final questioning on your thesis show by your committee. The defense must be open to the public. The defense should be held the same day, but no later than a week within, the opening of its related exhibition or screening. It should be no less than a week before the Graduate School's deadline for final paper submission. Otherwise, prior to the last two weeks of class if you are not planning on finishing in time for that term's graduation ceremony. Do not expect to have your oral examination during the summer. The student is responsible for reserving the gallery or appropriate venue for the defense and for informing, in writing, the SoMA MFA DGS office of the date, time, location and chair-approved title of the thesis show. Students are responsible for creating posters and other forms of communication/announcements related to their MFA Oral Defense.

14. **Forms**: After the student has successfully passed the oral review, the revisions for the written statement are complete, and the committee has approved the thesis, the committee members must sign and promptly return to the SoMA MFA DGS office the following forms that are provided to your committee chair by the ADGS office:

    - ***Oral Defense Form***
    - ***Thesis Approval***
    - ***Thesis Project Assessment Form***

15. **Submit an electronic copy of thesis to Graduate School:** All work must be complete at least five weeks prior to the end of the semester if you plan to participate in the graduation ceremony. This includes all revisions and the submission of the final electronic copy of your

paper to the Graduate School's ProQuest site. Check the Graduate School website for the official deadline for that semester.

Upon final acceptance, graduate students are responsible for checking with their committee members and chair to see if they want to have provided to them more permanent bound copies (standard paper) of the student's final thesis, at the student's cost. Note the binding colors for MCMA theses are a red cover with gold lettering.

Preparations for the graduation ceremony: MFA graduates are hooded at the ceremony if they have completed all the degree requirements. The student should invite the Chair of their Thesis Committee to hood them.

PROGRAM OF STUDY FORM - MFA in Mass Communication and Media Arts (pg1 of 2)

Name _____ DawgTag# _____

Semester/Year Entry Date _____

Degree Requirements: *60 hours*

REQUIRED CORE COURSES (45 credit hours)	**Hours/Sem/Year/Grade**
MCMA 599: Studio Arts Practice and Critique	6/____/____/____
	6/____/____/____
	6/____/____/____
	6/____/____/____
	6/____/____/____
	6/____/____/____
MCMA 583: MFA Graduate Colloquium	3/____/____/____
MCMA 533: History and Theory of Media Arts	3/____/____/____
MCMA 531: Critical Research Methods in Media Arts	3/____/____/____
MCMA 599A MFA Thesis	3/____/____/____
MCMA 599A MFA Thesis	3/____/____/____

ELECTIVES (9 credit hours)

Course Number	**Title**	**Hours/Sem/Year/Grade**
_____	_____	3/____/____/____
_____	_____	3/____/____/____
_____	_____	3/____/____/____

MFA Program of Study Form

Adviser Name _____

Graduation Checklist:

Program of Study _____

Committee Approval Form _____

Project Proposal Approval Form _____

Graduation Application Form_____

Oral Defense Approval Form _____

Research Paper Approval Form _____

Date of Thesis Show_____

Committee Information _____(chair) + _____ _____ _____

Appendix I: Full MCMA Course Roster

MCMA 500-3 - Media as Social Institutions
Provides an introduction to major issues involving media in contemporary societies. Multi-disciplinary in nature, the course introduces major theoretical perspectives used in reviewing media productions and activities and the relationships among media organizations and practitioners and other institutions of society.

MCMA 506-3 - Law and Policy of Mass Communication
Focuses on free expression in journalism and entertainment across the media. Topics may include news gathering techniques, intellectual property, the Internet, and governmental regulation. The course pays special attention to the tension between what is legal and what is ethical.

MCMA 507-3 - Media Management
Analysis of a variety of media industries, including industry structures, and the industry processes of media development, production, and distribution. Attention to management of media companies across sectors as the industry adjusts to economic and technological change.

MCMA 508-3 - Conceptual Foundations of Research Strategy
Analysis and evaluation of conceptual frameworks underlying empirical research strategies, positivist, textual and qualitative, commonly used in media and internet research. Issues in multi-method research strategies are reviewed. Ethical implications are debated.

MCMA 509-3 - Media Ethics
Overview of ethics philosophies and accountability tools for the mass media. Areas to be studied include journalism reviews, ethics codes, ombudsmen, media critics, news councils, and public/civic journalism. Covering issues in journalism, photojournalism, public relations, advertising, new media, and "infotainment."

MCMA 511-3 - New Media Production
Investigate how the Internet works, explore relationships among design, technology, and user experience while developing web sites, information architectures, interface behaviors, and navigation systems. Topics include: HTML & XHTML authoring, Cascading Style Sheets, Javascript, open source software, and incorporating sound, video, and images into web pages. Issues of privacy, legal and ethical responsibilities for consumers and producers of web content.

MCMA 514-3 - Theories Mass Communication and Media
An advanced theoretical engagement with the field of mass communication research, media studies, and media arts. The course covers principal theoretical approaches, including the empiricist, positivist paradigm in mass communication research; critical media studies; film and television studies; and cultural studies.

MCMA 516-3 - Networked Art
History, theory, and practice of digital media as an online art form. Examination that results in students producing art work in linear and non-linear hypermedia narrative, network conceptualism, and generative software. Issues include identity, location, collaboration, surveillance, hacktivism, tactical media, immersion, game design, media synthesis. Lab fee: $75.

MCMA 517-3 - Multi-Platform Storytelling
Students write and produce short fiction or non-fiction stories using digital media. Emphasis on storytelling development and story structures, and advancing one's technical skills across multiple media platforms. Projects will be incorporated into multiple delivery platforms such as the web, download and/or social media. Students will experience editorial production of artifacts gathered as they shape a variety of media into stories for delivery on web via class magazine and social media. The productions will target various platforms, from web to mobile devices. All students will build on a range of production skills extending beyond reporting, writing, photography, graphics, audio capture and video shooting. Course fee: $50.

MCMA 521-3 - Expanded Cinema
This course provides a foundation for creating media art that goes beyond the boundaries of traditional cinema and that challenges the conventional relationship between spectator and screen. Students will create immersive environments and live performances that integrate projections of still imagery with film, video, audio and audience participation. Special areas of concentration will include these histories: Futurism and Surrealism; Fluxus and Happenings; conceptual and performance art practices in the 1960s and 70s; relational aesthetics and social practice; tactical and interventionist media. Project assignments will be both individual and collaborative. Restricted to MFA students in MCMA or consent of instructor. Lab fee: $75.

MCMA 522-3 - Sound Art Studio
This studio-based course offers students the opportunity to explore sound as a medium of artistic practice and intellectual inquiry. Assignments for the course emphasize how and why sound art is created in a variety of modalities including: installation, performance and improvisation. The course is also a forum for the exploration of contemporary and historic approaches to sound art through phonography, radio art, DIY electronics and other platforms. During the semester, listening and critique sessions will be used to evaluate student creative responses. Additionally, written responses to assigned readings will also be used to help facilitate discussions and critiques. Equipment Usage & Lab fee: $75.

MCMA 523-3 - Topics in Studio Practices
This is a special production topics in studio production and practices course for MFA's in Media Arts that focuses on specialized production techniques, topics, techniques, and formal approaches to media making. The course offers the opportunity to gain new techniques and build skills through the use of potentially unfamiliar production equipment and approaches. The class encourages students to explore the edges of their disciplines by providing a focused framework for formal investigation and experimentation. Equipment Usage & Lab fee: $75.

MCMA 524-3 - Interdisciplinary Practices
This hybrid MFA studies and practice course will use a topical starting point for critical study of the histories and philosophies associated with social and scientific movements and paradigms through media and art histories, cultures, and practices. Readings, guest lectures, and field trips delve into the semester theme and contribute to the generation of media art developed through the strategic framework of each artist's practice. Lab fee: $75.

MCMA 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 humanities-based methods and theoretical perspectives.

MCMA 532-3 - Quantitative Research Methods in Mass Communication
Advanced exploration of quantitative research methods to write a professional article suitable for publication or a chapter in an academic thesis. Covers methods such as sampling, surveys, experiments, content analysis, and statistics. Focuses on research design, formulating research questions, reviewing and applying appropriate literature in the field, hypothesis formulation, data acquisition, and discussion and analysis of results.

MCMA 534-3 - Qualitative Research Methods
An introduction to the intellectual underpinnings, epistemology, and methodologies of qualitative research. The course focuses on critical and interpretive approaches to researching media industry structures, artifacts, audiences, and producers.

MCMA 535-3 - Topics in Textual Analysis
This class examines methods of textual analysis in the media arts with references to their historical, theoretical, and practical contexts.

MCMA 537-3 – Introduction to Mass Communication Research
Foundations course to introduce MA and MS students to the conceptual practices of research. Students will learn how to evaluate primary and secondary sources, and use this research to write papers and reports. The course demonstrates the steps of a research project: writing a proposal, reviewing the literature, designing the research instruments, collecting data, and analyzing results. The course introduces qualitative and quantitative research methods.

MCMA 538-3 – Critical Analysis of Discourse
Critical Analysis of Discourse is a theory-based methodology which takes as its unit of analysis the entire 'utterance' (e.g. news bulletin, newspaper article, Facebook posting, a hashtag). Its methods are closer to literary and rhetorical criticism than the quantitative word count of content analysis. This methodology allows the research to unveil ideological motivations in language use and in images, and can be applied to most forms of media texts including social media and video games.

MCMA 540-3 - Critical Documentary Practices
Documentary is both a product of existing social conditions and a form of critical opposition to them. This course will emphasize independent video production from invention of the documentary idea to post-production. Emphasis on connections between critical theory and media production Students will embrace the conceptual and hands-on process of researching, writing and producing independent documentary video, focusing on critical arts practice.

MCMA 543-3 - Media Arts Studio Seminar
A forum for the pursuit of creative projects in the media arts. May be repeated as topic changes. Restricted to CMCMA MFA or PMMM major or consent of instructor or director of Graduate Studies in Mass Communication and Media Arts. Laboratory fee: $50.

MCMA 548-3 - MFA Projects
Supervised independent creative work in media arts, the exact nature of which is to be determined in consultation with the MFA faculty member. Consent of instructor. Equipment usage fee: $50.

MCMA 549-3 - Professional Documentary Practice
Production students will work with experts from a variety of specializations across campus to produce short form documentaries for broadcast on WSIU. A comprehensive overview of producing successful programs for the industry taking the topic from scripting to filming to editing. Advanced video or audio production skills are required.

MCMA 552-3 - Special Topics Media Studies
This course provides an in-depth study and discussion of selected topics in media studies. Topics vary and will be announced in advance. This course may be repeated when the topic differs.

MCMA 553-3 – History and Theory of Media Arts
A survey of media history, from oral storytelling and cave paintings to social media and video games. Situates media in their historical contexts, with special attention to articulations among media technologies, aesthetic forms, cultural practices, and social formations. Analyzes media practices through foundational and contemporary theories from media studies and its interdisciplinary interlocutors.

MCMA 559-6 - MFA Studio Art Practice
This course is an interdisciplinary forum in which to develop a three-fold set of media arts practice, critique, and research skills. It is repeated three times, taken once each fall semester of enrollment in the MFA degree program. The focus of the first two iterations is to establish media creation strategies and practices with emphasis on aesthetic and conceptual development as encountered within a variety of media arts practices and forms: still image, time-based, spatial, and interactive. The focus of the third iteration is for MFA artists to implement their individual media arts practices and to articulate the critical, historical, and theoretical context of their work. Restricted to MFA students in the College of Arts and Media, or via consent of instructor and the MCMA Director of Graduate Studies. Equipment Usage & Lab fee: $75.

MCMA 561-3 – Media, Social Movements, and Social Change
"Social change" is a multi-dimensional concept and yet also a bedrock of democracy. Much more than an act or action, social change is a process of negotiation between those who have and those who do not. This course is a theoretical and practical exploration of both mainstream and alternative media's role in political and social movements and their push for social change. Numerous scholars have theorized the social change potential of mediated communication and mass production, and these theories of social change have important implications for critical arts practice and the study of media and the media industries. The objective of the course is to join theories of social change with the interests of the students, allowing them flexibility and freedom to develop their current projects in the area of social change.

MCMA 563-3 - Globalization and the Media
Debates about globalization from historical, theoretical, and critical perspectives. The major uses of communication technologies in international economic, political and cultural processes. Topics include regional and global trends, trade regimes, global policy bodies and policy issues; global media influence.

MCMA 564-3 - Political Economy of Media
Addresses the intersections of politics, economics, and social structures that underpin media arts and industries at global and national levels. Emphasizes the relationship between theories and methods.

MCMA 565-3 - Strategic Advertising Management
Problem solving through strategic advertising communications and integrated marketing techniques, including product research, branding, public relations, sales and promotion, social media, and direct media campaigns. The focus is on business strategy and planning. Students will concentrate on targeted, creative digital media strategies to execute an integrated marketing campaign for a local or national client.

MCMA 567-3 - International Advertising
An investigation of how organizations market in Marshall McLuhan's 'Global Village'. Students will consider how political, social, economic, cultural, and technological factors influence advertising around the world. Explorations of how big data and artificial intelligence create advertising opportunities on multiple digital and social media platforms. Students will learn theories, business models, data analytics, branding, and explore case studies of major global brands.

MCMA 568-3 - Social Media Theory and Practice
Explores social media from various perspectives. Topics will cover history and development of social media, social advertising/marketing, citizen journalism, social media and health communication, and other issues related to social media such as privacy, gaming, interface design, identity, etc. Students will gain hands-on experience with social media.

MCMA 576-3 - Gender, Sexuality, and Media
This course critically examines the role and potential impact of the media in enabling, facilitating, and challenging social constructions of gender, gender expression, and sexual identities in U.S. society and globally. We will go far beyond the common discussions of problematic media representations of female beauty and male violence to use theories of gender, gender expression, sexual identity, and gender-based violence to understand contemporary media production and representations. We will explore how objects, social practices, government policies, and even nations can be gendered, and how this functions to create and maintain interlocking systems of oppression. Global in scope, this class will enable us to look within but also well beyond the U.S. to better understand the impact of specific ways of gendering in popular culture and the media's role in this process.

MCMA 577-3 - Topics in Race and Media
An in-depth study of the relationship between race and media through the lens of a specific topic. Common themes include critical race theory and ideologies of race, raced representation in media texts, racial and ethnic diversity in media industries, and media as a contested site in the struggle for racial justice. May be repeated when the topic differs.

MCMA 582-3 - Game Narratives
Teaches students the core ideas and practices of game narratives. It covers: a) The conceptual fundamentals of theories of game narrative design; b) The technical and organizational process of creating a narrative game. This includes designing and implementing a narrative game using an appropriate software tool. While game narrative is at the center of this course, the skills and knowledge acquired in this class are applicable to broad range of design-centric fields and contexts.

MCMA 585-3 - Pedagogy and Professional Skills
A practicum course in which students learn the theories, craft, and art of teaching. Topics include course design, lecturing, leading of seminar discussions, assessment, grading strategies, writing and grading essay exams, formulating writing assignments and strategies for responding to student work to produce transformations in learning. Conceptual strategies for how and why to teach in-person and online synchronously and asynchronously. The course also covers skills required to enter the job market in academia. Topics include how to build a research career, how to apply for an academic job, how to successfully negotiate a phone interview and an on-campus interview, and how to succeed as an early assistant professor.

MCMA 586A-2 - Professional Media Preparation
Pre-production work for the M.S. media project. Directed by a committee of three, the chair of which must be a member of the graduate faculty in MCMA. Students must present and defend the proposal for their media project to the committee in a public forum. Restricted to students in the Professional Media M.S. degree. Lab fee: $50.

MCMA 586B-2 - Professional Media Preparation
Preparation work for the M.S. research report. Directed by a committee of three, the chair of which must be a member of the graduate faculty in MCMA. Students must present and defend

the proposal for the research report to the committee in a public forum. Restricted to students in the Professional Media M.S. degree program.

MCMA 587-3 - Critical Social Media Studies
A theoretical, critical approach to the study of social media. Students identify critical media studies theories and concepts and apply them to the study of social media. Both diachronic and synchronic perspectives intersect within the course. Students learn the historical context in which social media platforms have evolved. Historical knowledge informs the analysis of contemporary case studies regarding social media policies, social media discourse and politics, social media ownership, and other pertinent topics.

MCMA 583-3 - MFA Graduate Colloquium
The MFA Graduate Colloquium is an introduction to graduate studies through encounters with various media artists and researchers. During weekly meetings, individual faculty members introduce students to their research and creative work. The course will also serve as a forum in which students discuss their own research and creative work in an interdisciplinary setting. Presentations by guest lecturers and visiting artists are also a component of this class and are scheduled at the discretion of the instructor.

MCMA591-(1-6) - Readings
Supervised readings on subject matter not covered in regularly scheduled courses. Graduate students limited to three credits per semester. Consent of instructor.

MCMA594-3 - Practicum
Study, observation and participation in activities related to the fields of Mass Communication and the Media Arts such as internships in related professional organizations. Restricted to MCMA major.

MCMA 596-(1-3) - Independent Study
Supervised research or independent creative work, the area of study to be determined by the student in consultation with instructor. Consent of instructor.

MCMA 599A-(1-6) - MFA Thesis
Thesis requirements may be satisfied only by a creative thesis for the MFA degree in Mass Communication and Media Arts. Minimum of six hours required for the MFA degree in MCMA. Graded S/U. Restricted to students in the MFA degree program. Lab fee: $75.

MCMA 601-1 - 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 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.

Appendix II: Expertise List and Contact Information for MCMA Faculty Members

~~Barrett-Stoner, A. J. {School of Journalism}~~

~~Area of specialization: Web and social media publishing; her real world career experience came in entertainment editing and sports reporting, with a creative writing and multimedia production background. Contact information: Email: ajbarrett@siu.edu | Phone: (618) 536-3361 | Office: COMM 1210D~~

Brooten, Lisa {School of Media Arts}

Area of specialization: Media and globalization, gender, alternative media, social movements, political communication, interpretive/critical research methods, ethnography. Contact information: Email: lbrooten@siu.edu | Phone: (618) 536-5454 | Office: COMM 1050G

~~Burns, David {School of Media Arts}~~

~~Area of specialization: 3D computer animation; media arts theory; technology, culture, and society; memory and post-memory. Contact information: Email: drburns@siu.edu | Phone: (618) 453-6991 | Office: 2224~~

Freivogel, William {School of Journalism}

Area of specialization: Journalism, media law, public affairs and policy. Contact information: Email: wfreivogel@gmail.com | Phone: (618) 453-2248 | Office: COMM 1210E

Han, Dong {School of Journalism}

Area of specialization: Intellectual property and media, media history and political economy, international communication, communication technology. Contact information: Email: donghan@siu.edu | Phone: (618) 453-3262 | Office: COMM 1232

~~Kalayeh, Pirooz {School of Media Arts}~~

~~Area of specialization: Scriptwriting, film production, and cinema studies. Contact information: Email: pirooz.kalayeh@siu.edu | Phone: (618) 453-2208 | Office: COMM 2222~~

Kapur, Jyotsna {School of Media Arts, and Director of the University Honors Program}

Area of specialization: Feminist and Marxist analysis of media, globalization, children's film and consumer culture, documentary and ethnographic film, the German and Japanese new wave and Indian cinema. Contact information: Email: jkapur@siu.edu | Phone: (618) 453-2824 | Office: Morris Library 110-A

Karan, Kavita {School of Journalism}

Area of specialization: Political communication, advertising and market research, international communication, media and children, health communication. Contact information: Email: kavitak@siu.edu | Phone: (618) 536-3361 | Office: COMM 1218

Kreider, Wago {School of Media Arts}

Area of specialization: Experimental and documentary media production, sound studies and production, cinematic histories, architectural and environmental studies. Contact information: Email: wkreider@siu.edu | Phone: (618) 453-3267 | Office: COMM 1050F

Lescelius, Bridget {School of Journalism}

Area of specialization: Brand management, creative and strategic development, integrated marketing, digital advertising, media relations, and account management. Contact information: Email: blescelius@siu.edu | Phone: (618) 536-3361 | Office: COMM 1221

~~Lewison, Sarah {School of Media Arts}~~

~~Area of specialization: Video, social movements, environmental media, installation, live art and performance. Contact information: Email: slewison@siu.edu | Phone: (618) 453-2233 | Office: COMM 1050E~~

Mercer, Kevin {School of Media Arts}

Area of specialization: Animation. Contact information: Email: kevin.mercer@siu.edu | Office: COMM 1112 | Studio: NW Annex B202

Metz, Walter {School of Media Arts, and DGS for MA/PhD programs}

Area of specialization: Film studies, contemporary American cinema, the Cold War, the 1950s, adaptation studies, intertextuality, film historiography. Contact information: Email: wmetz@siu.edu | Phone: (618) 453-2298 | Office: COMM 1013

Motyl, H. D. {School of Media Arts, and Associate Dean of the College of Arts and Media}

Area of specialization: Media production and screenwriting, narrative, gay representation. Contact information: Email: hdmotyl@siu.edu | Phone: (618) 453-4308 | Office: COMM 1012

Needham, Jay {School of Media Arts, and DGS for the MFA program}

Area of specialization: Sound and site specific field research, sound art, sound design, works for radio, visual art, performances and installations Contact information: Email: jayn@siu.edu or jneedham63@gmail.com | Phone: (618) 559-1163 | Office: COMM 1050D

O’Brien, Heather {School of Media Arts}

Area of specialization: Photography, film, and video, with a focus on critical theory, studio practice, and history. Contact information: Email: heather.obrien@siu.edu | Phone: (618) 536-2226 | Office: COMM 1050J | Studio: NW Annex B214

Padovani, Cinzia {School of Media Arts}

Area of specialization: Historical approaches to political economy, public service broadcasting, international communication, social movements and the media. Contact information: Email: cinzia.padovani@gmail.com | Phone: (618) 453-2217 | Office COMM 1013

~~Pape, Jenny {School of Media Arts}~~

~~Area of specialization: Radio drama history and production, oral histories, American roots music, sound art, sound design, music theory, music composition, music performance, recording technology, audio production, live sound, music production, video production, digital photography, soundscapes, sound for film, ADR, foley, audio documentary production, acoustic ecology, music video production, sound and radio culture, new and traditional media studies, on-air radio performance, radio programming. Contact information: Email: jennypape@siu.edu | Phone: (618) 453-6980 | Office: COMM 2219~~

Perkins-Buzo, Reid {School of Media Arts}

Area of specialization: Digital arts; animation; games; mobile technologies; exploring the boundaries where film, animation, and computer games meet. Contact information: Email: rperkinsbuzo@siu.edu | Phone: (618) 453-2218 | Office: COMM 2225

Spahr, Robert {Director of the School of Media Arts}

Area of specialization: Computational art using generative and procedural processes, genetic algorithms, time-based media and live art. Contact information: Email: rspahr@siu.edu | Phone: (618) 453-6992 | Office COMM 1056B

Thompson, Jan {Director of the School of Journalism}

Area of specialization: Video documentary production, music composition, production and performance. Contact information: Email: janione@siu.edu | Phone: (618) 453-2254 | Office: COMM 1202C

Zhou, Hong {School of Media Arts}

Area of specialization: Film and video production, cinematography, Chinese cinema, Surrealist cinema. Contact information: Email: hzhou@siu.edu | Phone: (618) 453-2327 | Office: COMM 1121