

Student Handbook

Doctor of Philosophy (PhD) Degree in Mass Communication and Media Arts

College of Arts and Media

Southern Illinois University Carbondale

2021-2022

Revised by Walter Metz, Cathy Lilley, and Khara Lukancic
August 13, 2021

{pending approval of the MCMA Graduate Committee}

Graduate Studies in Mass Communication and Media Arts

There are four graduate programs in Mass Communication and Media Arts (MCMA) within the College of Arts and Media (CAM): 1) a Master of Arts (MA) in Media Theory and Research, 2) a Master of Science (MS) in Professional Media and Media Management Studies, 3) a Master of Fine Arts in Mass Communication and Media Arts, and 4) a doctoral degree (PhD) in Mass Communication and Media Arts. The programs are driven by the scholarly, professional, and artistic expertise of the faculty members in the School of Journalism and the School of Media Arts.

The Graduate School at Southern Illinois University Carbondale

The four graduate programs in MCMA 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 MCMA. This information is located at:

<https://gradschool.siu.edu/current-students/>

The Associate Dean of the Graduate School, in consultation with the Graduate Council, administers university-wide graduate affairs. The Director of Graduate Studies (DGS), in consultation with the MCMA Graduate Committee, administers the doctoral 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 four MCMA graduate degree programs 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 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 MCMA Graduate Programs

The graduate programs in Mass Communication and Media Arts develop teaching, research, and creative work that interrogates the construction, reception, and social impact of mass media forms and texts. Our work uniquely blends methods from the arts, humanities, and social sciences. Students study historical, theoretical, and critical approaches to mass communication. The faculty seek to nurture an intellectual and creative community attuned to global social changes, as we respond to new ways of creating and analyzing written, aural, and visual media.

Description of the PhD Degree in Mass Communication and Media Arts

Our doctoral program engages students in the interdisciplinary study of global media. Students

learn to compare and contrast concepts and methods drawn from various research traditions in the field. Students are not only encouraged to think broadly about the discipline, but also develop mastery in a particular specialization in order to produce original research in that area. Please see the document, “MCMA Graduate Programs Policies and Procedures” for more details about program and Graduate school deadlines and requirements.

Student Learning Outcomes for the PhD Degree

1. Students will demonstrate the ability to master a specific research tradition in mass communication studies.
2. Students will demonstrate the ability to think critically about the interdisciplinary nature of mass communication studies.
3. Students will demonstrate the ability to write a dissertation which breaks new ground in the disciplines of Mass Communication and Media Arts.
4. Students will demonstrate the ability to speak articulately about Mass Communication and Media Arts.
5. Students will demonstrate the ability to understand the important global and international nature of mass communication.

Curriculum Guide for the PhD Degree

The PhD in Mass Communication and Media Arts requires a minimum of 60 credits including 10 credits of foundation courses, 9 credits of research methods courses, 18 credits of electives, and a 24-credit dissertation. All coursework counting towards the degree must be at the 500-level.

A maximum of two independent study courses (MCMA 591, MCMA 594, and/or MCMA 596), for six credit hours total, can be counted toward the doctoral degree.

Foundation (10 credits):

MCMA 508-3 Conceptual Foundations of Research Strategy
MCMA 514-3 Theories of Mass Communication and Media
Two semesters of MCMA 588-2 Graduate Colloquium

Research Methods Courses (9 credits):

Nine credit hours of research methods courses must be taken. These required courses are:
MCMA 531-3 Critical Research Methods in Media Arts
MCMA 532-3: Quantitative Research Methods
MCMA 534-3: Qualitative Research Methods

Electives (18 credits):

Six 3-credit elective courses must be taken, selected in consultation with the student’s doctoral committee and the Director of Graduate Studies.

Dissertation (24 credits):

MCMA 600-24 Dissertation (24 credits)

Students are required to present at the graduate research symposium toward the end of every spring semester of the program. Students in the PhD program undergo a faculty review at the end of their first spring semester. This process allows faculty members to deliver feedback to the students regarding their progress toward the PhD degree. The review includes performance in

courses as well as scholarly production outside of the classroom. Students must pass this first-year review after a formal presentation at the Graduate Student Research Symposium in Spring Year 1.

Students must sit for, and pass, comprehensive exams with four faculty members, and then pass an oral defense of the written answers. Generally, these exams are taken in Fall Year 3. Students take a combination of short (three or so hours) closed book essay exams and 24- or 48-hour take-home open book essay exams. The faculty adviser, in consultation with the other three committee members and the student, determines the details of the comprehensive exam. Students should work closely with their thesis advisor and other three committee members to define the parameters of the comprehensive examinations. For more information about the PhD Comprehensive Exam process, please see Appendix III.

After successfully passing the comprehensive exam, a doctoral student enters candidacy. The student is at this stage required to form a doctoral committee of five members (one of whom must be from outside of the college) in front of whom they must pass an oral defense of a dissertation proposal. The dissertation committee must be chaired by a member of the MCMA graduate faculty.

Students then write a dissertation which they also must defend orally at a final meeting of the doctoral committee. Please see Appendix IV for a description of the dissertation writing process.

Preferred PhD Electives as determined by the MCMA faculty

MCMA 506: Law and Policy in Mass Communication

MCMA 507: Media Management

MCMA 509: Media Ethics

MCMA 535: Topics in Textual Analysis

MCMA 538: Critical Discourse Analysis

MCMA 552: Special Topics in Media

MCMA 553: History and Theory of Media Arts

MCMA 561: Communication and Social Change

MCMA 563: Globalization & Media

MCMA 564: Political Economy of Media

MCMA 565: Strategic Advertising Management

MCMA 567: International Advertising

MCMA 576: Topics in Gender, Sexuality, and Media

MCMA 577: Topics in Race and Media

MCMA 585: Pedagogy and the Profession

MCMA 587: Critical Social Media Studies

However, other MCMA graduate-level courses are allowed, as deemed appropriate by the student, faculty adviser, doctoral committee members, and Director of Graduate Studies. We also encourage students to work with their faculty adviser to seek out graduate-level coursework in other departments where different perspectives will enhance our MCMA students' learning.

Please see Appendix I for the course descriptions of the full roster of MCMA graduate courses.

Sample Curriculum Map

Fall Year 1 [8 credits]

MCMA 508: Conceptual Foundations of Research Strategy [3 credits]

MCMA 514: Theories of Mass Communication and Media [3 credits]

MCMA 588: Graduate Colloquium [2 credits]

Spring Year 1 [8 credits]

One or Two Research Methods Courses [3 or 6 credits]
and/or

One or Two PhD Elective Courses [3 or 6 credits]

MCMA 588: Graduate Colloquium [2 credits]

Fall Year 2 [9 credits]

One Research Methods Course [3 credits]

Two PhD Elective Courses [6 credits]

Spring Year 2 [9 credits]

One or Two Research Methods Courses [3 or 6 credits]
and/or

One or Two PhD Elective Courses [3 or 6 credits]

Doctoral students must earn a “B” or higher in all required courses. No more than three hours of “C” work in graduate courses will count toward the degree.

The Importance of Faculty Advisers

Graduate education depends upon students working closely with faculty members in the students’ areas of interest. Every graduate student must have a faculty adviser. The DGS will guide new graduate students in MCMA graduate programs toward potential faculty members with whom to work.

MCMA graduate students should meet with their adviser early and often. It is the students’ responsibility to seek out faculty members. The professors are experts in the fields in which students want to work. Faculty advisers will guide students with the selection of their coursework. Students and faculty advisers should complete a program of study each semester, and forward it to the DGS. The program of study form for the PhD degree is located at the end of this handbook.

After taking courses and meeting faculty members during the first and second semesters of the program, students should select a comprehensive examination committee chair no later than the end of the first year. This chair is the student’s primary source of advice about which classes to take, which conferences to attend, how to develop and revise research projects and thesis topics, and most other academic matters.

As a successful doctoral student enters candidacy by passing the comprehensive examinations, the next step is to select a dissertation committee chair. This adviser is typically the comprehensive exam chair, but does not necessarily need to be. Once the student has selected a

doctoral committee chair, the next step is to select four additional committee members, one of whom must not be an MCMA graduate faculty member. It is common, but not required, for students to select at least one faculty member from outside of SIUC. The DGS will need to request graduate faculty status for such “external” doctoral committee members.

One primary goal of graduate school is professionalization. Students will learn how to conduct themselves properly as academics, as befits scholars working in mass communication and media arts disciplines. As students make the transition from undergraduate learners to professionals, they will find themselves developing new knowledge in the field in concert with their professor mentors. This opens up the exciting possibility of students collaborating with faculty members on conference presentations, academic research articles and book chapters, and the like. The relationships students and faculty members forge should develop into long-term professional collaborations. Carefully nurture these relationships by demonstrating your commitment to your career by being proactive and enthusiastic in your interactions with your faculty mentors, especially when it comes to meeting deadlines and fulfilling your obligations as graduate students.

All of our faculty members are excited to meet and work with you. Please see Appendix II for a list of our professors, their areas of expertise, and their contact information.

How To Do Well in Graduate School

Study the syllabus for all of your classes. Do not miss any class meetings. If you are going to have to miss class because of your other activities, please inform the instructors beforehand, and ask for the most convenient way for them such that you can catch up on what you miss. Professors respond much better to students who communicate about problems ahead of time, rather than after the fact.

If you have something in your schedule that will force you to appear to be putting that something else ahead of a professor's class, you should work really hard to demonstrate your commitment to learning by doing things ahead of time, if at all possible. This might involve writing a paper draft ahead of time, and asking the professor if you could get some feedback such that you could re-write it by the due date. It might involve attending office hours the week before an exam, having studied the material, and asking the professor about things you don't understand.

You might tell the professor what you know about a particular aspect of the course, and ask if there is anything further you should know as you enter the final exam or write the final paper. Always come to class prepared, having done the reading, taken notes on it, and be prepared to ask and answer questions about it. Connect that day's work to what has come before it in the course, and perhaps to things you've learned in other courses, in life, and with what connections you see between the material of the course and your chosen future career.

Under no circumstances tell a professor that their course material is a waste of your time because it does not pertain to what you want to do with your life. As a student, you do not have mastery over such matters. Professors do. Indeed, some of us have taught for decades, having witnessed almost the full span of our students' careers.

Professors like active, engaged encounters with students because so many students do not do the reading and do not otherwise engage actively in the course. When students miss class (for legitimate reasons or not), it sends a very powerful message (whether you intend it or not), that you do not care about learning what a professor has to teach you.

Also, under no circumstance attempt to correct your bad performance in a course during its second half. The first eight weeks of a course is when you have to be expressively active. If a student engages actively in the first few weeks of the course, professors tend to help struggling students late in the course. The ends of semesters are always difficult for students and professors. Close communication allows for productive solutions to issues that arise in stressful situations.

Much of this advice, of course, applies to being a student at any stage of one's academic life (high school, an undergraduate degree program). The important part of graduate school is that you are responsible for your own learning. You decide upon a dissertation project for which you are preparing. Coursework lays the foundation, but the house you build is guided by a small set of professors, one of whom you should work with on a regular basis.

Choose said professors for your committee with great care. Do they respond to your active engagement with active engagement of their own? If they do not, this is not necessarily bad behavior on their part, nor is it an indictment of you. Graduate school is about connecting with professors in an intense way. You will not impress every professor, nor will every professor impress you. Find the matches that will be most productive. A good professor and student relationship allows you to learn a great deal from a professor, and when done well, allows a professor to learn a great deal from you.

Please keep in contact with your professors as you navigate your career as a graduate student. The MCMA graduate faculty are here to help students learn at the highest level of academia. Your success matters a great deal to us.

Name _____

DawgTag# _____

Semester/Year Entry Date _____

Degree Requirements: at least 60 credit hours

1. FOUNDATION COURSES (10 credit hours)

Hours/Sem/Year/Grade

MCMA 508: Conceptual Foundations of Research Strategy	3/____/____/____
MCMA 514: Theories of Mass Communication and Media Arts	3/____/____/____
MCMA 588: College Colloquium (1 st Semester).	2/____/____/____
MCMA 588: College Colloquium (2 nd Semester)	2/____/____/____

2. RESEARCH METHODS (9 credit hours)

MCMA 531-3 Critical Research Methods in Media Arts	3/____/____/____
MCMA 532-3: Quantitative Research Methods	3/____/____/____
MCMA 534-3: Qualitative Research Methods	3/____/____/____

3. ELECTIVES (18 credit hours)

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

4. Dissertation (24 credit hours)

MCMA 600: Dissertation	6/____/____/____
MCMA 600: Dissertation	6/____/____/____
MCMA 600: Dissertation	6/____/____/____
MCMA 600: Dissertation	6/____/____/____

Once the minimum number of dissertation hours is met and if no assistantship is held, students must register for MCMA 600 Continuing Enrollment under their section of the committee, or for more dissertation hours up to a maximum of 32 credits during each semester excluding summers until the dissertation is completed.

No more than 6 semester hours of dissertation may be completed and counted toward degree prior to official advancement to candidacy for the PhD, which occurs upon successful completion of the comprehensive examinations.

Adviser Name _____

Graduation Checklist:

Program of Study _____

Comprehensive Exam Committee Approval Form _____

Comprehensive Exam Committee Information: (chair) _____

Three other graduate faculty members) _____

Comprehensive Exam Defense Approval Form _____

Dissertation Committee Approval Form _____

Dissertation Committee Information: (chair) _____

Three other graduate faculty members _____

Fifth external to MCMA graduate faculty member: _____

Dissertation Proposal Defense Form _____

Dissertation Defense Form _____

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 559-3 - 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 584-(1-6) - Independent Studio

Supervised Independent Studio provides a critical foundation for MFA students by establishing a formal structure for studio visits and critiques that takes place a minimum of four times over the course of a semester. Students enrolled in the class will be assigned a member of the MFA faculty with whom to work. Twice per year, students will meet with members of the MFA faculty to preview progress. The course is taken during the first four semesters of the MFA degree program.

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 588-2 - Graduate Colloquium

An introduction to graduate studies via encounters with the research and creative disciplines of MCMA. Weekly meetings wherein 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. Guest lectures and presentations by visiting scholars and creative artists as become available. Setting for both the faculty and graduate student research and creativity colloquiums. Required of all graduate students in MCMA. Pass/fail only.

MCMA 589A-3 - MS Media Project

Media project directed by a committee of three, the chair of which must be a member of the graduate faculty in the College of Mass Communication and Media Arts. The media project is a student's original creation which breaks new ground in mass communication and media arts. The media project must be submitted to the Graduate School. Students must present and defend their final media project to the committee in a public forum. Prerequisite: MCMA 586A with a grade of B- or better. Restricted to students in the Professional Media MS degree program in MCMA. Lab fee: \$50.

MCMA 589B-3 - MS Research Report

Research report directed by a committee of three, the chair of which must be a member of the graduate faculty in MCMA. A research report synthesizes the existing literature on a specific topic in mass communication to enable the student to create new knowledge about the subject. The research report must be submitted to the Graduate School. Students must present and defend their final report to the committee in a public forum. Prerequisite: MCMA 586B with a grade of B- or better. Restricted to students in the Professional Media MS degree program.

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 599B-3 - MA Thesis 599B-3 MA Thesis. Thesis requirements may be satisfied only by a written thesis for the MA in Media Theory and Research in MCMA. Minimum of three hours required for the MA degree. Graded S/U. Restricted to students in the MA degree program in MCMA.

MCMA 600-(1-12) - Dissertation

Minimum of 24 hours to be earned for the Doctor of Philosophy degree.

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

Babcock, William {School of Journalism, and DGS for the MS program}

Area of specialization: Media ethics, public policy reporting. Contact information: Email: wbabcock@siu.edu | Phone: (618) 453-2241 | Office: COMM 1222

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

Bursell, Cade {School of Media Arts}

Area of specialization: Cinema production, queer cinema, experimental cinema. Contact information: Email: cbursell@siu.edu | Phone: (618) 453-2282 | Office: COMM 1012

Dolan, Mark {School of Journalism}

Area of specialization: Visual and interactive communication, photojournalism. Contact information: Email: mjdolan@siu.edu or mjdolan@mac.com | Phone: (618) 453-3262 | Office: COMM 1236

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

Kreher, Vicki {School of Journalism}

Area of specialization: Small business marketing; media management; professional development; online content management; advertising strategy; sales training and client management. Contact information: Email: kreher@siu.edu | Phone: (618) 453-2267 | Office: COMM 1230

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

McClurg, Scott {School of Journalism}

Area of specialization: Political communication, social network analysis, public opinion, interpersonal communication. Contact information: Email: mcclurg@siu.edu | Phone: (618) 536-3361 | Office: COMM 1202C

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: Cinema production 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

Phillips, Michael {School of Media Arts}

Area of specialization: Film genre, historical fiction, African American cinema, and intermediality. Contact information: Email: michael.d.phillips@siu.edu | Phone: (618) 453-2223 | Office: COMM 2221

Ryoo, Joshua {School of Journalism}

Area of specialization: Digital advertising, consumer psychology, prosocial behavior, and sustainability. Contact information: Email: ryoojuhosua@siu.edu | Phone: (618) 453-2265 | Office: COMM 1226

Smith, Alison {School of Media Arts}

Area of specialization: Photography facilities and equipment management- Analog-Hybrid-Digital Photography production, Archival Inkjet Printing, Business of Photography, History of Photography. Contact information: Email: smithaa4@siu.edu | Phone: (618) 453-1476 | Office: COMM 1110

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

Appendix III: PhD Comprehensive Examinations

After completing coursework, doctoral students take written and oral comprehensive examinations. These exams should be scheduled during the fourth semester (typically spring of the 2nd year) and taken during the fifth semester (typically fall of the 3rd year).

Any incomplete and deferred grades must be removed before taking comprehensive exams. A maximum of six credit hours of dissertation credits taken before the comprehensive exams may be counted towards degree requirements.

By the beginning of the third regular semester of enrollment, a doctoral student should have an approved graduate faculty chair for the coordination of comprehensive exams. The chair serves as the student's academic adviser through the completion of coursework, the comprehensive examination process and, typically, completion of the dissertation.

Chairs are named by mutual agreement between the student and faculty member. Because it is the student's responsibility to initiate contact with a potential chair, it behooves new students to become acquainted with graduate faculty members. Students should attend professors' office hours to share research and teaching interests.

The comprehensive examination committee is composed of at least four members. The chair must be an MCMA graduate faculty member. The chair advises about, and approves selection of, the other members. The student is responsible for contacting each member of the committee and requesting the member's participation. The student and chair must complete a Comprehensive Committee Approval Form once committee members have agreed to serve. The approval of the form by the DGS allows the comprehensive exams to proceed.

The chair should call a meeting of the committee soon after it is formed, to discuss each member's role, the form of the exams, and any particular areas of concern.

During the 4th semester, students should consult each member of the committee for reading lists, details about the structure and process of the exam, along with specific recommendations regarding preparations for the examination questions.

The exams will comprehensively test the student's knowledge and understanding of mass communication theory and research. Written exams should be taken within a two-week period in the same semester and must total a minimum of twenty hours of testing, although the exams may take various forms (in person closed book vs. take-home open book, for example).

Exams should be taken between the third and fourteenth weeks of the semester. Written exams will be administered by the DGS. Committee members submit their exam questions to the chair, who then forwards them along with instructions for the administration of the exams to DGS.

Upon completion of the written exams, the student prepares for an oral exam after which a formal decision of pass or fail is made. During this period between the written and oral exam, the student should take the opportunity to review the answers and prepare corrections or to address any weaknesses in preparation for the oral defense.

The oral examination and defense of the student's answers is scheduled following a period of at least two weeks to allow all committee members to review the responses. During this period, the student is also afforded an opportunity to review the answers and prepare corrections or to address any weaknesses in preparation for the oral defense. All committee members participate in the oral examination. Unlike proposal and final defenses of theses and dissertations, the oral defense for the comprehensive examination is not open to attendance by people other than the committee members.

The oral exam is led by the chair. The defense typically involves each committee member asking questions regarding their own question, followed by a general discussion period in which all committee members direct questions on all aspects of the student's responses to any of the examination questions. While this allows the committee members to probe areas of weakness in the student's knowledge, the oral defense also provides students an opportunity to clarify their written responses, add to discussions that were poorly developed, or treated insufficiently during the written phase. Questioning during the oral examination is not limited to the content of the written exam questions. The purpose of a comprehensive exam is for the doctoral student to demonstrate to the committee members readiness to write a dissertation, a book which breaks new ground in the field.

All committee members participate in the oral examination. The length of the oral examination and defense is at the discretion of the committee chair. At the completion of the oral defense, the student leaves the room and members of the committee consult on the student's performance both in the written and oral phases of the examinations.

A doctoral student must pass all four portions of the exam. In the event that the student fails any of the parts, the exam committee shall recommend either that the student be terminated from the program, or in exceptional circumstances, that the student be allowed to retake the examination.

A second chance at the comprehensive exam can take a number of forms, to be decided upon by the chair and the comprehensive exam, committee. Students could be asked to write an extended paper, take a closed-book examination with a set time limit, and/or register for and complete to the committee's satisfaction additional coursework. Failure to pass the examination on the second attempt will result in dismissal from the doctoral program. Students should meet with their chair as soon as possible after the defense to ensure that all requirements are fully understood and to establish a time frame for completion.

Coordinating the time and location of the oral defense is the student's responsibility, as is reserving the classroom or conference room. Examinations and defenses will not be scheduled during the first two and last two weeks of the semester. Committee members are not to be expected to write exam questions or participate in defenses during SIUC breaks or while on sabbatical. Students must take these restrictions into account when scheduling the examination period.

When the committee is satisfied that the student has completed the comprehensive examination requirement, the chair recommends to the DGS that the student be accepted into candidacy. The Graduate School will issue a formal letter of acceptance into candidacy to the successful doctoral student.

The dissertation proposal, defense and all dissertation hours must then be completed within five years from the student's admission to doctoral candidacy.

Doctoral candidates are sometimes referred to as having ABD ("All But Dissertation") status. Doctoral candidates may present a copy of their letter from the Graduate School to the library in order to access research materials.

Appendix IV: The Dissertation Writing Process

A doctoral student, in consultation with the chair, selects a dissertation committee shortly after entering candidacy. The final dissertation topic agreed upon by the student and chair drives the decisions about the composition of the committee. A dissertation committee is composed of five graduate faculty members. The chair must be a tenured member of the MCMA graduate faculty who holds a PhD. One committee member must represent an outside discipline. The members of the dissertation committee are not necessarily the same faculty members as those who served on the comprehensive exam committee, as membership may change to better tailor the committee to the topic and methods to be pursued in the dissertation. Once the dissertation committee is established, changes in composition are considered unusual and must be approved by the chair and the DGS.

The student is responsible for contacting each member of the committee to requesting that person's participation. Once the committee has been formed, the student and chair should complete a [Graduate Faculty Committee Approval Form](#). 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. In this case, please ask the DGS to request "Graduate Faculty Status" for your external committee member. The DGS will need a current version of the faculty member's CV, and a short statement about how this professor's expertise is needed for your committee.

Doctoral students are encouraged to identify an area of interest and refine their research topic while completing required coursework. Class research papers can be used to explore topics of interest and to refine general topics into more specific research questions and hypotheses to be tested in the dissertation.

Students develop their selected topic and prepare a written dissertation proposal. Throughout this stage, the student works closely with the chair to identify specific requirements, to refine the focus of the research, and to develop a formal written proposal.

The dissertation proposal must contain the following: a title page, a table of contents, a 250-word abstract, an introduction, a review of the literature, a discussion of the research methodologies to be employed, a narrative description of the chapter-by-chapter organizational structure, your timeline for the work to be completed, and a properly formatted Works Cited list.

The dissertation proposal must be approved within one year of admission to candidacy. Then, with the chair's approval, the student submits copies to all committee members at least two weeks in advance of the scheduled proposal hearing. The student and the committee should agree following the hearing on the nature, scope, method and progress schedule of the proposed dissertation. The committee may require written changes to the proposal.

The proposal defense is intended to clarify and evaluate the proposed dissertation and to ensure that the student and committee members are in agreement regarding the focus, scope, and methods to be pursued in completing the research.

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. Do not plan summer proposal

defenses. The student is responsible for informing DGS of the date, time, location and chair-approved title of the defense in writing a minimum of two weeks ahead of time. This allows the DGS the time to prepare the announcement and defense paperwork.

Typically, the student is provided the opportunity to present a brief overview of the dissertation proposal followed by discussion and questions from each member of the committee. Questions often demand clarification or further development of key points of the study, discussion of potential problem areas, and specific directions for additional research. Committee members often ask students for revisions to make the proposal acceptable before allowing students to move forward to drafting the full dissertation.

The proposal defense is open to the public. Other faculty members and graduate students in attendance may ask questions or comment on the proposed study at the discretion of the chair.

Upon completion of the proposal defense, the committee members render a decision, which can take one of three forms: acceptance of the proposal as presented, acceptance of the proposal with revisions, or refusal of the proposal presented.

Often, the defense process results in required and suggested changes to the proposal. Students are responsible for meeting with their chair to discuss the changes that must be made in the proposal or incorporated into research procedures to go forward with the study.

It is in the best interest of the student and the committee members to resolve all disagreements and clarify expectations before the student proceeds with the dissertation research. In cases where only minor changes are required, consultation and approval of the chair may be sufficient. In the case of significant changes or concerns, all committee members should review revisions.

Following acceptance of the dissertation proposal, the student enters the research phase. Studies that involve human subjects in any way require prior approval of SIUC's Human Subjects Committee. Failure to secure this approval will result in the dissertation being rejected by the SIUC Graduate School.

During the research phase, the student collects and analyzes the data necessary to complete the proposed study. While the student works independently throughout much of this phase, students are wise to regularly update their chair and other committee members about the study's progress, to discuss interim findings and results, and to explore solutions to any unforeseen obstacles or concerns that arise.

The [graduation application](#) can be found on the Graduate School's website. Under "Current Students," there is a tab for "Forms." The application should be filed with the Graduate School no later than the 2nd week of the term in which you wish to graduate. Please give a copy of the application to the DGS so they can verify that you have met all degree requirements except for your final defense and paper submission.

Upon completion of the research phase, the student writes the remaining chapters of the dissertation with the advice of the chair and committee members, as appropriate. A final draft of the completed dissertation is provided to the chair, who reviews the editing and completeness of the final draft and ensures that it is ready for review by the full committee. No dissertation

should be considered ready to defend before the committee chair is satisfied with the completed work.

When the chair is satisfied, the student supplies copies of the complete dissertation draft to all of the members of the committee for their review. The student, chair, and committee members agree on a date for the final dissertation defense. The student is responsible for copying and delivering the dissertation and subsequent revisions to committee members. The student is also responsible for coordinating the date and time, and reserving the location of the final defense. The student is responsible for informing the DGS of the date, time, location and chair-approved title of the defense in writing a minimum of two weeks ahead of time so the announcement and defense forms can be prepared.

On completion of the final draft of the dissertation, approved by the chair, the student defends the work in an oral examination before the committee. An oral defense of a dissertation cannot be scheduled later than one week prior to the last date on which the Graduate School will accept completed dissertations for graduation the semester the candidate intends to graduate. The student distributes copies to all committee members at least two weeks prior to the scheduled defense.

The final defense is intended as an opportunity for the student to present the results of the dissertation research and for members of the committee to evaluate the study and the student's understanding of it. The format and protocol of the final defense is at the discretion of the committee chair.

Typically, the student is provided an opportunity to present an overview of the study and its findings, which may include an opportunity for questions during the presentation by members of the committee. Following the presentation, individual committee members will question the student in greater depth based on their review of the written dissertation. The final defense is open to the public. Other faculty members and graduate students in attendance may ask questions or comment on the final study at the discretion of the chair.

Upon completion of the defense, the committee members will dismiss the student and others in attendance and enter a closed consultation to render a decision on the dissertation. As in the case with the proposal, this decision may take one of three forms: final acceptance of the dissertation as presented, final acceptance of the dissertation with revisions, or refusal to accept the dissertation.

The dissertation must have four out of five positive votes by the committee members, one of which must be the chair. The most typical outcome is acceptance of the dissertation contingent upon completion of revisions. Before the defense adjourns, the student and the chair should be aware of any additional work required by the committee and agree on a mutually acceptable procedure for final approval of the dissertation. The required revisions may be minor, and possible for the student to correct within a month. Or, they may be substantial, and require a semester or more to correct. Final review may be the sole responsibility of the chair, or may require a formal or informal review by other committee members.

In the rare case of an outright refusal to accept the dissertation, the student will be dismissed from the program.

Students must comply with Graduate School requirements for submission of the finished dissertation. Review the Graduate School's [Guidelines for the Preparation of Research Papers, Theses and Dissertations](#), available on the Graduate School's website.

Doctoral students who have completed their coursework 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 dissertation, members of the committee sign the dissertation defense form, which is then signed by the DGS, and then forwarded to the Graduate School. The Graduate School reviews the completed dissertation and ensures its compliance with submission guidelines. Final acceptance and electronic submission of the dissertation to the Graduate School's ProQuest site completes the process.

Doctoral 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 black cover with gold lettering. The SIUC University Book Store can arrange for binding of the completed dissertation 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, the diploma will be issued at Graduate Commencement ceremonies or will be mailed to students unable to participate in the graduation ceremony. As doctoral graduates will be "hooded" at the ceremony, they are not permitted to walk in the ceremony until all requirements are met. The student should invite a faculty member to hood them and inform the DGS, so that they can submit the necessary paperwork to arrange for you to be hooded at graduation. Doctoral students should attend graduation; it is a tremendous honor for faculty members to hood their graduating advisees. It is a nice way for graduate students to express their appreciation to their chair for the hard work they have done.