

Mass Communication and Media Arts

mcma.siu.edu/academics/graduate

COLLEGE OF MASS COMMUNICATION AND MEDIA ARTS

The graduate faculty, consisting of members of the School of Journalism and the departments of Cinema and Photography, and Radio, Television, and Digital Media, offers graduate work leading to the following degrees: Master of Arts in Media Theory and Research, Master of Science in Professional Media and Media Management, Master of Fine Arts, and the Doctor of Philosophy in Mass Communication and Media Arts.

Graduate Faculty in Cinema and Photography (CP):

Aguayo, Angela, Associate Professor, Ph.D., University of Texas, Austin, 2005; 2008. Documentary theory and social change, critical/cultural studies, video production.

Boruszkowski, Lilly A., Associate Professor, *Emerita*, M.F.A., Northwestern University, 1979; 1982.

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

Chase, Jennida, Assistant Professor, M.F.A., Virginia Commonwealth University, 2009. Film and video production and theory, public art.

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

Covell, Michael D., Assistant Professor, *Emeritus*, M.F.A., Ohio University, 1975.

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

Kapur, Jyotsna, Professor, Ph.D., Northwestern University, 1998; 1998. 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.

Kolb, Gary P., Professor, *Emeritus*, M.F.A., Ohio University, 1977; 1979.

Leigh, Michele, Assistant Professor, Ph.D., University of Southern California, 2008; 2007. Silent cinema, Russian and east European cinema, female industrial practice, animation, film history and theory, independent cinema, film festivals.

Logan, Fern, Associate Professor, *Emerita*, M.F.A., School of the Art Institute of Chicago, 1993; 1995.

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

Metz, Walter, Professor, Ph.D. University of Texas, Austin, 1996; 2009. Contemporary film and television criticism and theory, literature and film, science and film, post-war American culture.

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

Roddy, Jan Peterson, Associate Professor, *Emerita*, M.F.A., University of Illinois, 1987; 1988.

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

filmmaking, observational documentary, intermedial arts.

Spahr, Robert, Associate Professor, M.F.A., Parsons School of Design, New York City, 1991; 2009. Computational art using generative and procedural art processes, genetic algorithms, time-based media and live art.

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

Tudor, Deborah, Associate Professor and *Interim Dean*; *Ph.D.*, Northwestern University, 1992; 2006. Culture and technology, globalization, neoliberalism, and cinema.

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

Zhou, Hong, Associate Professor, M.F.A., York University, Toronto Canada, 2000; 2008. Film and video production, cinematography, Chinese cinema, surrealist cinema.

Graduate Faculty in Journalism (JRNL):

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

Babcock, William A., Professor, Ph.D., Southern Illinois University Carbondale, 1979; 2008. Media ethics, public policy reporting.

Dolan, Mark, Associate Professor, M.A., Syracuse University, 1995; 2008. Visual and interactive communication, photojournalism.

Freivogel, William H., Professor, J.D., Washington University Law School, 2001; 2006. Journalism, media law, public affairs and policy.

Frith, Katherine, Professor, Ed.D., University of Massachusetts, 1985; 2008. International advertising, copywriting, advertising and society.

Han, Dong, Assistant Professor, Ph.D., University of Illinois, 2011; 2012. Intellectual property and media, medical history and political economy, international communication and communication technology.

Jaehrig, Walter B., Associate Professor, *Emeritus*, Ph.D., University of Essex, England, 1974; 1987.

Karan, Kavita, Professor and *Interim Director*, Ph.D., University of London, 1994; 2009. Political communication, advertising and market research, international communication, media and children, health communication.

Lowry, Dennis T., Professor, *Emeritus*, Ph.D., University of Iowa, 1972; 1990.

McClurg, Scott, Professor, Ph.D., Washington University, 2000; 2001. Political participation, public opinion, electoral behavior, political geography, spatial statistics, and campaign dynamics.

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

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

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

Veenstra, Aaron, Associate Professor and *Acting Associate Dean and Interim Associate Dean for Graduate Studies*, Ph.D., University of Wisconsin-Madison, 2009; 2009. New media and political communication, political blogs, cognitive effects of new construction.

Graduate Faculty in Radio, Television, and Digital Media (RTD):

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

Burns, David, Associate Professor, M.F.A., Parsons School of Design, 2001; 2005. 3D computer animation; media arts theory; technology, culture, and society; memory and post-memory.

Downing, John, Professor, *Emeritus*, Ph.D., London School of Economics, 1974; 2004.

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

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

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

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

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

Lemish, Dafna, Professor, *Emerita*, Ph.D., Ohio State University, 1982; 2011. Children and media; gender representations and identity construction; media literacy; qualitative methodologies.

Lewison, Sarah, Associate Professor, M.F.A., University of California, San Diego, 2001; 2007. Video art, social movements, environmental media, installation, live art and performance.

Meehan, Eileen R., Professor, Ph.D., University of Illinois, Champaign-Urbana, 1983; 2007. Political economy of the media. cultural studies, mass communications history, critical communications research.

Motyl, Howard D., Associate Professor and *Interim Chair*, M.F.A., Northwestern University, 1990; 2007. Media production and screen writing, narrative, gay representation.

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

Padovani, Cinzia, Associate Professor, Ph.D. University of Colorado, 1999; 2005. Historical approaches to political economy, public service broad-casting, international communication, social movements and the media.

Perkins-Buzo, Reid, Assistant Professor, M.F.A., Northwestern University, 2004. Computer animation, game development, and trans media art.

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

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

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

To support the graduate programs, the College of Mass Communication and Media Arts houses high-end multimedia

computer labs and state-of-the-art design, video, audio, animation, and editing software. The college has a wide variety of cinema, photography, print media, radio-television and video production facilities. Students have access to the mainframe computer and the Internet.

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

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

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

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

Students should contact the Associate Dean of Graduate Studies, College of Mass Communication and Media Arts, Mail Code 6606, Southern Illinois University Carbondale, Carbondale, IL 62901 to apply or to make other inquiries. This program requires a nonrefundable \$65 application fee that must be submitted with the application for Admissions to Graduate Study in Mass Communication and Media Arts (MA, MS, MFA, Ph.D.). Applicants must pay this fee by credit card.

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

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

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

Master of Arts Degree**Media Theory and Research.**

This degree offers a broad overview of mass communication and media arts and their processes and effects in the larger

social system. Graduates gain both an appreciation of the field's strengths and an understanding of its obstacles in being a force for social development. Areas in which this specialty is used include: department-level leadership in the mass media industries, opinion research, commentary, critical theory, content analysis, and teaching. The degree may lead to doctoral studies.

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

International Students must have a TOEFL of at least 600 (paper score), 250 (computer score), or 100 (internet score). All applicants must take the Graduate Record Examination (GRE). Generally applicants must have a grade point average of at least 3.0 ($A = 4$) for their last two years of undergraduate work. Other factors will also be considered including professional and academic accomplishments, examples of professional work, awards and honors, graduate examination scores or evidence of scholarship such as research papers.

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

Curriculum. Candidates must complete a minimum of 30 credits including a minimum of 15 credits of core requirements, 12 credits in an emphasis area, and a 3-credit thesis.

Core

- MCMA 500-3 Media as Social Institutions
- MCMA 504-3 Foundations of Mass Communication Theory
- MCMA 592-3 Master's Seminar

Two of the following in consultation with a faculty adviser:

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

Emphasis Area

A minimum of four courses (12 credits) selected in consultation with the student's faculty adviser to include at least one course from outside of the college and one course from within. Possible emphasis areas include, but are not limited to: advertising/strategic communication, communication for social change, film and criticism, international communication, law and

policy, media economics, media effects, media history, media technologies, new media, political communication, and social issues.

Thesis

MCMA 599-3 Thesis

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

Separately, the M.B.A. in the College of Business requires completion of 33 semester hours of coursework; the MCMA M.S. in Professional Media and Media Management requires 30 semester hours of coursework. The concurrent degree program entails completion of 21 semester hours of MCMA-approved courses and 24 credit hours of COB-approved courses, for a total of 45 hours. This is a savings of 18 semester hours over pursuing both degrees separately as COB accepts nine semester hours of MCMA-approved coursework and MCMA accepts nine hours of COB-approved coursework. Students wishing to be admitted to the concurrent program must apply and be accepted to the MCMA M.S., as well as, apply and be accepted into the M.B.A program in the College of Business. This initiates the process to pursue the concurrent degrees.

Applicants for the concurrent degree program must also earn a satisfactory score on the GMAT or GRE to be admitted to the M.B.A program, as well as successfully complete the College of Business Foundation Workshops offered during the summer semester break, if they have not previously completed the 10 foundation business courses (or their equivalent) required for admission into the M.B.A program.

Graduate Certificate in Civil Society, Communication, and Media Practices

A new era of collective activism has expanded and reinvigorated the role of communication and media practices in shaping the space for and nature of public engagement. In this process, Civil Society Organizations (CSOs), Non-Profits (NPOs), Non-Governmental Organizations (NGOs), local organizations, grassroots movements and media makers have entered public culture with renewed creativity, force, and necessity. This certificate offers students a critical, historical, and theoretical understanding of the significance of communication and media within the broader context of contemporary practices engaged in organizing public and social change. Students will learn to analyze these media practices in their various forms and contexts, from the local to the global, and the complex relationships they navigate with political and social movements, governments, and more mainstream forms, such as entertainment. Our curriculum emphasizes theory and practice and introduces students to a variety of media practices, including research methodologies based in the media arts. The certificate prepares graduates for leading, evaluating, and collaborating in communication efforts aimed at social change. Graduate students will have a broad understanding of the civic potential of media and be prepared to communicate with, promote, and participate in grassroots communities in the age of social media.

Admission.

All requirements for admission to the Graduate School at Southern Illinois University Carbondale must be met. Applicants must submit the Application for Admission to Graduate Study forms and certified transcripts of all post-secondary studies. Applicants must also submit a resume outlining educational and professional experience, as well as a personal statement describing their objectives for study in the program, career goals and interests. Generally, applicants must have a grade point average of at least 3.0 (4.0=A) for their last two years of undergraduate work. International students whose native first language is not English, or those with fewer than 100 graded semester hours of college credit at a U.S. college or university, must take the TOEFL and score at least 600 (paper score), 250 (computer score), or 100 (internet score) to be admitted.

Curriculum.

The minimum 18 credit hour certificate program requires that the student successfully complete the six courses listed below.

MCMA 555-3	Communication and Media Management of Civil Society Organizations
MCMA 568-3	Social Media Theory & Practice
MCMA 561-3	Communication for Social Change
MCMA 543-3	New Media Practice for Civil Society Organizations
MCMA 537-3	Introduction to Communication Research
MCMA 569-3	Alternative Media: Power & Resistance

Master of Science Degree

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

Program Admission. All requirements for admission to the Graduate School at Southern Illinois University Carbondale must be met. Applicants must submit the Application for Admission to Graduate Study forms, certified transcripts of all post-secondary studies, as well as three letters of recommendation from individuals who can evaluate potential for graduate studies. Applicants must also submit a resume outlining educational and professional experience, as well as a personal statement describing their objectives for study in the program, career goals and interests. Applicants should include an example of work that demonstrates their competency, preferably professional work, although prior academic work is acceptable. Work samples might be in the form of print

articles, video or audio tapes, DVDs, URLs or CDs. Applicants must clearly indicate their role(s) in any project submitted. Generally, applicants must have a grade point average of at least 3.0 (4.0 = A) for their last two years of undergraduate work. International students whose native or first language is not English, or those with fewer than 100 graded semester hours of college credit at a U.S. college or university, must take the TOEFL and score at least 600 (paper score), 250 (computer score), or 100 (internet score) to be admitted. Students whose preparation is deemed lacking in certain areas may be required to take undergraduate courses to attain competency. These will not be counted toward the M.S. degree.

Curriculum. Candidates must complete a minimum of 30 credits including six hours of core requirements, 21 credits in an emphasis area and a 3-credit Research Report.

Core (6 Credits)

MCMA 500-3	Media as Social Institutions
MCMA 592-3	Master's Seminar

Emphasis Area (21 Credits)

A minimum of seven courses selected in consultation with the faculty adviser. No more than six credits can be at the 400-level. Topics of study include: media management, strategic advertising communication, digital documentary production, public policy reporting, and new media production.

Research Report (3 credits)

MCMA 589-3	Report/Project
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Master of Fine Arts Degree

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

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

Additional course work can be pursued through the School of Art and Design, the School of Music, and the Departments of Theater, English, Anthropology, Communication Studies, etc. A distinguished faculty of artists and scholars, excellent facilities, and a variety of curricular offerings allow students to individually tailor their programs of study.

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

career goals and interests.

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

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

Retention. At the end of the first year in residence, each M.F.A. student will undergo a review by a committee of faculty. Possible outcomes of this review are Pass, Provisional Pass, and Fail. Failure of this review will result in termination from the program. Students who receive a Provisional Pass in this review will receive a letter outlining the areas in which they must improve and be assigned a faculty mentor for this process. Failure to demonstrate improvement will result in termination from the program.

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

The M.F.A. degree culminates in an intensive Creative Thesis that must be publicly presented. The exact nature of the project and presentation will be determined in consultation between the student and the committee. The committee chair supervises the thesis. An oral examination by the faculty committee will take place in conjunction with the public presentation of the thesis and will focus on an evaluation of the project. The M.F.A. electronic thesis document consists of a formal paper describing the Creative Thesis, its historical precedents, contemporary context, and theoretical underpinnings with embedded media files that document the public exhibition/screening. It must be filed with the SIU Graduate School. The University reserves the right to retain a portfolio or samples of each student's work.

Curriculum. The minimum 60 credit degree requires 27 credits of common requirements constituting a core, 27 credits of electives, and a six credit thesis.

Core (27 credits)

- MCMA 557- 6 MFA Studio Arts Practice (3,3)
- MCMA 558-9 MFA Studio Critique (3, 3, 3)
- MCMA 550-3 History of Media Arts and Culture
- MCMA 551-3 Theory of the Media Arts
- MCMA 531-3 Critical Research Methods in Media Arts

And

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

Or

- MCMA 555-3 Topical Seminars

Thesis (6 credits)

- MCMA 599-6 Thesis (3,3 or 6)

Electives (27 credits)

Select 27 credits from either inside or outside of the college. No more than six credits can be taken at the 400-level and no more than 15 hours of MFA Projects (3,3,3,3,3) can be taken. MFA Projects cannot be repeated with the same professor.

Doctor of Philosophy Degree

The Ph.D. degree program engages students in an interdisciplinary study of global media communication. Concepts and methods drawn from various research traditions in the field are compared and contrasted, while specialization in particular areas and approaches is open to students.

Admission. Students applying for doctoral study must have a master's degree and a graduate GPA of at least 3.00. International students must have a TOEFL score of at least 600 (paper score), 250 (computer score), or 100 (internet score). All applicants must submit currently valid Graduate Record Examination (GRE) scores. Other factors will also be considered including professional and academic accomplishments, examples of professional work, awards and honors, evidence of scholarship such as research papers and published articles, and prior full-time teaching in the mass communication and media arts area. A visit to SIU and interview with faculty is recommended.

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

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

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

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

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

Curriculum. The Ph.D. in mass communication and media arts requires a minimum of 60 credits including 12 credits of foundation courses, nine credits of research tools courses, 15 credits of electives, and a 24-credit dissertation. A minimum of 12 courses are required. 10 courses must be taken within MCMA.

All course work counting towards the degree must be at the 500-level. If the faculty advisor and student determines a 400-level course would be beneficial, the course can be taken as an independent study with specific extra work to make it equivalent to a 500-level course. A plan of study must be submitted and approved for such a course.

A maximum of two (2) independent study courses, for six credit hours total, can be counted toward degree (MCMA 596 and/or 591).

Foundation (12 credits)

- MCMA 504-3 Foundations of Media Communication Theory
- MCMA 505-3 Theoretical Issues in Media Advanced Communication
- MCMA 508-3 Conceptual Foundations of Research Strategy
- MCMA 595-3 Ph.D. Proseminar

Research Tools Courses (9 credits)

Nine credit hours of additional research tools courses must be taken, selected in consultation with the student's faculty advisor. A minimum of two (2) must be within MCMA.

Electives (15 credits)

Fifteen credit hours of additional courses must be taken, selected in consultation with the student's faculty advisor to build an emphasis.

Possible emphasis areas include but are not limited to Journalism/Mass Communication, Media Law & Policy, Media/Cultural Studies, Interdisciplinary.

Comprehensive and Oral Exams

Dissertation (24 credits)

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

Courses (CP)

CP 400-4 Cinema Production. Creative study and practice of the principles, techniques, and strategies of film production. Filming is done using HD/SLR cameras. In pre-production, students produce camera, lighting, and sound tests, and storyboards, filming schedules, and planning steps appropriate to their specific film projects. In production, students must experience the primary roles of film direction, cinematography, and sound recording. Students are encouraged to crew on each other's films to achieve these experiences and the various production assistance roles that arise. In post-production, films are finished to HD video. Film editing, color correction, and sound mixing are done using specified digital applications available in the College. Students purchase texts, digital camera card(s), incident light meter, portable hard drive(s) with specified connectivity, and any incidental materials specific to their projects. Prerequisite: CP 101 and CP 300B with grades of B or better, CP 300A, C and D with grades of C or better. Equipment use fee: \$60.

CP 402-3 Sensitometry. An intermediate course that investigates technical and visual applications of the photographic process. The course includes the study of light sensitive materials, zone system, density parameters, practical chemistry and the creation of an archival photographic print. While color, motion picture, and digital materials are noted, black and white image making is the emphasis. Prerequisite: CP 401A & B with grades of C or better. Lab fee: \$60.

CP 404-3 Lighting for Photography. Basic concepts and essential principles of lighting techniques will be thoroughly explained and investigated. Fundamental challenges in lighting arrangements and aesthetic considerations of both

studio and location applications will be explored. Students will use a required text and provide photographic materials. Prerequisite: CP 330 with a grade of C or better or concurrent enrollment. Special approval needed from the department. Lab fee: \$60.

CP 415-3 Contemporary Photographic Criticism and Practice. Through screenings, readings, writings, field trips, and practical exercises, students will gain a broad-based knowledge of critical approaches to contemporary photography. Prerequisite: CP 310 and CP 360A with grades of C or better. Screening Fee: \$30.

CP 421-6 (3,3) Experimental Photographic Techniques. Experimental approaches to the creation of photographic images. Specific course content may include experimental techniques utilizing the camera, the darkroom, and a wide range of media. Techniques may include Ortho-litho printing, Wet-Plate Collodion photography, Modern Dryplate photography, Van Dyke Printing, Cyanotype + Digital Negative, and etc. Prerequisite: CP 330 with a grade of C or better and pass portfolio review. Lab fee: \$60.

CP 431-3 Applied Photography I. An introduction to professional photographic camera and lighting technique, applied theory and business responsibilities. Students will explore a range of commercial, editorial, industrial and fine art topics that will include architecture, portrait, product and fashion. Self-promotional elements: Web portfolios, publications of all types and gallery exhibitions will be introduced. Prerequisite: CP 330 with grade of C or better and pass faculty portfolio review or consent of the instructor. Lab fee: \$60.

CP 432-3 Applied Photography II. A second, advanced phase of applied photographic investigation based on the introduction outlined in CP 431. Students pursue their selected area(s) of photographic specialization and create a complete portfolio. Students will receive critical feedback from professionals during off-campus trips to photographic facilities in St. Louis and Chicago. Prerequisite: CP 431. Lab fee: \$60.

CP 436-3,3 Documentary Photography. Exploration of techniques, history and contemporary context of documentary photography. Each student will produce an in-depth documentary photographic project. 436 may be organized as a general documentary course or have a unifying topic. Example topics include: small town, politics or the environment. Print and electronic distribution of projects will be discussed. Prerequisite: CP 330 or consent of the department. Lab fee: \$60.

CP 440-3 New Media Production. The Internet is revolutionizing the way the world communicates. Students will investigate how the Internet works, as well as explore relationships among design, technology, and user experience while developing web sites, information architectures, interface behaviors, and navigation systems. Topics include: XHTML/CSS, Javascript, open source software, as well as incorporating sound, video, and images into web pages. Prerequisite: CP 360A, B, C, & D with grades of C or better or concurrent enrollment. Equipment Fee: \$60.

CP 441-3 History of New Media. This course is an overview of the work and ideas of artists who have explored new interactive and interdisciplinary forms, as well as engineers and mathematicians who have developed information technologies and influential scientific and philosophical ideologies that have influenced the arts. Seminal artistic movements and genres will be explored, such as: the Futurists, Bauhaus, Happenings,

video art, etc. Screening fee: \$30.

CP 450-3 Narrative Film Production. Narrative film-making for individual filmmakers or groups, from pre-production through to completion of filming, ready for post-production, potentially in CP 496 Post-Production Workshop, in a subsequent semester. Study/practice all facets of and techniques and strategies for pre-production/production phases. Access and instruction provided to 16mm synchronous sound cameras, HD video cameras, film lighting and sound recording equipment. Students are responsible for purchase of all materials and outside services and fees. Prerequisite: CP 360A, B, C, D and CP 400 with grades of C or better. Equipment Use Fee: \$75.

CP 451-3 Writing the Short Film. This creative writing course introduces the student writer to the discipline of screenwriting for short films. Readings, screenings, class presentations, in-class critiques, and a series of structured assignments give writers the opportunity to practice critique skills and the craft of writing and produce a script for an 8- to 12-minute film that could be produced here in our film school environment. Prerequisite: ENGL 102 and CP 101 with a grade of B or better, with concurrent enrollment in CP 101 allowed. Screening fee: \$30.

CP 452-3 Screenwriting. A study of screenplay structure for feature-length, classically-structured scripts. Includes treatments, scene-by-scene outlines, character development, and script formatting. Students are required to create original script material. Prerequisite: CP 451 with a grade of C or better. Screening fee: \$30.

CP 453-3 to 6 Experimental Production. An introductory course aimed at students who wish to explore and expand the artistic and creative possibilities of their work. Students will engage in exercises that focus on developing conceptual creativity as well as technical skill. May be repeated as topics differ. Sample topics include: Optical Printing, Handmade Film, Collage, Digital Compositing, Experimental Animation. Prerequisite: CP 300B with a grade of B or better. Equipment usage fee: \$60.

CP 454-3 Approaches for the Animation Stand. This studio production course provides the student animator the opportunity to explore selected 2-D animation approaches, concepts, and techniques using the venerable Oxberry film animation stand. The stand has been modified and to film with a HD/SLR camera and software. The approaches, concepts, and techniques selected by the instructor may include but not be limited to various forms of hand-drawn or cut-out animation, cel animation, and rear-lit animation. Students purchase text(s), portable hard drive(s), art supplies, and any additional incidentals required by individual practical or aesthetic choices. Restricted to sophomore standing or higher. Equipment use fee: \$30.

CP 457-3 Documentary Production. This course will provide conceptual and hands-on experience for researching, writing and producing documentary video. This course will emphasize conceptual processes from invention of the documentary idea to post-production. Students will apply contemporary methods of criticism to the production process with particular emphasis on revision and audience. Prerequisite: CP 400 with a grade of C or better or CP 300A, B, C, and D all with grades of B or better. Equipment usage fee: \$60.

CP 460-3 to 6 (3,3) Survey of Film History. Intensive study of particular periods of cinema history, including technological

developments, national and international movements, aesthetic traditions, economic and political determinations, and concerns of film historiography. May be taken twice, if topic differs. Prerequisite: CP 101 and CP 360B with grades of C or better, or consent of instructor. Screening fee: \$30.

CP 462-3 History and Theory of International Documentary Film.

This course will investigate the history, theory and aesthetics of non-fiction cinema and media culture. Developments in international non-fiction cinema will be discussed in relation to technology, history, politics of visual culture, and the continuous questioning of our ability to understand and change reality. We will study how documentary film has been continuously radicalized with newer media technologies. Prerequisite: CP 101 and CP 360B with grades of C or better. Screening fee: \$30.

CP 463-3 History of Experimental Film. Study of experimentation in film from the early 20th century to the present, beginning with the international avant-garde of the 1910s and 1920s. Focus on non-commercial and radical use of the medium, including abstract, cameraless, animated, trance, underground, and structural films. Study of expanded cinema, among other trends, as well as an introduction to experimentation in video. Prerequisite: CP 101 and CP 360B with grades of C or better. Screening fee: \$30.

CP 464-3 Understanding Animation: History, Theory & Technology. This course is an introduction to the history of animation, its practitioners and its technological developments. The course introduces students to the aesthetics of the animated image and their relation to animation's unique ability to communicate. Additionally, the course discusses some of the major theoretical constructs surrounding the study of animation. Screening fee: \$30.

CP 465-3 Short Cinema Studies. A study of short format narrative (including the short story, the short poem, and the one-act play) as a method for approaching the history and criticism of the short film. Students will learn the methods of film and literary studies, and write papers and deliver oral presentations about those methods. Prerequisite: CP 360B with a grade of C or better. Screening fee: \$30.

CP 466-3 to 6 (3,3) Film Styles and Genres. Intensive study of a specific body of films grouped by similarities in style, genre, period, or cultural origin. Emphasis on historical, theoretical, and critical issues. Topics vary. Sample topics: Science Fiction Film; Film Noir, French New Wave; Third World Cinema; Surrealism in Film. May be taken twice, if topic differs. Students purchase texts. Prerequisite: CP 101 with a grade of B or better, consent of instructor. Screening fee: \$30.

CP 467-3 to 6 (3,3) Film Authors. Intensive study of the work of one or more film authors (directors, screenwriters, etc.). Emphasis is on historical, theoretical, and critical issues. Topics vary. Sample topics: the films of Alfred Hitchcock; the films of Jean Renoir; the films of Andrei Tarkovsky. May be taken twice, if the topic differs. Students purchase texts. Prerequisite: CP 360B with a grade of C or better or consent of instructor. Screening fee: \$30.

CP 468-3 Film Criticism. This course attempts to re-invent film criticism, forging a middle-ground between academic, theoretical writing about the cinema and popular journalism. Students will learn how to apply the methods of academic film studies to films in current release, designed by their studios to make money and win Oscars. Students will learn how to think,

write, and speak with clarity and sophistication about films in a timely manner, as they are being discussed by the general population. Prerequisite: CP 101 with a grade of B or better. Screening fee: \$30.

CP 469-3 Queer Visual Culture. (Same as WGSS 440) Course discusses aspects of the aesthetics, history, theory and politics of media representations of gender and sexuality. Cultural texts from one or a combination of media forms, genres, historical periods, and platforms, will inform the historical and theoretical consideration of media representations of gender and sexual variation with a special interest on their bearings upon the present moment. May be repeated, if topics vary.

CP 470A-3 to 12 (3,3,3,3) Advanced Topics Cinema Studies. An advanced topics course in cinema history, theory, and criticism. Sample topics: visualizing the body, feminist film theory, surveillance and the cinema. May be repeated if topics differ. No more than twelve (12) credit hours combined from 470 Advanced Topics courses counted in the undergraduate Cinema and Photography degree. Prerequisite: CP 360A, B, C, and D with grades of C or better, or consent of instructor. Screening fee: \$30.

CP 470B-3-12 (3,3,3,3) Advanced Topics Film Production. An advanced topics course in film production. Sample topics: location lighting, production management, film sound workshop. May be repeated if topics differ. No more than twelve (12) credit hours combined from 470 Advanced Topics courses counted in the undergraduate Cinema and Photography degree. Prerequisite: CP 400 with a grade of C or better, or consent of instructor. Screening fee: \$60.

CP 470C-3-12 (3,3,3,3) Advanced Topics in Photography. An advanced topics course in photography. Sample topics: Medium Format Photography, Zone System, Large Format Photography. May be repeated if topics differ. No more than twelve (12) credit hours of 470C Advanced Topics courses may be counted in the undergraduate Cinema and Photography degree. Prerequisite: CP 401A & B with grades of C or better or consent of the department. Lab fee: \$60.

CP 470D-3-12 (3,3,3,3) Advanced Topics Interdisciplinary Studies. Advanced interdisciplinary studies in cinema, photography or new media. Sample topics: visual perception, ethics of image making, 3-D filmmaking. May be repeated if topics differ. No more than twelve (12) credit hours combined from 470 Advanced Topics courses counted in the undergraduate Cinema and Photography degree. Restricted to junior standing or higher or consent of department. Screening fee: \$30.

CP 470E-3-12 (3,3,3,3) Topics in the History of Photography. Focused study on special topics in the history of photography. Sample topics: The Mythic American Image; The History of Color Photography; African American Photographers; The Appropriated Image; The History of the Image in Social Documentary. Prerequisite: CP 310 with a grade of C or better, or consent of instructor. May be repeated as topics vary. Screening fee: \$30.

CP 470F-3-12 (3,3,3,3) Topics in Photography. A topics course in photography. Sample topics: the Business of Photography, Environmental Portrait, Image and Text. May be repeated if topics differ. No more than twelve (12) credit hours of 470F may be counted in the undergraduate Cinema and Photography degree. Prerequisite: CP 320 with a grade of C or better or consent of the department. Lab fee: \$60.

CP 470G-3-12 (3,3,3,3) Intermediate Topics in Photography.

An advanced topics course in photography. Sample topics: Expanded Range Photography, Advanced Digital Printing, Mobile Photography. May be repeated if topics differ. No more than twelve (12) credit hours of 470G may be counted in the undergraduate Cinema and Photography degree. Prerequisite: CP 330 with a grade of C or better or consent of instructor. Lab fee: \$60.

CP 470I-3-12 (3,3,3,3) Topics in Film Production. An advanced topics course in film production. Sample topics: Proto-Cinematic Production, Videography. May be repeated if topics differ. No more than twelve (12) credit hours of CP 470I Topics in Film Production may be counted in the undergraduate Cinema and Photography degree. Prerequisite: CP 300B with a grade of C or better, or consent of instructor. Equipment use fee: \$60.

CP 470W-12 (3,3,3,3) Advanced Topics Screenwriting.

An advanced topics course in screenwriting. Sample topics: experimental script to screen, adaptation, comedy, autobiography. May be repeated if topics differ. No more than twelve (12) credit hours combined from 470 Advanced Topics courses counted in the undergraduate Cinema and Photography degree. Prerequisite: CP 451 with C or better or consent of department. Screening fee: \$30.

CP 471-3 Directing. This course explores ideas, methods and theories of film directing with emphasis on two areas: directing filming-scene construction, coverage, staging, blocking and camera perspective; directing acting-audition, casting, rehearsal, and performing for camera. Students work in groups on a series of focused directing, acting and filming projects. Prerequisites: CP 400 with a grade of C or better. Restricted to junior standing or higher. Equipment Use Fee: \$60.

CP 472-6 (3,3) Problems in Creative Production: Cinema.

Intensive examination and problem solving, through readings, screenings, and filmmaking, of a cinematic genre, style, or technical challenge. Theory is combined with practice. Individual and group projects. Sample problems: cinematography, digital filmmaking, 35mm filmmaking, film as performance, optical printing. May be repeated once if topic differs. Prerequisite: CP 300A, B, C and D with grades of C or better. Restricted to junior standing or higher. Equipment usage fee: \$60.

CP 473-3 to 6 Advanced Experimental Strategies. An intensive production course for students who want to expand their creative possibilities and develop depth in their conceptual understanding of experimental processes and strategies in film, video or new media. May be repeated as topics differ. Sample topics include: Live Art/Generative Art, Advanced Film Arts, Poetic Autobiography, 3-D filmmaking, Experimental Animation. Prerequisite: CP 300A, B, C & D with grades of C or better. Restricted to junior standing or higher. Equipment usage fee: \$60.

CP 474-3 Optical Printing. A creative, frame-by-frame study and practice of 16mm filmmaking. Use of 16mm optical printer to complete projects, techniques include: fades, dissolves, freeze frames, step printing, multi-frame presentations, frame magnification, Super 8 enlargement to 16mm, matt construction. Students process 16mm and Super-8 film. Prerequisite: CP 400 with a grade of C or better. Equipment use fee: \$60.

CP 475-3 Cinematography. The course explores the new visual expression possibilities of High Definition digital medium as compared with traditional film. Aiming to understand

the evolving digital motion imaging technology, the course focuses on its aesthetic and technical applications in the art of cinematography in areas of image construction, exposure control, lighting and color manipulation, and post-production workflow. Prerequisite: CP 400 with a grade of C or better. Restricted to junior standing or higher. Fee: \$60.

CP 496-3 Post-Production Workshop. Post production on a 10-12 minute film/video in any genre. Students must have all dailies prior to enrollment. Study of editing practice and aesthetics of picture and sound editing, design, ADR, foley, and mixing through hands-on editing, reading, screenings, and critique. The department retains a copy of the final project. Editing facilities are provided. Prerequisite: CP 400 with a grade of C or better or consent of instructor. Equipment Usage Fee: \$60.

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

Courses (JRNL)

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

JRNL 402-3 Advanced Creative Strategies. Examination of and practice in the development of persuasive, strategic campaigns and message strategies for multiple clients. Creation of a professional quality portfolio demonstrating proficiency in both traditional and new media required. Prerequisite: JRNL 302.

JRNL 403-3 Media Sales. Historical perspective of media and sales philosophies and tactics grounded in sales ethics. Learn and apply relationship selling techniques enabling students to become media advertising consultants. Learn how to effectively work with local clients, agencies and national firms and balance the goals of management with the needs of clients while enhancing communication effectiveness. Prerequisite: JRNL 302 and 304.

JRNL 404-3 Advanced Media Strategies and Planning. Provides an understanding of the factors that influence media strategy. Emphasis will be placed on advanced concepts such as building reach patterns, calculating effective frequency levels, in order to develop an effective media plan. Introduces media planning for the web and other new media options. Prerequisite: JRNL 304.

JRNL 406-3 Advertising Campaigns. Conceptual synthesis and practical application of business, research, media and creative principles used in the formation of persuasive messages. Includes the development of a complete campaign for a specific advertiser. Includes all relevant target audience contact points (e.g., advertising, sales promotion, marketing public relations, event marketing, packaging) and both written and oral presentation of the campaign. Prerequisite: JRNL 304 and JRNL 405 with grades of C or better.

JRNL 407-3 Social Issues and Advertising. Analysis of

social issues involving advertising; economic relationships, government and self-regulation, cultural effects, influence on media content and structure, role in democratic processes, international comparisons and the stereotyping of women, minorities and other audience segments.

JRNL 409-3 Specialized Topics in Advertising/IMC. New developments in advertising and integrated marketing communications. Topics change each term. Repeatable up to three times as long as the topic changes. Students should check specific topic and any special requirements and prerequisites before enrolling.

JRNL 410-3 Multi-Media Publication Project. All journalistic skills and tools will combine to produce a report on a public issue important to southern Illinois. The report will be published both in hard copy and on the web. Students will have an opportunity to hone skills they already have learned or to learn new skills that broaden their repertoire. Prerequisite: JRNL 310 or 413 or consent. Lab fee: \$42.

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

JRNL 412-3 Images and Sound. Photojournalism course advancing news gathering techniques, visual and interactive journalistic communication, and photographic content and sound. Audio recording, editing, and flash photography skills will be developed and professional and ethical aspects of photojournalism will be emphasized. Prerequisite: JRNL 313 or consent of instructor. Lab fee: \$42.

JRNL 413-3 Advanced Photojournalism. Emphasis on in-depth photojournalistic reporting. Students research, write and photograph picture stories. Examines ethics, history and social role of photojournalism domestically and internationally. Digital imaging and an introduction to full-motion video. Students must have fully adjustable camera. Prerequisite: JRNL 412. Student supplies own materials. Lab fee: \$64.

JRNL 414-3 Picture Story and Photographic Essay. Production of photographic stories and essays for newspapers, magazines and news media presentations. Students discuss, research, photograph, design and write several stories and essays, while studying the work of influential photojournalists. Student must supply own camera equipment. Prerequisite: JRNL 412 or consent of instructor. Lab fee: \$42.

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

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

JRNL 419-3 Specialized Topics in News Reporting. Develops detailed reporting expertise in such topics as business, environment, education, arts and entertainment, health and medicine, sports, new media, etc. Repeatable up to three times

as long as the topic changes. Prerequisite: JRNL 311 or consent of instructor. Lab fee: \$42.

JRNL 426-3 Online Journalism. Examination of emerging forms of news delivery by computer and related convergence of print and broadcast media. Apply concepts and theories and skills in projects, and web-news content management as a real world setting for the production of professional-level cyber-clips for an online portfolio. Includes the production of news stories via email, cellular and other evolving media environments. Prerequisite: Grade of C or better in JRNL 302 or JRNL 310 and JRNL 396.

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

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

JRNL 436-3 Multimedia Publication and Design. Building upon the basic skills learned in publishing to the WWW, the course continues the exploration of using computer based technologies for presentation of information to the wide audience using the interactive capabilities of the internet and other new media. Focus is on organization of information, and the production of multimedia files in a networked environment. Includes discussion of topics including intellectual property, libel, and other matters of concern to an interactive publisher. Prerequisite: JRNL 396 with a grade of C or better. Course fee: \$42.

JRNL 450-3 Account Planning and Consumer Research. Introduces the field of account planning. Provides an understanding of how consumer research influences and informs the creative process. Learn to use qualitative research methods that are used in consumer research. Writing creative briefs that are effective and provide insights for the creative team. Prerequisite: JRNL 405.

JRNL 481-3 Sports Reporting. Sports reporting requires two essential ingredients: the ability to write compelling prose and a good grip on news gathering and reporting techniques. This course emphasizes both and utilizes students' interest in sports to advance their reporting skills and while preparing them for sports reporting positions in the media industry. Prerequisite: JRNL 310 or RTD 310.

JRNL 488-3 Sports Communication and Promotion. This course will expose students to the rapidly expanding and complex world of sports business, with an emphasis on sports communication and promotion. Topics include, but are not limited to, packaging proposals for event sponsorship, event promotion and management, effective strategies to maximize product and corporate exposure through media partnerships, and client representation.

JRNL 494-1 to 6 Practicum. Study, observation, and participation in publication or broadcast activities and related areas. Special approval needed from the instructor and area head. Mandatory Pass/Fail for undergraduates.

JRNL 495-1 to 12 (1 to 6, 1 to 6) Proseminar. Selected seminars

investigating media problems or other subjects of topical importance to advanced journalism majors. Seminars will be offered as the need and the interest of students demand. Restricted to senior standing.

JRNL 599-1 to 6 Thesis.

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

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

JRNL 699-1 Postdoctoral Research. Must be a Postdoctoral Fellow. Concurrent enrollment in any other course is not permitted.

Courses (MCMA)

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

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 501-3 Intellectual Property and the Law. Examines intellectual property in legal, economic, and cultural terms. Topics may include copyright, patents, trademarks, entertainment law, and infringement.

MCMA 502-3 Media Economics. Introduction to political economy of the media. Addresses core concepts, theories, and methods used to understand media as cultural industries.

MCMA 503-3 Media and Technology. A survey of the major technological changes in mass media and their impacts on society and the media industries. On completion of the course students should have a basic understanding of the role of media technology in shaping communication patterns and their social outcomes.

MCMA 504-3 Foundations of Media Communication Theory. Principal theoretical approaches to media analysis, addressing empiricist, cinema studies, media studies and cultural studies research paradigms. Historical and cultural contexts of media theory construction. Focus on original texts.

MCMA 505-3 Advanced Theoretical Issues in Media Communication. Analysis and critique of advanced and recent theory and research trends in media studies, cultural studies, communication technology studies and mass communication research. Prerequisite: MCMA 504.

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 512-3 Web and Interaction Design. The Web is part of a larger environment that constantly evolves in relation to social and technological developments. Design principles, HTML5 authoring, cascading style sheets and web usability. Investigates the design of online experiences through lectures, discussions, workshops, and projects. Relationships are explored among design, technology, and user experience in the context of contemporary Internet cultures and develop skills in designing information architectures, interface behaviors, navigation systems, and typographic and image strategies for the Web. Prerequisite: New Media Production or an introductory web production course with permission of the instructor. Lab Fee: \$50.

MCMA 513-3 Media Management of Civil Society Organizations. Investigate the multiple roles, contributions, and approaches employed in developing communication and media efforts of civil society organizations (NGOs, NFPs, NPOs), especially the role of the Communicator, or Media Officer. Students will be able to assess this as a professional option and be equipped with a conceptual and practical ‘tool box’ for succeeding in this role.

MCMA 516-3 NET.ART. History, theory, and practice of digital media as an online art form. Examine and produce works 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: \$20.

MCMA 530-3 Historical Research in the Mass Media. Covers a variety of approaches to historical research used by media scholars. Examines how scholars conceive of their object of study, use primary sources, and how they construct the basis of the narrative and analytic discussions of their topic. Focus on historiography and methodology, including data collection,

analysis, organization and presentation. Students will use sources including but not limited to newspapers, archives, personal papers, manuscripts, and oral histories.

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 methods and theoretical perspectives that may include historiography, ideological and textural analysis, semiotics, psychoanalysis, critical ethnography and auto-ethnography, and/or other critical methods. Areas of emphasis may vary by instructor. This course may be repeated when the topic differs. Prerequisite: MCMA 551.

MCMA 532-3 Quantitative Research Methods in Mass Communication. Identification of relevant research topics, critical evaluation of existing research literature, and development of a detailed research proposal. Emphasis on quantitative methods such as sampling, surveys, research design, experiments, content analysis, and introductory statistics.

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

MCMA 536-3 Media Content Analysis. Overview of methods and problems of systematically analyzing mass media messages with critique of published studies. Experience in conducting a content analysis project on a topic of current scholarly significance in mass communication and media arts. Prerequisite: MCMA 532.

MCMA 537-3 Introduction to Communication Research. Reviews the basic knowledge of research and prepares students to understand, apply and interpret information, research and other published work. Covers elements of research, scales of measurement, sampling procedures, research process, qualitative and quantitative methods and writing research reports. Qualitative methods include case studies, focus groups and intensive interviews. Quantitative methods include surveys, experiments and content analysis. Introduction to use of elementary statistics and data analysis will give students a better understanding of empirical research. Objective is to prepare students for writing term papers, professional careers and the final critical inquiry research project.

MCMA 538-3 Critical Analysis of Discourse. Critical Discourse Analysis 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 539-3 Legal and Governmental Research in the Mass Media. Research procedures used to find and analyze documents generated by executive, legislative, and judicial entities. Prerequisite: MCMA 506.

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 543-15 (1-3,1-3,1-3,1-3,1-3) 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 546-6 (3,3) Seminar Film Theory. Advanced study of major currents in film theory and intensive consideration of particular topics in film theory. Discussion of early debates about aesthetics, perception and realism; linguistically modeled, structuralist, formalist and psychoanalytic theories; ideological, deconstructionist, feminism reception and other postmodern theoretical trends. Special topics might include: feminism and film, Freudian concepts for film, Marxism and film, film and language, formalist film theory, spectatorship, film and perception. Intensive weekly reading and discussion. Films are screened in relation to theoretical topics and assigned readings. Screening fee: \$20.

MCMA 548-1 to 15 MFA (Master of Fine Arts) 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 550-3 History of Media Arts & Culture. Introduces the history of the reproducible media arts, beginning with their prehistory in printmaking, and focusing on photography, cinema, radio, television, video, and other visual, audio, and digital media. Locates media technologies in the historical, material conditions of their emergence, consider how media interact with and make history, how media art forms and movements arise historically and how these relate to mass media. Screening fee: \$35.

MCMA 551-3 Theory of the Media Arts. A survey of the major theoretical debates about the reproducible media arts with particular emphasis on the relationship between mass media, new media technologies, and art. Debates will be grounded in the study of aesthetic practices, technological innovations, political-economic settings, and overall historical context within which they emerged. Prerequisite: MCMA 550. Screening fee: \$35.

MCMA 552-3 Seminar: Topics History and Theory of Media Arts. This course provides an in-depth study and discussion of selected topics in the history and theory of the media arts. Topics vary and will be announced in advance. This course may

be repeated when the topic differs. Screening Fee: \$35.

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

MCMA 557-6 (3,3) MFA (Master of Fine Arts) Studio Arts Practice. The first-year course for all incoming MFA (Master of Fine Arts) students in the college serves as an introduction to media creation strategies and concepts. The emphasis is on aesthetic and conceptual development as encountered within a variety of media arts. The course is team taught by a number of faculty in modules dedicated to various media forms- still image, time-based, spatial, and interactive. Restricted to CMCMA MFA major or consent of instructor or Associate Dean of Graduate Studies in Mass Communication and Media Arts. Lab fee: \$75.

MCMA 558-9 (3,3,3) MFA (Master of Fine Arts) Studio Critique. This critique-based seminar course is offered each semester to all graduate students in the MFA program except those in their last semester of thesis work. The goal for this course is to create an interdisciplinary forum where students develop research skills, learn how to best articulate their artistic production, and critique their peers' works. Restricted to CMCMA MFA major or consent of instructor or Associate Dean of Graduate Studies in Mass Communication and Media Arts. Lab fee: \$75.

MCMA 560-3 Studies in Media History. Examine the histories and social effects across media including: books, newspapers, magazines, film, radio, television and the internet. This study will investigate the conceptual dimensions of communication history by examining social, economic, cultural, and political histories of the field.

MCMA 561-3 Communication for Social Change. Evolution of communication and social change theories and practices; contextual factors (including aid, trade and development policies); organizations influential in formulating and implementing policy; communication intervention strategies; evolving journalism practices.

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

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 Communication. Problem solving through strategic advertising communications and functional marketing communication, including branding, advertising, PR, sales promotion and direct response in an integrated program. The focus is on strategy and planning, and students will concentrate on integrating targets, timing and message strategy.

MCMA 566-3 Brand Management Communication. A conceptual

synthesis and practical application of business, research, media and creative principles used in the formulation for a branding/advertising campaign. It includes the development of a complete integrated marketing communications (IMC) campaign for a specific brand.

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 569-3 Alternative Media: Power and Resistance. Explores "alternative media" as counter hegemonic practice. Course examines various forms of alternative media and different meanings ascribed to them. Case studies locally and around the world demonstrate the growing relevance of alternative media in contemporary societies and the complex relationships they navigate with political and social movements, governments, the private sector, and mainstream forms of media.

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 586-1 to 6 Professional Media Projects. Supervised independent media production work, the amount and exact nature of which is to be determined in consultation with MCMA faculty. More than one section may be taken in the same semester. Restricted to PMMM major or consent of instructor or Director of Graduate Studies in MCMA. Lab fee: \$50.

MCMA 589-3 MS Report/Project. Research report or media project accompanied by abbreviated research report, directed by a minimum of one member of the graduate faculty in CMCMA. The research report, which is the synthesis of existing literature on a specific topic or the contextualization of an original media project, must be submitted to the Graduate School. Public presentation of the project required. Restricted to PMMM major.

MCMA 591-1 to 6 Readings. Supervised readings on subject matter not covered in regularly scheduled courses. Graduate students limited to three credits per semester. Consent of instructor.

MCMA 592-3 Master's Seminar. This course orients students to graduate level study in mass communication and media arts. Applied general research skills, literature reviews and proposal writing among other topics are covered. Students work on directed projects, culminating in a proposal for future research or media production. Restricted to CMCMA PMMM, MTR, or MFA major or consent of instructor or Associate Dean of Graduate Studies in Mass Communication and Media Arts.

MCMA 594-3 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 CMCMA major.

MCMA 595-3 Ph.D. Proseminar. Provides Ph.D. students in the College of Mass Communication and Media Arts a general orientation to the program. Forum for further discussion of topics and issues raised in visiting lectures scheduled through the college which students will be required to attend. Provides a framework for preparation for the annual MCMA research convention at which students will be required to present. Restricted to MCMA major or consent of instructor or Associate Dean of Graduate Studies in Mass Communication and Media Arts.

MCMA 596-1 to 6 (1 to 3 per semester) 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 599-1 to 6 Thesis. Thesis requirements may be satisfied only by a written thesis for an MA in Media Theory and Research and by a creative thesis for an MFA in Mass Communication and Media Arts. Minimum of three hours required for the MA in MTR degree and minimum of six hours required for MFA in MCMA. Graded S/U. Restricted to CMCMA MTR and MFA major. Only MFA thesis course carries a lab fee of \$75 per enrollment.

MCMA 600-1 to 32 (1-12 per semester) Dissertation. Minimum of 24 hours to be earned for the Doctor of Philosophy degree.

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

Courses (RTD)

RTD 403-3 Lighting for Television. Covers typical lighting situations encountered in the field of television. Practical exercises are used extensively. Prerequisite: C or better in RTD 365A or concurrent enrollment. Restricted to RTD majors. Lab fee: \$55.

RTD 405-3 Media Economics. Focus on economic and financial forces affecting the media industries. Study of the economic practices and impacts of corporate mergers and synergies, global integration of media firms, multi-stream revenue generation, barriers to entry and regulatory constraints. Prerequisite: C or better in RTD 200. Special approval needed from the instructor.

RTD 450-3 Television Documentary Production and Technique. An overview of the development of various types, styles, and schools of major documentary production including analysis of American and International documentaries. Students will also research, write, and produce several short-form documentaries. Prerequisite: C or better in RTD 365A or consent of instructor. Restricted to RTD majors and senior standing. Lab fee: \$55.

RTD 455-3 Oral History, Storytelling, and Media. (Same as HIST 498) This course will develop an appreciation of the field of oral history, methodological concerns and applications. Students will learn about the oral history process, including interview preparation and research, interview technique, the nature and character of evidence, transcribing, and legal and ethical concerns. Restricted to junior or senior standing.

RTD 457-3 Media Marketing. The core issues of marketing

media products in a variety of contexts, such as launching a television program or series, opening a film, introducing an Internet website or application. Attention to branding and media planning, including developing an online marketing strategy. Prerequisite: C or better in RTD 200. Special approval needed from the instructor. Lab fee: \$45.

RTD 461-3 Visual Effects in Post. This course teaches the understanding and creation of contemporary visual effects work. We will cover both the science and art of visual effects covering motion graphic design principles (including typography), traditional techniques (storyboarding, mattes, masks, adjustment layers), chromakey compositing, 2D graphic animation, and CGI motion matching for 2D and 3D shots. Production workflows and client management will also be covered. The skills learned will be useful in pursuing a career in many media industries, including television, cinema, and games. Prerequisite: RTD 201 with a grade of C or better. Restricted to junior and senior level. Special approval needed from the instructor. Lab fee: \$50.

RTD 463-3 Sound Art and Practice II. This course allows students to explore sound as an art form. During the semester, students create original sound works and learn hands on approaches to technology, which include building low cost microphones. Experimental sound synthesis and original approaches to creative sound will be explored as well as methods of collaboration and exhibition. Special approval needed from the instructor. Lab fee: \$55.

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

RTD 465-3 Advanced Television Production. Instruction and practical experience in the development of programming for television. Students will produce individual and/or small group projects for broadcast and follow the projects through from concept to completion. Prerequisite: C or better in RTD 365A or consent of instructor. Restricted to RTD majors and senior standing. Lab fee: \$55.

RTD 466-3 Motion Graphics. Students build skills in visualization and design for motion graphics through a series of practical projects that include the creation of animated graphic packages, titles, sequences and short animations. Course guides the students in honing messages for visual works and covers best practices for working with clients and workflows for motion graphics production. Recommended: RTD 331 or equivalent graphics experience. Lab fee: \$50.

RTD 467-3 Global Media. Global media history, main theories, and current developments. The significance of global trends for local and regional media and cultures. Prerequisite: C or better in RTD 200. Restricted to junior or senior standing or consent of instructor.

RTD 469-3 Video for Non-Majors. Basic shooting and editing to students interested in using video for purposes other than

professional television production, such as education, business, or Web page development. The course surveys video formats and applications. Students produce projects using editing and special effects. Credit not given to RTD majors. Special approval needed from the instructor. Lab fee: \$55.

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

RTD 475-3 MIDI Production Studio. Comprehensive study of sequencing techniques, editing, sampling and hardware and software based instruments will be applied with hands-on exercises and projects. Skills developed in this course will enable students to creatively utilize the most current MIDI technology for use in writing, arranging, recording and manipulating music and audio for albums, jingles and film/television. Prerequisite: C or better in RTD 375 or consent of instructor. Lab fee: \$55.

RTD 476-3 Creative Audio Producing. This course puts the student in the role of recording producer, including responsibility for all decision-making during project development and production. Includes selection of material, budgeting, contracts, scheduling, performances, and all aspects of recording. Emphasis is placed on communication with clients, artists and engineers. Related elements include publishing, copyright and contracts. Prerequisite: MUS 375 or RTD 375, or consent of instructor. Lab fee: \$55.

RTD 477-3 Investigative Reporting for TV, Radio, and Online. Each student will choose one topic and produce a story with multimedia elements. Students will do in-depth research, conduct interviews, and investigate issues and topics of their choice with approval of the instructor. The latest investigative techniques will be explored as well as legal and ethical issues. Stories can air on public television, radio, or online. Prerequisite: C or better in RTD 201. Lab fee: \$55.

RTD 479-3 Multi-Camera Field Production. Concentration on the techniques, conventions and implementation of live-event, multi-camera production in the field, including concerts, awards shows, and sports. Prerequisite: C or better in RTD 365A and RTD 365B or consent of instructor. Lab Fee: \$55.

RTD 480-3 Emerging Media. Examination of developments in emerging media, including Internet applications, mobile media, and gaming, among others. Exploration of the impact of emerging media on traditional media cultures and economies. Restricted to senior standing or consent of instructor.

RTD 487-3 3D Animation I: Modeling. In this course, students will gain a solid foundation in creating 3D computer graphics using industry standard computer software and hardware. Through analysis and practice, students will develop an understanding of the principles of 3D modeling, lighting, texturing and rendering. Conceptual design and professional practices will also be addressed. Skills learned in this course will prepare students for the 3D Animation II class. Lab fee: \$55.

RTD 488-3 3D Animation II: Animation & Visual EFX. This intermediate course builds upon the skills learned in the 3D

Animation I course, and will focus on narrative development, motion design and visual effects generation using industry standard practices. Topics include key frame animation, inverse kinematics, and visual effects using dynamics. A term project utilizes the creative and technical skills explored in class. Prerequisite: C or better in RTD 487 (3D Animation I). Lab fee: \$55.

RTD 489-2 to 9 Electronic Media Workshop. Advanced work in various areas of electronic media, such as Gender and Media, Children and Media, Blaxploitation, Television in the US. Special approval needed from the instructor. Lab fee: \$55.

RTD 490-3 3D Animation III: Production Studio. This advanced course builds upon the skills mastered in the 3D Animation I and II courses. Students walk through the 3D animation production cycle to produce a high-quality 3D animation suitable for portfolio exhibition. Class critiques and project analyses are used to direct students through the production process. This course advances students' knowledge of industry-standard practices. Prerequisites: C or better in RTD 487, or RTD 488, or MCMA 497. Lab fee: \$55.

RTD 492-3 Advanced Electronic Media Studies Workshop. Advanced topics in Media Studies such as Children and Media, Gender and Media, Race and Media. Restricted to Junior and Senior standing or consent of instructor.

RTD 496-3 Sound and Moving Image. This course examines in detail the relationship of sound and moving images. It traces intertwined histories, revealing important collaborations and technological developments that set precedents for both film and video. While the primary focus of this course is the artistic creation of soundtracks, we will also explore musical scoring and orchestration as utilized by film and television composers. Students will learn about and create sound designs, Foley sound and mix to picture sessions. Special approval needed from the instructor. Lab Fee: \$55.