AGENDA

1. Adoption of the Agenda

2. Report of the Nominating Committee – Appendix A – for approval
   Petra Fachinger will move “that the Faculty of Arts and Science Committee Membership attached be approved.”

3. Approval of the Minutes
   The Minutes of March 23, 2018 have been posted.

4. Business Arising from the Minutes

5. Arts and Science Undergraduate Society Report

6. Dean’s Report

7. Question Period

8. Curriculum Committee Omnibus Report Part IV – Appendix B – for approval
   J. Stephenson will move “that the Omnibus Report Part IV be approved.”

9. Academic Program Regulations – Appendix C – for approval
   J. Bénard will move “that the additions and revisions to the Academic Program Regulations of the Faculty of Arts and Science be approved.”

10. Faculty Policy on Certificates and Diplomas – Appendix D – for approval
    J. Atkinson will move “that the additions and revisions to the Faculty of Arts and Science Policy on Certificates and Diplomas be approved.”

11. 2020-2021 ASC Academic Sessional Dates – Appendix E - for approval
    J. Bénard will move “that the 2020-2021 ASC Academic Sessional Dates be approved.”

12. New Graduate Program – MA and PhD in Film, Expanded Media, and Curatorial Studies – Appendix F – for approval
    G. Kibbins will move “that the proposal for a New Graduate Program – MA and PhD in Film, Expanded Media, and Curatorial Studies be approved.”

    J. Bénard will give an update on the Faculty of Arts and Science Academic Consideration Protocol and Procedures.

14. Introduction of Certificates and Degree Plans – Notice of Motion – Appendix G - for information
    Certificates and Degree Plans that will be submitted to the relevant review committee this year for approval.

15. Other Business

Secretary                             J. Rose, Chair
Faculty Board                        Faculty Board
Faculty of Arts and Science
Report of the Nominating Committee
September, 2018

Terms are generally from September 1st to August 31st annually for a term of three years, unless otherwise indicated. * Approval by FB

Secretary Faculty Board
Jan Mennell, Languages, Literatures and Cultures 2021

Procedures Committee
Monique Dufresne, French Studies 2020
Audrey Kobayashi Geography and Planning 2020
*James Fraser, Physics, Engineering Physics and Astronomy 2021

Nominating Committee
Petra Fachinger, English (Chair) 2019
Jan Mennell, Languages, Literatures and Cultures 2020
Annette Burfoot, Sociology 2020
Hans-Peter Loock, Chemistry 2020
Ken Ko, Biology 2020

Curriculum Committee
Jenn Stephenson, Dan School of Drama & Music (Chair) 2020
Scott-Morgan Straker, English 2019
Anne Foley, Classics 2019
Devon Lin, Mathematics and Statistics 2019
Valerie Kuhlmeier, Psychology 2020
Paritosh Kumar, Global Development Studies 2020
Robert Ross, Kinesiology & Health Studies 2020
*Jennifer Hosek, Languages, Literatures and Cultures 2021

Academic Orientation
Stephanie Lind, Dan School of Drama and Music 2019
Jan Mennell, Languages, Literatures and Cultures 2020
Bahman Gharesifard, Mathematics and Statistics 2021
Board of Studies
Richard Greenfield, History (Chair) 2020
Blaine Allan, Film and Media 2019
Mick Smith, Philosophy 2019
John Carran, Chemistry 2020
Alan Ableson, Mathematics and Statistics 2020
*Barrington Walker, History 2021
*Jill Jacobson, Psychology 2021
*Julia Brook, Dan School of Drama and Music 2021

Academic Integrity
Louise Winn, DBMS 2019
Sidneyeve Matrix, Dan School of Drama and Music 2020

Awards Committee
Chris Fanning, English (Chair) 2020
Heather Jamieson, Geology/Environmental Studies 2020
*Alex Braun, Geological Science & Geological Engineering 2020

* Approval by Faculty Board
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<td>B. 6.0 units in CHEM 112/6.0</td>
<td>C. 6.0 units from MATH 120/6.0; MATH 121/6.0; (MATH 123/3.0 and MATH 124/3.0); MATH 122/6.0</td>
<td>D. 6.0 units from PHYS 104/6.0; PHYS 106/6.0; PHYS 117/6.0; PHYS 107/6.0</td>
<td>E. 18.0 units in GEOL 200/3.0, GEOL 221/3.0, GEOL 232/3.0, GEOL 235/3.0, GEOL 238/3.0, GEOL 249/3.0</td>
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<td>F. 3.0 units in STAT 263/3.0</td>
<td>G. 16.5 units in GEOL 300/3.0, (GEOL 301/1.5 or GEOL 302/1.5); GEOL 321/3.0, GEOL 333/3.0, GEOL 337/3.0, GEOL 365/3.0</td>
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<td>E. 6.0 units from WRIT 120/3.0; WRIT 125/3.0; WRIT 175/3.0; CISC 101/3.0; CISC 121/3.0; CISC 124/3.0; BIOL; CHEM; CISC; MATH; PHYS; STAT; GPHY_Physical; GPHY_Tech/Methods at the 200 level or above</td>
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| Complementary Courses | E. 6.0 units from WRIT 120/3.0; WRIT 125/3.0; WRIT 175/3.0; CISC 101/3.0; CISC 121/3.0; CISC 124/3.0; BIOL; CHEM; CISC; MATH; PHYS; STAT; GPHY_Physical; GPHY_Tech/Methods at the 200 level or above |
### Course Revision

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<td>Debates in the Ottoman Empire</td>
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### Exclusion

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<td>Canada in the World</td>
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<td>No more than 6.0 units from HIST 260/6.0; HIST 278/3.0; HIST 279/3.0</td>
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<td>20th Century Canada</td>
<td>EXCLUSION No more than 6.0 units from HIST 124/6.0; HIST 278/3.0; HIST 279/3.0. EXCLUSION No more than 6.0 units from HIST 260/6.0; HIST 278/3.0</td>
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<td>Principles of Mammalian Physiology I</td>
<td>NOTE This course is intended to be paired with PHGY 216/3.0 to achieve an introductory physiology full course (6.0 unit) equivalent.</td>
<td>NOTE This course may be paired with PHGY 216/3.0 to achieve an introductory physiology full course (6.0 unit).</td>
<td>No more than 6.0 units from IDIS 150/6.0; (KNPE 125/3.0 and KNPE 225/3.0); (PHGY 215/3.0 and PHGY 216/3.0); PHGY 210/6.0; PHGY 212/6.0; PHGY 214/6.0</td>
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| Course     | PHGY           | 216                   | 3.0              | Principles of Mammalian Physiology II | NOTE This course is intended to be paired with PHGY 215/3.0 to achieve an introductory physiology full course (6.0 unit) equivalent. | NOTE This course may be paired with PHGY 215/3.0 to achieve an introductory physiology full course (6.0 unit). | No more than 6.0 units from IDIS 150/6.0; (KNPE 125/3.0 and KNPE 225/3.0); (PHGY 215/3.0 and PHGY 216/3.0); PHGY 210/6.0; PHGY 212/6.0; PHGY 214/6.0 | No more than 6.0 units from (KNPE 125/3.0 and KNPE 225/3.0); (PHGY 215/3.0 and PHGY 216/3.0); PHGY 210/6.0; PHGY 212/6.0; PHGY 214/6.0 | PHGY 210/6.0, PHGY 214/6.0 | None. |

### Sub-type(s)

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<td>DEVS</td>
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<td>CLST 309/3.0, ECON 244/3.0, HLTH 350/3.0, INDG 301/3.0, LAW 202/3.0, LLCU 270/3.0, LLCU 326/3.0, LLCU 328/3.0, LLCU 354/3.0, LLCU 358/3.0, LLCU 370/3.0, SPAN 351/3.0, SPAN 352/3.0, SPAN 495/3.0</td>
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### Degree Plan

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<td>Course Notes</td>
<td>6.C.ix. <strong>Statistics Focus</strong> STAT 361/3.0, <strong>STAT 460/3.0</strong>, STAT 462/3.0, STAT 463/3.0, STAT 464/3.0, STAT 465/3.0, <strong>STAT 466/3.0</strong>, STAT 486/3.0</td>
<td>6.C.ix. <strong>Statistics Focus</strong> STAT 361/3.0, <strong>STAT 456/3.0</strong>, <strong>STAT 457/3.0</strong>, STAT 462/3.0, STAT 463/3.0, STAT 464/3.0, STAT 465/3.0, <strong>STAT 471/3.0</strong>, <strong>STAT 473/3.0</strong>, STAT 486/3.0, <strong>STAT 460/3.0</strong>, <strong>STAT 466/3.0</strong></td>
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<td>CISC 101/3.0 or CISC 110/3.0 or CISC 121/3.0 or permission of the School of Computing</td>
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Appendix C

Proposed Revisions to the Academic Program Regulations of the Faculty of Arts and Science
21 September 2018

Changes are proposed to the Academic Program Regulations of the Faculty of Arts and Science, http://www.queensu.ca/artsci/students-at-queens/academic-calendar. All proposed additions and revisions are indicated below using strikethrough and highlighting.

I. Electives

The proposed additions to Regulation 7.A. reflect three new subject codes that will now be included in the list of elective subjects that may be taken by Arts and Science students. ANSH (Anishinaabe) was approved by Faculty Board for two new courses that will form part of the Certificate in Indigenous Languages and Cultures. ENGX (English Studies) was approved by Faculty Board as a separate subject code for upper-year English courses that have lesser writing requirements and can be taken as electives by students who have not completed the core first-year English course. INDG (Indigenous Studies) was approved by Faculty Board for a new special topics course in Indigenous Ways of Knowing.

The proposed deletions from Regulation 7.A. result from the deletion of all courses with the subject codes GISC and MBIO over five years ago. Several GISC courses have been re-coded as GPHY courses, and the single MBIO course has been re-coded as BCHM.

7. Electives

A. Electives may be chosen freely from the following list of subject codes, subject only to those qualifications noted in 5.B. below, and prerequisites:

ASC_Course Catalogue
ANAT; ANSH; ARAB; ARTF; ARTH; ASTR;
BCHM; BIOL; BIOM; BISC;
CANC; CHEM; CHIN; CIS; CLST; COCA; COGS; COMP; CRSS; CWRI;
DDHT; DEV; DRAM;
ECON; EMPR; ENGL; ENGX; ENIN; ENSC; EPID;
FILM; FREN; FRST;
GEO; GISC; GNDS; GPHY; GREK; GRMN;
HEBR; HIST; HLTH;
IDIS; INDG; INTS; INUK; ITLN;
JAPN; JWST;
KINE; KNPE;
LANG; LATN; LIBS; LING; LISC; LLCU;
MATH; MICR; MOHK; MUSC; MUTH;
NSCI;
PACT; PATH; PHAR; PHED; PHGY; PHIL; PHYS; POLS; PORT; PPEC; PSYC;
RELS;
SOCY; SOFT; SPAN; STAT; STSC; SURP;
UNSP;
WRIT
II. Courses in Other Faculties and Schools

The proposed revisions to Regulation 8 clarify the allowances and limitations on courses from other Faculties and Schools that may be counted to meet the requirements of Arts and Science degrees.

8. Courses in Other Faculties and Schools

With the exception of the Plans indicated below, a maximum of 6.0 units from courses offered by other Faculties and Schools may be counted towards the Program and/or Plan requirements of any degree or certificate in the Faculty of Arts and Science. The following courses are approved:

Students who transfer from another post-secondary institution may however count up to 24.0 units in courses that transfer as non-Arts and Science courses toward the Program and Plan requirements. Such students may not count further courses offered by other Faculties and Schools at Queen’s toward the requirements of any degree or certificate in the Faculty of Arts and Science.

Subject to the limitation above, the following courses offered by other Faculties and Schools at Queen’s are approved for Arts and Science students:

A. Faculty of Engineering and Applied Science

(elective) MECH 333/3.0;
(Biotechnology Plan only) CHEE 229/3.0; CHEE 342/3.0; CHEE 380/3.0; CHEE 405/3.0; CHEE 440/3.0; CHEE 450/3.0; CHEE 484/3.0
(Computing Plans only) APSC 221/3.0; ELEC 470/3.0; ELEC 471/3.0; ELEC 474/3.0; ELEC 476/3.0; ELEC 478/3.0
(Certificate in Entrepreneurship and Innovation only) 9.0 units from CHEE 302/3.0; BMED 271/3.0; BMED 471/3.0; COMM 201/3.0; GLPH 271/3.0; GLPH 471/3.0; LAW 204/3.0

B. Faculty of Health Sciences

(elective) BMED 270/3.0; BMED 271/3.0; BMED 370/3.0; BMED 372/3.0; BMED 373/3.0; BMED 380/3.0; BMED 381/3.0; BMED 383/3.0; BMED 384/3.0; BMED 470/3.0; BMED 473/3.0; BMED 476/3.0; BMED 480/3.0; BMED 482/3.0; BMED 483/3.0; GLPH 271/3.0; GLPH 471/3.0; GLPH 472/3.0; NURS 100/3.0; NURS 323/3.0; NURS 326/3.0; NURS 425/3.0
(Biochemistry and Life Sciences Plans only) 9.0 units from BMED 270/3.0; BMED 370/3.0; BMED 372/3.0; BMED 373/3.0; BMED 380/3.0; BMED 381/3.0; BMED 383/3.0; BMED 384/3.0; BMED 470/3.0; BMED 473/3.0; BMED 480/3.0; BMED 482/3.0; BMED 483/3.0
(Certificate in Entrepreneurship and Innovation only) 9.0 units from BMED 271/3.0; BMED 471/3.0; CHEE 302/3.0; COMM 201/3.0; GLPH 271/3.0; GLPH 471/3.0; LAW 204/3.0

Students who transfer from the Bachelor of Health Sciences programs may use up to 12.0 units in BMED courses towards the Program and Plan requirements in Arts and Science (Admission Regulation 5.3).

C. Faculty of Law

(elective) LAW 201/3.0; LAW 202/3.0; LAW 203/3.0; LAW 204/3.0; LAW 205/3.0; LAW 206/3.0; LAW 207/3.0
(Political Studies Plans only) LAW 201/3.0
(Gender Studies Plans only) LAW 516/3.0; LAW 533/3.0
(Certificate in Entrepreneurship and Innovation only) 9.0 units from LAW 204/3.0; BMED 271/3.0;
BMED 471/3.0; CHEE 302/3.0; COMM 201/3.0; GLPH 271/3.0; GLPH 471/3.0

D. Smith School of Business

(elective) COMM courses numbered below 600
(Economics Plans only) COMM 211/3.0; COMM 221/3.0
(Applied Economics Plan only) 9.0 units from COMM 211/3.0; COMM 221/3.0; COMM 311/3.0; COMM 313/3.0; COMM 322/3.0; COMM 323/3.0; COMM 324/3.0; COMM 325/3.0; COMM 326/3.0; COMM 327/3.0; COMM 329/3.0
(Certificate in Entrepreneurship and Innovation only) 9.0 units from COMM 201/3.0; BMED 271/3.0; BMED 471/3.0; CHEE 302/3.0; GLPH 271/3.0; GLPH 471/3.0; LAW 204/3.0

III. Courses in the Sciences and Mathematics

The proposed revisions to Regulation 9 include new courses that qualify as courses in the sciences and mathematics, and remove a course that belongs on the new list of courses that qualify as courses in the humanities, languages and social sciences.

9. Courses in the Sciences and Mathematics

ASC_Science
BMED 270/3.0; BMED 370/3.0; BMED 372/3.0; BMED 380/3.0; BMED 381/3.0; BMED 383/3.0; BMED 384/3.0; BMED 470/3.0; BMED 473/3.0; BMED 480/3.0; BMED 482/3.0; BMED 483/3.0; GLPH 472/3.0
HLTH 230/3.0; HLTH 252/3.0; HLTH 331/3.0
KNPE 125/3.0; KNPE 153/3.0; KNPE 225/3.0; KNPE 227/3.0; KNPE 251/3.0; KNPE 254/3.0; KNPE 255/3.0; KNPE 261/3.0; KNPE 327/3.0; KNPE 339/3.0; KNPE 354/3.0; KNPE 355/3.0; KNPE 425/3.0; KNPE 427/3.0; KNPE 429/3.0; KNPE 439/3.0; KNPE 450/3.0; KNPE 454/3.0; KNPE 455/3.0; KNPE 459/3.0; KNPE 493/3.0; NURS 323/3.0; NURS 324/3.0;

IV. Courses in the Humanities, Languages and Social Sciences

The proposed addition of Regulation 10 provides a comprehensive list of courses that qualify as courses in the humanities, languages and social sciences, and complements the existing list of courses that qualify as courses in the sciences and mathematics. Some Plans require courses to be taken that qualify as courses in the humanities, languages and social sciences, so this list will confirm those courses.

10. Courses in the Humanities, Languages and Social Sciences

Some B.Com.(Honours) degrees require Complementary Courses to be chosen from the Humanities, Languages or Social Sciences. In addition, some other Plans have similar requirements. Unless specifically defined in a particular Plan, courses in the Humanities, Languages and Social Sciences shall be deemed as follows:

ASC_Humanities_Languages_Social_Sciences
ARTF; ARTH;
BISC;
BMED 373/3.0;
CLST; COCA; CWRI;
DEVs; DRAM;
ECON; EMPR; ENGL; ENGX; ENIN; ENSC;
FILM; FRST;

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GLPH 271/3.0; GLPH 471/3.0;
GNDS; GPHY_Human;
HIST;
HLTH 101/3.0; HLTH 102/3.0; HLTH 200/3.0; HLTH 205/3.0; HLTH 235/3.0; HLTH 237/3.0; HLTH 252/3.0;
HLTH 270/3.0; HLTH 300/3.0; HLTH 305/3.0; HLTH 315/3.0; HLTH 323/3.0; HLTH 332/3.0; HLTH 333/3.0;
HLTH 334/3.0; HLTH 350/3.0; HLTH 352/3.0; HLTH 397/3.0; HLTH 401/3.0; HLTH 402/3.0; HLTH 403/3.0;
HLTH 404/3.0; HLTH 415/3.0; HLTH 430/3.0; HLTH 434/3.0; HLTH 435/3.0; HLTH 445/3.0; HLTH 455/3.0;
HLTH 456/3.0; HLTH 491/3.0; HLTH 493/3.0; HLTH 495/3.0; HLTH 497/3.0; HLTH 595/6.0;
IDIS; INTS;
JWST;
KINE; KNPE 253/3.0; KNPE 337/3.0; KNPE 353/3.0; KNPE 363/3.0; KNPE 365/3.0; KNPE 367/3.0; KNPE
397/3.0; KNPE 463/3.0; KNPE 465/3.0; KNPE 473/3.0;
LANG; LANG_Languages; LIBS; LING; LLCU;
MUSC; MUTH;
PACT; PHED; PHIL; POLS; PPEC;
PSYC 100/6.0; PSYC 101/3.0; PSYC 102/3.0; PSYC 231/3.0; PSYC 241/3.0; PSYC 235/6.0; PSYC 236/3.0; PSYC
251/3.0; PSYC_Cluster_B;
RELS;
SOCY; STSC;
WRIT
(Note that the GPHY, LANG and PSYC course lists noted here may be found in the Degree Plans and Course
Lists section of this Calendar.)
Faculty of Arts and Science
Policy for Senate-Conferred Certificates and Diplomas,
and Certificates of Language Competence
Revised September 2018

Types of Certificate and Diploma Programs in Arts and Science
The Faculty of Arts and Science offers three types of Certificate and Diploma Programs:

1. Academic Certificates and Diploma Programs - Senate-Conferred;
2. Certificates of Language Competence - not conferred by Senate; and
3. Professional Certificate and Diploma Programs - not conferred by Senate.

This document presents the policies for Academic Certificates and Diplomas, and for Certificates of Language Competence, both of which are comprised of degree-credit courses.

Certificates in place in 2013
The Faculty of Arts and Science offered three Senate-Conferred Certificate Programs at the time that the new Senate Policy for Certificate and Diploma Programs was approved in 2013:

• the Certificate in Geographic Information Science;
• the Certificate in International Studies; and
• the Certificate in Sexual and Gender Diversity.

In addition, non-Senate Conferred Certificates of Language Competence in Chinese, French, German, Italian, Japanese and Spanish were also offered by departments within Arts and Science. In 2015, the Certificate in International Studies was revised to conform to the new Faculty of Arts and Science Policy for Senate-Conferred Certificates and Diplomas. The structure and status of the two remaining Senate-Conferred Certificate Programs will remain exempt from the policies described below unless changes are proposed to the programs, in which case they are expected to be restructured to be consistent with these policies.

Certificates in place in 2018
In addition to the two Senate-conferred Certificate Programs above, the Faculty of Arts and Science offers 11 additional certificates that have been introduced since the Faculty Policy was approved in 2014, all of which conform to the Faculty Policy:

• the Certificate in Academic Writing
• the Certificate in Disability and Physical Activity
• the Certificate in Employment Relations
• the Certificate in Entrepreneurship, Innovation and Creativity
• the Certificate in French for Professionals
• the Certificate in Global Action and Engagement
• the Certificate in Indigenous Languages and Cultures
• the Certificate in International Studies
• the Certificate in Media Studies
• the Certificate in Mohawk Language and Culture
• the Certificate in Urban Planning Studies

The structure and status of the certificates listed above will remain exempt from any changes to the Faculty of Arts and Science Policy for Senate-Conferred Certificates and Diplomas that are approved after September 2018, unless changes are proposed to the programs, in which case they are expected to be restructured to be consistent with the current policy at the time.

A. Academic Certificate and Diploma Programs [Senate-conferred]

On February 12, 2013, Queen’s Senate approved a new Policy for Certificate and Diploma Programs that superseded earlier policies.

The policy applies to all Senate-approved Undergraduate (UG) and Graduate (GRAD) Certificates and Diploma Programs, which have full academic status and when successfully completed will be noted on a student’s academic transcript as an academic credential.

An Undergraduate Certificate is a program of study coherently organized around clear learning objectives and outcomes, and typically having academic content equivalent to a minimum of half a year of full-time undergraduate study at Queen’s (15.0 units of degree-credit courses or equivalent).

An Undergraduate Diploma is a program of study that involves a significant body of academic work coherently organized around clear learning objectives and outcomes, and typically having academic content equivalent to a minimum of one year of full-time undergraduate study at Queen’s (30.0 units of degree-credit courses or equivalent).

Undergraduate Certificate and Diploma programs may be focused primarily upon academic or professional development objectives, but typically should meet these minimum criteria of academic content.

Academic Certificate and Diploma Programs in the Faculty of Arts and Science shall adhere to all the principles of the 2013 Senate document, in addition to meeting the following requirements:

1. Certificate and Diploma Programs must be structured around a focused or coherent theme.

2. To ensure that the highest academic standards are met, all proposed Academic Certificate and Diploma Programs shall follow the standard academic program approval processes within the Faculty of Arts and Science and the University, in accordance with the Queen’s University Quality Assurance Processes (QUQAPs). All Academic Certificates and Diplomas will be reported to the Ministry of Advanced Education and Skills Development for approval or information.
3. Certificate and Diploma Programs must be able to demonstrate their financial and academic viability, and will be reviewed 5 years after first being offered.

4. Certificate and Diploma Programs shall be available for all students who meet the criteria for admission, regardless of the Degree Program and/or Plan in which students are registered.
   a. Certificates that are comprised of online courses only will be available to all students registered in the Undergraduate and Undergraduate Online Careers.
   b. Certificates that are comprised of any combination of on-campus and online courses will be available to all students registered in the Undergraduate Career only.

5. It shall be stipulated at the approval stage whether the Certificate or Diploma may be registered for independently of a Degree Program, or whether the Certificate must be taken together with an undergraduate Degree Program (and conferred concurrently with or after the degree).

6. All fully-online Certificate and Diploma Programs, and all the online components of Certificate and Diploma Programs offered in part through face-to-face delivery, shall be developed and offered in partnership with Arts and Science Online, in accordance with the Faculty’s Quality Assurance standards for online learning.

7. Academic Certificate Programs in the Faculty of Arts and Science shall consist of a minimum of 15.0 units. Diplomas shall typically consist of 30.0 units, but may comprise between 27.0 and 33.0 units.

8. i. For students who are registered in both a Degree Program and a Certificate or Diploma Program, no more than 50% of the units required for the Certificate or Diploma Program can also be counted towards the requirements of any other academic Program or for the requirements of any Plan that is a constituent part of the Program. Similarly, no more than 50% of the units required for an academic Program or its constituent Plan(s) can be used towards a Certificate or Diploma Program.

   ii. For students who are admitted to a Certificate or Diploma Program only, all of the units required to complete the Certificate or Diploma Program may be counted towards the requirements of a Degree Program into which students are subsequently admitted.

9. No more than 50% of the units required for a Certificate or Diploma Program may be transfer credits from outside Queen’s University.

10. All courses created to support Senate-Conferred Certificate and Diploma Programs shall be assessed and shall follow the same approval process within the Faculty of Arts and Science as courses supporting a Degree Program.

11. Students admitted to a Senate-Conferred Certificate or Diploma Program must meet the criteria for funding eligibility from the Ministry of Advanced Education and Skills Development.
12. The minimum admission requirements for Certificate and Diploma Programs shall be set by the Faculty of Arts and Science at the time of their approval.

13. Students will apply for admission to a Certificate or Diploma Program through a process determined by the Faculty of Arts and Science. Students will register in the program and courses through established registration procedures. Acceptance to a Certificate or Diploma Program does not on its own entitle a student to acceptance into a Degree Program in the Faculty of Arts and Science.

14. Tuition fees, as approved by the Board of Trustees, will be assessed and collected by the Office of the University Registrar.

15. The University will maintain the academic record for all students enrolled in Senate-Conferred Certificate and Diploma Programs. The Office of the University Registrar will issue official transcripts for such students, and graduates will be invited to receive their Certificate or Diploma at convocation.
### MAY 2020

1. **Summer Term begins.**

1. Tuition fees due in full for Summer Term classes (May-June/6W1 and May-July/12W Sessions).

4. Summer Term classes begin (May-June/6W1 and May-July/12W Sessions).

8. Students unable to register in Summer Term (May-June/6W1 and May-July/12W Sessions) by this date must appeal in writing to the Office of the Associate Dean (Studies). If the appeal to register late is granted, students must pay tuition fees in full.

8. Last date to add Summer Term classes (May-June/6W1 and May-July/12W Sessions).

8. Last date to drop Summer Term classes (May-June/6W1 Session) without financial penalty.

15. Last date to drop Summer Term classes (May-July/12W Session) without financial penalty.

18. Victoria Day (classes will not be held).

29. Last date to drop Summer Term classes (May-June/6W1 Session) without academic penalty.

### JUNE 2020

**NOTE:** Spring 2020 Convocation dates will be published by the Office of the University Registrar in November 2019. Refer to [http://www.queensu.ca/Registrar/Convocation/ceremonies](http://www.queensu.ca/Registrar/Convocation/ceremonies) to view these dates.

1. Last date to apply to the University for admission as a part-time student for Fall Term.

1. Last date for Queen’s students to apply for admission to a Dual Degree program for Fall Term.

1. Last date for Queen’s students to apply to transfer into the Faculty of Arts and Science for Fall Term.

1. Last date to apply to the University for upper-year full-time admission for Fall Term from another post-secondary institution.

7. Last date to apply for accommodation for an official examination conflict for the June, July and August examination sessions.

15. Last date for receipt of required documentation from students seeking admission for Fall Term to full- or part-time study, including transfer students, to ensure that an admission decision is made before the Term begins.

15. Summer Term classes end (May-June/6W1 Session).

18,19. Summer Term examinations in May-June/6W1 Session classes (TENTATIVE).

26. Last date to drop Summer Term classes (May-July/12W Session) without academic penalty.

### JULY 2020

1. Tuition fees due in full for Summer Term classes (July-August/6W2 Session).

1. Canada Day (classes will not be held).

2. Summer Term classes begin (July-August/6W2 Session).

8. Students unable to register in Summer Term (July-August/6W2 Session) by this date must appeal in writing to the Office of the Associate Dean (Studies). If the appeal to register late is granted, students must pay tuition fees in full.

8. Last date to add Summer Term classes (July-August/6W2 Session).
# 2020-2021 FACULTY OF ARTS AND SCIENCE SESSIONAL DATES

## JULY 2020

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Last date to drop Summer Term classes (July-August/6W2 Session) without financial penalty.</td>
</tr>
<tr>
<td>13-31</td>
<td>Registration period for Fall and Winter classes (TENTATIVE).</td>
</tr>
<tr>
<td>15</td>
<td>First date to apply in SOLUS to graduate in Fall 2020 (TENTATIVE).</td>
</tr>
<tr>
<td>24</td>
<td>Summer Term classes end (May-July/12W Session).</td>
</tr>
<tr>
<td>28-31</td>
<td>Summer Term examinations in May-July/12W Session classes (TENTATIVE).</td>
</tr>
<tr>
<td>29</td>
<td>Last date to drop Summer Term classes (July-August/6W2 Session) without academic penalty.</td>
</tr>
<tr>
<td>31</td>
<td>Last date to apply for admission to the Upper-Year Program at the Bader International Study Centre for Fall Term.</td>
</tr>
</tbody>
</table>

## AUGUST 2020

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Refer to <a href="http://www.queensu.ca/artsci_online/apply/dates-and-deadlines">http://www.queensu.ca/artsci_online/apply/dates-and-deadlines</a> for deadlines for admission to Undergraduate Online Studies for the Fall Term.</td>
</tr>
<tr>
<td>3</td>
<td>Civic Holiday (classes will not be held).</td>
</tr>
<tr>
<td>10</td>
<td>Summer Term classes end (July-August/6W2 Session).</td>
</tr>
<tr>
<td>12,13</td>
<td>Summer Term examinations in July-August/6W2 Session classes (TENTATIVE).</td>
</tr>
<tr>
<td>25</td>
<td>Time period to add and drop classes (open enrolment period) begins (TENTATIVE).</td>
</tr>
<tr>
<td>31</td>
<td>Summer Term ends.</td>
</tr>
</tbody>
</table>

## SEPTEMBER 2020

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fall Term begins.</td>
</tr>
<tr>
<td>1</td>
<td>Tuition fees due in full for Fall Term classes.</td>
</tr>
<tr>
<td>5</td>
<td>Residence move-in day.</td>
</tr>
<tr>
<td>5</td>
<td>Welcoming Ceremony for new students.</td>
</tr>
<tr>
<td>7</td>
<td>Labour Day.</td>
</tr>
<tr>
<td>10</td>
<td>Fall Term classes begin.</td>
</tr>
<tr>
<td>23</td>
<td>Students unable to register in Fall Term by this date must appeal in writing to the Office of the Associate Dean (Studies). If the appeal to register late is granted, students must pay tuition fees in full.</td>
</tr>
<tr>
<td>23</td>
<td>Last date to add Fall Term and and multi-term classes.</td>
</tr>
<tr>
<td>23</td>
<td>Last date to drop Fall Term and multi-term classes without financial penalty.</td>
</tr>
<tr>
<td>30</td>
<td>Residence, UHIP and Student Activity fees due in full.</td>
</tr>
</tbody>
</table>

## OCTOBER 2020

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>Thanksgiving Day (classes will not be held).</td>
</tr>
<tr>
<td>15</td>
<td>Last date to apply in SOLUS to graduate in Fall 2020 (TENTATIVE).</td>
</tr>
<tr>
<td>16</td>
<td>University Day.</td>
</tr>
<tr>
<td>29,30</td>
<td>Fall mid-term Break.</td>
</tr>
</tbody>
</table>
### November 2020

**NOTE:** Fall 2020 Convocation dates will be published by the Office of the University Registrar in May 2020. Refer to [http://www.queensu.ca/registrar/convocation/ceremonies](http://www.queensu.ca/registrar/convocation/ceremonies) view these dates.

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Last date to drop Fall Term classes without academic penalty.</td>
</tr>
<tr>
<td>7</td>
<td>Last date to apply for accommodation for an official examination conflict for the December examination session.</td>
</tr>
<tr>
<td>11</td>
<td>Remembrance Day Service (classes cancelled 10:30-11:30 a.m.)</td>
</tr>
<tr>
<td>15</td>
<td>Last date to apply for admission to Upper-Year Program at the Bader International Study Centre for Winter Term.</td>
</tr>
</tbody>
</table>

### December 2020

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Refer to <a href="http://www.ueensu.ca/artsci_online/apply/dates-and-deadlines">http://www.ueensu.ca/artsci_online/apply/dates-and-deadlines</a> for deadlines for admission to Undergraduate Online Studies for the Winter Term.</td>
</tr>
<tr>
<td>1</td>
<td>Last date for Queen’s students to apply for admission to a Dual or Second Degree Program for Winter Term.</td>
</tr>
<tr>
<td>1</td>
<td>First date to apply in SOLUS to graduate in Spring 2021 (TENTATIVE).</td>
</tr>
<tr>
<td>4</td>
<td>Fall Term classes end.</td>
</tr>
<tr>
<td>5-8</td>
<td>Fall Term pre-examination study period.</td>
</tr>
<tr>
<td>6</td>
<td>Commemoration Day (examinations will not be held).</td>
</tr>
<tr>
<td>9-23</td>
<td>Final examinations in Fall Term classes and mid-year tests in multi-term classes.</td>
</tr>
<tr>
<td>31</td>
<td>Fall Term ends.</td>
</tr>
</tbody>
</table>

### January 2021

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Winter Term begins.</td>
</tr>
<tr>
<td>1</td>
<td>New Year's Day (University closed; classes will not be held).</td>
</tr>
<tr>
<td>4</td>
<td>Winter Term classes begin.</td>
</tr>
<tr>
<td>10</td>
<td>Tuition fees due in full for Winter Term classes.</td>
</tr>
<tr>
<td>15</td>
<td>Last date to apply to the International Programs Office for exchange programs for 2021-2022.</td>
</tr>
<tr>
<td>15</td>
<td>Students unable to register in Winter Term by this date must appeal in writing to the Office of the Associate Dean (Studies). If the appeal to register late is granted, students must pay tuition fees in full.</td>
</tr>
<tr>
<td>15</td>
<td>Last date to add Winter Term classes.</td>
</tr>
<tr>
<td>15</td>
<td>Last date to drop Winter Term classes without financial penalty.</td>
</tr>
</tbody>
</table>

### February 2021

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Registration for Summer Term classes begin.</td>
</tr>
<tr>
<td>15</td>
<td>Family Day (classes will not be held).</td>
</tr>
<tr>
<td>16-19</td>
<td>Winter mid-term Reading Week.</td>
</tr>
<tr>
<td>26</td>
<td>Last date to drop Winter Term and multi-term classes without academic penalty.</td>
</tr>
</tbody>
</table>
### MARCH 2021

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Last date to apply for accommodation for an official examination conflict for the April examination session.</td>
</tr>
<tr>
<td>31</td>
<td>Last date to apply for admission to Upper-Year Program at the Bader International Study Centre for Summer Term (May-June Session)</td>
</tr>
<tr>
<td>31</td>
<td>Last date to apply to the University for upper-year full-time admission for Summer Term from another post-secondary institution.</td>
</tr>
</tbody>
</table>

### APRIL 2021

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Refer to <a href="http://www.queensu.ca/artsci_online/apply/dates-and-deadlines">http://www.queensu.ca/artsci_online/apply/dates-and-deadlines</a> for deadlines for admission to Undergraduate Online Studies for Summer Term.</td>
</tr>
<tr>
<td>1</td>
<td>Last date for Queen’s students to apply for admission to a Dual Degree Program for Summer Term.</td>
</tr>
<tr>
<td>1</td>
<td>Winter Term classes end.</td>
</tr>
<tr>
<td>2</td>
<td>Good Friday (classes will not be held).</td>
</tr>
<tr>
<td>3-7</td>
<td>Winter Term pre-examination study period.</td>
</tr>
<tr>
<td>8-24</td>
<td>Final examinations in Winter Term and multi-term classes.</td>
</tr>
<tr>
<td>15</td>
<td>Last date for receipt of required documentation from students seeking admission for Summer Term to full- or part-time study, including transfer students, to ensure that an admission decision is made before the Term begins.</td>
</tr>
<tr>
<td>30</td>
<td>Last date to apply in SOLUS to graduate in Spring 2021 (TENTATIVE).</td>
</tr>
<tr>
<td>30</td>
<td>Winter Term ends.</td>
</tr>
</tbody>
</table>

### MAY 2021

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Summer Term begins.</td>
</tr>
<tr>
<td>1</td>
<td>Tuition fees due in full for Summer Term classes (May-June/6W1 and May-July/12W).</td>
</tr>
<tr>
<td>3</td>
<td>Summer Term classes begin (May-June/6W1 and May-July/12W).</td>
</tr>
<tr>
<td>7</td>
<td>Students unable to register in Summer Term (May-June/6W1 and May-July/12W) by this date must appeal in writing to the Office of the Associate Dean (Studies). If the appeal to register late is granted, students must pay tuition fees in full.</td>
</tr>
<tr>
<td>7</td>
<td>Last date to add Summer Term classes (May-June/6W1 and May-July/12W).</td>
</tr>
<tr>
<td>7</td>
<td>Last date to drop Summer Term classes (May-June/6W1 and May-July/12W).</td>
</tr>
<tr>
<td>14</td>
<td>Last date to apply for admission to the Upper-Year Program at the Bader International Study Centre for Summer Term (August Session).</td>
</tr>
<tr>
<td>24</td>
<td>Victoria Day (classes will not be held).</td>
</tr>
<tr>
<td>28</td>
<td>Last date to drop Summer Term classes (May-June/6W1 Session) without academic penalty.</td>
</tr>
</tbody>
</table>

### JUNE 2021

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>NOTE: Spring 2021 Convocation dates will be published by the Office of the University Registrar in November 2020. Refer to <a href="http://www.queensu.ca/registrar/convocation/ceremonies">http://www.queensu.ca/registrar/convocation/ceremonies</a> to view these dates.</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Last date to apply to the University for admission as a part-time student for Fall Term.</td>
</tr>
</tbody>
</table>
### 2020-2021 FACULTY OF ARTS AND SCIENCE SESSIONAL DATES

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Last date for Queen’s students to apply for admission to a Dual Degree program for Fall Term.</td>
</tr>
<tr>
<td>1</td>
<td>Last date for Queen’s students to apply to transfer into the Faculty of Arts and Science for Fall Term.</td>
</tr>
<tr>
<td>1</td>
<td>Last date to apply to the University for upper-year full-time admission for Fall Term from another post-secondary institution.</td>
</tr>
<tr>
<td>7</td>
<td>Last date to apply for accommodation for an official examination conflict for the June, July and August examination sessions.</td>
</tr>
<tr>
<td>15</td>
<td>Last date for receipt of required documentation from students seeking admission for Fall Term to full- or part-time study, including transfer students, to ensure that an admission decision is made before the Term begins.</td>
</tr>
<tr>
<td>14</td>
<td>Summer Term classes end (May-June/6W1 Session).</td>
</tr>
<tr>
<td>17, 18</td>
<td>Summer Term examinations in May-June/6W1 Session classes (TENTATIVE).</td>
</tr>
<tr>
<td>25</td>
<td>Last date to drop Summer Term classes (May-July/12W Session) without academic penalty.</td>
</tr>
</tbody>
</table>

### JULY 2021

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tuition fees due in full for Summer Term classes (July-August/6W2 Session).</td>
</tr>
<tr>
<td>1</td>
<td>Canada Day (classes will not be held).</td>
</tr>
<tr>
<td>5</td>
<td>Summer Term classes begin (July-August/6W2 Session).</td>
</tr>
<tr>
<td>9</td>
<td>Students unable to register in Summer Term (July-August/6W2 Session) by this date must appeal in writing to the Office of the Associate Dean (Studies). If the appeal to register late is granted, students must pay tuition fees in full.</td>
</tr>
<tr>
<td>9</td>
<td>Last date to add Summer Term classes (July-August/6W2 Session).</td>
</tr>
<tr>
<td>9</td>
<td>Last date to drop Summer Term classes (July-August/6W2 Session) without financial penalty.</td>
</tr>
<tr>
<td>12-30</td>
<td>Registration period for Fall and Winter classes (TENTATIVE).</td>
</tr>
<tr>
<td>15</td>
<td>First date to apply in SOLUS to graduate in Fall 2020 (TENTATIVE).</td>
</tr>
<tr>
<td>23</td>
<td>Summer Term classes end (May-July/12W Session).</td>
</tr>
<tr>
<td>27-30</td>
<td>Summer Term examinations in May-July/12W Session classes (TENTATIVE).</td>
</tr>
<tr>
<td>30</td>
<td>Last date to drop Summer Term classes (July-August/6W2 Session) without academic penalty.</td>
</tr>
<tr>
<td>31</td>
<td>Last date to apply for admission to the Upper-Year Program at the Bader International Study Centre for Fall Term.</td>
</tr>
</tbody>
</table>

### AUGUST 2021

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Refer to <a href="http://www.queensu.ca/artsci_online/apply/dates-and-deadlines">http://www.queensu.ca/artsci_online/apply/dates-and-deadlines</a> for deadlines for admission to Undergraduate Online Studies for the Fall Term.</td>
</tr>
<tr>
<td>2</td>
<td>Civic Holiday (classes will not be held).</td>
</tr>
<tr>
<td>13</td>
<td>Summer Term classes end (July-August/6W2 Session).</td>
</tr>
<tr>
<td>16, 17</td>
<td>Summer Term examinations in July-August/6W2 Session classes (TENTATIVE).</td>
</tr>
<tr>
<td>24</td>
<td>Time period to add and drop classes (open enrolment period) begins (TENTATIVE).</td>
</tr>
<tr>
<td>31</td>
<td>Summer Term ends.</td>
</tr>
</tbody>
</table>
## SEPTEMBER 2021

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fall Term begins.</td>
</tr>
<tr>
<td>1</td>
<td>Tuition fees due in full for Fall Term classes.</td>
</tr>
<tr>
<td>4</td>
<td>Residence move-in day.</td>
</tr>
<tr>
<td>4</td>
<td>Welcoming Ceremony for new students.</td>
</tr>
<tr>
<td>6</td>
<td>Labour Day.</td>
</tr>
<tr>
<td>9</td>
<td>Fall Term classes begin.</td>
</tr>
</tbody>
</table>
NEW GRADUATE PROGRAM PROPOSAL

Submission Form

This template is to be used when seeking approval for new Graduate programs of study leading to a degree. New program submissions must receive the approval of the Graduate Studies Executive Council (GSEC) prior to being externally reviewed. The submission, external review, and the internal response to the review will, as a package, be submitted by GSEC to the secretary of the Senate Committee on Academic Development (SCAD). SCAD will review the proposal and make recommendations to Senate. Academic Units are strongly advised to contact the appropriate Associate Dean in the School of Graduate Studies with any questions that arise during this proposal development. Refer also to the QUQAP website for more information.

NOTE: the textboxes in this template will expand as needed.

Part A – General Summary

<table>
<thead>
<tr>
<th>Name of Proposed Program:</th>
<th>Masters in Film, Expanded Media, and Curatorial Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>PhD in Film, Expanded Media, and Curatorial Studies</td>
</tr>
<tr>
<td>Unit(s):</td>
<td>Film and Media</td>
</tr>
<tr>
<td>Proposed Start Date:</td>
<td>September 2019</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Contact Information (1)</th>
<th>Contact Information (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name:</td>
<td>Name: Jan Allen</td>
</tr>
<tr>
<td>Title:</td>
<td>Title: Director, Agnes Etherington Art Centre</td>
</tr>
<tr>
<td>Unit:</td>
<td>Unit: Agnes Etherington Art Centre</td>
</tr>
<tr>
<td>E-mail:</td>
<td>E-mail: <a href="mailto:Jan.allen@queensu.ca">Jan.allen@queensu.ca</a></td>
</tr>
<tr>
<td></td>
<td><a href="mailto:gk6@queensu.ca">gk6@queensu.ca</a></td>
</tr>
</tbody>
</table>

Executive Summary (1 page maximum suggested – Minimum font size 11 pp)

Briefly summarize the rationale for introducing this new program and how it fits with the academic goals of the Faculty/School and the Academic Plan and Strategic Framework of the University. Briefly describe: the educational goals and learning outcomes; internal or external collaboration required to deliver this program; how the relevant stakeholders (e.g. faculty, staff, students) were consulted in preparing the proposal; and additional resources required to deliver this program.
Overview

The Department of Film and Media (F&M), in partnership with the Agnes Etherington Art Centre (AEAC) proposes the development of two graduate degrees: a Master’s in Film, Expanded Media and Curatorial Studies, and a PhD in Film, Expanded Media and Curatorial Studies. The core concept in both degrees is the linkage of adjacent disciplines: film and media studies and, more generally, the study of visual culture, film and media production, and curatorial studies and practice.

We will teach advanced concepts in the theory and history of the various visual cultures associated with film and media in ways that will cultivate a broadly-based form of visual cultural production and analysis. This hybridized, interactive relationship between Film and Media studies and production has been central to the Film and Media Department at Queen’s since its inception in 1969. The integration of a curatorial stream into this mix, through a partnership with the Agnes Etherington Art Centre, will not only broaden the scope of the program but, in an important sense, complete the traditional triad of cultural production, criticism, and reception.

The program’s three strongly interconnected areas of focus – studies, film/media production, and curation – are designed to stimulate creative dialogue in ways that ensure their mutual and respective influence, and in ways that open exciting points of access to multiple disciplinary formations. Secondly, the curriculum and pedagogy will be designed to develop on-going relationships with applied, and/or professionally active, areas of work and study, in both academic and non-academic environments. This broadly based, multidisciplinary and professionally-oriented program is designed to provide students with a wide range of program options and professional opportunities, including arts management, media production (from mainstream media to artistic and activist production), curation, academia, and arts education.

Rationale, Goals and Curriculum

The distinctive focus of our program, mainly the interface of studies, production and curation, is offered in no other Film/Film and Media/Cinema and Media/Communications MA or PhD Program in Ontario. Preliminary research indicates that currently there is no other program in Canada with a similar structure and mix of disciplinary interfaces. To this end, the program has a strong practical dimension, with a particular focus on the interface between the visual arts, film and media production, activism, art community, and academic interests. The graduate programs will have a “traditional” curricular structure, but with the addition of an important production course (FILM 820), supplemented by workshops. Because of this, the dissertation structure will be flexible, including the possibility of a practical element alongside more characteristic academic writing and research. The ratio and combination of disciplinary emphases will be determined by the supervisor and student. From these foundations, the MA and PhD in Film, Expanded Media and Curatorial Studies at Queen’s will gain immediate note among other Canadian MA and PhD programs in our field. Ours will be distinctive among our comparison programs for centering its intellectual profile the praxis between studies and production. No other comparative program currently promotes this approach. The MA and PhD in Film, Expanded Media and Curatorial Studies at Queen’s will draw students who wish to learn how to produce critical, innovative and diverse applications of film, expanded media and curatorial studies and production in our rapidly changing mediascape and world. From our department’s grounding in the interface of advanced theories, methods, production practices, and research in film, media, culture, curation and performance, the MA and PhD will add critical investigation of the question and practice of application to our department’s ground-breaking leadership in our field.
The strength of the program lies in its mirroring of what actually transpires in existing contexts of professional activities. The operations of media professionals and academics are not compartmentalized in ways that are represented in most University disciplinary categories. The lines distinguishing artist/filmmakers, writers/academics, and curators/programmers are more integrated and more coinciding than ever before, and those territorial distinctions continue to become blurred. Students with only highly specialized disciplinary training are less able to respond to changing opportunities in the dynamic worlds of professional life.

Finally, our program is designed to promote exchanges and interaction between proximate fields of professional activity. An academic writer’s research will be deepened through an understanding of how a filmmaker makes their films; a filmmaker will greatly profit from an understanding of how a curator/programmer works and thinks; the work of a curator (who is always also a writer) will be enriched through a deeper understanding of how a media scholar does research; etc.

Alignment with University Mission and Values

The new program joins our existing programs in advancing the pillars of the Queen’s Academic Plan: 1) The Student Learning Experience; 2) Disciplinarity and Interdisciplinarity; 3) Reaching Beyond: Globalism, Diversity and Inclusion at Queen’s; and 4) Health Wellness and Community. Students will continue to gain interdisciplinary production, analytical, research, and writing, skills that that support critically evaluating film, media, and related phenomena. Our program’s diverse and transnational topics of instruction will provide students with cross-cultural literacies that are essential to informed diverse, inclusive, national and global citizens. Our students will gain keen awareness of the ways in which media affects power relationships with and between communities, including within our community at Queen’s, and they will learn and practice strategies for addressing and critically engaging with media and moving image cultures writ large. As media producers and academics, the program will provide the basis for our graduating students to demonstrate leadership and citizenship in a global society.

Alignment with SMA

The proposed program aligns with the University’s SMA with the Ministry through our area of strength - Program Offerings - Arts and Science: Humanities, Section 6 (SMA 2017 - 2020) and also Teaching & Learning, Section 2: Innovation in Teaching and Learning Excellence: Institutional strength in program delivery methods that expand learning options for students and improve the learning experience and career preparedness.

Consultation:

A graduate Program has been a point of discussion in the Film and Media Department for many years. Those discussions became more concrete once the move to the Isabel Bader Center for the Performing Arts (IBCPA) in 2015 provided us with many of the necessary resources lacking in our previous location. Meetings with students in upper year courses were instrumental in guiding the planning, as were discussions with proximate departments. Very productive meetings have taken place with Cultural Studies representatives, with whom the Film, Expanded Media and Curatorial Studies Program has much in common. Plans for course sharing and course growth as well as future collaborative projects are in a positive, developmental phase. The recent approval of the Master’s Program in Arts Leadership developed in the Dan School of Drama and Music has ben instructive;
further consultations were held with the Departments of Art History, Development Studies, Geology, and Geography and Planning.

We have consulted with personnel in the Department of Development Studies and Cultural Studies regarding the apportionment of tasks for administrative staff. These consultations have helped us develop a blueprint for reapporportioning tasks among our existing administrative personnel, and have led to a recognition of the need for an additional half-time administrative assistant. Finally, very positive results in a recent survey conducted through the Strategic Initiatives office confirmed our strategy of expanding the graduate program’s focus to include curatorial studies.

Resources:

The program will be launched and sustained primarily by utilizing existing resources. Film & Media faculty and the curatorial staff at the Agnes Etherington Art Centre will administer and teach in the program. A realignment of tasks among the administrative staff in the DFM will, however, require the hiring of a new half-time position (see 8.2). Graduate student funding will be drawn from existing Teaching Assistantship funds and from both guaranteed and competitive scholarships. The infrastructure regarding film/media projects is currently capable of attending to the production demands of graduate level film/media project-creation. The Agnes Etherington Art Centre can re-purpose existing space to create a new project gallery that will, in part, accommodate student curatorial projects of the new graduate program. Access to additional exhibition space will be explored with the Art & Media Lab at The Isabel and with the Union Gallery. The Faculty of Arts & Science will provide necessary resources for an exhibition coordinator position at the Agnes to support unit capacity.
Part B – Evaluation Criteria

Part B is to be completed by the Unit/Faculty.

In accordance with Queen’s University Quality Assurance Processes (QUQAP), the criteria should be regarded as the minimum criteria upon which the new program submission will be assessed. Further information can be found in Queen's University Quality Assurance Processes.

1. Introduction

1.1 List the objectives of the program (or programs), specify the program learning outcomes and career paths suitable for graduates holding the new credential [Refer to Graduate Degree Level Expectations (GDLEs), Appendix 1 of QUQAP]

The primary objective of the program is to provide integrated graduate level training for film/media/curation practices in both academic and non-academic professional applications. Graduates from the program will acquire comprehensive training, practical research and/or production experience while gaining an understanding of the entirety of the lifecycle of a film/media work and its reception, and gain knowledge, skills and critical insight to enable them to participate professionally in creative exhibition, presentation and interpretive display contexts.

There is extensive flexibility built into the program’s parameters, a flexibility that is a direct response to palpable changes that have been developing in the “creative arts” for several decades. These include the increased prominence and discursive influence of curation (or “programming” as it is sometimes called in film/media environments); the breakdown in the previously highly compartmentalized practices of artists, critics and curators; the understanding that what artists do is often “curatorial,” that what curators do can sometimes be indistinguishable from what artists do, and that what critics do can be indistinguishable from what literary essayists do, and so on. We anticipate that the program will prepare students for success as filmmakers, for creative and/or curatorial work in digital media in online and in situ contexts, interpretive design, media and art education, critical writing in the arts, media and art policy, and a range of roles in galleries, museums and film festivals.

The highly compartmentalized categories that previously dominated cultural production have become more hybridized. Artist/filmmakers are commonly invited to access existing archives and produce works which are a hybrid of the curated and the created; artist/filmmakers curate works for screenings; curators construct larger installation environments which are tantamount to new artworks; in response to artworks, critics produce texts which are less conventional critiques than new quasi-literary texts in themselves; and so on. The roles played by the various players in the field—art/film/media production, criticism, curation—are not undertaken in disciplinary isolation. It will be difficult for emerging academics who fail to understand these changes to grasp what is transpiring in the productive environments where they seek to locate their research. Finally, these changes affect the professional opportunities available to those entering the creative arts, in academic and non-academic areas. They are required to understand the roles of all adjacent players, not only so that they might understand more fully the circumstances of their practice, but to be able to take full personal advantage of opportunities that are presented to them as their careers develop.
1.2 Explain how the learning outcomes will be achieved (e.g. course work, teaching and research seminars, independent research, laboratory and technical training, internships, practica, major research papers, and thesis)

There are two distinct models that a program can embrace regarding students’ post-graduation career prospects. One is to refuse to consider those prospects, in order to adhere to a purist ideal of disciplinary autonomy, the other is to become a training school to fulfill existing industry requirements. Neither model is satisfactory. This program will develop what is most useful in both those models, with the aim of providing students with a grounding in autonomous research and a range of tangible skills, but with a clear and credible perspective on post-graduation career prospects.

The program responds to changes in the landscape of professional norms in several ways. A mandatory course “Critical and Theoretical Approaches to Film, Expanded Media and Curatorial Studies,” is designed to perform a unifying function by establishing the discursive grounds for an integrated understanding of all three applications, and to provide a map of their multiple interrelationships. This course will be co-taught in order to provide a dynamic overview of methodologies from appropriate instructors and will provide students with a vivid picture of the network of disciplinary affiliations between production, reception and distribution. Similarly, the other courses, though offering more focused content in studies, production, or curation, will be organized so as to consistently find appropriate linkages with their proximate disciplinary zones.

A robust visitor series is planned as an indispensable piece in the program. Visiting scholars, filmmaker/artists and curators will circulate through all facets of the program. It will be essential for a visiting filmmaker, for example, to speak to students in the Critical Curatorial Seminar course, as it will be essential for visiting curators to speak to students in the Film and Expanded Media Thesis Seminar, and so on. Also, to this end, we have also designed a Visiting Artists and Academics course, in order to consistently provide a space for interaction between active professionals and students.

This structure, designed to maximize flexibility, will permit students to design, research and develop professional profiles suitable to a wide variety of non-academic career pathways.

1.3 Identify and provide descriptions for any fields associated with the new program(s).

n/a

1.5 Address the appropriateness of the proposed nomenclature (e.g., MA, MSc, MEng).

The appropriate nomenclature for this program are MA and PhD. The program will admit students who already possess bachelor’s and master-level credentials in the humanities, creative arts, or social sciences, and who will pursue intensive and advanced research in the field.
2. Program Regulations

2.1 Admission Standards - Provide the program’s admission standards, including degree, diploma or certificate and course requirements and any other specific standards with reference to the learning outcomes and expectations of the program. Provide the rationale for standards that are in addition to those set by the School of Graduate Studies. If applicable, indicate policies/procedures to encourage applications from qualified under-represented groups (e.g. Aboriginal people, visible minorities or persons with disabilities).

Master’s

The program is designed to be completed within 12 months and to commence in September.

Admission Requirements: BAH or BFA degree from a recognized university in film or media studies or cognate fields (e.g., communications, cultural studies, film and media productions, visual art, art history, popular culture).

- Minimum of B+ / 75% in the last two years of university study. Consideration will be given to applicants who demonstrate exceptional and relevant professional experience and achievement.

PhD

Admission Requirements:

MA or MFA degree from a recognized university in film or media studies or cognate fields (communications, cultural studies, film and media productions, visual art, art history, popular culture)

- Minimum of B+ / 75% in the last two years of university study. Consideration will be given to applicants who demonstrate exceptional and relevant professional experience and achievement.

2.2 Language Requirements - If applicable, indicate any language requirements and provide rationale for standards that exceed the minimum set by the School of Graduate Studies.

Consistent with SGS regulations, applicants whose native languages do not include English must obtain a minimum English language requirement of 600 or higher on the paper-based TOEFL exam. Minimum scores required on the TOEFL Internet-based Test (TOEFL iBT) are: Writing 24 (out of 30); Speaking 22 (out of 30); Reading 22 (out of 30); Listening 20 (out of 30), for a minimum Total Score of 88 (out of 120). Applicants must receive the minimum score in each test, as well as the minimum overall score.

3. Program Structure and Requirements

Describe the program under the following headings (where applicable)

3.1 General Program Requirements – Specify the program duration (max 24 months for Master’s; 48 months for PhD), total number of courses, and examinations (e.g. comprehensive, thesis defense, competency) required to complete the degree. Comment on requirements for progress reports, and advisory committee meetings.

MA (12 months)

MA: 3 Core Courses listed below + 2 electives (18.0 credits) + Thesis or Project (The MA thesis is approximately 15000 words in length and should be finished and defended before a committee within the year).
CORE COURSES:
FEMC 810: Film, Expanded Media and Curation Practicum
FEMC 812: Critical and Theoretical Approaches to Film, Expanded Media, and Curatorial Studies
FEMC 814: Visiting Artists and Academics in Film, Expanded Media, and Curatorial Studies

ELECTIVES:
FEMC 815: Studies in Film, Expanded Media, and Curatorial Studies I
FEMC 818: Studies in Film, Expanded Media, and Curatorial Studies II
FEMC 820: Media Production Seminar
FEMC 828: Critical Curatorial Seminar
FEMC 830: Curating in Context
FEMC 840: Directed Reading

UG/MA courses: FILM 510/522/525/530/535/555

Students can take one elective in cognate programs upon approval

PhD (48 months)

The PhD required course load is five 3.0 credit courses: 1) three core courses listed above; 2) two options listed above (excluding UG/MA courses).

Qualifying Exam.

Dissertation/Project.

YEAR ONE (Fall / Winter) - 5 courses

YEAR TWO - Summer
  • Research and Writing
YEAR THREE (Fall / Winter / Summer)
  • Research and Writing
YEAR FOUR - Fall
  • Writing/Production
YEAR FOUR - Winter
  • Submit Dissertation for Supervisory Review
  • Revise
YEAR FOUR - Summer
  • Defend Dissertation

Advancement to Candidacy: Syllabus and Proposal Defence

Students advance to candidacy for the PhD after (1) completing and passing all required coursework, (2) successfully preparing a proposal and (3) passing a Proposal Defence, which serves as the qualifying exam. Students who pass the Proposal Defense are advanced to candidacy. Students who
are referred must revise for re-evaluation by the committee, but do not require a second defense. Students who fail must consult with the supervisor and graduate coordinator to decide whether to write and defend a new proposal or to withdraw voluntarily from the program. If a student proceeds to write and defend a second proposal and it also fails, then the student must withdraw.

3.2 Course Requirements – In Table 1 below, list core (required) courses (including project or thesis), optional courses (e.g. select X from the following list) and elective courses (indicate level and disciplines). Specify by field (academic plan) if appropriate. Identify those courses that are also offered to undergraduate students and are listed in the undergraduate calendar. Explain the rationale for including them in the graduate program and confirm that at least 2/3 of courses taken to fulfill degree requirements are offered exclusively at the graduate level.

Table 1. Course requirements (add additional rows as needed)

<table>
<thead>
<tr>
<th>Course/Credit (number and name)</th>
<th>(C)ore, (O)ptional or (E)lective</th>
<th>Field (if applicable)</th>
<th>Undergraduate Enrolment (Y/N)</th>
<th>Proposed Instructor(s)</th>
<th>Academic Unit</th>
</tr>
</thead>
<tbody>
<tr>
<td>FEMC 810</td>
<td>C</td>
<td>n/a</td>
<td>N</td>
<td>K. BERTRAND; S. LORD; S. KERR; G. KIBBINS; S. MACKENZIE; D. NAAMAN; K. ZAIONTZ</td>
<td>FILM</td>
</tr>
<tr>
<td>FEMC 812</td>
<td>C</td>
<td>n/a</td>
<td>N</td>
<td></td>
<td>FILM</td>
</tr>
<tr>
<td>FEMC 814</td>
<td>C</td>
<td>n/a</td>
<td>Y</td>
<td>K. ZAIONTZ</td>
<td>FILM</td>
</tr>
<tr>
<td>FEMC</td>
<td>O</td>
<td>n/a</td>
<td>N</td>
<td>G. KIBBINS; E. LEEMING; D. NAAMAN; E. PELSTRING</td>
<td>FILM</td>
</tr>
<tr>
<td>FEMC 815</td>
<td>O</td>
<td>n/a</td>
<td>N</td>
<td></td>
<td>FILM</td>
</tr>
<tr>
<td>FEMC 818</td>
<td>O</td>
<td>n/a</td>
<td>N</td>
<td>A. BOUTILIER; J. N. COUTRÉ; S. KERR</td>
<td>FILM</td>
</tr>
<tr>
<td>FEMC 828</td>
<td>O</td>
<td>n/a</td>
<td>N</td>
<td>A. BOUTILIER; J. N. COUTRÉ; S. KERR</td>
<td>FILM/CURA</td>
</tr>
<tr>
<td>FEMC 830</td>
<td>O</td>
<td>n/a</td>
<td>N</td>
<td>A. BOUTILIER; J. N. COUTRÉ; S. KERR</td>
<td>FILM/CURA</td>
</tr>
<tr>
<td>FILM 410/ FEMC 510</td>
<td>O</td>
<td>n/a</td>
<td>Y</td>
<td>G. KIBBINS; E. LEEMING; D. NAAMAN; E. PELSTRING</td>
<td>FILM</td>
</tr>
<tr>
<td>FILM 422/ FEMC 522</td>
<td>O</td>
<td>n/a</td>
<td>Y</td>
<td>B. ALLAN; K. BERTRAND; S. LORD; S. MACKENZIE</td>
<td>FILM</td>
</tr>
<tr>
<td>FILM 425/ FEMC 525</td>
<td>O</td>
<td>n/a</td>
<td>Y</td>
<td>K. BERTRAND; G. KIBBINS; S. LORD; D. NAAMAN; S. MACKENZIE; E. PELSTRING; K. ZAIONTZ</td>
<td>FILM</td>
</tr>
<tr>
<td>FILM 430/ FEMC 530</td>
<td>O</td>
<td>n/a</td>
<td>Y</td>
<td>K. BERTRAND; G. KIBBINS; S. LORD; D. NAAMAN; S.</td>
<td>FILM</td>
</tr>
</tbody>
</table>
### 3.3 Course Descriptions - For each graduate course that is part of the proposed program, provide a calendar description and append the complete course outline including methods of evaluation; also indicate if the course currently exists.

#### MA/PhD COURSES in FILM, EXPANDED MEDIA, AND CURATORIAL STUDIES

**MA/PhD CORE COURSES:**

**FEMC 810/3.0: Film, Expanded Media and Curation Practicum**

Students and supervisors design a course of research in film, expanded media, and curatorial studies relevant to the master’s or doctoral research project. Students examine scholarship on practica and research applications that are relevant to their research topic and/or project and develop new capabilities in regards to knowledge mobilization in the public sphere.

**FEMC 812/3.0: Critical and Theoretical Approaches to Film, Expanded Media, and Curatorial Studies**

Graduate course examining the key critical and theoretical tenets of film, expanded media, and curatorial studies. The course shall have both historical and contemporary components in order to situate the student within various fields of debate. An emphasis shall be placed on methodologies that best mobilize theoretical works in academic and artistic practices.

**FEMC 814/3.0: Visiting Artists and Academics in Film, Expanded Media, and Curatorial Studies** (new course to be added, in tandem with the existing FILM 402: Research Seminar and Workshop)

This course is designed to acquaint graduate students with both current work in the field and various professional issues, through a combination of research presentations, visiting speakers and artists, and participatory workshops. This research and workshop-based course will focus on a wide variety of research and production practices. Queen’s faculty members and visiting speakers will give guest talks on their creative works, research practices and methodologies, accessing archival material, and on making creative and practical research available beyond the academic environment.
MA/PhD ELECTIVES:

FEMC 815/3.0: Studies in Film, Expanded Media, and Curatorial Studies I (new course to be added)

Graduate course with specialized faculty focus, which may change from year to year. Topics may include: historiography; research-creation; archives and exhibition; on-line curation; digital media practice; images, activism, and the real; animation theory and practice.

FEMC 818/3.0: Studies in Film, Expanded Media, and Curatorial Studies II (new course to be added)

Graduate course with specialized faculty focus, which may change from year to year. Topics may include: new forms of authorship; Indigenous media; exhibition and performance; critical curatorial studies; diasporic cinemas; interactivity and media.

FEMC 820/3.0: Media Production Seminar (new course to be added)

This course will combine production and theory in order for students to learn how to create innovative, interdisciplinary, and informed media productions and analysis. It will include modules in pre-production, production, and post-production, as well as labs on a variety of analog and digital audio, video, and new media platforms.

FEMC 828/3.0: Critical Curatorial Seminar (new course to be added)

This graduate seminar course addresses the histories, theories and issues of curatorial practice as a tool of cultural agency and considers evolving paradigms of “the curatorial.” Through defined case studies and critical analysis, the class will investigate the forces and frameworks that shape the creation, presentation and meaning of art, ranging across such topics as exhibition formats including global circuits, audience formations, resources/markets, institutional types, belief systems/values, policy and politics, funders and philanthropists.

FEMC 830/3.0 Curating in Context (new course to be added)

This production-oriented graduate course explores the development of exhibitions, programs and collections, with emphasis on drawing out and cultivating their relationship to context. Students will develop advanced understanding of method, applied standards and processes of innovation through projects fusing research, articulation, and creative collaboration. The course offers a framework to encounter and experience practical strategies for successful realization of artistic programs.

FEMC 840/3.0: Directed Reading (new course to be added)

Under supervision by a faculty member, Graduate students may conduct intensive reading, curation, or production in an area not offered in core or elective courses that supports graduate research on applications of film, expanded media, and curatorial studies. Readings and project are to be arranged in consultation with the sponsoring faculty member and joined by meetings during the term to discuss readings and submissions.
MA ELECTIVES (each of these pre-existing 4th year courses will contain additional requirements for MA students, including an extended research essay of 5000 words for studies courses, and an extended media work with written component situating the work in relation to theoretical and aesthetic debates arising from the course for production courses. MA students will also be required to present their research at the end of the semester to the class as a whole):

FILM 410/3.0 Video Production for Digital Media (existing 4th year course open to MA students)

Creative investigation of media, culture, and technology, focused through the medium of video from its invention to its current digital forms. Practical experiments will be guided by critical texts and case studies that contextualize video-based practices in a variety of fields.

FILM 422/3.0 Canadian Cinema: Special Topic (existing 4th year course open to MA students)

Advanced seminar on specific area of research and study selected by the instructor. Subjects may include: Québécois cinema: film and mass culture in Canada; Telefilm; documentary histories in Canada.

FILM 425/3.0 Advanced Film Criticism (existing 4th year course open to MA students)

Research seminar that draws on students' previous work to enhance advanced writing and research in film criticism. Topics from theory, criticism, and history will be addressed to suit individual students' projects.

FILM 430/3.0 Authorship: Special Topic (existing 4th year course open to MA students)

Advanced seminar on authorship and analysis, generally concerning the work of a single film- or media-maker.

FILM 435/3.0 Culture and Representation: Special Topic (existing 4th year course open to MA students)

Advanced seminar on relations between societies and their expression in culture, with particular reference to film, television, and comparable media. Subjects may include interdisciplinary approaches and cultural studies; third cinema in the Third World; media and activism.

FILM 455/3.0 Cross-Platform Storytelling (existing 4th year course open to MA students)

A practical special topic course that explores how a single story can be told across different popular media with special attention to emerging platforms and technologies, from graphic novels to video games, augmented reality to virtual reality.

3.4 Exam Requirements – Describe the structure of comprehensive and Master’s/Doctoral thesis examinations and supports in place to prepare students.

Master’s
There is no qualifying exam for the 12-month Master’s degree.
The MA thesis requirement can take any of the four following formats, depending on the focus of the student: 1) a traditional 15000 word thesis; 2) a media work with a 5000 word companion document situating the work into larger debates in the field; 3) a curatorial project/installation with a 5000 word companion document situating the work into larger debates in the field; and 4) a video essay synthesizing studies, curatorial and production questions, a 5000 word companion document situating the work into larger debates in the field.

PhD
The program will examine students’ qualifications for advancing to candidacy through the review of a proposal for dissertation research, and an undergraduate course syllabus. The proposal must demonstrate comprehensive understanding of scholarly literature in the proposed research area, and a defensible rationale and plan for dissertation research and for the proposed format of the dissertation. Qualification for the PhD will also require successfully preparing a syllabus. In the proposal, students must demonstrate depth and breadth of knowledge in film, expanded media and curatorial studies and the ability to apply and communicate knowledge; and in the proposal, students must demonstrate the professional capacity and autonomy to propose and pursue a unique area of knowledge production. The PhD advisor supervising the student’s syllabus and proposal also may require the student to access additional resources during their preparation (for instance, Center for Teaching and Learning or School of Graduate Studies courses or workshops).

The proposal will consist of two parts: demonstrating knowledge of scholarship in the proposed research area; and presenting an appropriate focus, method, and plan for implementation of the proposed research. Both the knowledge demonstration and the research plan will highlight relevant scholarship in the areas of film, expanded media, and curatorial studies. Students also must create (or develop) a syllabus in film, media, and curatorial studies that is relevant to the student’s course of study and research programme. The preparation and approval of the syllabus must demonstrate command of an area of study within the field and the capacity to communicate and apply this knowledge in an instructional setting.

During the first year, the student and supervisor assemble a supervisory committee to advise on and assess the syllabus and proposal. During spring term of the first year, and no later than the start of summer term, the student consults the supervisory committee to set the topic and contents of the syllabus. During summer term the student submits the syllabus for evaluation. The committee may agree to require any portion of the syllabus to be revised and resubmitted. The syllabus should be approved by the end of summer term. During fall term of the second year, the student begins preparing the proposal process by deciding, with the committee’s input, on its planned contents: the area/s of knowledge the mastery of which must be demonstrated, and the topic and method of the proposed research.

By January of the second year, a proposal draft should be delivered to the supervisor for review and revision. By then, as well, the student must have completed all required coursework for the PhD. Once the supervisor decides that the proposal is ready for review, and provided that all coursework is complete, the proposal may be sent to the supervisory committee and a defence may be scheduled. The proposal defence should be scheduled before the end of winter term of the second year.
During years three and four the student conducts original research and prepares written components of the dissertation under the guidance of the supervisor. The student submits a complete draft of the dissertation to the supervisor in winter term of the fourth year, and the dissertation moves to defence in summer term of the fourth year. The PhD examination follows the regulations of the School of Graduate Studies.

http://queensu.ca/sgs/faculty-staff/degree-completion/doctoral-oral-thesis-examinations

3.5 **Program Timelines** – In a table or figure, summarize the expected progress through the program by term, to degree completion.

### Table 2. Expected program progression through to degree completion

<table>
<thead>
<tr>
<th>MA</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>W</td>
<td>SS</td>
<td>F</td>
<td>W</td>
</tr>
<tr>
<td>FEMC 810</td>
<td>FEMC 814</td>
<td>Thesis/Project</td>
<td></td>
<td></td>
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<tr>
<td>FEMC 812</td>
<td>OPTION</td>
<td>(2nd option can be either semester)</td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>PhD</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>W</td>
<td>SS</td>
<td>F</td>
<td>W</td>
</tr>
<tr>
<td>FEMC 810</td>
<td>FEMC 814</td>
<td>Comps prep</td>
<td>Comps Prog. Report</td>
<td>Research proposal</td>
</tr>
<tr>
<td>FEMC 812</td>
<td>OPTION</td>
<td>(2nd option can be either semester)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3.6 **Part-Time Studies** - If the program is offered on a part-time basis describe how the delivery differs from that of the full-time program and summarize the pathway to completion.

n/a

3.7 **Progress Evaluation** - Describe the frequency and method of monitoring student progress, ensuring timely achievement of milestones, and how progress evaluation will be administered.

Responsibility for monitoring students to ensure timely completion of program requirements and milestones falls to both supervisors and the department Chair of Graduate Studies.
MASTER’S

The MA thesis requirement can take any of the four following formats, depending on the focus of the student: 1) a traditional 15000 word thesis; 2) a media work with a 5000 word companion document situating the work into larger debates in the field; 3) a curatorial project/installation with a 5000 word companion document situating the work into larger debates in the field; and 4) a video essay synthesizing studies, curatorial and production questions, a 5000 word companion document situating the work into larger debates in the field.

PhD

Supervisors are typically identified by students prior to application and are confirmed as part of the admissions process. Supervisors then work with the student when they first arrive to ensure full knowledge of key program requirements and timelines. All incoming students also meet with the graduate chair in their first weeks at Queen’s to review program expectations. Over the first two terms, the graduate chair will monitor course enrolment and completion.

Both supervisor and the graduate coordinator ensure that students and supervisors form a supervisory committee no later than the Spring / Summer terms of year 1 for the PhD student. The graduate administrator keeps a close account of the composition of committees and will identify students that have either not completed coursework or have not been able to finalize their committee composition by the Fall term of year two.

Once the committee is identified, the supervisor in consultation with committee members, assists the student in arranging for the completion their comprehensive exam requirements. Typically, by January of the second year, a first full draft of the proposal will be given to the supervisor for review. Also by this time, the student must have completed all coursework requirements for the PhD. At the beginning of the Winter term the graduate chair will communicate with all students to confirm that this process is fully underway and that a date has been set for completion of the comps by the end of the term. No later than the end of the spring term, year 2, the student must submit a final proposal for defense. The proposal will be evaluated on a scale of pass, referred or fail. A pass is where the committee agrees that the proposed research is well-grounded as measured against disciplinary norms, is feasible in terms of its methods and logistics, and makes a novel contribution to the field. A referral is where the proposal shows promise towards these ends, but needs revisions to fully meet those criteria. A fail occurs when the proposal does not meet one or more of those three requirements without substantive changes.

Students who pass the defense will be advanced to candidacy. Referred students must revise the proposal for re-evaluation by the committee, but this process does not require a second defense. A student who fails at defense must meet with the supervisor and graduate coordinator, who will decide whether the student will be allowed to write and defend a new proposal or will be required to withdraw from the program. A student who is allowed to write and defend a second proposal which also fails will withdraw from the program.
3.8 Other - Comment on any special matters and innovative features (e.g., the program will be fully accredited by Canadian Association of Schools of Nursing).

The integration of the AEAC, an outstanding university and public art museum with extraordinary collections and talented specialist team, make the graduate program in Film, Expanded Media and Curatorial Studies unique in Canada. The slate of courses provide robust opportunities to participate in and benefit from experiential, applied learning through guided team projects and individual creative projects requiring active synthesis of research, analytical, presentation/communication, negotiation, consensus building, aesthetic discernment, networking and resource management skills.

Importantly, and congruent with the premises of the graduate program, these skills will span the material and digital realms. The AEAC physical display spaces are paralleled by an active online program stream, which is now under major development as part of the 3-year digitization initiative. As the new graduate program commences in fall 2019, the first phases of the digital development platforms will be in place, providing an additional arena for program outcomes presentation.

4. Program Content

4.1 Explain how the curriculum addresses the current state of the discipline and fields of study.

In recent years, the disciplines of film, media and curatorial studies have expanded greatly. In film and media, work has moved away from focusing solely on production and reception and into the area of circulation. The ways in which film and media function in various public sites and spheres as modes of minoritarian and oppositional dissent have become pronounced. The role of the archive has also come to the forefront to examine new historiographies of moving images, and the ways in which works buried in archives offer scholars and practitioners new insights into what has been suppressed in history have taken center stage. In curatorial studies and practice, exhibition has moved from the sole purview of the museum and gallery into public spaces, ones often re-appropriated by marginalized groups. The proposed curriculum addresses these issues in a myriad of ways, and in so doing foregrounds the tripartite structure of film, media and curatorial works, encompassing production, exhibition and circulation. Students will learn about the ways in which works circulate, the impact of these processes and the quickly changing field of what constitutes a public, especially in the digital age.

4.2 Identify any unique curriculum or program innovations or creative components. If there are internships, fieldwork and/or practica comment on how this experiential component relates to the proposed program of study, how it will be arranged and how the supply of opportunities will meet the program demands.

The program focus on the application of knowledge will gain immediate distinction among currently available MA and PhD programs; none in Canada is organized around the critical study of film, expanded media, and curatorial studies in tandem. Our additional emphasis, on explicitly training diverse students in academic and non-academic research applications and careers, is entirely unique among PhD programs in our field.

At Queen’s, we work with an organization called Mitacs that runs a research internship program called ‘Accelerate’. This program is designed to connect companies and non-profit community
organizations with graduate students and postdoctoral fellows from research-based universities to create opportunities for students to apply their expertise to real-world challenges.

Through this partnership, Queen’s has established, and continues to develop new partnerships with organizations such as the Tett Centre for Creativity and Learning, the Montreal Museum of Fine Arts, the Thousand Islands Playhouse, the Bloor Street Culture Corridor, Hot Docs Film Festival, the Toronto International Film Festival, and the Vulnerable Media Lab. Each of these partnership opportunities represents an opportunity for students (ranging from one to six students per organization) to apply their expertise to real-world challenges, gain valuable new research connections, professional work experience, and develop professional skills training, while companies gain a competitive edge, and communities benefit by accessing academic research expertise.

While the department is not in a position to provide students with individual internships outside of the Mitacs program at this stage, we have an experienced faculty with wide ranging professional experience who can guide students towards securing their own internships. For students willing and able to take on an internship as part of their PhD, the department supports the integration of their PhD research with this experiential learning. We encourage students to devote a chapter of their thesis to a reflexive analysis of their internship experience. We have relationships with The Kingston Canadian Film Festival, The Reel-Out Film Festival, The Modern Fuel Artist-Run Centre, and various festivals and artist centres in Toronto and Montreal.

4.3 Academic Integrity and Intellectual Property - Explain how the program educates students on the importance and role of academic integrity and matters of intellectual property.

Academic integrity is constituted by the five core fundamental values of honesty, trust, fairness, respect and responsibility (see http://www.academicintegrity.org). These values are central to the building, nurturing and sustaining of an academic community in which all members of the community will thrive. Adherence to the values expressed through academic integrity forms a foundation for the “freedom of inquiry and exchange of ideas” essential to the intellectual life of the University (see the Senate Report on Principles and Priorities. http://www.queensu.ca/secretariat/policies/senateandtrustees/principlespriorities.html).

The program will discuss Queen’s Academic Integrity Policy of the School of Graduate Studies, refer to expectations in course outlines, and direct the students to familiarize themselves with this policy, available at: http://www.queensu.ca/sgs/forstudents/policiesprocedures/SGSAcademicIntegrityPolicyasofFeb2012.pdf.

Departures from academic integrity include plagiarism, use of unauthorized materials, facilitation, forgery and falsification, and are antithetical to the development of an academic community at Queen's. Given the seriousness of these matters, actions which contravene the regulation on academic integrity carry sanctions that can range from a warning or the loss of grades on an assignment or the failure of a course to the rescinding of a degree.

The School of Graduate Studies Expanding Horizons workshop “Integrity in Research and Academics,” led by senior staff at the Office of Research Services, provides graduate students with academic integrity training. Online modules on academic integrity and intellectual property in the MyGradSkills suite provide graduate students with online training in these areas: https://www.mygradskills.ca
5.  **Assessment of Teaching and Learning**

5.1  **Degree Level Expectations (DLE)*** – In Table 3 below, summarize how the program’s structure and requirements address each DLE listed as well as any additional program-specific DLEs (Refer to Graduate Degree Learning Outcomes (GDLEs), Appendix 1 of QUQAP for more information about graduate DLEs).

Table 3. Mapping curriculum and degree level expectations (DLEs) *(add rows as needed)*

<table>
<thead>
<tr>
<th>DLE</th>
<th>Learning Outcomes</th>
<th>Relevant Courses, Academic Requirement</th>
<th>Indicators of Achievement</th>
<th>Transferable Skills</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Depth and breadth of knowledge: MA</strong></td>
<td>Learners will have an advanced understanding of major concepts, theories, and methodologies in Film, Expanded Media and Curatorial Studies, and the ways in which they intersect and inform each other. Learners will have an advanced understanding of concepts, theories, and methodologies pertaining to the application of research in Film, Expanded Media and Curatorial Studies in both academic and non-academic contexts and professional practices.</td>
<td>Three core from: FEMC 810/3.0: Film, Expanded Media and Curation Practicum; FEMC 812/3.0: Critical and Theoretical Approaches to Film, Expanded Media, and Curatorial Studies; FEMC 814/3.0: Visiting Artists and Academics in Film, Expanded Media, and Curatorial Studies; FEMC 820/3.0: Media Production Seminar Two courses from: FEMC 815/3.0: Studies in Film, Expanded Media, and Curatorial Studies I; FEMC 818/3.0: Studies in Film, Expanded Media, and Curatorial Studies II; FEMC 828/3.0: Critical Curatorial Seminar; FEMC 830/3.0 Curating in</td>
<td>Successful completion of three Film, Expanded Media and Curatorial Studies core courses. Successful completion of two additional courses—to be chosen from among department graduate elective courses, approved graduate courses in cognate disciplines, or directed readings with Film, Expanded Media and Curatorial Studies faculty – that support the student’s area of research in Film, Expanded Media and Curatorial Studies. Successful completion and oral defense of Thesis/Project proposal.</td>
<td>Teaching theory and method in Film, Expanded Media and Curatorial Studies Application of Film, Expanded Media and Curatorial Studies theory, method, and research data to doctoral education Critical thinking and analysis Research project development Writing for academic and non-academic audiences</td>
</tr>
</tbody>
</table>
**Context; FEMC 840/3.0: Directed Reading**

Academic requirements in all core, elective, and directed reading courses follow the guidelines of individual instructors; generally, these include weekly reading and shorter writing assignments, group and individual presentations, 1 long essay (40 pages), as well as participation in weekly seminar meetings.

**Thesis/Project Proposal requirement**

**Thesis/Project requirement**

**Research and scholarship: MA**

<table>
<thead>
<tr>
<th>Learners will produce synthetic knowledge in Film, Expanded Media and Curatorial Studies, by: critically evaluating current research in the field, through sustained written and oral arguments and other original applications of knowledge; designing and implementing original research that will produce new and leading knowledge in the field; capably learning through research and scholarship will be studied and evaluated, and original scholarship produced in FEMC 810, FEMC 812, FEMC 820, and two elective courses in Film, Expanded Media, and Curatorial Studies or a cognate department. Required Attendance at FEMC Graduate Symposium (Fall, Year 1).</th>
<th>Successful completion and oral defense of the Thesis/Project.</th>
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<tbody>
<tr>
<td>Research project development</td>
<td>Research project management</td>
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<tr>
<td>Successful preparation and presentation of critical research questions and scholarship in core and elective courses.</td>
<td>Successful preparation and presentation of a Thesis/Project proposal.</td>
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<tr>
<td>Successful preparation and defense of a Thesis/Project.</td>
<td>Publication of peer-reviewed academic scholarship</td>
</tr>
<tr>
<td>Application of knowledge: MA</td>
<td>Learners apply theories and methods of the application of research in Film, Expanded Media and Curatorial Studies to a variety of questions and contexts related to the production and circulation of moving images.</td>
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<td></td>
<td>Research and scholarship will be studied and evaluated, and original scholarship produced in FEMC 810, FEMC 812, FEMC 820, and two elective courses in Film, Expanded Media, and Curatorial Studies or a cognate department.</td>
</tr>
<tr>
<td></td>
<td>Required Attendance at FEMC Graduate Symposium (Fall, Year 1).</td>
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<td></td>
<td>Original research for the Thesis/Project</td>
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<td></td>
<td>Thesis/Project requirement</td>
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<td></td>
<td>Successful preparation and presentation of course materials in core courses</td>
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<td></td>
<td>Successful preparation and defense of Thesis/Project</td>
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<tr>
<td></td>
<td>Publication of non-academic and public scholarship</td>
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<td></td>
<td>Presenting research to academic audiences and lay audiences</td>
</tr>
</tbody>
</table>
### Communication skills: MA

Learners will demonstrate enhanced capacity for the communication of issues, ideas, and conclusions in Film, Expanded Media and Curatorial Studies.

Learners will demonstrate enhanced communication skills in academic contexts—courses of study, courses of instruction, written and oral scholarship—as well as communication skills in non-academic contexts, tailored to the research project’s contacts, collaborations, and applications with respect to non-academic settings and audiences.

<table>
<thead>
<tr>
<th>Courses</th>
<th>Requirements</th>
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<tbody>
<tr>
<td>FEMC 810/3.0: Film, Expanded Media and Curation Practicum; FEMC 812/3.0: Critical and Theoretical Approaches to Film, Expanded Media, and Curatorial Studies; FEMC 820/3.0: Media Production Seminar</td>
<td>Successful written and oral preparation and presentation of course materials in graduate seminars Successful preparation and presentation of the Thesis/Project Proposal Oral presentation and evaluation Presenting research to academic audiences through annual colloquium</td>
</tr>
<tr>
<td>Elective courses: completion of assignments (written, oral) that study course materials in relation to an original direction of research and its applications.</td>
<td>Thesis/Project requirement</td>
</tr>
</tbody>
</table>

### Autonomy and professional capacity: MA

Learners will demonstrate skill in synthesizing scholarship at all stages: from design to coordination, implementation, interpretation, communication, and dissemination.

Learners will demonstrate enhanced capacity to apply Film, Expanded Media and Curatorial Studies.

<table>
<thead>
<tr>
<th>Requirements</th>
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<tbody>
<tr>
<td>Syllabus requirement</td>
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<tr>
<td>Proposal requirement</td>
</tr>
<tr>
<td>Dissertation requirement</td>
</tr>
<tr>
<td>Preparation and implementation of advanced research</td>
</tr>
<tr>
<td>Preparation of a Proposal</td>
</tr>
<tr>
<td>Preparation and implementation of project/thesis</td>
</tr>
<tr>
<td>Preparation of thesis/project for circulation</td>
</tr>
<tr>
<td>Research project development</td>
</tr>
<tr>
<td>Research project management</td>
</tr>
<tr>
<td>Presentation of peer-reviewed academic scholarship at conferences</td>
</tr>
</tbody>
</table>
| Awareness of Limits of knowledge: MA | Curatorial Studies research in an academic or nonacademic context that supports professional and career development. | Critically integrate key theories and debates in film, expanded media and curatorial studies, including theory/practice praxis, into learning, teaching, and practical settings; draw attention to the complexities, possibilities, and limitations of linking production, theory and curation; develop critical writing skills in the areas of Film, Expanded Media, and Curatorial Studies.

FEMC 810/3.0: Film, Expanded Media and Curation Practicum

FEMC 812/3.0: Critical and Theoretical Approaches to Film, Expanded Media, and Curatorial Studies

FEMC 814/3.0: Visiting Artists and Academics in Film, Expanded Media, and Curatorial Studies | Demonstrated competency in Film, Expanded Media and Curatorial Studies core and optional courses.

The process of proposal development and defense includes evaluation by supervisors, and integration of evaluation received from community research partners in the prior Practicum

The thesis/project defense includes presentation of a final dissertation and oral examination, following Queen’s university standards of performance | Critical thinking and analysis

Leadership in producing advanced knowledge |
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>FEMC 820/3.0</td>
<td>Media Production Seminar</td>
</tr>
<tr>
<td>FEMC 815/3.0</td>
<td>Studies in Film, Expanded Media, and Curatorial Studies I</td>
</tr>
<tr>
<td>FEMC 818/3.0</td>
<td>Studies in Film, Expanded Media, and Curatorial Studies II</td>
</tr>
<tr>
<td>FEMC 828/3.0</td>
<td>Critical Curatorial Seminar</td>
</tr>
<tr>
<td>FEMC 830:/3.0</td>
<td>Curating in Context</td>
</tr>
</tbody>
</table>

Academic requirements in all core, elective, and directed reading courses follow the guidelines of individual instructors; generally, these include weekly reading and shorter writing assignments, group and individual presentations, 1 long essay (40 pages), as well as participation in weekly seminar meetings.

Thesis/project requirement

... (add program-specific DLE)
<table>
<thead>
<tr>
<th>Depth and breadth of knowledge: PhD</th>
<th>Learners will have a thorough understanding of major concepts, theories, and methodologies in Film, Expanded Media and Curatorial Studies, and the ways in which they intersect and inform each other. Learners will have a specialized understanding of concepts, theories, and methodologies pertaining to the application of research in Film, Expanded Media and Curatorial Studies in both academic and non-academic contexts and professional practices.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three core from: FEMC 810/3.0: Film, Expanded Media and Curation Practicum; FEMC 812/3.0: Critical and Theoretical Approaches to Film, Expanded Media, and Curatorial Studies; FEMC 814/3.0: Visiting Artists and Academics in Film, Expanded Media, and Curatorial Studies; FEMC 820/3.0: Media Production Seminar Two courses from: FEMC 815/3.0: Studies in Film, Expanded Media, and Curatorial Studies I; FEMC 818/3.0: Studies in Film, Expanded Media, and Curatorial Studies II; FEMC 828/3.0: Critical Curatorial Seminar; FEMC 830/3.0 Curating in Context; FEMC 840/3.0: Directed Reading</td>
<td>Successful completion of three Film, Expanded Media and Curatorial Studies core courses. Successful completion of two additional courses—to be chosen from among department graduate elective courses, approved graduate courses in cognate disciplines, or directed readings with Film, Expanded Media and Curatorial Studies Studies faculty – that support the student’s area of research in Film, Expanded Media and Curatorial Studies. Successful completion and oral defense of Proposal, which serves as the program qualifying examination. Successful completion and oral defense of the dissertation.</td>
</tr>
<tr>
<td>Academic requirements in all core, elective, and directed reading courses follow the guidelines of individual instructors; generally, these include</td>
<td>Teaching theory and method in Film, Expanded Media and Curatorial Studies Application of Film, Expanded Media and Curatorial Studies theory, method, and research data to diverse careers Critical thinking and analysis Research project development Writing for academic and non-academic audiences</td>
</tr>
<tr>
<td>Research and scholarship: PhD</td>
<td>Learners will produce original knowledge in Film, Expanded Media and Curatorial Studies, by: critically evaluating current research in the field, through sustained written and oral arguments and other original applications of knowledge; designing and implementing original research that will produce new and leading knowledge in the field; capably learning through practice to adjust research design to match conditions at sites of research application; using informed judgment to design a research plan and a mode of communication appropriate to the research context or audience; producing</td>
</tr>
<tr>
<td>Application of knowledge: PhD</td>
<td>Learners will critically examine theories and methods of the application of research in Film, Expanded Media and Curatorial Studies to a variety of questions and contexts related to the production and circulation of moving images.</td>
</tr>
<tr>
<td>Communication skills: PhD</td>
<td>Learners will demonstrate the capacity for clear communication of issues, ideas, and conclusions in Film, Expanded Media and Curatorial Studies. Learners will demonstrate communication skills in FEMC 810/3.0: Film, Expanded Media and Curation Practicum; FEMC 812/3.0: Critical and Theoretical Approaches to Film, Expanded Media, and Curatorial Studies;</td>
</tr>
<tr>
<td>Academic contexts—courses of study, courses of instruction, written and oral scholarship—as well as communication skills in non-academic contexts, tailored to the research project’s contacts, collaborations, and applications with respect to non-academic settings and audiences.</td>
<td>FEMC 820/3.0: Media Production Seminar</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Elective courses: completion of assignments (written, oral) that study course materials in relation to an original direction of research and its applications.</td>
<td>collaboration with community partners</td>
</tr>
<tr>
<td></td>
<td>Successful preparation and presentation of a Syllabus</td>
</tr>
<tr>
<td></td>
<td>Successful preparation and presentation of the Proposal</td>
</tr>
<tr>
<td></td>
<td>Successful preparation and defense of a dissertation</td>
</tr>
</tbody>
</table>

**Autonomy and professional capacity: PhD**

<table>
<thead>
<tr>
<th>Learners will demonstrate skill in devising and implementing original research and scholarship at all stages: from design to coordination, implementation, interpretation, communication, and dissemination.</th>
<th>Proposal requirement</th>
<th>Preparation and implementation of original research in the Practicum</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Dissertation requirement</td>
<td>Preparation of a Syllabus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Preparation of a Proposal</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Preparation and implementation of original dissertation research</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Preparation of a dissertation for publication and circulation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Research project development</th>
<th>Research project management</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research partnership and team research</td>
<td>Leadership in producing original knowledge</td>
</tr>
<tr>
<td>Curriculum design</td>
<td>Publication of peer-reviewed academic scholarship</td>
</tr>
<tr>
<td>Publication of non-academic and public scholarship</td>
<td></td>
</tr>
<tr>
<td>Learners will demonstrate professional capacity to apply Film, Expanded Media and Curatorial Studies research in an academic or nonacademic context that supports professional and career development.</td>
<td></td>
</tr>
<tr>
<td>5.2</td>
<td>Describe how the proposed methods of assessing student achievement relate to the program learning outcomes and degree level expectations.</td>
</tr>
<tr>
<td>-----</td>
<td>----------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>Written scholarship and oral presentations, which will assess student achievement in core and elective courses, will address learning outcomes for depth and breadth of knowledge, research and scholarship, communication skills, and awareness of the limitations of knowledge.</td>
</tr>
<tr>
<td></td>
<td>The faculty supervisor’s assessment of the planning, implementation and product of practical and curatorial research will address learning outcomes for research and scholarship, application of knowledge, communication skills, and professional autonomy and capacity.</td>
</tr>
<tr>
<td></td>
<td>The supervisory committee’s assessment of the dissertation proposal, at its defence—and the examining committee’s assessment of the dissertation, at its defence—will address all learning outcomes: depth and breadth of knowledge, research and scholarship, application of knowledge, communication skills, professional autonomy and capacity, and awareness of the limitations of knowledge.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>5.3</th>
<th>Outline the plans for documenting and demonstrating the level of performance of students (must be consistent with the OCAV’s Graduate Degree Level Expectations). [Refer to Graduate Degree Learning Outcomes (GDLEs), Appendix 1 of QUQAP]</th>
</tr>
</thead>
</table>
|     | MA  
Students will be evaluated on their course work before proceeding to the MA proposal and project. Supervisor and second reader will examine and approve research project and hold monthly meetings with the MA candidate to make sure completion is on-time.  

With this in mind, student performance will be demonstrated and documented using the following procedures:  
- Individual instructors grade scholarship in first-year courses  
- Successful MA proposal and timeline determined by supervisor and second reader  
- Supervisor and second reader examine the thesis at the thesis defence  

|     | PhD  
Supervisory and committee structures will be formed in response to individual student needs. Because the graduate program spans three representative areas, and because interdisciplinarity is built into the program’s infrastructure, the program’s faculty resources will be managed so as to provide appropriate support for student research. Those student projects which substantively span qualitatively different areas of research will require suitable supervisory and committee representation.  

With this in mind, student performance will be demonstrated and documented using the following procedures:  
- Individual instructors grade scholarship in first-year courses  
- Supervisory committees examine the dissertation research proposal at the proposal defence, held in the second term of the second year  
- Examining committees examine the dissertation at the dissertation defence, held before the end of the fourth year |
Both supervisory and examining committees may include members of the industry, public service, community or other sectors that constitute the dissertation’s sites of application, in accordance with regulations in the School of Graduate Studies.

### 6. Mode of Delivery

**6.1** Explain how the proposed mode(s) of delivery meets the program learning outcomes and the degree level expectations. Comment on the relationship between mode of delivery and accessibility requirements.

The curricular mode of delivery will be classroom-based, but the program’s project-oriented goals will be fulfilled also through a continuous process of dialogue with the supervisor, student colleagues, and visitors from proximate professional fields.

All F&M faculty complete “Accessible Instruction for Educators” via Queen’s Accessibility Services as well as all mandatory Accessibility for Ontarians with Disabilities Act (AODA) training provided by Queen’s University. Faculty will be encouraged to build on this training by familiarizing themselves with the seven principles of Universal Instructional Design (UID):

1. Equitable Use
2. Flexibility in Use
3. Simple and Intuitive
4. Perceptible Information
5. Tolerance for Error
6. Low Physical Effort
7. Size and Space for Approach and Use

Faculty should consider these principles when designing their course delivery methods, learning materials, access requirements and demonstration of knowledge activities.

All relevant physical spaces are accessible. The F&M is currently reviewing software and/or computer-based programs for accessibility. We anticipate providing such access according to individual student needs.

**6.2** If the program will be delivered online or in blended format, please fully describe the structure and describe how a learning community will be fostered and intellectual exchange opportunities within the cohort will be promoted. How will students be supported in their studies and how will they access resources, training opportunities, professional development workshops, etc…

n/a

**6.3** Distance Delivery - Where students may take the same program or elements of it in two different modes of delivery, indicate how consistency in program requirements and standards will be assured. Describe how a learning community will be fostered among all students and how regular interactions with faculty, students, etc., will be assured, and comment on access to materials, resources, and technology.

n/a
7. Anticipated Enrolment

7.1 Describe the recruitment strategy for the program to ensure a strong applicant pool. Indicate how many new students the program will attract to Queen’s, and how many students must be accommodated by other departments/units. Indicate which departments/units will be affected and how.

Our planned recruitment strategy will target relevant undergraduate programs in all of the three main areas of focus: film/media production, film/media studies, and curatorial studies. (There are currently 5 undergraduate majors in Curatorial Studies in Ontario). We will emphasise the flexibility that we offer regarding graduate project design, and the possibility of expanded career opportunities. To promote diversity of graduate student candidates, there will also be a focus on recruiting international students who attend Queen’s as part of their undergraduate degree, building on relationships formed in the short time these students’ study at Queen’s.

In year 1, we anticipate an intake of 12 MA students (4 students in each of the 3 streams) and 2 PhD students. In year 2, we anticipate an intake of 12 students in the MA and the PhD program growing to 4 students. At a steady state, the MA program will have an annual intake of 12 students (1 year to complete the program) and the PhD program will have a total intake of 4 students annually (4 years to complete the program) for a total enrollment of 16 students.

7.2 In Table 4 below, summarize the projected intake and enrolments by year (by degree level and field as appropriate) until steady-state is reached.

<table>
<thead>
<tr>
<th>Year</th>
<th>Masters Intake</th>
<th>Masters Enrolment</th>
<th>Doctoral Intake</th>
<th>Doctoral Enrolment</th>
<th>Total MA/PhD Enrolment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 1</td>
<td>12</td>
<td>12</td>
<td>2</td>
<td>2</td>
<td>14</td>
</tr>
<tr>
<td>Year 2</td>
<td>12</td>
<td>12</td>
<td>4</td>
<td>6</td>
<td>18</td>
</tr>
<tr>
<td>Year 3</td>
<td>12</td>
<td>12</td>
<td>4</td>
<td>10</td>
<td>22</td>
</tr>
<tr>
<td>Year 4</td>
<td>12</td>
<td>12</td>
<td>4</td>
<td>14</td>
<td>26</td>
</tr>
<tr>
<td>Year 5</td>
<td>12</td>
<td>12</td>
<td>4</td>
<td>16</td>
<td>28</td>
</tr>
<tr>
<td>Year 6</td>
<td>12</td>
<td>12</td>
<td>4</td>
<td>16</td>
<td>28</td>
</tr>
<tr>
<td>Year 7</td>
<td>12</td>
<td>12</td>
<td>4</td>
<td>16</td>
<td>28</td>
</tr>
</tbody>
</table>

8. Resources

Provide evidence that the Academic Unit(s) has the necessary resources to implement and deliver the proposed new program under the following headings (where applicable). A budget module and template (located on the QUQAP website) must be completed.

8.1 Faculty - Comment on the adequacy of the faculty complement to teach and/or supervise in the program and by field as appropriate AND complete Table 5 below. Submit CVs for all faculty listed, following the CV guidelines located on the QUQAP website.

<table>
<thead>
<tr>
<th>Faculty Member</th>
<th>Rank/Status (Tenured, tenure track, continuing adjunct, term)</th>
<th>Field</th>
<th>Home Unit</th>
<th>Total Undergrad Teaching</th>
<th>Total Grad Teaching (incl new Program)</th>
<th>Supervisory Privileges in New Program</th>
<th>Total Theses Supervised (M/D)</th>
<th>Current Theses Supervised (M/D)</th>
</tr>
</thead>
</table>

Last Revised: September 04, 2018
<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Dept</th>
<th>Courses Provided</th>
<th>Co-supervision</th>
<th>Supervision Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allan, Blaine</td>
<td>Full Prof / tenured</td>
<td>FILM</td>
<td>3 term length courses</td>
<td>1 term length course</td>
<td>Sole supervision</td>
</tr>
<tr>
<td>Bertrand, Karine</td>
<td>Asst Prof / tenure-track</td>
<td>FILM</td>
<td>3 term length courses</td>
<td>2 term length courses</td>
<td>Sole supervision</td>
</tr>
<tr>
<td>Kibbins, Gary</td>
<td>Assoc Prof / Tenured</td>
<td>FILM</td>
<td>1 term length course (Head)</td>
<td>1 term length course (Head)</td>
<td>Sole supervision</td>
</tr>
<tr>
<td>Leeming, Frances</td>
<td>Assoc Prof / Adjunct (Continuing)</td>
<td>FILM</td>
<td>3 term length courses</td>
<td>1 term length course</td>
<td>Sole supervision</td>
</tr>
<tr>
<td>Lord, Susan</td>
<td>Full Prof / tenured</td>
<td>FILM</td>
<td>1 term length courses (Head CUST)</td>
<td>1 term length course (Head CUST)</td>
<td>Sole supervision</td>
</tr>
<tr>
<td>MacKenzie, Scott</td>
<td>Assoc Prof / Adjunct (Continuing)</td>
<td>FILM</td>
<td>4 term length courses</td>
<td>1 term length course</td>
<td>Sole supervision</td>
</tr>
<tr>
<td>Pelstring, Emily</td>
<td>Asst Prof / tenure-track</td>
<td>FILM</td>
<td>2 term length courses (pre-renewal)</td>
<td>1 term length course (pre-renewal)</td>
<td>Sole supervision</td>
</tr>
<tr>
<td>Zaiontz, Keren</td>
<td>Asst Prof / tenure-track</td>
<td>FILM</td>
<td>3 term length courses</td>
<td>1 term length course</td>
<td>Sole supervision</td>
</tr>
<tr>
<td>Burke, Frank</td>
<td>Emeritus Professor</td>
<td>FILM</td>
<td>0</td>
<td>0</td>
<td>Sole supervision</td>
</tr>
<tr>
<td>Mackey, Clarke</td>
<td>Emeritus Professor</td>
<td>FILM</td>
<td>0</td>
<td>0</td>
<td>Sole supervision</td>
</tr>
<tr>
<td>Guerrero Cortés, Adonay</td>
<td>Asst Prof / Adjunct (term)</td>
<td>FILM</td>
<td>4 term length courses</td>
<td>1 term length courses</td>
<td>Co-supervision</td>
</tr>
<tr>
<td>Jansen, Alex</td>
<td>Lecturer / Adjunct (term)</td>
<td>FILM</td>
<td>2 term length courses</td>
<td>0</td>
<td>Co-supervision</td>
</tr>
<tr>
<td>Randall, Ryan</td>
<td>Lecturer / Adjunct (term)</td>
<td>FILM</td>
<td>1 term length course</td>
<td>0</td>
<td>Co-supervision</td>
</tr>
<tr>
<td>Allen, Jan</td>
<td>Asst Prof / Adjunct (term)</td>
<td>FILM/AEAC</td>
<td>0</td>
<td>1 term length course</td>
<td>Sole supervision</td>
</tr>
<tr>
<td>Boutiller, Alicia</td>
<td>Asst Prof / Adjunct (term)</td>
<td>FILM/AEAC</td>
<td>0</td>
<td>1 term length course</td>
<td>Sole supervision</td>
</tr>
<tr>
<td>Coutré, Jacquelyn N.</td>
<td>Asst Prof / Adjunct (term)</td>
<td>FILM/AEAC</td>
<td>0</td>
<td>1 term length course</td>
<td>Sole supervision</td>
</tr>
<tr>
<td>Kerr, Sunny</td>
<td>Asst Prof / Adjunct (term)</td>
<td>FILM/AEAC</td>
<td>0</td>
<td>1 term length course</td>
<td>Sole supervision</td>
</tr>
<tr>
<td>Hosek, Jenn</td>
<td>Assoc Prof / Tenured</td>
<td>LLCU, cross-appoint FILM</td>
<td>n/a</td>
<td>1 term length course, with permission of home department</td>
<td>Sole supervision</td>
</tr>
<tr>
<td>Pegley, Kip</td>
<td>Assoc Prof / Tenured</td>
<td>MUSC, cross-appoint FILM</td>
<td>n/a</td>
<td>1 term length course, with permission of home department</td>
<td>Sole supervision</td>
</tr>
<tr>
<td>Rogalsky, Matt</td>
<td>Assoc Prof / Adjunct (Continuing)</td>
<td>MUSC, cross-appoint FILM</td>
<td>n/a</td>
<td>1 term length course, with permission of home department</td>
<td>Sole supervision</td>
</tr>
<tr>
<td>Handling, Piers</td>
<td>Distinguished Research Fellow</td>
<td>FILM</td>
<td>n/a</td>
<td>0</td>
<td>Co-supervision</td>
</tr>
</tbody>
</table>

Last Revised: September 04, 2018
8.2 **Staff** - Comment on the adequacy of the staff complement to support the program (administrative, technical, IT, laboratory, etc.).

The F&M currently has four staff positions. The two fulltime technical staff, and one temporary appointment, who have been doing preparatory work and planning in anticipation of the increased demand on production equipment. We do not anticipate a need for increased technical staff. There are two administrative staff positions. In order to accommodate the additional tasks associated with the Graduate Program, we anticipate the need for a new half-time position. Analysis by the Arts and Science Director of Finance has confirmed that department’s budget position is able to support the new position. The department is accordingly redesigning those positions and redistributing responsibilities. The current Undergraduate Coordinator will assume Graduate Coordinator responsibilities, while the new half-time position will assume some of the responsibilities earlier held by the Undergraduate Coordinator largely associated with departmental bookkeeping practices.

8.3 **Space Requirements** - Describe the work space, laboratory space, office, classroom and equipment needed to support students’ scholarship and research activities.

The F&M has a generous, well-equipped film/video production space. No upgrades are required. The F&M administers the Art & Media Lab, a well-equipped exhibition environment housed also in the IBCPA, and shared principally with the Cultural Studies Program. This exhibition facility will play an important role in the Graduate Program, providing students with a state-of-the-art space for exhibitions of film/media installation works and for the realisation of curatorial projects. All incoming students will require individualized desk/office space, which will be provided on the main campus.

8.4 **Information Technology** - Describe the information technology needed to support students’ scholarship and research activities. Indicate the resource implications for hardware, software/internet, audio-visual, telecommunications, etc.

F&M currently has a robust technical infrastructure, with ample support for state-of-the-art information and media technologies. New, relevant software packages are added regularly, and existing ones are systematically upgraded. The department has a strategic plan, which is methodically updated, to remain abreast of current developments in all fields relevant to film and media scholarship and production.

8.5 **Library** - Provide information about library support holdings, availability of and access to library resources relevant to the proposed program(s).

The film and media holdings at the Stauffer library hold a robust collection of books, journals, and electronic resources (including moving image databases such as Criterion, Films-on-Demand, and the NFB/ONF). The Department of Film and Media has an extensive collection of analog and digital film and media works, approaching 3500 titles.

**Library Consultation**

Elizabeth Gibson, Research and Instruction Librarian, Queen’s University

Consulted on July 12th, 2018
8.5 **Library** - Provide information about library support holdings, availability of and access to library resources relevant to the proposed program(s).

Existing library holdings currently support the graduate programs in Art Conservation, Arts Leadership and Management, and Cultural Studies and the undergraduate programs in Fine Arts (Visual Arts) and Film and Media Studies. The library subscribes to the major citation indexes in film and media studies and related fields and has a good collection of journals and monographs (print and online) in the established literatures in the various disciplines.

*Indicate what new library resources will be needed (e.g. journals, print monographs, audio-visual material, historical documents, electronic databases, statistical/geospatial data)*

No new resources are anticipated and we will continue to provide access to existing journal subscriptions. Any new monograph acquisitions can be accommodated within the existing acquisitions budget. We will continue to develop our resources supporting curatorial theory and practice.

*Indicate the likelihood of the program having an impact on the Library staffing. Provide the date that consultation with the Library staff took place.*

There should be a minimal impact on Library staffing as Queen's University Library already has liaison librarians who provide research, teaching and collection services to the following academic units: Arts Conservation; Arts Leadership and Management; Fine Arts; Cultural Studies; and Film and Media Studies.

8.6 **Research Funding** - Provide evidence of adequate research funding to sustain the research activities of faculty and graduate students AND complete Table 6 (below).

As advanced scholars in the fields of film and media, core faculty practice research and teaching that bridge the subfields of film and media studies, production and curation. There is a great amount of both diversity and synergy amongst the faculty. The Film and Media Department has a wide range of background in Studies, in terms of teaching, research and funding, including: Canadian/Québécois cinema and television (Profs. Blaine Allan, Karine Bertrand, Susan Lord, Scott MacKenzie); experimental media (Profs. Kibbins, Pelstring, Lord, MacKenzie); Indigenous film and media (Profs. Bertrand, MacKenzie); postcolonial film and media (Profs. Bertrand, MacKenzie); American and European cinemas (Profs. Allan, Bertrand, Kibbins, Lord, MacKenzie); gender and media (Profs. Bertrand, Leeming, Lord, MacKenzie, Naaman, Pelstring); Latin American film and media (Profs. Bertrand, Guerrero, Lord, Naaman); media studies (Profs. Allan, Bertrand, Lord, MacKenzie, Naaman, Zaiontz); film theory (Profs. Allan, Bertrand, Kibbins, Lord, MacKenzie, Naaman, Zaiontz); animation (Profs. Frances Leeming, Pelstring), performance (Profs. Leeming, Pelstring, Zaiontz), contemporary media industries (Alex Jansen, Prof. Zaiontz); and critical theory (Profs. Allan, Bertrand, Kibbins, Leeming, Lord, MacKenzie, Naaman, Zaiontz). This diversity is also present in production, including experimental (Profs. Allan, Kibbins, Pelstring); narrative (Profs. Guerrero, Pelstring); documentary (Profs. Kibbins, Naaman); cross-platform (Prof. Naaman, Jansen); interactive (Prof. Naaman, Jansen), animation (Profs. Leeming, Pelstring); installation (Profs. Kibbins, Leeming, Naaman, Pelstring); digital media (Profs. Kibbins, Naaman, Pelstring); analog media (Profs. Allan, Kibbins, Leeming, Pelstring). The synergies in these areas is evidenced in the interface...
between Studies & Production: curation (Profs. Bertrand, Kibbins, Lord, MacKenzie, Naaman, Zaiontz); video essay as an academic form (Prof. Kibbins), the theory film (Prof. Kibbins), works based on non-filmic research (Profs. Guerrero, Kibbins, Leeming, Naaman, Pelstring); found footage films (Prof. Kibbins, Leeming); festivals, preservation and archiving (Profs. Allan, Lord, MacKenzie, Zaiontz). The curatorial and historical aspects of the proposed Graduate Program will also benefit from the appointment of Piers Handling as a Distinguished Research Fellow in the Department of Film and Media at Queen’s. Handling was the Director and CEO of TIFF/Toronto International Film Festival from 1994 to 2018 where he was responsible for all activities of TIFF including the Toronto International Film Festival and TIFF Bell Lightbox (TIFF Cinematheque, TIFF Kids, The Film Reference Library, The Film Circuit, archival, learning programmes for children, youth and adults). He led the $196M capital campaign to build TIFF Bell Lightbox. Prior to this he was Deputy Director/Artistic Director from 1987 to 1994. He has a long history of curation, has published key texts in Canadian film history, and has extensive experience and knowledge related to the culture of film festivals.

Table 6. Research funding (operating) by source (do not include conference grants, SSHRC minor grants or equipment grants). Include last 3 years only. [add additional rows as needed]

<table>
<thead>
<tr>
<th>Year</th>
<th>Field</th>
<th>Federal Granting Council</th>
<th>Other Peer Adjudicated</th>
<th>Contracts</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>2017-2018</td>
<td>n/a</td>
<td>SSHRC PARTNERSHIP GRANT (Bertrand and Lord, Co-Applicants [Janine Marchessault, Project Director, York]. 26 Co-applicants; 17 Collaborators): 2,500,000.00; 200,000.00 to Queen’s.</td>
<td>QUEEN’S RESEARCH LEADERS FUND AWARD (Bertrand): 50,000.00.</td>
<td>SIG GRANT (Lord): 7,000.00.</td>
<td>SIG GRANT FOR SCHOLARLY RESEARCH AND CREATIVE WORK (MacKenzie): 4840.00. SIG EXPLORE GRANT (Hosek): 7,000.00.</td>
</tr>
<tr>
<td>2017-2018</td>
<td></td>
<td>CANADA COUNCIL (Guerrero Cortés): 20,000.00</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2017-2018</td>
<td></td>
<td>SSHRC INSIGHT GRANT (MacKenzie): 197,970.00</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Period</td>
<td>Grant/Program</td>
<td>PI/Institution</td>
<td>Amount</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>---------------------------------------------------</td>
<td>----------------------------------</td>
<td>---------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>SSHRC INSIGHT DEVELOPMENT GRANT (Pelstring): 63,267.00.</td>
<td>Pelstring</td>
<td>63,267.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>CANADA COUNCIL (Pelstring): 6000.00.</td>
<td></td>
<td>6000.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>KINGSTON ARTS COUNCIL PROJECT GRANT (Lord): 8700.00</td>
<td></td>
<td>8700.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>INTERNATIONAL RESEARCH FUND, QUEEN’S UNIVERSITY (Lord): 20,000.</td>
<td></td>
<td>20,000.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>COALITION OF WOMEN IN GERMAN FACULTY RESEARCH AWARD (Hosek): 1500.00USD.</td>
<td></td>
<td>1500.00USD.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2015-2016</td>
<td>QUEEN’S FUND FOR SCHOLARLY RESEARCH AND CREATIVE WORK (Burke): 2500.00</td>
<td>Burke</td>
<td>2500.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>QUEEN’S FUND FOR SCHOLARLY RESEARCH AND CREATIVE WORK (MacKenzie): 4796.00</td>
<td>MacKenzie</td>
<td>4796.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>QUEEN’S FUND FOR SCHOLARLY RESEARCH AND CREATIVE WORK (Pelstring): 4,121.00.</td>
<td>Pelstring</td>
<td>4,121.00</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### 8.7 Student Funding

Indicate if graduate students in the new program will receive funding packages. If yes, state the minimum annual funding support (by degree level) and describe how the funding commitments will be met.

The Department of Film and Media will utilize existing resources to fund graduate students with a combination of awards and employment. Film and Media will annually adjudicate to graduate students, Queen’s Graduate Awards and various university awards (McLaughlin Scholarship, Graduate Entrance Tuition Award etc.). Additional Queen’s Graduate Award funds will be made available to domestic enrolled PhD students. The department also will be eligible to offer the PhD International Tuition Award.

Film and Media graduate students will also be eligible to apply for competitive fellowships, both external (SSHRC CGS-M, OGS) and internal (such as the Academic Excellence Award, Robert Sutherland Scholarship, Morgan Brown Scholarship, and Robert Charles Wallace Award).

The department annually will hire a sufficient number of Teaching Assistants to be able to offer full-year TA funding to all PhD and MA students at steady-state. Once PhD students advance to candidacy, the department will hire its own students as Teaching Fellows.

Department faculty hold multiple internal and external grants that provide Research Assistant positions to graduate students.

Based on a conservative projection—PhD students receiving an annual departmental award or competitive internal fellowship every second year (relative to MA students); at least one PhD student enrolls with SSHRC every second year; RAships remain available—the department will
be able to either meet or exceed minimum funding of $18,000 for each PhD student. As the program grows and more students receive competitive awards, the department intends to redistribute monies so that every PhD student may receive funding above the Queen’s minimum guarantee.

In Table 7 below, summarize the approximate dollar amounts associated with each source of funding as well as Tri-council scholarships for which students may apply.

<table>
<thead>
<tr>
<th>Source of Funding</th>
<th>Total (Avg/student)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tri-council (NSERC, SSHRC)</td>
<td>$78,256 (1 international student at $30,000)</td>
</tr>
<tr>
<td>Other External Awards</td>
<td></td>
</tr>
<tr>
<td>Internal Scholarships</td>
<td></td>
</tr>
<tr>
<td>TAs</td>
<td></td>
</tr>
<tr>
<td>RAs</td>
<td></td>
</tr>
<tr>
<td>Other (specify)</td>
<td></td>
</tr>
<tr>
<td>Total (Avg/student)</td>
<td></td>
</tr>
</tbody>
</table>

8.8 Describe any additional resources required that are not currently available. Provide evidence of institutional commitment to supplement existing resources as needed (See Budget module).

$60,000 to hire a program coordinator at the Agnes Etherington Art Centre, approved by Vice-Dean Gordon Smith, and to be paid by the Faculty of Arts and Science. All incoming students will require individualized desk/office space, which will be provided on the main campus.

9. Other Matters

9.1 Provide evidence of student demand for the program (e.g. number of applications/registrations in similar programs offered elsewhere (specify domestic and international); survey of prospective students) Describe how the information was obtained and the expected duration of the demand (e.g. is it a growing area?).

In April 2018, the Department in collaboration with the Agnes Etherington Arts Centre conducted a student demand survey that targeted undergraduate students in a variety of disciplines across the social sciences, the humanities and the creative arts.

Results indicated that there is demand for a graduate program in this field of study - 36% of respondents indicated that if a graduate program was offered they would be either ‘extremely likely’ or ‘relatively likely’ to apply. 30% of respondents also indicated that they would do so because they felt the program would allow them to start their career with additional credentials, and 37% said the program would allow them to develop skills that would make them more
marketable to employers. 77% also indicated that a graduate degree would be either ‘extremely valuable’ or ‘valuable’ in helping them achieve their career objectives.

The survey also indicated, that of the students that expressed an interest in the program, 66% were interested in pursuing a Masters degree, while 16% said both and Master and PhD. This response was somewhat anticipated as the survey targeted undergraduate students only and our assumption is that undergraduates are looking forward one step (towards a Masters degree vs two steps – the PhD).

In addition, as indicated in section 9.2 below, the labour market for students with a degree in this area of study are strong.

We also looked at enrollment data for similar programs (internet research and also discussion with the individual program admissions teams) across the province and were encouraged by what we found. The chart below provides a snap shot of the current market.

<table>
<thead>
<tr>
<th>Program</th>
<th>Avg Tuition Costs 2017/2018</th>
<th>Avg Student Enrollment</th>
<th>Length</th>
<th>Internship</th>
</tr>
</thead>
<tbody>
<tr>
<td>MA – Film Studies Carleton</td>
<td>$2294.84 Domestic $19,115.62 International</td>
<td>10</td>
<td>2 years (5 terms)</td>
<td>optional - semester long</td>
</tr>
<tr>
<td>MA – Film Studies with Specialization in Digital Humanities Carleton</td>
<td>$294.84 Domestic $19,115.62 International</td>
<td>&lt;10</td>
<td>2 years (5 terms)</td>
<td>optional - semester long</td>
</tr>
<tr>
<td>Graduate Diploma in Curatorial Studies Carleton</td>
<td>$10,501.66 Domestic $74,313.66 International</td>
<td>around 15. No exact numbers given.</td>
<td>1 year (3 terms)</td>
<td>Mandatory - year long during school</td>
</tr>
<tr>
<td>MA Cinema and Media Studies York</td>
<td>$4700.00 Domestic $16,250.00 International</td>
<td>10</td>
<td>2 years (5 terms)</td>
<td>optional - semester long</td>
</tr>
<tr>
<td>Criticism &amp; Curatorial Practice (MFA) OCAD</td>
<td>$10,866.68 Domestic $74,525.68 International</td>
<td>No response from OCAD</td>
<td>2 years (5 terms)</td>
<td>Yes, 4-week summer</td>
</tr>
<tr>
<td>Master of Arts in Communication and New Media McMaster</td>
<td>$21,024 Domestic $31,288.66 International</td>
<td>14 students</td>
<td>1 year (3 terms)</td>
<td>No</td>
</tr>
<tr>
<td>Master of Digital Experience Innovation (MDEI) Waterloo</td>
<td>$7933.45 Domestic (Full-Time) $22,271.71 International (Full-Time)</td>
<td>20-30 students</td>
<td>1 year (3 terms) Full-time or 2 years (5 terms) Part-time</td>
<td>Yes (summer term)</td>
</tr>
<tr>
<td>PhD Cinema and Media Studies York</td>
<td>$5625 Domestic $18,625 International</td>
<td>3-6 students</td>
<td>4 years (12 terms)</td>
<td>No</td>
</tr>
</tbody>
</table>
9.2 Explain how the program will fulfill societal need. Comment on similar programs offered elsewhere and why the proposed program will be attractive to applicants (include any unique or innovative elements/features). Comment on the need for graduates of the proposed program (e.g. labour market need, expected employment rates based on federal, provincial or sector reports where available, survey of prospective employers, ...)

This graduate program initiative has direct and vibrant links with the creative industries, which, in Ontario, now generate 12.2 billion dollars – larger than the energy industry, and larger than the forestry, mining and agriculture industries combined.

Currently, the large majority of the undergraduate students in F&M relocate to major metropolitan centres in order to pursue careers in the broad and diverse landscape of the creative industries. Their success there is clear and well documented. The testimonials from employers are consistently positive, and we are told repeatedly that what employers want are well-educated, flexible employees, who are articulate, literate, capable of thinking critically, and are able to adapt to changing circumstances that are often unforeseeable even to the employers.

This graduate program initiative seeks to enhance all of those qualities and advantages, but with the higher level of rigour and research innovation that comes with graduate level commitment and focus. With that higher level of rigour comes a much higher capacity for innovation and autonomous activity. Our graduate setting, unique in Canada, is designed to provide the infrastructure that students require to pursue and develop bottom-up, innovative programs of production and research. As indicated above, production, critique and curation are not professionally autonomous or specialized practices. The artist-critic and the artist-curatorial have joined the already established arena of the curator-critic, and our graduate program recognizes this reality in its basic architecture.

Prospective students will recognise the program to be attentive to the creative possibilities that are currently in evidence in fields of professional activity, and they will see that their capacity for innovation has a considerably better chance of finding a receptive pedagogical environment. Employers seeking new talent will value the broader scope of training and flexibility in our program.

Based on a website review of every graduate degree granting institution in Ontario, it appears that the proposed program offers a few unique features: the possibility of combining media studies and practice and submitting Research Creation for the fulfilment of the PhD; and the combination of film and media studies with focused training in curatorial studies.

No program in Ontario offering and MA and PhD in Film, Media Studies, Communications, New Media, or related areas, currently allows for a combination of studies and practice for the fulfillment of the PhD.

Several programs allow for a combination of theory and practice, or “Research-Creation” as thesis work at the MA level, but none of these encourage this hybridized approach at the PhD level; York and Ryerson’s joint MA/PhD in Communications, Concordia University’s Media Studies MA and Communications PhD, York’s Cinema and Media Studies MA and PhD all fall into this category. The proposed graduate program would be the only film and media program in Ontario with a structure designed to support students in combining studies and practice at the doctoral level.

Of the graduate programs in Ontario with foci on film, media, and related areas, none have a strong curatorial focus, or specialized training in curatorial studies, built into their curriculum.
There are only two programs with a curatorial study focus in Ontario, and neither offers an MA/PhD credential. The University of Toronto offers an MVS (Masters of Visual Studies) in Curatorial Studies and Ontario College of Art and Design University offer an MFA (Masters of Fine Arts) in Criticism and Curatorial practice. Outside of Ontario, the University of British Columbia offers an MA in Art History with a specialization in Critical Curatorial Studies, but without the emphasis on media production and studies. None of these programs offer specialized training in film and media studies and production in conjunction with curatorial studies.

Many institutions across Canada offer interdisciplinary programs where students might be able to find expertise in Film, Expanded Media, and Curatorial Studies by finding supervisors and committee members with relevant expertise. However, the type of specialized mentorship and training in curatorial studies we propose to offer in collaboration with the Agnes Etherington Art Centre is not duplicated elsewhere.

The proposed program therefore provides an unprecedented integration of education in film, expanded media and curatorial studies within the Province. While many film and media professionals in Ontario benefit from having a combination of curatorial, production and theoretical knowledge, anecdotal evidence suggests that this background is often attained through multiple degrees and years of varied professional experience, rather than through a single graduate degree program. We have attached letters from cultural institutions stating the usefulness of such a degree program to the fields of film and media art programming and production, as well as arts administration. The following is the Ontario Labour Market Outlook:


<table>
<thead>
<tr>
<th>Occupation</th>
<th>Average Annual Income*</th>
<th>Growth Rate</th>
<th>Total Projected Openings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Managers - publishing, motion pictures, broadcasting and performing arts</td>
<td>$88,652</td>
<td>3.1% - 4%</td>
<td>601 - 700</td>
</tr>
<tr>
<td>Technical occupations related to museums and art galleries</td>
<td>$44,223</td>
<td>4.1% - 5%</td>
<td>501 - 600</td>
</tr>
<tr>
<td>Support occupations in motion pictures, broadcasting, photography and the performing arts</td>
<td>$55,809</td>
<td>2.1% - 3%</td>
<td>201 - 300</td>
</tr>
<tr>
<td>Production logistics co-ordinators</td>
<td>$63,531</td>
<td>3.1% - 4%</td>
<td>1,001 - 2,000</td>
</tr>
<tr>
<td>Other technical and coordinating occupations in motion pictures, broadcasting and the performing arts</td>
<td>$69,277</td>
<td>2.1% - 3%</td>
<td>201 - 300</td>
</tr>
<tr>
<td>Library, archive, museum and art gallery managers</td>
<td>$77,623</td>
<td>3.1% - 4%</td>
<td>&lt;=100</td>
</tr>
<tr>
<td>Audio and video recording technicians</td>
<td>$56,768</td>
<td>2.1% - 3%</td>
<td>101 - 200</td>
</tr>
</tbody>
</table>
*“Growth rate” refers to the projected change in employment levels from 2017 – 2021. “Total openings” refers to the projected number of job openings from 2017 to 2021, from both new jobs (change in employment level) and jobs due to attrition (replacement jobs from retirement, death and emigration).

Ontario’s labour market information website is developed for use as a resource to help people exploring career choices. The job outlooks for each occupation use projections of future job openings, and should be interpreted with caution. Shifts in the rate of economic growth, technological developments, business restructuring, or changes in government policies can all affect the future growth prospects or skill requirements of the labour market. Job outlooks have been developed for Ontario as a whole, and may not reflect the situation in each local labour market. The number and type of employers, the occupational make-up of the workforce, and other local economic conditions all contribute to the employment prospects for an occupation in a given community.

| Producers, directors, choreographers and related occupations | $65,103 | 2.1% - 3% | 1,001 - 2,000 |

9.3 For new professional programs, provide evidence that the program is congruent with the regulatory requirements of the profession and that experiential opportunities will be available to meet the program needs (if appropriate).

n/a

9.4 For research-focused graduate programs, provide a clear indication of the nature and appropriateness of the major research requirements for program completion.

The primary research requirements for program completion will be accomplished in the original research for the dissertation, which may come in many different forms. A dissertation may embody “research-creation,” a term and a method that has come into general acceptance in various forms through the Canadian university system and funding environments, including SSHRC.

“Research-creation” combines creative and academic research practices, and supports the development of knowledge and innovation through artistic expression, scholarly investigation, and experimentation.” Each project undertaken therefore may combine academic and artistic project forms in various arrangements and permutations. The terms of these projects will be arrived at through a workshopping process undertaken in the practicum, and through negotiations with stakeholders, primarily the supervisor. In their dissertation research or research-creation, students follow the plan in an approved dissertation proposal. This research requirement is appropriate for program completion as it assesses students’ capacity to plan, implement, examine, and disseminate original research.
### 10. Equity, Diversity and Accessibility

#### 10.1 Describe how the proposed new program will address equity considerations, including (but not limited to) issues of particular concern for the groups identified in the University’s various equity programs

Both the F&M and AEAC have been consistently attentive to work undertaken by equity-seeking groups and equity-seeking scholars, and outreach will be undertaken to target applicants from these groups. The cultural representation of equity seeking groups has been an essential part of curriculum development in the F&M, a process enhanced by the addition of an Indigenous scholar (Karine Bertrand) in 2016 to the faculty.

The AEAC has a sustained record of critical engagement with, and exploration and enactment of, equity and inclusion in its artistic programs and operating approaches. The contributions of equity-seeking groups are a vital component of the gallery’s annual program cycle. The AEAC sustains this through consistent innovation that opens new avenues of participation for artists, the academic community and wider publics in research, exhibition and collections development.

AEAC programs fulfill Queen’s University’s priority goals through multifaceted initiatives promoting equity and inclusion. For example, the AEAC has recently established two funds supporting Indigenous Collections research, and, last year, delivered targeted course-based programs engaging Indigenous art exhibitions to over 1700 undergraduate and graduate students in a range of disciplines. In winter 2018, the AEAC hosted a powerful one-day workshop, “Artists Against Postracialism,” a riveting aesthetic and performative event addressing Afro Futurism and Blackface on Canadian university campuses. In fall 2018, exhibitions focus on Black bodies and their histories through the work of Stonecroft Foundation Artist-in-Residence Tau Lewis in her exhibition *Tau Lewis: when last you found me here*, and on issues of access for the mobility-impaired through the exhibition *The hold*, created in consultation with artist and activist Dr Lisa Figge.

The graduate program will place equity issues in a central position in this defining stage in the development of multidisciplinary cultural practices. A primary motivation is to look beyond the conservative traditional histories of cultural practices, where the functioning supposition of who constitutes a proper ‘public’ has largely been taken for granted, systematically excluding considerable segments of the population who are often marginalized for reasons of class, gender, disability, and/or ethnicity. We will similarly examine the biases that have operationally instated deeply exclusionary assumptions regarding what ideas and cultural moments are worthy of public attention.

#### 10.2 Provide information about the representation rates of members of designated groups within the faculty and identify gaps in representation as compared to the appropriate Canadian workforce population.

**Faculty (Tenure/Tenure track and Adjuncts)**

There are no faculty that identify as persons with disabilities or visible minorities, therefore these two designated groups are the most under-represented.

When compared to the Canadian Population (as per the QUFA CA), there is a gap of 1 for persons with disabilities and a gap of 2 for visible minorities.
Women represent 63.6% of faculty members in Film and Media.

There are no gaps with respect to Indigenous/Aboriginal Peoples.

11. Quality and Other Indicators

11.1 Provide evidence of the quality of the faculty and their collective breadth and scope to deliver the program (e.g. qualifications, teaching effectiveness, research impact, innovation and scholarly record; appropriateness of collective faculty expertise to contribute substantively to the proposed program).

The F&M is in the process of a major faculty realignment. In the past five years, three tenured faculty have retired (Peter Baxter, Frank Burke, Clarke Mackey), with a fourth entering his final year (Blaine Allan). In the last three years, three tenure track appointments have been made (Keren Zaiontz, Karine Bertrand, Emily Pelstring), and two new tenure track positions will be filled, to begin Fall 2019.

The core faculty have published (and/or have under contract for publication in 2019) over twenty books with university presses in Canada, the US, and the UK. All core faculty have received internal and external research grants totalling over $2,000,000.00. Collectively, they have published over 200 articles and chapters in refereed publications and have given presentations, invited talks, and keynotes in Canada, the UK, the USA, Europe, Latin America, the Middle East, Africa and Asia. Core faculty members have curated film and media screenings in Europe, Latin America, the USA, and Canada. Many of the core faculty members have experience in graduate administration. Particular research strengths of the core – backed by extensive publication -- include Canadian film and media, Indigenous media, feminist and queer media, the curation of mega-events, environmental media, archives and archival practice, European media, Latin American film and media, experimental media, film and media theory, documentary media, and popular media. Production faculty have produced a wide range of award-winning works in experimental media, interactive documentary, hybrid performance, animation, feminist media, activist documentary, and hybrid fiction. Studies courses offer production components, and production courses include historical and theoretical components, a rarity in post-secondary education in film and media.

AEAC-based adjunct faculty are respected art-museum professionals and, in addition, scholars in their respective specialist fields and creative curatorial practice. With wide experience and high levels of achievement in innovation, curatorial methodology and public-facing program design, this team brings key skills and networks to the graduate program. They are authors of award-winning exhibitions and publications in contemporary, Canadian historical and European historical visual and media art. Their research and creation successfully competes for peer-adjudicated public grants, with over $600,000 awarded in 2017-2018 alone, and garners further research support through philanthropic gifts and endowed funds. Their exhibitions and collections tour regularly in Canada and internationally. All are experienced university-level teachers and sought-after speakers and sector adjudicators, with records of leadership service. Their networks will enrich and inform the program content currency, and support graduates’ entry into careers in the field.
11.2 Comment on the program structure and faculty attributes (including research activity) that will ensure the intellectual quality of the student experience.

The F&M faculty have the professional experience to support the multi-disciplinary ambitions of the graduate program initiative. Currently three faculty members have direct professional experience in all three areas essential to the graduate program: film/media production, academic work (including publishing) and curatorial practice, while five faculty members have direct professional experience in two of the three principle component parts. The graduate program builds on the existing dual-focus structure that has been successfully employed in the F&M undergraduate program since 1969; there exists considerable experience with cross-disciplinary pedagogy and project management. The research profiles of all core and affiliated faculty continue to be committed to a cross-disciplinary, integrated approach to their research, one that seeks to account for a broad perspective of cultural work and reception.

AEAC-adjunct faculty have a strong record of successful teaching at the undergraduate and graduate level in practica and internship courses, featuring a powerful combination of research skills, intellectual development, and applied specialist skills and knowledge. The AEAC professional program is distinguished by its depth of research and capacity to integrate critically informed research within creative public-facing program production and presentation. The structure of the graduate program—including its multidisciplinary milieu—is designed to take full advantage of these faculty attributes. It will equip students with the rigour and resilience to thrive and make significant future contributions to the field.

11.3 Comment on how a high-quality graduate experience will be supported. For research-based programs, comment on the quality of supervision and mentorship and how this will be assessed or monitored. What practices will be put in place to support healthy supervisor-student relationships?

Our core faculty has been highly successful in obtain research and arts council grants, as well as internal awards. In 2017-2018 alone, faculty (Guerrero, Lord, MacKenzie, Pelstring), received over 425K in grants from SSHRC and the Canada Council, and just over 778K in the three years reported above. Professor Lord received a 1,000,000 CFI-JELF grant for the department’s Vulnerable Media Lab. Professor Bertrand received 50K from the Queen’s Research Leaders Fund. Faculty have published, and have in press, over 20 books. Faculty’s works have screened in North America, Europe, Latin America, and Africa. Faculty have been editorial board members of journals such as Public, Performance Research and the Canadian Journal of Film Studies.

Working closely with a supervisor in the development of a research project is an integral part of both degrees. Queen’s offers several resources to help students manage this important relationship.

The Guide to Graduate Supervision - https://www.queensu.ca/sgs/current-students/graduate-supervision offers graduate students, faculty, and other departmental members the guidelines needed to foster productive working relationships between supervisors and graduate students. In addition, in the Spring of 2010, the University interviewed senior supervisors and graduate students to ask them what makes a good quality supervisory relationship. Our goal was to build a profile of ‘good practice’ to give direction to new students and students experiencing difficulties, and also to assist supervisors. We learned that certain components are integral to building a good supervisory relationship. However, at the core there must be a continuous commitment to
fostering this atmosphere. The findings/recommendations from these interviews were subsequently published and are distributed to both graduate students and their supervisors - *Fostering Strong Supervisory Relationships: How Can Supervisors Assist?* and *‘How to Make the Most out of Your Supervisory Relationship: Advice from Supervisors & Graduate Students’*.

Queen’s also invests heavily in graduate student talent and it offers research excellence and a transformative student experience. Queen’s is proud to support our graduate students with awards, merit-based funding and travel awards. A member of the U15, Queen’s ranks highly in terms of research funding and intensity. Our research funding enables us to invest in graduate student research and to prioritize graduate student supervision. In turn, our graduate students contribute to our research excellence by working with our nationally & internationally recognized faculty researchers in state-of-the art research facilities.

Queen’s also has an active and vibrant graduate student community. Completion rates are high and students report a high level of satisfaction with their student experience. Queen’s has the highest (Master’s) and second highest (PhD) degree completion rates in Canada. Over 90% of students report the quality of their academic experience as good to excellent. Queen’s School of Graduate Studies provides support services and resources specifically for graduate students that add value to the student experience and enable academic, professional and personal success.

The Habitat is a one-stop-shop for being well and staying well in grad school. It won the 2015 Canadian Association for Graduate Studies Award for Excellence and Innovation in Enhancing the Graduate Student Experience.

Expanding Horizons offers an extensive suite of workshops as well as online academic and career resources, all tailored to graduate student needs. The annual *Graduate and Post-Doctoral Career Week*, which includes hands-on workshops, expert panels and a networking reception were students can meet graduate studies alumni and potential employers.

The PhD-Community Initiative, part of the Expanding Horizons Series, provides an exceptional interdisciplinary, experiential learning opportunity that requires the application and translation of skills and knowledge to address a problem or issue faced by community partners.

Queen’s was identified as one of the top institutions in Canada for meeting the career service needs of its students by the Canadian Education and Research Institute for Counselling’s 2017 study. Queen’s Career Services received the second-highest ranking overall.

Finally, Queen’s campus is also diverse and inclusive. Grad students make up 18% of total enrolment at Queen’s and, with over 4,200 graduate students. International students comprise 23% of the grad student population and come from more than 70 countries around the world. Queen’s has the second highest proportion of full-time graduate students among Ontario research-intensive universities.
**Supporting documentation**

*Embed relevant documents supporting the proposal (e.g. letters of support from deans, department heads, collaborators, external agencies, etc.) by inserting the letters as Word Documents. If the letters are .pdf documents, it is essential that they are first converted to Word documents using Adobe Acrobat Software to avoid loss of resolution and formatting. If you do not have Adobe Acrobat, please consult your faculty office.*

<table>
<thead>
<tr>
<th>Appendix 1: Course Outlines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appendix 2: Faculty Résumés</td>
</tr>
<tr>
<td>Appendix 3: Letters of Support</td>
</tr>
<tr>
<td>Appendix 4: Budget</td>
</tr>
</tbody>
</table>
### Part C – Administration & Government Reporting Information

Part C is to be completed by the Department/Faculty in consultation with the Office of the University Registrar and the School of Graduate Studies.

<table>
<thead>
<tr>
<th>12. Information for and/or from the Office of the University Registrar and the School of Graduate Studies Registrar</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>12.1. Academic Administration</strong></td>
</tr>
<tr>
<td>Academic Career</td>
</tr>
<tr>
<td>Department(s)</td>
</tr>
<tr>
<td>Proposed Start Date</td>
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<tr>
<td>Program duration</td>
</tr>
<tr>
<td>Expected enrolment</td>
</tr>
<tr>
<td>Program Name: Degree Description (max 50 characters)</td>
</tr>
<tr>
<td>MA Film, Expanded Media, and Curatorial Studies</td>
</tr>
<tr>
<td>PhD, Film, Expanded Media, and Curatorial Studies</td>
</tr>
<tr>
<td>Academic Plan Description (e.g. Chemical Engineering)</td>
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<tr>
<td>Film and Media</td>
</tr>
<tr>
<td>Academic Sub-Plan Description (e.g. Specialization in Collaborative Biomedical Engineering)</td>
</tr>
<tr>
<td>N/A</td>
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</tbody>
</table>

Collaborative Program Sub-Plan (only complete if part of a new graduate degree program)

List all departments/plans that may admit students into the Collaborative Sub-Plan. Indicated department with primary responsibility for Sub-Plan (underline)

N/A

Pattern of Study (Master’s programs only; choices: Pattern I, II, III) N/A

### 12.2. Complete the following:

| Will students be admitted part-time? | Yes | No |
| Will all or part of the program be offered at the BISC campus? | Yes | No |
| Will all or part of this program be offered via distance learning (e.g. online or blended learning?) | Yes | No |
13. Course Information

<table>
<thead>
<tr>
<th>New Courses with new subject code required?</th>
<th>☒ Yes ☐ No</th>
</tr>
</thead>
<tbody>
<tr>
<td>If yes, suggested Subject Code</td>
<td>FEMC</td>
</tr>
</tbody>
</table>

14a. Proposed Tuition Fees (See also section 17 below. Consult with School of Graduate Studies)

<table>
<thead>
<tr>
<th>Tuition Fee (exclusive of activity fees)</th>
<th>2,138.15 (both MA and PhD) Domestic</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>4,309.15 (both MA and PhD) International</td>
</tr>
<tr>
<td>Fee Assessment Protocol</td>
<td>Per term</td>
</tr>
<tr>
<td>(Annual? Per term or per course?)</td>
<td></td>
</tr>
<tr>
<td>Non-Tuition Fees (specify)</td>
<td></td>
</tr>
</tbody>
</table>

14b. Government Reporting

| Proposed FORPOS                        |                                    |
| Program Weight (BIUs)                  | Masters $14,413                     |
|                                       | PhD $26,751                         |
| Proposed CIP Code                      |                                    |

Part D – Government Reporting Information

Part D is to be completed by the Unit/Faculty

15. Describe how the program is consistent with an area of strength and/or growth identified in the Strategic Mandate Agreement (SMA). If not aligned, describe how the program is consistent with the mission, aims, objectives and existing strengths of the university.

The proposed program aligns with the University’s SMA with the Ministry through our area of strength - Program Offerings - Arts and Science: Humanities, Section 6 (SMA 2017 - 2020) and also Teaching & Learning, Section 2: Innovation in Teaching and Learning Excellence: Institutional strength in program delivery methods that expand learning options for students and improve the learning experience and career preparedness.

Queen’s supports teaching and learning by focusing on technology-enhanced learning, improving student learning outcomes/experiences, and providing experiential learning opportunities. The proposed Master’s and PhD programs will represent those institutional strengths in program delivery methods that expand learning options for students and improve the learning experience and career preparedness. Regarding access and equity, both the F&M and AEAC have combined the historical and theoretical critique of reactionary forms of cultural representation with affirmative programs of production and distribution which seek to establish new paradigms open to equity seeking groups, and this graduate program will both enhance and accelerate those initiatives.
16. Explain how the proposed program fits with Queen’s current program offerings and the university’s capacity to deliver the proposed program.

The “creative arts” are currently extremely under-represented at the graduate level at Queen’s University. Of the programs nominally listed in the creative arts category (Arts Conservation, Arts Leadership, Arts Management, Computing and the Creative Art, Drama, Film & Media, Fine Art, Media Studies, Music, Music Theatre, and Stage and Screen Studies), two - Arts Conservation, and Arts Leadership - offer graduate level degrees, but neither program is an arts production program. The one program not listed among the “creative arts” which does offer production at the graduate level is the Cultural Studies Program. The Cultural Studies Program offers a “creation-research” option to its Master’s and PhD students, a concept with now widespread institutional recognition (including SSHRC), and which closely resembles that being proposed by F&M and AEAC.

The Graduate Program in Film, Expanded Media, and Curatorial Studies is able to offer a focused and intensive level of instruction and research support, including a well-equipped physical film/media/ curation physical infrastructure. The Graduate Program takes advantage of and mobilizes the potential of the Agnes Etherington Art Centre’s superb collections, infrastructure and expertise, offering a unique experiential learning opportunity for Queen’s students to develop within a leading art museum. Such a context is unparalleled in Canada.

17. Provide at least two external sector comparator programs used to derive the proposed tuition fee (program name, university and most recent tuition fee exclusive of additional fees). Comparators should ideally be similar credentials and/or programs in Ontario or Canada if none in Ontario. Justify reasoning for proposed tuition; if higher than comparators how will the impact on accessibility be mitigated?

<table>
<thead>
<tr>
<th>Comparator Program</th>
<th>Domestic</th>
<th>International</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carleton, MA – Film Studies &amp; Film Studies with Specialization in Digital Humanities</td>
<td>$8294.84</td>
<td>$19,115.62</td>
</tr>
<tr>
<td>Carleton, Graduate Diploma in Curatorial Studies</td>
<td>$10,501.66</td>
<td>$24,313.66</td>
</tr>
<tr>
<td>York University - PhD Cinema and Media Studies</td>
<td>$5625</td>
<td>$18,625</td>
</tr>
</tbody>
</table>

18 (a) Justify the duplication with comparator programs and others (list programs, why is adding a new program justifiable, evidence of consultation, evidence that there is sufficient demand, sufficient opportunities for experiential learning)
1. Carleton MA – Film Studies
This program is designed to be completed in 5 consecutive terms of full-time studies. There is an optional semester-long internship/practicum. The program typically enrolls around 10 students. With demographics being mixed between recent grads (most of class) and professionals.

The master’s program emphasizes conceptual issues current in the field, such as questions of critical and historical method relevant to the research and study of various national cinemas in relation to their global and transnational contexts. Other areas include: media technology and aesthetics, Canadian and Quebec cinema, animation, documentary cinema, new media, film’s relationship to literature, theatre and music and other visual and performing arts.

2. Carleton MA – Film Studies with Specialization in Digital Humanities
This program is designed to be completed in 5 consecutive terms of full-time studies. There is an optional semester-long internship/practicum. The program typically enrolls less than 10 students from the film discipline. With demographics being mixed between recent grads (most of class) and professionals.

It is a collaborative MA -- This program teaches students to rethink how the digital world opens up a variety of new areas of inquiry in the humanities, investigating how we understand art, film, music, literature and popular culture; how we develop new forms of collective memory; and how we create global communities and intercultural dialogue. Their Collaborative Specialization in Digital Humanities will help you to rethink how digital technologies are changing our understanding of art, film, music, literature and popular culture; to explore how new media are shaping our global communities, intercultural dialogued, and individual and collective identities.

This program does NOT put focus on curation.

3. Carleton Graduate diploma in Curatorial studies.
This program is designed to be completed in 3 consecutive terms of full-time studies (1 year). There is a mandatory year-long internship/practicum. The program typically enrolls around 15 students. With demographics being mixed between recent grads (most of class) and professionals.

4. York MA Cinema and Media Studies
This program is designed to be completed in 5 consecutive terms of full-time studies. There is an optional semester-long internship/practicum. The program typically enrolls around 10 students. With demographics being mixed between recent grads (most of class) and professionals.
The MA in Cinema and Media Studies offers a broad and comprehensive curriculum in the critical study of the media arts to a small group of highly motivated students. Our world-class faculty, working at the cutting edge of media scholarship and research creation, offer a diverse selection of courses and in-depth mentoring that provide students with a core formation in the critical and interpretive analysis of cinema and media. The MA is an extremely versatile degree that will prepare the student for a future in either interdisciplinary academic research or the growing spectrum of jobs in the creative industries. Our graduates have gone on to successful careers as academics, festival programmers, archivists, curators, critics, and media producers.

The York MA degree may be earned in one of two ways:
1. By completion of 8 half courses and a Major Research Paper of 40-50 pages (MRP). The majority of students in the Cinema and Media Studies MA will be expected to elect this option.
2. By completion of 7 half courses and a Thesis (80-100 pages). MA Students will be granted permission by the Program to pursue a thesis option on the basis of a rigorous and well-structured thesis proposal.

York’s program also offers a joint MA/MBA degree with the Schulich School of Business.

5. OCAD MFA Criticism and Curatorial Practice
   This program is designed to be completed in 5 consecutive terms of full-time studies. There is a suggested, but optional four-week-long internship/practicum. The program’s typical enrollment was not disclosed. Demographics were not disclosed.

   The Master of Fine Arts in Criticism & Curatorial Practice program offers graduate students an opportunity to explore and experiment with contemporary art, media and design through engagement with history, theory and criticism within curatorial practice. OCAD University’s distinctive program focuses uniquely on the practices of curating and criticism, leading to the Master of Fine Arts degree. Our graduate faculty and adjunct faculty include practicing curators and critics who bring deep intellectual and professional expertise to the studies of criticism and curatorial practice.

6. McMaster MA Digital Communication
   This program is designed to be completed in 3 consecutive terms of full-time studies (1 Year). There is no internship/practicum component. The program typically enrolls around 14 students. With demographics being mixed between recent grads (most of class) and professionals.

   The M.A. in Communication and New Media will be typically completed within twelve months. Students will complete six 3-unit courses and the year-long pro seminar, in addition to a major research project (either a 40-page research paper/project or a digital media project supported by a shorter paper).

   The M.A. program in Communication and New Media at McMaster University offers the opportunity for students to gain experience in independent communication studies research and/or multimedia design at the graduate level, while developing advanced knowledge in communication theories and methodologies, and cultivating their interest in one or more subspecialties in this interdisciplinary program (such as media studies, discourse analysis,
performance studies, audio and video art, audience studies, computer-mediated methodologies).

7. York PhD in Cinema and Media Studies
This program is designed to be completed in 12 consecutive terms of full-time studies. There is a no internship/practicum component. The program typically enrolls between 3-6 students. With demographics not being disclosed.
The PhD in Cinema and Media Studies is a broadly humanities-based, interdisciplinary program in which students acquire a comprehensive knowledge of cinema and media through theoretical, historical and critical frameworks. We welcome applicants with educational backgrounds in Film Studies, Media Studies, Communications, Cultural Studies, Art History, English, Women’s Studies, Queer and Sexuality Studies, Comparative Literature, Philosophy, Area Studies, and other disciplines that nurture research in sound and moving image media.
The PhD offers three fields of specialization:
1. Cinema and Cultural Theory
2. National and Transnational Cinemas
3. Cinema and Technologies of the Image
The PhD prepares students for academic and research careers in cinema and media studies and related fields like cultural and visual studies and communications research. Students’ highly developed historical and contemporary knowledge of cinema and media work is applicable to careers in the arts, entertainment and other media-related research areas.

Justifiable Duplication: As is evident from the examples shown above, while there currently exist programs in Ontario which reflect component parts of the Graduate Program in Film, Expanded Media, and Curatorial Studies, our proposed program offers opportunities for innovative research not available elsewhere: research-creation, and the synergistic combination of film/media studies, film/media production, and curatorial studies. As discussed above, research-creation opens up refreshing new areas linking scholarly work with art productions of diverse kinds.

18 (b) Comment on any differences between the proposed program and comparators (number of credits/courses, structure, ...)
The integration of the AEAC, an outstanding university and public art museum with extraordinary collections and talented specialist team, make the graduate program in Film, Expanded Media and Curatorial Studies unique in Canada. The slate of courses provide robust opportunities to participate in and benefit from experiential, applied learning through guided team projects and individual creative projects requiring active synthesis of research, analytical, presentation/communication, negotiation, consensus building, aesthetic discernment, networking and resource management skills.

Importantly, and congruent with the premises of the graduate program, these skills will span the material and digital realms. The AEAC physical display spaces are paralleled by an active online program stream, which is now under major development as part of the 3-year digitization initiative. As the new graduate program commences in fall 2019, the first phases of the digital development platforms will be in place, providing an additional arena for program outcomes presentation.
## Part E – Authorizations

Part E a-d is to be completed prior to GSEC approval.

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<tr>
<td><strong>a. Department Head(s)</strong></td>
<td>2018-09-03</td>
<td></td>
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<tr>
<td></td>
<td>Signature</td>
<td>Date</td>
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<tr>
<td><strong>b. Faculty Dean(s) or delegate(s)</strong></td>
<td>Barbara Crow, Dean</td>
<td>September 3, 2018</td>
</tr>
<tr>
<td></td>
<td>Signature</td>
<td>Date</td>
</tr>
<tr>
<td><strong>c. Date approved by Faculty Graduate Council/Committee</strong></td>
<td></td>
<td>September 11, 2018</td>
</tr>
<tr>
<td><strong>d. Date approved by Faculty Board(s) if required as per Faculty Graduate Council/Committee regulations</strong></td>
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<td><strong>e. Date Approved by GSEC</strong></td>
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<td><strong>f. Vice-Provost and University Librarian</strong></td>
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<td><strong>g. University Registrar</strong></td>
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<td>Signature</td>
<td>Date</td>
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<tr>
<td><strong>h. Associate Vice-Principal (Planning &amp; Budgeting)</strong></td>
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<td></td>
<td>Signature</td>
<td>Date</td>
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<tr>
<td><strong>i. Vice-Provost and Dean, School of Graduate Studies</strong></td>
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<td>Signature</td>
<td>Date</td>
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<td><strong>j. Provost and Vice-Principal (Academic)</strong></td>
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APPENDIX 1

COURSE DESCRIPTIONS
FEMC 810/3.0  Film, Expanded Media and Curation Practicum

Course Description:
The purpose of the Film, Expanded Media and Curation practicum is to provide opportunities for students to extend their practice-based learning, integrate the new knowledge that they have gained from their other graduate level course work, and implement some of their newly acquired skills in an appropriate practice setting. It will provide a classroom-based context in which students and supervisors design a course of research in film, expanded media, and curatorial studies relevant to the master’s or doctoral research project. Students examine scholarship on practica and research applications that are relevant to their research topic and/or project and develop new capabilities in regards to knowledge mobilization in the public sphere.

The course will bring in curators, archivists, programmers as guest speakers, to place study and production in the contexts or practical debates around the function of public spheres. The practicum course will also be enhanced by the use of the Department of Film and Media’s Vulnerable Media Lab, where students will be able to remediate their work, and those of others, to give works greater prominence in the public sphere. This will allow students to work on analogue and digital born media.

With the guidance of a supervisor, students will develop their own studio practice or practice-based research focus in order to realize a project, and develop a timeline appropriate for the completion of a thesis in a timely manner. Or, for those students who wish to pursue a placement, the course can be used as a platform to gain practical experience in a professional setting. With the support of their supervisor and the experience with internships provided by the Film & Media Department and the Agnes Etherington Arts Centre, students will arrange their own placements to ensure it is with an appropriate organization and a suitable research fit. Building on pre-existing relationships with festivals and cooperatives, these venues include Modern Fuel, the Kingston Canadian Film Festival, the Reel-Out Film Festival, and the potential of Toronto-based internships at the Canadian Film-Makers Distribution Centre, Vtape, and the Toronto International Film Festival.

The modules for the practicum will be tailored to the student’s emerging specialization and research interests. Students will work with the supervisor to develop a reading list that grounds their exploration in historic precursors, applicable methodologies, and theoretical frameworks. The practicum will convene as a seminar on a bi-weekly basis, so that students have an opportunity to update one another about their progress, offer peer support and feedback, and share work in development.

Graduate students are required to secure their own field placements in consultation with the faculty supervisor and practicum consultant. Adopting a “learner stance,” that is rooted in curiosity, openness to feedback, and a willingness to take risks, and a willingness to enlarge one’s range of professional experience, is essential for a successful placement. Practicum settings at the graduate level may include: community art/film/media educational environments, artisanal or commercial production houses, film and/or media festival administration, art gallery or museum environments, artist-run centres, film/media/art research environments.
Satisfactory performance is based on:
a) The ability of the student to effectively organize the practicum experiences necessary to meet the identified learning goals.
b) A final report by the student and the field supervisor must be submitted at the conclusion of the practicum.
c) A satisfactory midpoint evaluation conducted at the halfway point.

Assessment:
1. Seminar Participation: 20%
2. Reading List: 20%
3. Studio or Practice-Based Project: 60% or Final Paper based on placement: 60%

Queen’s Policy on Academic Integrity
This course adheres fully to the following statement on academic integrity builds on a definition approved by Senate and is designed to make students aware of the importance of the concept and the potential consequences of departing from the following core values of academic integrity.
Academic Integrity is constituted by the six core fundamental values of honesty, trust, fairness, respect, responsibility and courage (see www.academicintegrity.org). These values are central to the building, nurturing and sustaining of an academic community in which all members of the community will thrive. Adherence to the values expressed through academic integrity forms a foundation for the "freedom of inquiry and exchange of ideas" essential to the intellectual life of the University (see the Senate Report on Principles and Priorities http://www.queensu.ca/secretariat/policies/senate/report-principles-and-priorities).
Students are responsible for familiarizing themselves with the regulations concerning academic integrity and for ensuring that their assignments conform to the principles of academic integrity. Information on academic integrity is available in the Arts and Science Calendar (see Academic Regulation 1 http://www.queensu.ca/artsci/academic-calendars/regulations/academicregulations/regulation-1), on the Arts and Science website (see http://www.queensu.ca/artsci/academics/undergraduate/academic-integrity), and from the instructor of this course. Departures from academic integrity include plagiarism, use of unauthorized materials, facilitation, forgery and falsification, and are antithetical to the development of an academic community at Queen's. Given the seriousness of these matters, actions, which contravene the regulation on academic integrity carry sanctions that can range from a warning or the loss of grades on an assignment to the failure of a course to a requirement to withdraw from the university.

Accommodations Statement from Queen’s Equity Office
Queen's University is committed to achieving full accessibility for persons with disabilities. Part of this commitment includes arranging academic accommodations for students with disabilities to ensure they have an equitable opportunity to participate in all of their academic activities. If you are a student with a disability and think you may need accommodations, you are strongly encouraged to contact Student Wellness Services (SWS) and
register as early as possible. For more information, including important deadlines, please visit the Student Wellness website at:
http://www.queensu.ca/studentwellness/accessibility-services/
FEMC 812/3.0
Critical and Theoretical Approaches to Film, Expanded Media, and Curatorial Studies

Course Description:
This course examines key critical and theoretical tenets of film, expanded media, and curatorial studies. The course will include both historical and contemporary theoretical components in order to situate the students within various fields of debate. An emphasis shall be placed on methodologies that best mobilize theoretical works in academic and artistic practices, but will attempt to span both key theoretical paradigms prominent in the mid to late 20thC, (e.g. psychoanalysis, neo-colonial theory), as well as more recent, less extensive theoretical explorations (e.g., boredom theory).

Each year the course will focus on several modules which may include: the uses and abuses of theory; structuralism/post-structuralism/modernism; feminism and gender; post-colonialism; affect; immersive technologies; Critical Race Theories; decolonization; Marxism; deconstruction; Cultural Industries; Humour Theory; Aesthetics; Reception theory; Image Theory; Digital Humanities, etc. The theoretical perspectives chosen will be examined as they affect institutional, economic and social context of film, expanded media and curatorial practices.

The course will be organized in three modules. In each module the professor will provide an initial lecture situating the theoretical paradigm in context. For each module, readings will be assigned, and thoroughly discussed in class. The students will select an art project (film, media, artist) or an event (exhibition, film festival, new media event) to present and discuss in light of the theoretical framework studied. Each student will present once in each module. Where the theories will be discussed as a group, considering them within institutional, social, political or economic context will be the task of the students. The student will introduce the case-study, and facilitate the discussion. The presentation and discussion will be given a twenty-minute window. Each week three-four students will present. The student will provide a three-page report on each presentation. The report will articulate why the cultural text/event was chosen, how the theoretical framework applies, and will reference research done outside of class (bibliography and filmography/artworks). Students will also produce a final paper or video essay, on a topic of their own choice. The full 7500-word paper can be an elaboration of one of the in-class presentations.

Module 1: (example) Image Theory
- A plurality of theory formations for a wide taxonomy of images.
- Defining the image.
- The relationship between mental images and visual images.
- Vision and visuality
Readings:
“Image Studies, Image Theory, and the Concept of the Image,” Lambert Wiesling
"Some Fallacies and Truths Concerning the Image in Old and New Media," John Lechte
“What is an Image?” W. J. T. Mitchell
“In Defense of the Poor Image,” Hito Steyerl.

Module 2: (example) Affect
• what affect is and isn’t
• affect and agency
• “sensation” and art/media production and art criticism
• affective ecologies
Readings:
“The Turn to Affect: A Critique,” Ruth Leys
“Beyond Personal Feelings and Collective Emotions: Toward a Theory of Social Affect,”
Robert Seyfort
“The Aesthetics of Affect: Thinking Beyond Representation,” Simon O’Sullivan
“Crocodile Tears: Affective Strategies Old and New,” Joseph Campana

Module 3: (example) Humour Theory
• A plurality of theory formations for a wide taxonomy of humour formations.
• defining humour formations.
• humour and ethics
• the “mirthless laugh”
Readings:
“On the Essence of Laughter,” Charles Baudelaire
“Humour,” Simon Critchley
“A Theory of Snow Prevention,” Robert Fones
“How to Construct a Time Machine,” Alfred Jarry
“The Irony of Satire: Political Ideology and the Motivation to See What You Want to See in
The Colbert Report,” Heather LaMarre, Kristen Landreville, Michael A. Beam

Module 4: (example) Reception Theory
• Reader-response theory and criticism
• Types of meaning
• Oppositional and negotiated viewing
• Audience interventions
Readings:
“Perverse Spectators: The Practices of Film Reception,” Janet Staiger
“Summary of a Model of Film Readership,” Paul Fisher Davies
“The Emancipated Spectator,” Jacques Rancière

Learning objectives:
- To Obtain familiarity with key theories relevant to the fields of Film, Expanded Media and
Curatorial Studies.
- To obtain the skills to learn theories not covered in class.
- To apply theoretical tools to analysis of cultural texts.
- To obtain research and writing skills

Assessment:
- Research, selection, in-class presentation and report on a cultural text/event. This exercise will be repeated for each module. Each presentation/report is worth 20% of the final grade. 60%
- Participation: 10%
- Final paper: 30%

Additional Readings:
"Some Fallacies and Truths Concerning the Image in Old and New Media," John Lechte
"What is an Image?" W. J. T. Mitchell
Film and Theory: An Anthology by Miller, Toby; Stam, Robert 2000.
Beyond the Box: Diverging Curatorial Practices Melanie Adaire Townsend, Banff Centre Press, 2003


Queen’s Policy on Academic Integrity
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forms a foundation for the "freedom of inquiry and exchange of ideas" essential to the intellectual life of the University (see the Senate Report on Principles and Priorities http://www.queensu.ca/secretariat/policies/senate/report-principles-and-priorities). Students are responsible for familiarizing themselves with the regulations concerning academic integrity and for ensuring that their assignments conform to the principles of academic integrity. Information on academic integrity is available in the Arts and Science Calendar (see Academic Regulation 1 http://www.queensu.ca/artsci/academic-calendars/regulations/academicregulations/ regulation-1), on the Arts and Science website (see http://www.queensu.ca/artsci/academics/undergraduate/academic-integrity), and from the instructor of this course. Departures from academic integrity include plagiarism, use of unauthorized materials, facilitation, forgery and falsification, and are antithetical to the development of an academic community at Queen's. Given the seriousness of these matters, actions, which contravene the regulation on academic integrity carry sanctions that can range from a warning or the loss of grades on an assignment to the failure of a course to a requirement to withdraw from the university.

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FEMC 814/3.0  
Visiting Artists and Academics in Film, Expanded Media, and Curatorial Studies

(in tandem with the existing FILM 402: Research Seminar and Workshop)

This course is designed to acquaint graduate students with both current work in the field and various professional issues, through a combination of research presentations, visiting speakers and artists, and participatory workshops. This research and workshop-based course will focus on a wide variety of research and production practices. Queen’s faculty members, curatorial staff and visiting speakers will give guest talks on their creative works, research practices and methodologies, accessing archival material, and on making creative and practical research available beyond the academic environment.

The presentations and discussions will emphasize the interrelatedness of professional activities. The course will as often as possible arrange for conversations between artists and filmmakers, curators and programmers, and scholars, all of whom will be encouraged to address their own practice with an eye towards linkages with their proximate disciplines.

Students are encouraged to view presentations and workshops as a means to develop their personal relationship with research and presentation norms by making evaluative distinctions between styles and approaches. While critical responses to presentations of research and production is always valuable and necessary, this course will also have a pragmatic function, wherein students are encouraged to borrow and adapt stylistic approaches

I. research presentations. Scholars and practitioners from various disciplinary backgrounds present their research.
II. visiting speakers and artists. Writers and critics working in non-scholarly environments, as well as artists and filmmakers, show their productions, and/or address issues relevant to their making.
III. participatory workshops and roundtables. When possible, visitors will interact in participatory environments

METHOD OF EVALUATION
1. Participation & In-class Discussion: 25%
2. Reports: 40%
3. Proposal for Public Intervention, Artwork or Performance

EVALUATION & ASSIGNMENT DETAILS
1. Class Participation: 25%
Seminars will provide students with the opportunity to evaluate and identify the issues raised by established scholars, curators and artists. The wide range of advanced research methodologies will be integrated into the seminar over the year. This might include, for example, the inclusion of collage forms, public curatorial strategies, or cross platform media—all of which have been widely used in art/research practices but have also been more frequently applied in the context of
more traditional topical areas. We will also encourage visitors to provide texts for the students to read in advance of their presentation, not only the visitor’s own texts which constitute the products of their own research, but also those which might provide insight into the research methodologies and special problems encountered.

Students will be required to respond to visitors’ presentation by submitting a written description, evaluation and critique. We will try to instil a sense of a community of interest, as well as provide positive models for cultural analysis and cultural production. To this end, students are expected not only to share their perspectives on these readings with classmates but to actively take part in class discussion.

REPORTS.
Based on 10 presentations/workshops. The student will respond to each presentation with a 1000 word evaluation. These evaluations are tied to learning objectives: to provide a critical reflection and to articulate in personal terms what the student found useful in the style of the presentation, or what characteristics of the presentation they would wish to avoid. The reports will be posted on the class website and made available for student colleague’s viewing and responses.

LEARNING OUTCOMES
In this course students will learn:

- to articulate to themselves and to others the range of cultural practices and techniques they have developed during their degree so as to be prepared for post-graduate life as cultural producers and researchers
- to synthesize diverse theoretical and practical methods and to critically evaluate contemporary issues theoretical and aesthetic vocabularies
- specific skills through a series of professional development workshops led by faculty and guest speakers (eg. how to build a portfolio, write a project proposal, research in an archive, conduct a good interview)
- to articulate and respond to the course material, including readings, screenings, performances, visiting artists and scholars through scholarly and creative writing and seminar participation
- to wear many expert hats in the course as critical thinkers and facilitators in seminar discussion

Module 1: Introductions and Orientation + Public Curation and Expanded Media.
Readings:
From Public 40: Screens (Fall 2009), ed. Susan Lord, Dorit Naaman and Jenn Vanderburgh

Module 2: Curating the Archive
Guests: Janine Marchessault, Professor at York University, Curator of Land/Slide and other public art that uses archival materials + Susan Lord, Director of the Vulnerable Media Lab
Workshop in the Vulnerable Media Lab.

Readings:
From Public 40: Screens (Fall 2009) and Public 57: Counter Archives

Module 3: Production contexts: changing landscapes of funding

“Proposals and Pitches.” Kara Haflidson, Film and Media, Alumnae and Executive Producer from CTV will lead a workshop on how to speak with industry professionals about your projects.

“Talking to philanthropists.” Jeff Brison, Associate Professor, History and Cultural Studies, Queen’s University

Readings:

Resources:
Arts funding and organizations (Ontario and Canada):
Canadian Media Ownership
http://www.parl.gc.ca/content/lop/researchpublications/2012-17-e.htm
http://www.crtc.gc.ca/ownership/eng/title_org.htm

Module 4:

“From research to development: making your research public.”

Samantha King and Ravida Din on making Pink Ribbon, Inc.
With over twenty years of experience in the production and distribution of media for social change, Ravida Din is the producer of highly acclaimed feature documentaries including PINK RIBBONS INC., based on the book Pink Ribbons, Inc.: Breast Cancer and the Politics of Philanthropy by Samantha King. Samantha King is Professor in the School of Kinesiology and Health Studies at Queen’s University, where she is cross-appointed to the Department of Gender Studies and the Cultural Studies Program.

Brenda Longfellow with Offshore http://offshore-interactive.com/
Brenda Longfellow is Associate Professor in the Department of Film at York University.
She recently launched the SSHRC funded interactive web documentary OFFSHORE, co-directed with Glen Richards and Helios Design Lab. OFFSHORE may be viewed at http://offshore-interactive.com/site/.

Readings:
Brenda Longfellow, “Offshore: Extreme Oil and the Disappearing Future,” in Public: Art, Culture, Ideas 48 (Fall 2013). ON MOODLE
Examples of research-based and interactive documentaries:
http://www.itvs.org/interactive
http://bridgethegulfproject.org/

Readings:
Interview with Ravida Din:
http://www.youtube.com/watch?v=CkpwfqF4WO0
A. Juhasz on history of feminist documentary:
http://pzacad.pitzer.edu/~ajhuasz/archives/article3105843.pdf
Recommended:
http://www.ejumpcut.org/archive/jc53.2011/seiterProdnTeach/index.html

Module 5: Digital practice: Video games + Curating multiplatform projects
Guests: Emma Westecott (OCADU); Sarah Robayo Sheridan (UofT)
Emma Westecott teaches game design at OCADU and has worked in and around the game industry for over fifteen years. Research lab of Dr. Westecott:
http://research.ocadu.ca/gameplay/projects

Readings:

Module 6: Festivals: networks and the work of queer and Canadian festival making
Guests: Ger Zielinski (Ryerson U), Matt Salton (Kingston/reelout), and Mark Garniss (Kingston Canadian Film Festival)
6:30-7:30: Dr. Zielinski’s talk on “Festival Networks”
7:30-9:30: Panel discussion/workshop with Dr. Zielinski, Matt Salton and Marc Garniss: key features, challenges, pointers for making, curating, and funding festivals.

Readings:
Zielinski, Ger (2012). “On the Development of Queer Film Festivals and Their Media Activism,” with Skadi Loist, in Film Festival Yearbook 4, Edited by Dina Iordanova and Leshu Torchin. St Andrews, Scotland: St Andrews Film Studies (2012).
Module 7: Museums in the 21 century

Guest: Sasha Prewse, ROM and UofT: “Curators as diplomats and the future of Curating”. This class explores the role of curators as diplomats in the context of museums as actors in the field of international relation; future of curation in particular as it relates to technological change, societal trends, sharing authority and remaining relevant to today’s audiences.

Readings:

Misc. Readings and Resources for reference

Arts funding and organizations (Ontario and Canada):
Canadian Media Ownership: http://blog.fagstein.com/media-ownership-chart/
http://www.huffingtonpost.ca/2012/08/13/concentration-media-ownership-canada_n_1773117.html
http://www.parl.gc.ca/content/lop/researchpublications/2012-17-e.htm
http://cargocollective.com/marclafia/Empires-Revolution-of-the-Present
http://artport.whitney.org/commissions/battleofalgiers/BattleofAlgiers.shtml#
http://korsakow.org/korsakow-in-the-classroom-jennifer-cool/
http://www.itvs.org/interactive
Public Intellectuals http://publicintellectualsproject.mcmaster.ca/about/
https://www.rescuetime.com/
http://www.crtc.gc.ca/ownership/eng/title_org.htm

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FEMC 815/3.0  Studies in Film, Expanded Media, and Curatorial Studies I

Graduate course with specialized faculty focus, which may change from year to year. Topics may include: historiography; research-creation; digital humanities; archives and exhibition; online curation; digital media practice; the role of images and image theory, cultural and political activism; animation theory and practice.

Film, expanded media and curatorial analysis has often played a pivotal role in the development and application of theoretical presuppositions and models. This course involves the detailed examination of analytical essays that have served to further the aims of film, media, curatorial theory or developed new models for approaching film and media analysis. Some of these essays are central documents in the history of film and media analysis; others are representative examples of certain types of analytical approaches. Through the study of these analytical essays, students are encouraged to consider how structuralism, semiotics, psychoanalysis, feminism, queer theory, decolonization, historiography, archival analysis, post-structuralism, effect theory, intersectionality, and formalism (among others) have been taken up by scholars in the analysis of film, media and curatorial studies.

The course will combine an examination of selected topics with an emphasis on assisting students to write their own reviews and critical essays, make critically informed works, and/or curate critically. We will focus on distinctions between criticism and theory, the relationship of Cinephilia to the cinema history, the importance of the essayistic tradition, the role of critique in the age of the Internet, and the symbiosis between contemporary criticism and the festival circuit.

Each special topic selected by faculty will provide an in-depth historical and theoretical account of the topic at hand. Students will be expected to engage in active forms of research (including archival research), consider the ways in which their works communicate to a variety of audiences (whether they are writing a research paper, making a work, launching a curatorial exhibit, or a hybrid combination).

Each year FILM 815 will contain four modules through the semester on the faculty member’s chosen topic.

Learning Outcomes:

1. Students will demonstrate advanced knowledge of the semester’s selected topic.
2. Students will apply relevant theories and practices derived from Film, Expanded Media, and Curatorial Studies.
3. Students will mobilize knowledge derived from Film, Expanded Media, and Curatorial Studies in their works.
4. Students will have an advanced understanding of concepts, theories, and methodologies pertaining to the application of research in Film, Expanded Media and Curatorial Studies in both academic contexts and professional practices.
5. Students will produce synthetic knowledge in Film, Expanded Media and Curatorial Studies.
6. Students will apply theories and methods of the application of research in Film, Expanded Media and Curatorial Studies to a variety of questions and contexts related to the production and circulation of moving images.

**Evaluation:**
TBD by faculty member in relation to the topic chosen. Assignments could include written historical and theoretical work, reading reports, media works, curatorial practices, and/or assignments that synthesize two or more of the aforementioned modes of production.

Proposal for project (research paper, media work, archival project, curatorial project: 20%
Class presentation on project: 30%
Final project: 40%
Attendance and participation: 10%

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register as early as possible. For more information, including important deadlines, please visit the Student Wellness website at:
http://www.queensu.ca/studentwellness/accessibility-services/
FEMC 818/3.0  Studies in Film, Expanded Media, and Curatorial Studies II

Graduate course with specialized faculty focus, which may change from year to year. Topics may include: historiography; research-creation; digital humanities; archives and exhibition; online curation; digital media practice; the role of images and image theory, cultural and political activism; animation theory and practice.

Film, expanded media and curatorial analysis has often played a pivotal role in the development and application of theoretical presuppositions and models. This course involves the detailed examination of analytical essays that have served to further the aims of film, media, curatorial theory or developed new models for approaching film and media analysis. Some of these essays are central documents in the history of film and media analysis; others are representative examples of certain types of analytical approaches. Through the study of these analytical essays, students are encouraged to consider how structuralism, semiotics, psychoanalysis, feminism, queer theory, decolonization, historiography, archival analysis, post-structuralism, effect theory, intersectionality, and formalism (among others) have been taken up by scholars in the analysis of film, media and curatorial studies.

The course will combine an examination of selected topics with an emphasis on assisting students to write their own reviews and critical essays, make critically informed works, and/or curate critically. We will focus on distinctions between criticism and theory, the relationship of Cinephilia to the cinema history, the importance of the essayistic tradition, the role of critique in the age of the Internet, and the symbiosis between contemporary criticism and the festival circuit.

Each special topic selected by faculty will provide an in-depth historical and theoretical account of the topic at hand. Students will be expected to engage in active forms of research (including archival research), consider the ways in which their works communicate to a variety of audiences (whether they are writing a research paper, making a work, launching a curatorial exhibit, or a hybrid combination).

Learning Outcomes:

1. Students will demonstrate advanced knowledge of the semester’s selected topic.
2. Students will apply relevant theories and practices derived from Film, Expanded Media, and Curatorial Studies.
3. Students will mobilize knowledge derived from Film, Expanded Media, and Curatorial Studies in their works.
4. Students will have an advanced understanding of concepts, theories, and methodologies pertaining to the application of research in Film, Expanded Media and Curatorial Studies in both academic contexts and professional practices.
5. Students will produce synthetic knowledge in Film, Expanded Media and Curatorial Studies.
6. Students will apply theories and methods of the application of research in Film, Expanded Media and Curatorial Studies to a variety of questions and contexts related to the production and circulation of moving images.
Evaluation:
TBD by faculty member in relation to the topic chosen. Assignments could include written historical and theoretical work, reading reports, media works, curatorial practices, and/or assignments that synthesize two or more of the aforementioned modes of production.

Proposal for project (research paper, media work, archival project, curatorial project: 20%
Class presentation on project: 30%
Final project: 40%
Attendance and participation: 10%

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FEMC 820/3.0  Media Production Seminar

This course will combine film/digital media production and theory to enable students to create innovative, interdisciplinary, and informed media productions and analyses. It will include instruction on visual planning, project management, and professional dissemination, as well as technical labs on a variety of analog and digital audio, video, and new media platforms. This instruction will support creative work undertaken individually by each student, which can take form in any medium, from video installation to sound art to documentary video.

Projects will address, directly or obliquely, assigned conceptual themes, such as “Expanded Animation”, “Screen Presence”, or “Networks”. These themes will vary from year to year, and will be designed to focus creative energy on problem-solving and the communication of specific ideas. The flexible development of themes will be encouraged, and should generate discussion around current topics in art, theoretical discourse, and popular culture. Readings from the fields of media and art history, theory, and criticism will offer a variety of perspectives on the themes and provide inspiration for the creation and discussion of projects.

Critique and iterative design will be central to the course. Projects will be workshopped by the class using collectively-determined critique methods. In critiques, students will offer peers thoughtful interpretation, guidance, and analysis of the work in the terms established through course topic areas. While students will be self-directed in the production of their projects, they will be accountable to the class for a clear presentation of their production plan, well-prepared in-progress updates, a polished final presentation, and high-quality final documentation. The goal will be to produce short-term projects that are near-ready for public presentation in a context suitable for the chosen medium.

**Evaluation:**
Project proposal: 25%
Critical Reflection, class participation and oral presentation: 35%
Final Media Work: 40%

**Sample Modules (subject to change from year to year)**

**Expanded Animation:**
This module addresses essential issues in time-based media with a particular focus on various conceptions of animation. We will discuss philosophies of animism, animation as a technique in relation to cinema history, the notion of expanded animation in contemporary art practice, and the challenge of “animating” an environment through an interactive works, community-based initiatives, site-specific installation, performative intervention, or other methods.

**Screen Presence:** For this module we will look screens as physical interfaces. We will discuss the genealogy of the screen from early proto-cinematic spectacles to the introduction of the billboard into the urban landscape to mobile devices. We will consider compositional possibilities offered by multi-screen, architectural cinema, virtual reality and augmented reality. Our mission will be to consider how screens activate space and invite bodily sensations and
interactions, how ideology can be embedded in form, and how this capacity is mobilized in art, branding and advertising.

**Networks:** This module reflects on the broad social implications of the communication networks that deliver and determine our relationship to media objects. With the help of readings from diverse fields, from mobility studies to media history, we will consider the impact and creative potential of networks both historical and contemporary, physical and virtual. As examples for analysis we will consider a broad range of rhizomatic communication structures, including snail mail, the internet, social media, television broadcast networks, telephone landlines, radio waves, mycelial networks in forests, etc.

**Learning Outcomes:**
- Develop new critical insights in the history and theory of media and art and other humanities disciplines
- Develop increased familiarity with contemporary commercial and artistic media practices
- Develop a vocabulary for workshopping and critiquing work across a variety of mediums
- Develop independent research skills with regards to digital tools and technical workflows
- Learn to approach design problems with an audience or user in mind
- Learn to work fluently between multiple programs and platforms on a single project

**Readings:**
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FEMC 828/3.0  Critical Curatorial Seminar

COURSE DESCRIPTION
This graduate seminar course addresses the histories, theories and issues of curatorial practice as a tool of cultural agency and considers evolving paradigms of “the curatorial.” Through critical analysis and engagement with readings and defined case studies, the class will investigate the forces and frameworks that shape the creation and presentation of exhibitions, programs and screenings, ranging across such topics as exhibition/presentation formats, material and digital forms of narrative building, local and global circuits of reception, audience-making, resources/markets, festivals, institutional types and collections. Addressing both conceptual frameworks and the political economy of curatorial practice, students will consider the roles of belief systems/values, policy, politics, funding agencies and philanthropists as these impact cultural expression and exchange.

The aim of the seminar is to provide an in-depth understanding of curating today from a range of diverse perspectives. In examining curatorial practices and the material and virtual spaces they activate, students will develop critical visual literacy, as well as the advanced writing, analytical and presentation skills necessary for participation in current discourses and public-facing animation of artistic production.

CORE QUESTIONS
The meaning and usage of the word “curate” has evolved dramatically in recent years, both inside and outside the art world. This course explores the following core questions. What is the role of a curator? How do we best understand curatorial methodologies for the display of objects, experiences and information, and fully exercise their potential in different contexts? And, how do curators negotiate the aesthetic, social, political, physical and economic factors that shape and communicate creative cultural content?

LEARNING OUTCOMES
By the end of the course, students will be able to demonstrate intellectual, transferable and practical skills, and in particular to:

• Demonstrate a sophisticated understanding and broad-based knowledge of curatorial practices and their histories.
• Reflect critically on the public dimensions of local, national and international curatorial practices.
• Analyze and communicate complex curatorial processes and ideas, in both written and oral forms.
• Understand and articulate the formation of audiences and the devices of curatorial narrative-making.

COURSE REQUIREMENTS
The seminar will be structured around focussed weekly readings, discussions, written assignments, presentations and peer-to-peer evaluation. Readings will combine case studies with analytical reflection on the issues and processes of curatorial practice.

Students will be expected to read assigned course materials, carefully and critically, in advance of each seminar and to participate, actively and respectfully, in the seminar discussions about these materials. Each student will lead the discussion for one week’s readings and one case study with prepared questions/talking points. For the case studies, the assigned student will undertake prior investigation to provide a fuller picture for the class, submitting a concise analytical essay (1500-word) due two weeks after their presentation. Students will prepare and submit a short assignment in the form of a close-reading analysis (1500 words): an acquisition proposal or an exhibition/screening program review. A final research paper (5000 words) will be developed and submitted.

EVALUATION

1. Participation: Students will be evaluated on their demonstrated preparation and critical engagement with the assigned readings, and on their active participation in discussions and peer-to-peer evaluation. 30%
2. The in-class presentations and related research report. 20%
3. The short-assignment acquisition proposal or exhibition/screening program review. 20%
4. Final research paper. 30%

SCHEDULE

WEEK 1
Introduction
This class introduces students to the content of the course, its topics and assignments.

Assignment:
Prepare to present a brief (5-minute) oral presentation about yourself, your work/research interests, and one exhibition that had impact for you, to be delivered in class. (Part of participation mark.)

WEEK 2
What Is Curating?

READINGS

David Balzer, Curationism: How Curating Took Over the Art World and Everything Else (Toronto: Coach House, 2014).


Adam Barbu, “Queer Curating, from Definition to Deconstruction,” Canadian Art (4 April 2018)


CASE STUDIES
TBD These will be drawn variously from key historical, contemporary and/or experimental curatorial projects chosen for their relevance and capacity to expose and demand analysis of issues, conundrums and potential.

WEEK 3
Collections: Curator as Keeper

READINGS


CASE STUDIES


Chris Hannay and Daniel Leblanc, “How the National Gallery Fumbled its High-Profile Effort to ‘Save’ a Historic Painting in Quebec,” *Globe and Mail*, 27 April 2018

Vincent Noce, “Anonymous Donor Steps in to Pay Hefty Penalty for the National Gallery of Canada’s Botched Chagall Sale,” *Art Newspaper*, 10 May 2018


WEEK 4
**Funding Structures**

**READINGS**


CASE STUDIES
Web sites of Canadian Heritage, Ontario Arts Council, Kingston Arts Council

WEEK 5
**Exhibition Platforms**

**READINGS**
Ramzi Fawaz, “How to Make a Queer Scene, or Notes toward a Practice of Affective Curation,” Feminist Studies Vol. 42, No. 3 (2016)


CASE STUDIES


WEEK 6
Global Perspectives

READINGS


CASE STUDIES

WEEK 7
Promotion/Publication/Dissemination

READINGS


SHORT ASSIGNMENT (ACQUISITION PROPOSAL OR EXHIBITION/SCREENING PROGRAM REVIEW) DUE for PEER REVIEW

WEEK 8
Digital Worlds

READINGS

Paul Mihailidis, “Digital curation and digital literacy: Evaluating the role of curation in developing critical literacies for participation in digital culture,” E-Learning and Digital Media, 09/2015, Volume 12


CASE STUDY:
Explore the Virtual Exhibits available on Virtual Museum of Canada.

DISCUSSION: RESEARCH PAPER DEVELOPMENT

WEEK 9
The Art Institution

READINGS


**CASE STUDY**

**ASSIGNMENT**
DUE: Research paper abstracts.

**WEEK 10**

**Audience Cultivation**

**READINGS**


**CASE STUDY**
TBD

DUE: PEER REVIEW of SHORT ASSIGNMENT PAPERS
WEEK 11

Readings: TBD
DISCUSSION: Short assignment discussion. A staged dialogic format draws out the issues addressed in each text, with the class performing the role of audience.

WEEK 12

Readings: TBD
Curating today: Instructor-led review and discussion of key issues

DUE: Final research paper

STATEMENT OF ACKNOWLEDGEMENT OF TRADITIONAL LAND
We wish to acknowledge the land on which we are meeting. For thousands of years it has been the traditional land of the Anishinaabe and Haudenosaunee. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

ACADEMIC INTEGRITY and ACCESSIBILITY

LATE POLICY
Extensions will be granted in exceptional circumstances and generally only in cases of illness, bereavement or for other compassionate reasons. Late assignments not accompanied by official documentation will receive a penalty of 2% per day.

If you suspect that you will be unable to meet a deadline, please contact the instructor as soon as possible.

ACADEMIC INTEGRITY
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FEMC 830/3.0  Curating in Context

COURSE DESCRIPTION
This production-oriented graduate course explores the development of exhibitions, programs, screenings and collections, with emphasis on drawing out and cultivating their relationship to context. Students will develop advanced understanding of curatorial methods, applied standards and innovative experimentation through projects fusing autonomous creative research, articulation and collaboration. The course offers a modular framework to support enable the student to encounter and experience practical strategies for the successful realization of artistic program in visual and media arts, an approach applicable to both contemporary and historical works.

Taking advantage of the context of the Agnes Etherington Art Centre’s specialist staff, collections, facilities and artistic networks, students will undertake a guided team-driven project to explore and experience curatorial practice through developing an exhibition, screening, festival program or public-facing extra-mural or online artistic project. Students will employ strategic and analytic skills in shaping and implementing effective content, design, promotion, budget management, programming and installation, drawing upon understandings of diverse methods and forms of practice. The course objective is to provide hands-on experience within an institutional context, while engaging in critical issues of curatorial practice under the instruction of a professional curator.

CORE QUESTIONS
This course considers the ways in which curators develop, manage and engage with artists, audiences, collections, pragmatic mobilization of resources, aesthetic integrity and expressive potentials, while responding to diverse institutional and non-institutional contexts and histories, as well as geo-political and social conditions. What can and does the practice of curating mean in an arts institution and university art museum like the Agnes Etherington Art Centre? What are the drivers that inform and shape the work of curators today? Through what strategies of curatorial practice can the context of presentation be mobilized?

LEARNING OUTCOMES
By the end of the course, students will be able to demonstrate intellectual, transferable and practical skills and in particular will be able to:

- Understand the practices of professional curating, especially those relating to visual and digital media exhibitions, screenings and programs.
- Use well developed writing, research, presentation and collaboration skills for a variety of curatorial activities, with a demonstrated understanding of accountability in professional arts practice.
- Contribute to and engage critically with local, national and international issues relating to the presentation and dissemination of visual and media art and affiliated forms of cultural expression.
- Address critical questions of representation in relation to models of curatorial practice, with sensitivity to their local and global contexts of reception.
• Exercise initiative and innovation in participating in the future of the curatorial profession.

COURSE REQUIREMENTS
The course will accomplish its goals through curatorial workshops, teamwork and autonomous research. The focus will be on exhibition-making broadly conceived, with emphasis on proactive and responsive relationship to context through forays into related research, social dimensions and audience formations. Core readings will place specific curatorial practices into historical, current and global perspectives, while the course follows a staged modular process of research, proposal, development and presentation. Assignments will be focused on 1) a collaborative project proposal, planning and implementation and 2) critical reflections through didactic materials, promotional and interpretive material, and curatorial essays. Attendance and participation in all class discussions are crucial to the overall intellectual production of the class and, ultimately, to the successful realization of an exhibition, program, screening or other artistic project.

Working in response to an instructor-developed generative concept, each student is expected to actively and thoughtfully contribute to the production of the collaborative project(s), including research, interpretive framing, resource management, engagement/communication, presentation/manifestation, and the practical and administrative tasks required for successful project realization. In addition to group-authored project proposal, presentation and documentation packages, each student will submit a reflective 3000-word curatorial essay that captures the key contributions of the project.

EVALUATION
- Participation and active creative contribution to collaborative project 30%
- Assigned project-related texts/materials 30%
- Final essay (3000 words) 40%

SCHEDULE
This modular framework refers to phases of research and project discernment in relation to development of students’ capacity as they take ownership for content development, active group work and movement from proposal to presentation. The course pace and content will respond to emergent realities, capacities and opportunities. Learning will be structured across four modules: RESEARCH, PROPOSAL, DEVELOPMENT and PRESENTATION.

Because each iteration of this course will be unique, a reading list is provided as a point of reference only in this syllabus. The pacing and identity of pertinent research materials will be contingent on the curatorial project selected. Project component deadlines will be established as part of the course.

WEEK 1
Introduction
The first class will comprise an introduction to the course process/methods, expectations, assignment deadlines, resources and framework.
To set a foundation for teamwork and project co-development, students will introduce themselves, their research interest, relevant experience and goals. The instructor will introduce the generative concept that will be the springboard for project development for this course.

WEEK 2 + 3
RESEARCH

Students will undertake research, individually and collectively, to inform development of a curatorial proposal.

WEEKS 3 + 4
PROPOSAL

The selection and definition of the class project(s) will be shaped through an iterative process of presentation, discussion and discernment.

WEEKS 5, 6, 7 + 8
DEVELOPMENT

Project development through assigned teams
Project plan package assembled
Essay abstracts due

WEEKS 9, 10 + 11
PRESENTATION

Project presentation

WEEK 12

Debrief discussions re project impacts
Curatorial essay (3000 word) due

READINGS and RESOURCES

*International Journal of Digital Curation*, University of Edinburgh

*Journal of Curatorial Studies* [https://www.intellectbooks.co.uk/journals/view-Journal.id=205/](https://www.intellectbooks.co.uk/journals/view-Journal.id=205/)


Felix Gonzalez-Torres: Specific Objects Without Specific Form documents the groundbreaking retrospective curated by Elena Filipovic with the artists Danh Vo, Carol Bove, and Tino Sehgal that traveled to Wiels Contemporary Art Centre in Brussels, Fondation Beyeler in Basel, and MMK Museum für Moderne Kunst in Frankfurt in 2010 and 2011.


Smithsonian Accessibility Program, “Smithsonian Guidelines for Accessible Exhibition Design” (Washington, DC: Smithsonian Institute, 21 December 2016), https://www.si.edu/Accessibility/SGAED


STATEMENT OF ACKNOWLEDGEMENT OF TRADITIONAL LAND
We wish to acknowledge the land on which we are meeting. For thousands of years it has been the traditional land of the Anishinaabe and Haudenosaunee. Today, this meeting place is still the

http://www.museums.ca/uploaded/web/docs/ethicsguidelines.pdf
home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

ACADEMIC INTEGRITY and ACCESSIBILITY

LATE POLICY
Extensions will be granted in exceptional circumstances and generally only in cases of illness, bereavement or for other compassionate reasons. Late assignments not accompanied by official documentation will receive a penalty of 2% per day.

If you suspect that you will be unable to meet a deadline, please contact the instructor as soon as possible.

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FILM 840/3.0: **Directed Reading**

Individual directed reading course under the guidance of a faculty member in an area of the instructor’s expertise. Fall or Winter. Under supervision by a faculty member, Graduate students may conduct intensive reading, curation, or production in an area not offered in core or elective courses that supports graduate research on applications of film, expanded media, and curatorial studies. Readings and project are to be arranged in consultation with the sponsoring faculty member and joined by meetings during the term to discuss readings and submissions. The Directed Reading course will be designed to strengthen areas in:

- Critical thinking, creativity, and intellectual independence
- Management and assessment of large quantities of information
- Communication skills (both oral and written)
- Punctuality and organization

Students may propose to conduct an empirical research project in an area specific to film, media or curatorial practice and write a report of the research carried out. Or they may conduct an extensive literature review and write a major essay/critique of a topic relevant to their main areas of research/production.

**Evaluation:**

Proposal, including annotated bibliography: 20%

Final Research Project/Media Project/Curation: 80%

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APPENDIX 2

FACULTY RESUMES

AVAILABLE UPON REQUEST
FEMC 810/3.0  Film, Expanded Media and Curation Practicum

Course Description:
The purpose of the Film, Expanded Media and Curation practicum is to provide opportunities for students to extend their practice-based learning, integrate the new knowledge that they have gained from their other graduate level course work, and implement some of their newly acquired skills in an appropriate practice setting. It will provide a classroom-based context in which students and supervisors design a course of research in film, expanded media, and curatorial studies relevant to the master’s or doctoral research project. Students examine scholarship on practica and research applications that are relevant to their research topic and/or project and develop new capabilities in regards to knowledge mobilization in the public sphere.

The course will bring in curators, archivists, programmers as guest speakers, to place study and production in the contexts or practical debates around the function of public spheres. The practicum course will also be enhanced by the use of the Department of Film and Media’s Vulnerable Media Lab, where students will be able to remediate their work, and those of others, to give works greater prominence in the public sphere. This will allow students to work on analogue and digital born media.

With the guidance of a supervisor, students will develop their own studio practice or practice-based research focus in order to realize a project, and develop a timeline appropriate for the completion of a thesis in a timely manner. Or, for those students who wish to pursue a placement, the course can be used as a platform to gain practical experience in a professional setting. With the support of their supervisor and the experience with internships provided by the Film & Media Department and the Agnes Etherington Arts Centre, students will arrange their own placements to ensure it is with an appropriate organization and a suitable research fit. Building on pre-existing relationships with festivals and cooperatives, these venues include Modern Fuel, the Kingston Canadian Film Festival, the Reel-Out Film Festival, and the potential of Toronto-based internships at the Canadian Film-Makers Distribution Centre, Vtape, and the Toronto International Film Festival.

The modules for the practicum will be tailored to the student’s emerging specialization and research interests. Students will work with the supervisor to develop a reading list that grounds their exploration in historic precursors, applicable methodologies, and theoretical frameworks. The practicum will convene as a seminar on a bi-weekly basis, so that students have an opportunity to update one another about their progress, offer peer support and feedback, and share work in development.

Graduate students are required to secure their own field placements in consultation with the faculty supervisor and practicum consultant. Adopting a “learner stance,” that is rooted in curiosity, openness to feedback, and a willingness to take risks, and a willingness to enlarge one’s range of professional experience, is essential for a successful placement. Practicum settings at the graduate level may include: community art/film/media educational environments, artisanal or commercial production houses, film and/or media festival administration, art gallery or museum environments, artist-run centres, film/media/art research environments.
Satisfactory performance is based on:
a) The ability of the student to effectively organize the practicum experiences necessary to meet the identified learning goals.
b) A final report by the student and the field supervisor must be submitted at the conclusion of the practicum.
c) A satisfactory midpoint evaluation conducted at the halfway point.

Assessment:
1. Seminar Participation: 20%
2. Reading List: 20%
3. Studio or Practice-Based Project: 60% or Final Paper based on placement: 60%

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FEMC 812/3.0
Critical and Theoretical Approaches to Film, Expanded Media, and Curatorial Studies

Course Description:
This course examines key critical and theoretical tenets of film, expanded media, and curatorial studies. The course will include both historical and contemporary theoretical components in order to situate the students within various fields of debate. An emphasis shall be placed on methodologies that best mobilize theoretical works in academic and artistic practices, but will attempt to span both key theoretical paradigms prominent in the mid to late 20thC, (e.g. psychoanalysis, neo-colonial theory), as well as more recent, less extensive theoretical explorations (e.g., boredom theory).

Each year the course will focus on several modules which may include: the uses and abuses of theory; structuralism/post-structuralism/modernism; feminism and gender; post-colonialism; affect; immersive technologies; Critical Race Theories; decolonization; Marxism; deconstruction; Cultural Industries; Humour Theory; Aesthetics; Reception theory; Image Theory; Digital Humanities, etc. The theoretical perspectives chosen will be examined as they affect institutional, economic and social context of film, expanded media and curatorial practices.

The course will be organized in three modules. In each module the professor will provide an initial lecture situating the theoretical paradigm in context. For each module, readings will be assigned, and thoroughly discussed in class. The students will select an art project (film, media, artist) or an event (exhibition, film festival, new media event) to present and discuss in light of the theoretical framework studied. Each student will present once in each module. Where the theories will be discussed as a group, considering them within institutional, social, political or economic context will be the task of the students. The student will introduce the case-study, and facilitate the discussion. The presentation and discussion will be given a twenty-minute window. Each week three-four students will present. The student will provide a three-page report on each presentation. The report will articulate why the cultural text/event was chosen, how the theoretical framework applies, and will reference research done outside of class (bibliography and filmography/artworks). Students will also produce a final paper or video essay, on a topic of their own choice. The full 7500-word paper can be an elaboration of one of the in-class presentations.

Module 1: (example) Image Theory.
- A plurality of theory formations for a wide taxonomy of images.
- Defining the image.
- The relationship between mental images and visual images.
- Vision and visuality

Readings:
"Image Studies, Image Theory, and the Concept of the Image,” Lambert Wiesling
"Some Fallacies and Truths Concerning the Image in Old and New Media," John Lechte
“What is an Image?” W. J. T. Mitchell
“In Defense of the Poor Image,” Hito Steyerl.

Module 2: (example) Affect
- what affect is and isn’t
- affect and agency
- “sensation” and art/media production and art criticism
- affective ecologies
Readings:
“The Turn to Affect: A Critique,” Ruth Leys
“Beyond Personal Feelings and Collective Emotions: Toward a Theory of Social Affect,” Robert Seyfort
“The Aesthetics of Affect: Thinking Beyond Representation,” Simon O’Sullivan
“Crocodile Tears: Affective Strategies Old and New,” Joseph Campana

Module 3: (example) Humour Theory
- A plurality of theory formations for a wide taxonomy of humour formations.
- defining humour formations.
- humour and ethics
- the “mirthless laugh”
Readings:
“On the Essence of Laughter,” Charles Baudelaire
“Humour,” Simon Critchley
“A Theory of Snow Prevention,” Robert Fones
“How to Construct a Time Machine,” Alfred Jarry
“The Irony of Satire: Political Ideology and the Motivation to See What You Want to See in The Colbert Report,” Heather LaMarre, Kristen Landreville, Michael A. Beam

Module 4: (example) Reception Theory
- Reader-response theory and criticism
- Types of meaning
- Oppositional and negotiated viewing
- Audience interventions
Readings:
“Perverse Spectators: The Practices of Film Reception,” Janet Staiger
“Summary of a Model of Film Readership,” Paul Fisher Davies
“The Emancipated Spectator,” Jacques Rancière

Learning objectives:
- To Obtain familiarity with key theories relevant to the fields of Film, Expanded Media and Curatorial Studies.
- To obtain the skills to learn theories not covered in class.
- To apply theoretical tools to analysis of cultural texts.
- To obtain research and writing skills

Assessment:
- Research, selection, in-class presentation and report on a cultural text/event. This exercise will be repeated for each module. Each presentation/report is worth 20% of the final grade. 60%
- Participation: 10%
- Final paper: 30%

Additional Readings:
"Some Fallacies and Truths Concerning the Image in Old and New Media," John Lechte
“What is an Image?” W. J. T. Mitchell
Film and Theory: An Anthology by Miller, Toby; Stam, Robert 2000.
Beyond the Box: Diverging Curatorial Practices Melanie Adaire Townsend, Banff Centre Press, 2003


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FEMC 814/3.0
Visiting Artists and Academics in Film, Expanded Media, and Curatorial Studies

(in tandem with the existing FILM 402: Research Seminar and Workshop)

This course is designed to acquaint graduate students with both current work in the field and various professional issues, through a combination of research presentations, visiting speakers and artists, and participatory workshops. This research and workshop-based course will focus on a wide variety of research and production practices. Queen’s faculty members, curatorial staff and visiting speakers will give guest talks on their creative works, research practices and methodologies, accessing archival material, and on making creative and practical research available beyond the academic environment.

The presentations and discussions will emphasize the interrelatedness of professional activities. The course will as often as possible arrange for conversations between artists and filmmakers, curators and programmers, and scholars, all of whom will be encouraged to address their own practice with an eye towards linkages with their proximate disciplines.

Students are encouraged to view presentations and workshops as a means to develop their personal relationship with research and presentation norms by making evaluative distinctions between styles and approaches. While critical responses to presentations of research and production is always valuable and necessary, this course will also have a pragmatic function, wherein students are encouraged to borrow and adapt stylistic approaches.

I. research presentations. Scholars and practitioners from various disciplinary backgrounds present their research.
II. visiting speakers and artists. Writers and critics working in non-scholarly environments, as well as artists and filmmakers, show their productions, and/or address issues relevant to their making.
III. participatory workshops and roundtables. When possible, visitors will interact in participatory environments

METHOD OF EVALUATION
1. Participation & In-class Discussion: 25%
2. Reports: 40%
3. Proposal for Public Intervention, Artwork or Performance

EVALUATION & ASSIGNMENT DETAILS
1. Class Participation: 25%
Seminars will provide students with the opportunity to evaluate and identify the issues raised by established scholars, curators and artists. The wide range of advanced research methodologies will be integrated into the seminar over the year. This might include, for example, the inclusion of collage forms, public curatorial strategies, or cross platform media—all of which have been widely used in art/research practices but have also been more frequently applied in the context of
more traditional topical areas. We will also encourage visitors to provide texts for the students to read in advance of their presentation, not only the visitor’s own texts which constitute the products of their own research, but also those which might provide insight into the research methodologies and special problems encountered.

Students will be required to respond to visitors’ presentation by submitting a written description, evaluation and critique. We will try to instil a sense of a community of interest, as well as provide positive models for cultural analysis and cultural production. To this end, students are expected not only to share their perspectives on these readings with classmates but to actively take part in class discussion.

REPORTS.
Based on 10 presentations/workshops. The student will respond to each presentation with a 1000 word evaluation. These evaluations are tied to learning objectives: to provide a critical reflection and to articulate in personal terms what the student found useful in the style of the presentation, or what characteristics of the presentation they would wish to avoid. The reports will be posted on the class website and made available for student colleague’s viewing and responses.

LEARNING OUTCOMES
In this course students will learn:
- to articulate to themselves and to others the range of cultural practices and techniques they have developed during their degree so as to be prepared for post-graduate life as cultural producers and researchers
- to synthesize diverse theoretical and practical methods and to critically evaluate contemporary issues theoretical and aesthetic vocabularies
- specific skills through a series of professional development workshops led by faculty and guest speakers (eg. how to build a portfolio, write a project proposal, research in an archive, conduct a good interview)
- to articulate and respond to the course material, including readings, screenings, performances, visiting artists and scholars through scholarly and creative writing and seminar participation
- to wear many expert hats in the course as critical thinkers and facilitators in seminar discussion

Module 1: Introductions and Orientation + Public Curation and Expanded Media.
Readings:
From Public 40: Screens (Fall 2009), ed. Susan Lord, Dorit Naaman and Jenn Vanderburgh

Module 2: Curating the Archive
Guests: Janine Marchessault, Professor at York University, Curator of Land/Slide and other public art that uses archival materials + Susan Lord, Director of the Vulnerable Media Lab
Workshop in the Vulnerable Media Lab.

Readings:
From Public 40: Screens (Fall 2009) and Public 57: Counter Archives

Module 3: Production contexts: changing landscapes of funding

“Proposals and Pitches.” Kara Haflidison, Film and Media, Alumnae and Executive Producer from CTV will lead a workshop on how to speak with industry professionals about your projects.

“Talking to philanthropists.” Jeff Brison, Associate Professor, History and Cultural Studies, Queen’s University

Readings:

Resources:
Arts funding and organizations (Ontario and Canada): http://www.mtc.gov.on.ca/en/arts/arts_resources.shtml
Canadian Media Ownership
http://www.parl.gc.ca/content/lop/researchpublications/2012-17-e.htm
http://www.crtc.gc.ca/ownership/eng/title_org.htm

Module 4:

“From research to development: making your research public.”

Samantha King and Ravida Din on making Pink Ribbon, Inc.
With over twenty years of experience in the production and distribution of media for social change, Ravida Din is the producer of highly acclaimed feature documentaries including PINK RIBBONS INC., based on the book Pink Ribbons, Inc.: Breast Cancer and the Politics of Philanthropy by Samantha King. Samantha King is Professor in the School of Kinesiology and Health Studies at Queen’s University, where she is cross-appointed to the Department of Gender Studies and the Cultural Studies Program.

Brenda Longfellow with Offshore http://offshore-interactive.com/
Brenda Longfellow is Associate Professor in the Department of Film at York University.
She recently launched the SSHRC funded interactive web documentary OFFSHORE, co-directed with Glen Richards and Helios Design Lab. OFFSHORE may be viewed at [http://offshore-interactive.com/site/](http://offshore-interactive.com/site/).

Readings:

Examples of research-based and interactive documentaries:
[http://www.itvs.org/interactive](http://www.itvs.org/interactive)
[http://bridgethegulfproject.org/](http://bridgethegulfproject.org/)

Readings:
- Interview with Ravida Din: [http://www.youtube.com/watch?v=CkpwfqF4WO0](http://www.youtube.com/watch?v=CkpwfqF4WO0)

Module 5: Digital practice: Video games + Curating multiplatform projects
Guests: Emma Westecott (OCADU); Sarah Robayo Sheridan (UofT)
Emma Westecott teaches game design at OCADU and has worked in and around the game industry for over fifteen years. Research lab of Dr. Westecott:
[http://research.ocadu.ca/gameplay/projects](http://research.ocadu.ca/gameplay/projects)

Readings:
ADA Journal, Issue 2. [https://adanewmedia.org/2013/06/issue2-huntemann/](https://adanewmedia.org/2013/06/issue2-huntemann/)

Module 6: Festivals: networks and the work of queer and Canadian festival making
Guests: Ger Zielinski (Ryerson U), Matt Salton (Kingston/reelout), and Mark Garniss (Kingston Canadian Film Festival)
6:30-7:30: Dr. Zielinski’s talk on “Festival Networks”
7:30-9:30: Panel discussion/workshop with Dr. Zielinski, Matt Salton and Marc Garniss: key features, challenges, pointers for making, curating, and funding festivals.

Readings:
Zielinski, Ger (2012). “On the Development of Queer Film Festivals and Their Media Activism,” with Skadi Loist, in Film Festival Yearbook 4, Edited by Dina Iordanova and Leshu Torchin. St Andrews, Scotland: St Andrews Film Studies (2012).
Module 7: Museums in the 21 century

Guest: Sasha Prewse, ROM and UofT: “Curators as diplomats and the future of Curating”. This class explores the role of curators as diplomats in the context of museums as actors in the field of international relation; future of curation in particular as it relates to technological change, societal trends, sharing authority and remaining relevant to today’s audiences.

Readings:

Misc. Readings and Resources for reference
Arts funding and organizations (Ontario and Canada):
Canadian Media Ownership: http://blog.fagstein.com/media-ownership-chart/
http://www.huffingtonpost.ca/2012/08/13/concentration-media-ownership-canada_n_1773117.html
http://www.parl.gc.ca/content/lop/researchpublications/2012-17-e.htm
http://cargocollective.com/marclafia/Empires-Revolution-of-the-Present
http://artport.whitney.org/commissions/battleofalgiers/BattleofAlgiers.shtml#
http://korsakow.org/korsakow-in-the-classroom-jennifer-cool/
http://www.itvs.org/interactive
Public Intellectuals http://publicintellectualsproject.mcmaster.ca/about/
http://www.rescuetime.com/
http://www.crtc.gc.ca/ownership/eng/title_org.htm

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FEMC 815/3.0 Studies in Film, Expanded Media, and Curatorial Studies I

Graduate course with specialized faculty focus, which may change from year to year. Topics may include: historiography; research-creation; digital humanities; archives and exhibition; online curation; digital media practice; the role of images and image theory, cultural and political activism; animation theory and practice.

Film, expanded media and curatorial analysis has often played a pivotal role in the development and application of theoretical presuppositions and models. This course involves the detailed examination of analytical essays that have served to further the aims of film, media, curatorial theory or developed new models for approaching film and media analysis. Some of these essays are central documents in the history of film and media analysis; others are representative examples of certain types of analytical approaches. Through the study of these analytical essays, students are encouraged to consider how structuralism, semiotics, psychoanalysis, feminism, queer theory, decolonization, historiography, archival analysis, post-structuralism, effect theory, intersectionality, and formalism (among others) have been taken up by scholars in the analysis of film, media and curatorial studies.

The course will combine an examination of selected topics with an emphasis on assisting students to write their own reviews and critical essays, make critically informed works, and/or curate critically. We will focus on distinctions between criticism and theory, the relationship of Cinephilia to the cinema history, the importance of the essayistic tradition, the role of critique in the age of the Internet, and the symbiosis between contemporary criticism and the festival circuit.

Each special topic selected by faculty will provide an in-depth historical and theoretical account of the topic at hand. Students will be expected to engage in active forms of research (including archival research), consider the ways in which their works communicate to a variety of audiences (whether they are writing a research paper, making a work, launching a curatorial exhibit, or a hybrid combination).

Each year FILM 815 will contain four modules through the semester on the faculty member’s chosen topic.

Learning Outcomes:

1. Students will demonstrate advanced knowledge of the semester’s selected topic.
2. Students will apply relevant theories and practices derived from Film, Expanded Media, and Curatorial Studies.
3. Students will mobilize knowledge derived from Film, Expanded Media, and Curatorial Studies in their works.
4. Students will have an advanced understanding of concepts, theories, and methodologies pertaining to the application of research in Film, Expanded Media and Curatorial Studies in both academic contexts and professional practices.
5. Students will produce synthetic knowledge in Film, Expanded Media and Curatorial Studies.
6. Students will apply theories and methods of the application of research in Film, Expanded Media and Curatorial Studies to a variety of questions and contexts related to the production and circulation of moving images.

**Evaluation:**
TBD by faculty member in relation to the topic chosen. Assignments could include written historical and theoretical work, reading reports, media works, curatorial practices, and/or assignments that synthesize two or more of the aforementioned modes of production.

Proposal for project (research paper, media work, archival project, curatorial project: 20%
Class presentation on project: 30%
Final project: 40%
Attendance and participation: 10%

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FEMC 818/3.0  Studies in Film, Expanded Media, and Curatorial Studies II

Graduate course with specialized faculty focus, which may change from year to year. Topics may include: historiography; research-creation; digital humanities; archives and exhibition; online curation; digital media practice; the role of images and image theory, cultural and political activism; animation theory and practice.

Film, expanded media and curatorial analysis has often played a pivotal role in the development and application of theoretical presuppositions and models. This course involves the detailed examination of analytical essays that have served to further the aims of film, media, curatorial theory or developed new models for approaching film and media analysis. Some of these essays are central documents in the history of film and media analysis; others are representative examples of certain types of analytical approaches. Through the study of these analytical essays, students are encouraged to consider how structuralism, semiotics, psychoanalysis, feminism, queer theory, decolonization, historiography, archival analysis, post-structuralism, effect theory, intersectionality, and formalism (among others) have been taken up by scholars in the analysis of film, media and curatorial studies.

The course will combine an examination of selected topics with an emphasis on assisting students to write their own reviews and critical essays, make critically informed works, and/or curate critically. We will focus on distinctions between criticism and theory, the relationship of Cinephilia to the cinema history, the importance of the essayistic tradition, the role of critique in the age of the Internet, and the symbiosis between contemporary criticism and the festival circuit.

Each special topic selected by faculty will provide an in-depth historical and theoretical account of the topic at hand. Students will be expected to engage in active forms of research (including archival research), consider the ways in which their works communicate to a variety of audiences (whether they are writing a research paper, making a work, launching a curatorial exhibit, or a hybrid combination).

Learning Outcomes:

1. Students will demonstrate advanced knowledge of the semester’s selected topic.
2. Students will apply relevant theories and practices derived from Film, Expanded Media, and Curatorial Studies.
3. Students will mobilize knowledge derived from Film, Expanded Media, and Curatorial Studies in their works.
4. Students will have an advanced understanding of concepts, theories, and methodologies pertaining to the application of research in Film, Expanded Media and Curatorial Studies in both academic contexts and professional practices.
5. Students will produce synthetic knowledge in Film, Expanded Media and Curatorial Studies.
6. Students will apply theories and methods of the application of research in Film, Expanded Media and Curatorial Studies to a variety of questions and contexts related to the production and circulation of moving images.
**Evaluation:**
TBD by faculty member in relation to the topic chosen. Assignments could include written historical and theoretical work, reading reports, media works, curatorial practices, and/or assignments that synthesize two or more of the aforementioned modes of production.

Proposal for project (research paper, media work, archival project, curatorial project: 20%
Class presentation on project: 30%
Final project: 40%
Attendance and participation: 10%

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FEMC 820/3.0 Media Production Seminar

This course will combine film/digital media production and theory to enable students to create innovative, interdisciplinary, and informed media productions and analyses. It will include instruction on visual planning, project management, and professional dissemination, as well as technical labs on a variety of analog and digital audio, video, and new media platforms. This instruction will support creative work undertaken individually by each student, which can take form in any medium, from video installation to sound art to documentary video.

Projects will address, directly or obliquely, assigned conceptual themes, such as “Expanded Animation”, “Screen Presence”, or “Networks”. These themes will vary from year to year, and will be designed to focus creative energy on problem-solving and the communication of specific ideas. The flexible development of themes will be encouraged, and should generate discussion around current topics in art, theoretical discourse, and popular culture. Readings from the fields of media and art history, theory, and criticism will offer a variety of perspectives on the themes and provide inspiration for the creation and discussion of projects.

Critique and iterative design will be central to the course. Projects will be workshopped by the class using collectively-determined critique methods. In critiques, students will offer peers thoughtful interpretation, guidance, and analysis of the work in the terms established through course topic areas. While students will be self-directed in the production of their projects, they will be accountable to the class for a clear presentation of their production plan, well-prepared in-progress updates, a polished final presentation, and high-quality final documentation. The goal will be to produce short-term projects that are near-ready for public presentation in a context suitable for the chosen medium.

Evaluation:
Project proposal: 25%
Critical Reflection, class participation and oral presentation: 35%
Final Media Work: 40%

Sample Modules (subject to change from year to year)

Expanded Animation:
This module addresses essential issues in time-based media with a particular focus on various conceptions of animation. We will discuss philosophies of animism, animation as a technique in relation to cinema history, the notion of expanded animation in contemporary art practice, and the challenge of “animating” an environment through an interactive works, community-based initiatives, site-specific installation, performative intervention, or other methods.

Screen Presence: For this module we will look screens as physical interfaces. We will discuss the genealogy of the screen from early proto-cinematic spectacles to the introduction of the billboard into the urban landscape to mobile devices. We will consider compositional possibilities offered by multi-screen, architectural cinema, virtual reality and augmented reality. Our mission will be to consider how screens activate space and invite bodily sensations and
interactions, how ideology can be embedded in form, and how this capacity is mobilized in art, branding and advertising.

**Networks:** This module reflects on the broad social implications of the communication networks that deliver and determine our relationship to media objects. With the help of readings from diverse fields, from mobility studies to media history, we will consider the impact and creative potential of networks both historical and contemporary, physical and virtual. As examples for analysis we will consider a broad range of rhizomatic communication structures, including snail mail, the internet, social media, television broadcast networks, telephone landlines, radio waves, mycelial networks in forests, etc.

**Learning Outcomes:**

- Develop new critical insights in the history and theory of media and art and other humanities disciplines
- Develop increased familiarity with contemporary commercial and artistic media practices
- Develop a vocabulary for workshopping and critiquing work across a variety of mediums
- Develop independent research skills with regards to digital tools and technical workflows
- Learn to approach design problems with an audience or user in mind
- Learn to work fluently between multiple programs and platforms on a single project

**Readings:**


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FEMC 828/3.0  Critical Curatorial Seminar

COURSE DESCRIPTION
This graduate seminar course addresses the histories, theories and issues of curatorial practice as a tool of cultural agency and considers evolving paradigms of “the curatorial.” Through critical analysis and engagement with readings and defined case studies, the class will investigate the forces and frameworks that shape the creation and presentation of exhibitions, programs and screenings, ranging across such topics as exhibition/presentation formats, material and digital forms of narrative building, local and global circuits of reception, audience-making, resources/markets, festivals, institutional types and collections. Addressing both conceptual frameworks and the political economy of curatorial practice, students will consider the roles of belief systems/values, policy, politics, funding agencies and philanthropists as these impact cultural expression and exchange.

The aim of the seminar is to provide an in-depth understanding of curating today from a range of diverse perspectives. In examining curatorial practices and the material and virtual spaces they activate, students will develop critical visual literacy, as well as the advanced writing, analytical and presentation skills necessary for participation in current discourses and public-facing animation of artistic production.

CORE QUESTIONS
The meaning and usage of the word “curate” has evolved dramatically in recent years, both inside and outside the art world. This course explores the following core questions. What is the role of a curator? How do we best understand curatorial methodologies for the display of objects, experiences and information, and fully exercise their potential in different contexts? And, how do curators negotiate the aesthetic, social, political, physical and economic factors that shape and communicate creative cultural content?

LEARNING OUTCOMES
By the end of the course, students will be able to demonstrate intellectual, transferable and practical skills, and in particular to:

- Demonstrate a sophisticated understanding and broad-based knowledge of curatorial practices and their histories.
- Reflect critically on the public dimensions of local, national and international curatorial practices.
- Analyze and communicate complex curatorial processes and ideas, in both written and oral forms.
- Understand and articulate the formation of audiences and the devices of curatorial narrative-making.

COURSE REQUIREMENTS
The seminar will be structured around focussed weekly readings, discussions, written assignments, presentations and peer-to-peer evaluation. Readings will combine case studies with analytical reflection on the issues and processes of curatorial practice.

Students will be expected to read assigned course materials, carefully and critically, in advance of each seminar and to participate, actively and respectfully, in the seminar discussions about these materials. Each student will lead the discussion for one week’s readings and one case study with prepared questions/talking points. For the case studies, the assigned student will undertake prior investigation to provide a fuller picture for the class, submitting a concise analytical essay (1500-word) due two weeks after their presentation. Students will prepare and submit a short assignment in the form of a close-reading analysis (1500 words): an acquisition proposal or an exhibition/screening program review. A final research paper (5000 words) will be developed and submitted.

EVALUATION

1. Participation: Students will be evaluated on their demonstrated preparation and critical engagement with the assigned readings, and on their active participation in discussions and peer-to-peer evaluation. 30%
2. The in-class presentations and related research report. 20%
3. The short-assignment acquisition proposal or exhibition/screening program review. 20%
4. Final research paper. 30%

SCHEDULE

WEEK 1

Introduction
This class introduces students to the content of the course, its topics and assignments.

Assignment:
Prepare to present a brief (5-minute) oral presentation about yourself, your work/research interests, and one exhibition that had impact for you, to be delivered in class. (Part of participation mark.)

WEEK 2

What Is Curating?

READINGS

David Balzer, Curationism: How Curating Took Over the Art World and Everything Else (Toronto: Coach House, 2014).


Adam Barbu, “Queer Curating, from Definition to Deconstruction,” Canadian Art (4 April 2018)


CASE STUDIES
TBD These will be drawn variously from key historical, contemporary and/or experimental curatorial projects chosen for their relevance and capacity to expose and demand analysis of issues, conundrums and potential.

WEEK 3
 Collections: Curator as Keeper

READINGS


CASE STUDIES


Chris Hannay and Daniel Leblanc, “How the National Gallery Fumbled its High-Profile Effort to ‘Save’ a Historic Painting in Quebec,” *Globe and Mail*, 27 April 2018

Vincent Noce, “Anonymous Donor Steps in to Pay Hefty Penalty for the National Gallery of Canada’s Botched Chagall Sale,” *Art Newspaper*, 10 May 2018

Charles Esche and Maria Lind, “Destroy the Museum” *Kaleidoscope* 3, no. 10 (2011):

WEEK 4
Funding Structures

READINGS


CASE STUDIES
Web sites of Canadian Heritage, Ontario Arts Council, Kingston Arts Council

WEEK 5
Exhibition Platforms

READINGS
Ramzi Fawaz, “How to Make a Queer Scene, or Notes toward a Practice of Affective Curation,” Feminist Studies Vol. 42, No. 3 (2016)


CASE STUDIES


WEEK 6
Global Perspectives

READINGS


CASE STUDIES

WEEK 7
Promotion/Publication/Dissemination

READINGS


**SHORT ASSIGNMENT (ACQUISITION PROPOSAL OR EXHIBITION/SCREENING PROGRAM REVIEW) DUE for PEER REVIEW**

**WEEK 8**

**Digital Worlds**

**READINGS**


**CASE STUDY:**
Explore the Virtual Exhibits available on [Virtual Museum of Canada.](http://virtualmuseumofcanada.ca)

**DISCUSSION: RESEARCH PAPER DEVELOPMENT**

**WEEK 9**

**The Art Institution**

**READINGS**
[Commissioner] [Keeper] [Interpreter] [Producer] [Collaborator] (Laurence King Publishing, 2016).


CASE STUDY

ASSIGNMENT
DUE: Research paper abstracts.

WEEK 10
Audience Cultivation

READINGS


CASE STUDY
TBD

DUE: PEER REVIEW of SHORT ASSIGNMENT PAPERS
WEEK 11

Readings: TBD
DISCUSSION: Short assignment discussion. A staged dialogic format draws out the issues addressed in each text, with the class performing the role of audience.

WEEK 12

Readings: TBD
Curating today: Instructor-led review and discussion of key issues

DUE: Final research paper

STATEMENT OF ACKNOWLEDGEMENT OF TRADITIONAL LAND
We wish to acknowledge the land on which we are meeting. For thousands of years it has been the traditional land of the Anishinaabe and Haudenosaunee. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

ACADEMIC INTEGRITY and ACCESSIBILITY

LATE POLICY
Extensions will be granted in exceptional circumstances and generally only in cases of illness, bereavement or for other compassionate reasons. Late assignments not accompanied by official documentation will receive a penalty of 2% per day.

If you suspect that you will be unable to meet a deadline, please contact the instructor as soon as possible.

ACADEMIC INTEGRITY
All scholarly exchange (lectures, papers, discussion) is to comply with the principles of academic integrity. For a complete explanation of Queen’s University’s policy on academic integrity see the Arts and Science Calendar, Regulation 1 (www.queensu.ca/artsci).

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ACCESSIBILITY STATEMENT
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FEMC 830/3.0 Curating in Context

COURSE DESCRIPTION
This production-oriented graduate course explores the development of exhibitions, programs, screenings and collections, with emphasis on drawing out and cultivating their relationship to context. Students will develop advanced understanding of curatorial methods, applied standards and innovative experimentation through projects fusing autonomous creative research, articulation and collaboration. The course offers a modular framework to support enable the student to encounter and experience practical strategies for the successful realization of artistic program in visual and media arts, an approach applicable to both contemporary and historical works.

Taking advantage of the context of the Agnes Etherington Art Centre’s specialist staff, collections, facilities and artistic networks, students will undertake a guided team-driven project to explore and experience curatorial practice through developing an exhibition, screening, festival program or public-facing extra-mural or online artistic project. Students will employ strategic and analytic skills in shaping and implementing effective content, design, promotion, budget management, programming and installation, drawing upon understandings of diverse methods and forms of practice. The course objective is to provide hands-on experience within an institutional context, while engaging in critical issues of curatorial practice under the instruction of a professional curator.

CORE QUESTIONS
This course considers the ways in which curators develop, manage and engage with artists, audiences, collections, pragmatic mobilization of resources, aesthetic integrity and expressive potentials, while responding to diverse institutional and non-institutional contexts and histories, as well as geo-political and social conditions. What can and does the practice of curating mean in an arts institution and university art museum like the Agnes Etherington Art Centre? What are the drivers that inform and shape the work of curators today? Through what strategies of curatorial practice can the context of presentation be mobilized?

LEARNING OUTCOMES
By the end of the course, students will be able to demonstrate intellectual, transferable and practical skills and in particular will be able to:

- Understand the practices of professional curating, especially those relating to visual and digital media exhibitions, screenings and programs.
- Use well developed writing, research, presentation and collaboration skills for a variety of curatorial activities, with a demonstrated understanding of accountability in professional arts practice.
- Contribute to and engage critically with local, national and international issues relating to the presentation and dissemination of visual and media art and affiliated forms of cultural expression.
- Address critical questions of representation in relation to models of curatorial practice, with sensitivity to their local and global contexts of reception.
• Exercise initiative and innovation in participating in the future of the curatorial profession.

COURSE REQUIREMENTS
The course will accomplish its goals through curatorial workshops, teamwork and autonomous research. The focus will be on exhibition-making broadly conceived, with emphasis on proactive and responsive relationship to context through forays into related research, social dimensions and audience formations. Core readings will place specific curatorial practices into historical, current and global perspectives, while the course follows a staged modular process of research, proposal, development and presentation. Assignments will be focused on 1) a collaborative project proposal, planning and implementation and 2) critical reflections through didactic materials, promotional and interpretive material, and curatorial essays. Attendance and participation in all class discussions are crucial to the overall intellectual production of the class and, ultimately, to the successful realization of an exhibition, program, screening or other artistic project.

Working in response to an instructor-developed generative concept, each student is expected to actively and thoughtfully contribute to the production of the collaborative project(s), including research, interpretive framing, resource management, engagement/communication, presentation/manifestation, and the practical and administrative tasks required for successful project realization. In addition to group-authored project proposal, presentation and documentation packages, each student will submit a reflective 3000-word curatorial essay that captures the key contributions of the project.

EVALUATION
- Participation and active creative contribution to collaborative project 30%
- Assigned project-related texts/materials 30%
- Final essay (3000 words) 40%

SCHEDULE
This modular framework refers to phases of research and project discernment in relation to development of students’ capacity as they take ownership for content development, active group work and movement from proposal to presentation. The course pace and content will respond to emergent realities, capacities and opportunities. Learning will be structured across four modules: RESEARCH, PROPOSAL, DEVELOPMENT and PRESENTATION.

Because each iteration of this course will be unique, a reading list is provided as a point of reference only in this syllabus. The pacing and identity of pertinent research materials will be contingent on the curatorial project selected. Project component deadlines will be established as part of the course.

WEEK 1
Introduction
The first class will comprise an introduction to the course process/methods, expectations, assignment deadlines, resources and framework.
To set a foundation for teamwork and project co-development, students will introduce themselves, their research interest, relevant experience and goals. The instructor will introduce the generative concept that will be the springboard for project development for this course.

WEEK 2 + 3
RESEARCH

Students will undertake research, individually and collectively, to inform development of a curatorial proposal.

WEEKS 3 + 4
PROPOSAL

The selection and definition of the class project(s) will be shaped through an iterative process of presentation, discussion and discernment.

WEEKS 5, 6, 7 + 8
DEVELOPMENT

Project development through assigned teams
Project plan package assembled
Essay abstracts due

WEEKS 9, 10 + 11
PRESENTATION

Project presentation

WEEK 12

Debrief discussions re project impacts
Curatorial essay (3000 word) due

READINGS and RESOURCES

*International Journal of Digital Curation*, University of Edinburgh

*Journal of Curatorial Studies* [https://www.intellectbooks.co.uk/journals/view-Journal.id=205/](https://www.intellectbooks.co.uk/journals/view-Journal.id=205/)


Felix Gonzalez-Torres: Specific Objects Without Specific Form documents the groundbreaking retrospective curated by Elena Filipovic with the artists Danh Vo, Carol Bove, and Tino Sehgal that traveled to Wiels Contemporary Art Centre in Brussels, Fondation Beyeler in Basel, and MMK Museum für Moderne Kunst in Frankfurt in 2010 and 2011.


Smithsonian Accessibility Program, “Smithsonian Guidelines for Accessible Exhibition Design” (Washington, DC: Smithsonian Institute, 21 December 2016), https://www.si.edu/Accessibility/SGAED


STATEMENT OF ACKNOWLEDGEMENT OF TRADITIONAL LAND
We wish to acknowledge the land on which we are meeting. For thousands of years it has been the traditional land of the Anishinaabe and Haudenosaunee. Today, this meeting place is still the
home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

**ACADEMIC INTEGRITY and ACCESSIBILITY**

**LATE POLICY**
Extensions will be granted in exceptional circumstances and generally only in cases of illness, bereavement or for other compassionate reasons. Late assignments not accompanied by official documentation will receive a penalty of 2% per day.

If you suspect that you will be unable to meet a deadline, please contact the instructor as soon as possible.

**ACADEMIC INTEGRITY**

All scholarly exchange (lectures, papers, discussion) is to comply with the principles of academic integrity. For a complete explanation of Queen’s University’s policy on academic integrity see the Arts and Science Calendar, Regulation 1 (www.queensu.ca/artsci).

Queen’s Statement on Academic Integrity:
Academic Integrity is constituted by the five core fundamental values of honesty, trust, fairness, respect and responsibility (see www.academicintegrity.org). These values are central to the building, nurturing and sustaining of an academic community in which all members of the community will thrive. Adherence to the values expressed through academic integrity forms a foundation for the "freedom of inquiry and exchange of ideas" essential to the intellectual life of the University (see the Senate Report on Principles and Priorities http://www.queensu.ca/secretariat/policies/senate/report-principles-and priorities).

Students are responsible for familiarizing themselves with the regulations concerning academic integrity and for ensuring that their assignments conform to the principles of academic integrity. Information on academic integrity is available in the Arts and Science. Calendar (see Academic Regulation 1 http://www.queensu.ca/artsci/academic-calendars/regulations/academic-regulations/regulation-1), on the Arts and Science website (see http://www.queensu.ca/artsci/academics/undergraduate/academic-integrity), and from the instructor of this course. Departures from academic integrity include plagiarism, use of unauthorized materials, facilitation, forgery and falsification, and are antithetical to the development of an academic community at Queen's. Given the seriousness of these matters, actions which contravene the regulation on academic integrity carry sanctions that can range from a warning or the loss of grades on an assignment to the failure of a course to a requirement to withdraw from the university.

**ACCESSIBILITY STATEMENT**
Queen’s is committed to an inclusive campus community with accessible goods, services, and facilities that respect the dignity and independence of persons with disabilities. Course materials are available in an accessible format or with appropriate communication supports upon request. Please contact the instructor by ________
ACCOMMODATIONS STATEMENT
Queen's University is committed to achieving full accessibility for persons with disabilities. Part of this commitment includes arranging academic accommodations for students with disabilities to ensure they have an equitable opportunity to participate in all of their academic activities. If you are a student with a disability and think you may need accommodations, you are strongly encouraged to contact Student Wellness Services (SWS) and register as early as possible. For more information, including important deadlines, please visit the Student Wellness website at: http://www.queensu.ca/studentwellness/accessibility-services/
FILM 840/3.0: Directed Reading

Individual directed reading course under the guidance of a faculty member in an area of the instructor’s expertise. Fall or Winter. Under supervision by a faculty member, Graduate students may conduct intensive reading, curation, or production in an area not offered in core or elective courses that supports graduate research on applications of film, expanded media, and curatorial studies. Readings and project are to be arranged in consultation with the sponsoring faculty member and joined by meetings during the term to discuss readings and submissions. The Directed Reading course will be designed to strengthen areas in:

- Critical thinking, creativity, and intellectual independence
- Management and assessment of large quantities of information
- Communication skills (both oral and written)
- Punctuality and organization

Students may propose to conduct an empirical research project in an area specific to film, media or curatorial practice and write a report of the research carried out. Or they may conduct an extensive literature review and write a major essay/critique of a topic relevant to their main areas of research/production.

Evaluation:

Proposal, including annotated bibliography: 20%

Final Research Project/Media Project/Curation: 80%

Queen’s Policy on Academic Integrity

This course adheres fully to the following statement on academic integrity builds on a definition approved by Senate and is designed to make students aware of the importance of the concept and the potential consequences of departing from the following core values of academic integrity. Academic Integrity is constituted by the six core fundamental values of honesty, trust, fairness, respect, responsibility and courage (see www.academicintegrity.org). These values are central to the building, nurturing and sustaining of an academic community in which all members of the community will thrive. Adherence to the values expressed through academic integrity forms a foundation for the "freedom of inquiry and exchange of ideas" essential to the intellectual life of the University (see the Senate Report on Principles and Priorities http://www.queensu.ca/secretariat/policies/senate/report-principles-and-priorities).

Students are responsible for familiarizing themselves with the regulations concerning academic integrity and for ensuring that their assignments conform to the principles of academic integrity. Information on academic integrity is available in the Arts and Science Calendar (see Academic Regulation 1 http://www.queensu.ca/artsci/academic-calendars/regulations/academicregulations/ regulation-1), on the Arts and Science website (see http://www.queensu.ca/artsci/academics/undergraduate/academic-integrity), and from the instructor of this course. Departures from academic integrity include plagiarism, use of unauthorized materials, facilitation, forgery and falsification, and are antithetical to the development of an academic community at Queen's. Given the seriousness of these matters, actions, which contravene the regulation on academic integrity carry sanctions that can range
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Accommodations Statement from Queen’s Equity Office
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http://www.queensu.ca/studentwellness/accessibility-services/
APPENDIX 3

LETTERS OF SUPPORT
Tuesday July 17, 2018

To Whom It May Concern:

I am writing this letter in support of the Queen’s University Film and Media Department’s proposal for their new graduate program in Film, Expanded Media and Curatorial Studies. The proposed design suggests that this new graduate program will offer a unique integration of training across media production, media studies and curatorial studies. It will ultimately be beneficial to our organization, and others like ours, to have graduates with this kind of education entering the workforce, whether they become our colleagues, employees, clients, audiences, or collaborators.

The Kingston Canadian Film Festival is devoted to the exhibition and recognition of Canadian filmmaking practices, ranging from popular, mainstream entertainment to independent, experimental film, to virtual reality and gaming. We also provide professional development and networking opportunities to connect film and TV industry professionals, host educational workshops, and support special programming in collaboration with local community organizations. Given the wide range of activities we undertake, it is foreseeable that job-seekers with an MA or PhD in Film, Expanded Media and Curatorial Studies would be attractive candidates for positions within our organization should they become available in the future.

We are excited to know about the plans of the Film and Media Department to develop this new program, and believe this will be a valuable educational resource within the cultural sector in Canada, in addition to having a significant impact on the local community. We support the efforts of the Department of Film and Media as they seek approval for this program.

Sincerely,

Marc Garniss
Festival Director | Kingston Canadian Film Festival
marc@kingcanfilmfest.com | 613.777.0161
July 16, 2018

To Whom It May Concern;

This letter is to express our support for the Queen’s University Film and Media Department’s proposal for new MA and PhD programs in Film, Expanded Media and Curatorial Studies. From what I have read at this developmental stage, it seems that this new graduate fills a void and would have a positive impact on cultural production and dissemination. Most notable are the program’s outline of values, which emphasizes an awareness of unequal power dynamics and the role that media has in affecting societal relations and perception. This program therefore will have the possibility of raising important questions about accountability and responsibility in regards to authorship and curatorial thought.

DHC/ART is a non-profit organization devoted to the presentation of established international contemporary artists. We offer major exhibitions, a series of public events, special collaborative projects and a forward-thinking education program. All of DHC/ART’s programming is offered free of charge as a way to reinforce its commitment to accessibility while fostering a discussion on how contemporary art is invested with the topics and ideas that reflect and touch our everyday lives. As the only institution of its kind in Montreal, we have a significant role in the city’s cultural landscape.

Given the scope of our mission, it will ultimately be beneficial to our organization to have professionals entering the field with an MA or PhD in Film, Expanded Media and Curatorial Studies, whether they interface with us as colleagues, employees, artists. This kind of diverse education is relevant to the work of non-profit arts organizations whose activities range widely and require a variety of skills and broad-based knowledge. We support the vision of the Department of Film and Media as they seek approval for this program.

Sincerely,

Cheryl Sim
Managing Director & Curator
DHC/ART Foundation for Contemporary Art
To Whom It May Concern;

This letter is written in regards to the proposal for a new graduate program in Film, Expanded Media and Curatorial Studies at Queen’s University in the Film and Media Department. The proposed program seems to offer a unique integration of training across media production, media studies and curatorial studies. In my capacity as Operations Director of Modern Fuel Artist-Run-Centre, I would like to extend my support for this graduate program proposal.

Modern Fuel Artist-Run Centre is a non-profit organization facilitating the presentation, interpretation, and production of contemporary visual, time-based and interdisciplinary arts. Modern Fuel aims to meet the professional development needs of emerging and mid-career local, national and international artists, from diverse cultural communities, through exhibition, discussion, and mentorship opportunities. Modern Fuel supports innovation and experimentation, and is committed to the education of interested publics and the diversification of its audiences. Based on our knowledge of the current field of contemporary art and the artist-run-centre network in Canada, it seems that the proposed graduate program will offer skills, training and professional development opportunities relevant to the kind of work that we do as an organization.

I am interested in the plans of the Film and Media Department as they develop this new program, and hope to have the opportunity to work alongside the professional colleagues that will graduate in the years to come. I recommend that the proposal go forward and attest to its potential value within the cultural sector in Canada.

Sincerely,

Genevieve Flavelle
Operations Director
July 30, 2018

To Whom It May Concern;

I am writing to comment on the value of the proposed MA and PhD programs in Film, Expanded Media, and Curatorial Studies, as put forward by Queen’s University Film and Media Department. These programs appear to provide relevant, integrated training in activities that are already intrinsically linked within the cultural sector: film production, curation, and studies. Moreover, the proposed plan demonstrates a sensitivity to the importance of a broadly-based understanding of film and media and its role within culture at large. This proposal is interesting to our organization, The Liaison of Independent Filmmakers of Toronto (LIFT), which facilitates the sustainability and production of media art on a local, national and international level.

LIFT is an artist-run charitable organization dedicated to facilitating excellence in the moving image through media arts education and production resources. LIFT exists to provide support and encouragement for independent filmmakers and artists through affordable access to production, post-production and exhibition equipment; professional and creative development; workshops and courses; commissioning and exhibitions; artist-residencies; and a variety of other services. LIFT is a member-driven space for those who want to make films, out of a passion for, and commitment to, the practice of filmmaking. We serve a unique role in the city of Toronto as a primary community hub for film-related practices. Given the breadth of our mission and the diverse range of activities we undertake to support the filmmaking community, having graduates in the field with experience across film and media production, studies, and curation certainly seems beneficial. It is foreseeable that these graduates could become valuable contributors to our organization, as artists or colleagues. As a graduate of Queen’s myself, I can speak to the exciting amplification of discourse that this proposed program will bring both to the University and the national art community.

We wish to endorse the efforts of the Film and Media Department in the development of the MA and PhD programs in Film, Expanded Media, and Curatorial Studies. This program will undoubtedly be a valuable educational resource to the overlapping fields of media art, filmmaking, criticism and film curation.

Sincerely,

Chris Kennedy
Executive Director
16 July 2018

To Whom It May Concern;

I am writing in support of the Queen’s University Film and Media Department with regards to their proposal for new graduate programs in Film, Expanded Media and Curatorial Studies. The proposed program, as described to us, will offer a unique blend of education across media production, media studies and curatorial studies. It will ultimately be beneficial to our organization to have graduates with this diverse training entering our professional milieu.

The Toronto Animated Image Society (TAIS) is a non-profit, charitable artist-run organization devoted to independent (non-commercial) animation practices, founded in 1984. We support animation artists working in a range of traditional techniques as well as cutting edge experimental technologies. Our public programming presents animation to audiences via screenings, exhibition, web, and through artist talks and studio visits with guest artists. We regularly partner with other groups and organizations to connect with new audiences and to inspire artists to explore animation in their artistic practice. Primarily, we provide affordable access to animation production studios and specialized equipment for artists making animated work, offer annual residency and commissioning programs, and hold regular community-based and educational workshop programs for those just starting out or seeking to add skills in animation to their artistic practice.

Since our organization works in moving-image programming and production, an education that blends curatorial studies with media production and studies would be relevant to the scope of our activities. It is foreseeable that job-seekers with an MA or PhD in Film, Expanded Media and Curatorial Studies would be attractive candidates for production opportunities or future staffing positions within our organization. Otherwise, we would be pleased to have an opportunity to work with graduates of such a program as external collaborators, artists, curators, and colleagues.

We are excited about the plans of the Film and Media Department to develop this new program, and believe this will be a valuable educational resource. We support the efforts of the Department of Film and Media as they seek approval for this program.

Sincerely,

Jenn Snider
Executive Director
jenn@tais.ca
416-533-7889
APPENDIX 4

PROGRAM BUDGET
## Budget Module

**Film, Expanded Media & Curatorial Studies**

This module is to be completed by the Academic Units in consultation with the Faculty Office(s) and/or School of Graduate Studies as appropriate as well as the Office of Planning and Budgeting.

### Summarize the additional resources needed to implement the program under the following headings (where applicable)

<table>
<thead>
<tr>
<th>Faculty (e.g. number of 0.5-credit courses)</th>
<th>Existing faculty and staff will administer and teach in the program however, 2 adjunct positions will be required annually.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staff (include number or fraction of FTEs)</td>
<td>$60,000 annually has been allocated to support a exhibition coordinator position at the Agnes Etherington Art Centre.</td>
</tr>
<tr>
<td>Teaching Assistants (include number of TA hours)</td>
<td>We have allocated $15,000 for TA and TF positions annually increasing at 2%.</td>
</tr>
</tbody>
</table>

### Other Non-Academic University Services

*Indicate which of the following Services will be needed. Provide details as needed.*

<table>
<thead>
<tr>
<th>Financial Services</th>
<th>Students will add to the number of financial transactions since we will require TA, TF contracts, however we don’t expect this to be a large burden. There will also be a one-time cost associated with the addition of the program into the application and tracking systems and the possible creation of a hood for convocation.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Human Resources</td>
<td>Minimal support will be required.</td>
</tr>
<tr>
<td>Advancement</td>
<td>No support required</td>
</tr>
<tr>
<td>Student Services</td>
<td>Incremental based on new enrolment. Same level of service as for students enrolled in other graduate programs. These students will increase participation in Career Services and Counseling, however we expect this to be a minimal impact.</td>
</tr>
<tr>
<td>Residences</td>
<td>There may be some demand for residence accommodation but it is unlikely as these are Masters and PhD level students.</td>
</tr>
<tr>
<td>Administrative services</td>
<td>Incremental based on new enrolment, development of online application, creation of new program codes etc., student tracking and completions</td>
</tr>
<tr>
<td>Other</td>
<td></td>
</tr>
</tbody>
</table>
## Year 2

### Fiscal Year: 2019-2020

<table>
<thead>
<tr>
<th>Revenue</th>
<th>Expenditure</th>
<th>Net Surplus/(Deficit)</th>
</tr>
</thead>
<tbody>
<tr>
<td>127,800</td>
<td>135,240</td>
<td>137,321</td>
</tr>
<tr>
<td>135,240</td>
<td>141,108</td>
<td>141,108</td>
</tr>
<tr>
<td>141,108</td>
<td>166,764</td>
<td>166,764</td>
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<tr>
<td>179,592</td>
<td>179,592</td>
<td>179,592</td>
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<tr>
<td>179,592</td>
<td>188,796</td>
<td>188,796</td>
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<tr>
<td>188,796</td>
<td>291,578</td>
<td>291,578</td>
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<tr>
<td>291,578</td>
<td>374,886</td>
<td>374,886</td>
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<tr>
<td>374,886</td>
<td>458,194</td>
<td>458,194</td>
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<tr>
<td>458,194</td>
<td>541,502</td>
<td>541,502</td>
</tr>
<tr>
<td>541,502</td>
<td>583,156</td>
<td>583,156</td>
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<tr>
<td>583,156</td>
<td>66,245</td>
<td>66,245</td>
</tr>
<tr>
<td>66,245</td>
<td>74,370</td>
<td>74,370</td>
</tr>
<tr>
<td>74,370</td>
<td>143,253</td>
<td>143,253</td>
</tr>
<tr>
<td>143,253</td>
<td>147,570</td>
<td>147,570</td>
</tr>
</tbody>
</table>

**Total Revenue:**

- Tuition - PhD: 89,796
- Tuition - MA: 286,240

**Total Expenditure:**

- Instruction: 166,764
- General: 124,040

**Net Surplus/(Deficit):**

- 2020-2021: 141,108
- 2021-2022: 166,764
- 2022-2023: 179,592
- 2023-2024: 188,796
- 2024-2025: 291,578
- 2025-2026: 374,886
- 2026-2027: 458,194
- 2027-2028: 541,502
- 2028-2029: 583,156
- 2029-2030: 66,245
- 2030-2031: 74,370
- 2031-2032: 143,253

**Program Fee Income:**

- 2020-2021: 141,108
- 2021-2022: 166,764
- 2022-2023: 179,592
- 2023-2024: 188,796
- 2024-2025: 291,578
- 2025-2026: 374,886
- 2026-2027: 458,194
- 2027-2028: 541,502
- 2028-2029: 583,156
- 2029-2030: 66,245
- 2030-2031: 74,370
- 2031-2032: 143,253

**Assumptions:**

- Enrolment: 127,800
- 2020-2021: 141,108
- 2021-2022: 166,764
- 2022-2023: 179,592
- 2023-2024: 188,796
- 2024-2025: 291,578
- 2025-2026: 374,886
- 2026-2027: 458,194
- 2027-2028: 541,502
- 2028-2029: 583,156
- 2029-2030: 66,245
- 2030-2031: 74,370
- 2031-2032: 143,253

**Enrolment Reductions if any Required to Accommodate Growth in New Program:**

- None required.

**Total Fee Income from Proposed Program:**

- 2020-2021: 141,108
- 2021-2022: 166,764
- 2022-2023: 179,592
- 2023-2024: 188,796
- 2024-2025: 291,578
- 2025-2026: 374,886
- 2026-2027: 458,194
- 2027-2028: 541,502
- 2028-2029: 583,156
- 2029-2030: 66,245
- 2030-2031: 74,370
- 2031-2032: 143,253

**Total Program Costs:**

- 2020-2021: 141,108
- 2021-2022: 166,764
- 2022-2023: 179,592
- 2023-2024: 188,796
- 2024-2025: 291,578
- 2025-2026: 374,886
- 2026-2027: 458,194
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- 2020-2021: 141,108
- 2021-2022: 166,764
- 2022-2023: 179,592
- 2023-2024: 188,796
- 2024-2025: 291,578
- 2025-2026: 374,886
## Budget Module and Narrative

Complete the budget template found on the QUAP website in consultation with the Faculty Financial Officer and the Registrar detailing one-time expenses (monies that will only be required once for start-up), base funds (year after year expenses), all other expenses and revenues from all sources for each year until steady state is reached. Consultations with the Office of Planning and Budgeting are also recommended.

*Include a narrative to accompany the budget template [maximum 2 pages; use of subheadings suggested].*

This program has been designed to best utilize existing staff and faculty resources. That said, some additional resources will be required to launch and sustain the program including: $20,000 annually in adjunct teaching salaries, $15,000 annually for TA and TF positions increasing at 2%, $60,000 to hire an exhibition coordinator at the Agnes Etherington Art Centre, $2,000 annually to support a guest speaker series, $16,000 annually to support student funding packages ($1,000 per MA student and $2,000 for PhD), $4,900 to support the expanded media practice seminar and $4,900 to support the curating in context fees. The program has also set aside $5,000 annually for marketing efforts.

*If other sources are needed, list the sources and indicate if the funds have been applied for and if they have been secured.*

## Net Impact of the Proposed Program

*Summarize any other resource or funding implications of the proposed program.*

Revenue for this proposed program will come primarily from the new tuition fees and BIU funding. It is anticipated that the proposed programs will steadily grow over the next few years and will reach a steady state of 12 students at the Masters level and 16 students at the PhD level (intake of 2 students in year 1 and then 4 students annually). As a result, it is anticipated that all initial start-up and administration costs will be recovered in Year 1 and a net positive revenue to the University of approximately $158,400 in Year 1 and $175,000 in Year 7.
Notices of Motion
September 2018 Faculty Board Meeting

The following Departments and units are proposing the introduction of new Certificates and Diplomas, as well as a modification to an existing Certificate, that will be submitted to the relevant review committee this year for approval. It is intended that these new programs will be available for admission in either September 2019 or 2020, as will be indicated in each proposal.

School of Environmental Studies
• New Bachelor of Arts Honours in Environmental Studies

School of Computing
• New Certificate in Data Analytics

Dan School of Drama and Music and Department of Film and Media
• Modification to the Bachelor of Arts Honours Stage and Screen Specialization Plan

Industrial Relations Program
• New Bachelor of Arts, General in Employment Relations/Minor in Employment Relations

Department of Biomedical and Molecular Science (LISC)
• Modification to the Life Sciences - Specialization – Bachelor of Science (Honours)