To : Dr. Ken Cruikshank  
Dean  
Faculty of Humanities

From : Christina Bryce  
Assistant Graduate Secretary

At its meeting on October 23rd, 2015, the Faculty of Humanities Graduate Curriculum and Policy Committee approved the following graduate curriculum recommendations.

The enclosed documents are now forwarded for approval to the Faculty of Humanities for its meeting on November 10th, 2015.

Please note that these recommendations will also be submitted for approval as appropriate to Graduate Council.

I. New Program Proposal: Ph.D. in Communication, New Media, and Cultural Studies

II. 2016-2017 Graduate Curriculum Changes

• English and Cultural Studies
  o Course Cancellation: CSCT 718 Power, Knowledge, Critique, Resistance
  o New Courses:
    ▪ CSCT 732 Foundations in Cultural Studies and Critical Theory
    ▪ CSCT 733 Problems in Cultural Studies
    ▪ ENG/CSCT 708 – Selfie/Culture
    ▪ ENG/CSCT 738 – Forms of Thought: (New) Critical Thinking and Writing
  o Change to Course Requirements

• History
  o Course Cancellation:
    ▪ 726 Religion, Culture and Society in Canada, 1780-1960
  o New Courses:
    ▪ 770 Race and Gender in Colonial History
    ▪ 771 State and Civil Society in Canada 1848-1948
    ▪ 772 State and Civil Society in Canada 1948-2000
    ▪ 773 Christianity and the Secularization Problem in the Atlantic Word 1750-2000
McMASTER UNIVERSITY

GRADUATE PROGRAM PROPOSAL BRIEF

FOR THE PROGRAM

Doctor of Philosophy (PhD) in Communication, New Media, and Cultural Studies

October 16, 2015

Document prepared by
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PROGRAM

1.1 Program Description

The problems we face today—social and environmental injustice, climate change, precarious work, surveillance, and a shrinking public sphere—are big, and they are complex, demanding approaches from diverse disciplines. In addition to their technological, scientific, economic, and political dimensions, these are all problems of culture and communications. The PhD in Communication, New Media, and Cultural Studies (CNMCS) is for creative students who embrace complexity, love difficult questions, and hunger for intellectual, artistic, and pedagogical risk-taking driven towards positive social change. In this program, problems drive theory.

This program brings together three interdisciplinary fields that all originated in attempts to understand and debate big problems using tools from the arts, humanities, and social sciences: cultural studies began by trying to articulate the significance of culture beyond the privileged space of the university, communication studies wanted to understand how mass media was changing modern society, and new media scholars and artists wanted to probe how computing and digital communications were changing human knowledge and creativity. Each of these fields understands that the problems we face today, with all their varied technological, economic, ecological, and political implications, are, fundamentally, problems of communication and culture. Learning to *read*, *critique*, and *create* culture, media, and communication is critical to seeing things, and doing things, in new ways.

A core concept in this program is *literacy*. Understood far more expansively than simply the traditional liberal-arts sense of the word, in this program literacy encompasses knowledge of the textual, the visual, the sonic, the artistic, the communicative, the performative, the social, the emotional, and the digital. A significant aspect of literacy is being able to work through the beliefs and values that appear to be common sense. For this reason, the program places significant emphasis on the work of *critique*. Students will receive a solid foundation in key theories in media, communication, and cultural studies, as well as media arts. This reading will enable them to not only master and synthesize established disciplinary knowledges, but also understand the historical contexts in which those knowledges circulate, reflecting and reproducing particular social relations and power dynamics. Significant attention will be focused on cultivating an understanding of the ways in which histories (material and social) inform the present. In this way, the program's core focus on literacy also entails a belief that education is a democratic value, extending and engaging beyond the university and encouraging a respect for embodied, subaltern, and practice-based knowledges that have historically been excluded.

In order to deploy the tools of new media, communication, and cultural studies to engender positive change, it is necessary for students to not only learn how to read and critique the messages, ideas, and practices that they encounter, but also develop their abilities as cultural producers, whether that output lies in artistic production, research creation, scholarship, or pedagogical innovation. To this end, the
program will hone students’ conceptual, critical, and technical skills as makers and media artists, teachers, cultural workers, researchers, and communication professionals.

The Departments of Communication Studies and Multimedia (CSMM) and English and Cultural Studies (ECS) share interests in communication, representation, cultural production and critical literacy in the context of social responsibility. Our many complementary strengths in areas including new media arts, performance, policy, visual culture, digital culture, music/sound, gender and sexuality, critical race studies, indigenous studies, postcolonial and diasporic studies, transnational culture and international communications, critical environmental studies, political economy, professional communication, and media analysis and strategy, will enable us to mount a coherent yet flexible interdisciplinary program that will attract students from our own and other MA programs. The program will draw faculty members from CSMM and ECS as well as other departments in the Humanities to act as supervisors of CNMCS doctoral students. It will draw on faculty members from both Humanities and Social Sciences to act as committee members and graduate seminar instructors. Students will have considerable scope in shaping their committees according to their research/project needs.

Graduates of the program will be equipped with advanced research skills that are in wide demand in the labour market, particularly the policy, not-for-profit, private and education sectors. The program’s emphasis on rigorous interdisciplinary training and professionalization will equip students with advanced cultural, social, and digital literacies; the ability to navigate and innovate in multiple modes of communication; and the capacity for analyzing and engaging complex systems and problems. In particular, this training will make students competitive in the growing academic job market in communication and new media.

The PhD will normally entail four years of study, consisting of coursework in the first year (plus the Foundation seminar I and II, which are two 3-unit courses taken in years 1 and 2), preparation and completion of comprehensive exams in the second year, and the completion of the thesis or culminating project in the third and fourth years.

The capacities identified above (literacy, critique, creativity) will provide a framework for the program, which will focus on large yet clearly defined problems and questions. These will vary from year to year, driven by both faculty and student interests, and will be the subject of intensive day-long problem solving activities during an orientation week. All students will take Foundation seminar I and II: Problems in Communication, New Media and Cultural Studies, extending the problem-based focus, engaging in a rigorous exploration of method and theory in interdisciplinary research as well as providing seminars and professionalization workshops that focus on building skills necessary for careers both in and outside the university.

In addition to the foundation seminars, students will take the equivalent of four 3-unit courses in their first year. Coursework will draw on existing offerings, which encompass both seminars organized around
specific concepts, themes, and methodologies, and hands-on lab-based media arts courses. Three units (i.e., one half course) may be an elective taken from another department, subject to consultation with program directors, and permission from the department offering the course. Faculty members in both departments demonstrate a strong record of securing funding for research and media arts projects, which will provide students in the program potential experiential learning opportunities in the form of RAships.

In February of the second year, students will complete comprehensive exams, consisting of a field survey and a topic paper and an oral defense.

With the aim of facilitating timely completion and giving students the opportunity to pursue projects that are in line with their own interests, talents, and employment goals, the post-comprehensives component of the program will comprise one of the following:

- the traditional thesis route
- a research-creation (project-based) thesis route
- a sandwich thesis: in accordance with McMaster’s Thesis Preparation Guide, a sandwich thesis must consist of a minimum of three scholarly works on a unified theme (in CNMCS, these works may include journal articles submitted for peer review, or art/media/performance pieces submitted for peer-adjudication), either previously published or exhibited, submitted for peer-review, or prepared for publication/exhibition but not yet submitted; these works must be accompanied by substantial introductory and concluding chapters, addressing the methodologies, theories and approaches that unify and inform the research.

Detailed descriptions of the program curriculum, including the multiple routes to thesis completion, can be found in Section 3.2 Structure and Regulation.

1.2 Proposal Preparation and Consultation Process

This proposal began as a collaboration between the Departments of Communications Studies and Multimedia (CSMM) and English and Cultural Studies (ECS) and was developed through extensive consultation with relevant stakeholders. Below we offer a brief list of stakeholders consulted, and then provide a more comprehensive description of the consultations undertaken during the preparation of the proposal.

Overview of consultations:

- The Departments of ECS and CSMM
- Faculty of Humanities (Dean and Associate Dean, Graduate Studies and Research)
- Tenured and tenure-stream faculty in ECS and CSMM
- Tenured and tenure-stream faculty from related departments
• Chairs/directors of related departments
• Current graduate students and alumni of:
  ○ Communication and New Media (CNM) and Cultural Studies and Critical Theory (CSCT) MA programs
  ○ English MA and PhD programs
• Amy Gullage, Quality Assurance Programs Coordinator at the McMaster Institute for Innovation and Excellence in Teaching and Learning (MIIECL)
• Wade Wyckoff, Associate University Librarian, Collections
• Directors of relevant on-campus service units, centres, and research projects:
  ○ Henry Giroux, the McMaster University Chair for the Centre for Scholarship in the Public Interest (MCSPI)
  ○ Don Goellnicht, Director of the Institute on Globalization and the Human Condition
  ○ Dale Askey, Administrative Director of the Lewis and Ruth Sherman Centre for Digital Scholarship
  ○ Daniel Coleman, Co-Director of the Centre for Community-Engaged Narrative Arts (CCENA)
  ○ John Bell, Director, I.T., Humanities Media and Computing (HMC)
  ○ David Harris Smith, Director of Research, MacGRID Simulation Research Platform and Network
  ○ Carl Podedwory, Director and Chief Curator, and Ihor Holubizky, Senior Curator, the McMaster Museum of Art

The following is a more specific outline of the collaborations that have supported the development of the proposed program:

In June 2014, a joint committee of four was struck by the two departments to explore the possibility of a new, joint PhD program: the Directors of the MA programs in CSCT and CNM (Susie O’Brien and Christina Baade) and the Chairs of the two departments (Andrew Mactavish and Peter Walmsley). The joint committee developed a short description of the proposed program, which was sent to the Dean, Ken Cruikshank, and Associate Dean of Graduate Studies and Research, Bonny Ibhawoh, of the Faculty of Humanities, who agreed that the program offers a unique opportunity for the Faculty to take advantage of the research and pedagogical strengths of both departments.

From there, the joint committee developed a short summary of the program, which was circulated back to the Deans and presented to tenured and tenure-stream faculty in both departments for input. In November of 2014, the short proposal was discussed in department meetings by tenured and tenure-track faculty in both ECS and CSMM and informal support for the proposal was expressed. Subsequently, the CSMM faculty caucus voted in support of the proposed program on December 15, 2014 and ECS voted to formally proceed on February 4, 2015.
This same short summary of the proposed program was the subject of a Town Hall Meeting held on February 10, 2015 and open to any interested faculty members in the Humanities. The Town Hall evidenced support for the proposed program in both departments, as well as indicating interest among some faculty in the School of the Arts, French, and History.

In April of 2015, the joint committee hired educational consultants Lisa Kabesh and Carolyn Veldstra to assist in producing the program proposal. In April and May of 2015, they conducted in-person interviews with tenured and tenure-stream faculty in Communication Studies and Multimedia. Using both online and face-to-face methods, they also interviewed tenured and tenure-stream faculty in English and Cultural Studies who currently teach and supervise in the Critical Theory and Cultural Studies B.A. and M.A. programs. Most faculty indicated their support for the proposed program. See APPENDIX 3: Interview & Survey Summaries (Faculty) for survey and interview summaries.

At this stage, tenured, tenure-track, and associate faculty members in ECS and CSMM who wished to serve as core faculty in CNMCS indicated so by submitting a current copy of their CVs to the joint committee. We define “core faculty” as those faculty members who will act as supervisors to the program’s students, and who may be willing to take on administrative and leadership roles in the program as needed, including involvement in the foundation seminars. See the attached USB for core faculty members’ CVs. For a full list of core faculty, see Section 6.2.III: Faculty.

Also in April 2015, the educational consultants met with the graduate student caucus in ECS to discuss the proposal, answer questions, respond to concerns, and solicit feedback. Following up on this conversation, in May 2015, the educational consultants sent an online survey to current and recent graduate students in English and Cultural Studies and Communication Studies and Multimedia to gauge interest in the proposed program and collect feedback. See APPENDIX 4: Consultation & Survey Summaries (Alumni & Current Students) for survey and consultation summaries and APPENDIX 1: Letters of Support for the letter written in support of the proposed program by the ECS caucus.

This consultation process, consisting of meetings, interviews, surveys, and follow-up emails and meetings with faculty members and students, evidenced extensive support of the program. A number of faculty members expressed excitement about the proposed program and about the potential to work with students in the program both on committees and in their courses. A significant quantity of current students and alumni also expressed strong support of the program; a discussion of student support can be found in Section 1.6.II Evidence of Student Demand, Evidence of Student Demand. Concerns were raised by faculty members and students about supervision loads and the capacity for future growth. The joint committee emphasizes that the proposed program, which is based on the current capacities of ECS and CSMM, is well situated to support a steady state of 12 students (3 per year), and communicated with stakeholders that future growth is dependent on the availability of additional resources. Section 6.2 Resources: Graduate Programs provides a detailed account of the program’s resources and capacities.
In addition to the core faculty associated with the proposed program within the two departments proposing the joint PhD, the following faculty have expressed interest in supporting the program by serving as readers on supervisory committees, and potentially having the program’s students in their courses (see APPENDIX 1: Letters of Support for letters of support):

- Professor Alison McQueen, Department of History and School of the Arts
- Associate Professor Karen Balcom, Department of History
- Assistant Professor Alina Sajed, Department of Political Science
- Professor Magda Stroinska, Department of Linguistics and Languages
- Associate Professor Michael Egan, Department of History
- Associate Professor James Ingram, Department of Political Science
- Associate Professor Jean Wilson, Arts and Science Program
- Associate Professor Tracy McDonald, Department of History
- Associate Professor Gabriel Moyal, Department of French
- Professor Petra Rethman, Department of Anthropology
- Associate Professor Celia Rothenberg, Department of Religious Studies
- Assistant Professor Nicholas Serruys, Department of French
- Associate Professor Allison Williams, School of Geography and Earth Sciences

On May 12, 2015, the joint committee met with Amy Gullage from MIIETL to develop the program learning outcomes for the proposed PhD. In the same month, the joint committee consulted with Wade Wyckoff, Associate University Librarian, Collections, to ensure that the University Library would be able to support the new program. See APPENDIX 2: Library Report for the Library Report.

On June 1, 2015, members of the joint committee met with Dale Askey, Administrative Director of the Sherman Centre, who outlined the many ways in which CNMCS students could be involved in the Sherman Centre community. In July, a committee member met with Carl Podedwory, Director and Chief Curator, and Ihor Holubizky, Senior Curator, of the McMaster Museum of Art to discuss potential collaborative opportunities for the program’s faculty, students, and the museum. See the attached letters for more detail on the Sherman Centre’s and the Museum of Art’s support (APPENDIX 1: Letters of Support).

In June and July of 2015, a short brief outlining the proposed program was circulated to Department and Program Chairs in the Humanities along with an invitation for feedback on the proposed program and a request for their department’s support. The following departments have indicated their support for the proposed PhD in CNMCS (see APPENDIX 1: Letters of Support):

- Anthropology
- Classics
The following on-campus programs, institutes, research clusters, or projects have indicated their support for the proposed program and willingness to work with qualified students admitted to the proposed PhD (see APPENDIX 1: Letters of Support for letters of support):

- Centre for Community-Engaged Narrative Arts (CCENA)
- Humanities Media and Computing (HMC)
- macGrid Simulation Research Platform and Network
- McMaster Centre for Scholarship in the Public Interest (MCSPI)
- McMaster Museum of Art
- Institute for Globalization and the Human Condition

By the end of June 2015, the educational consultants had completed a full draft of the proposal, which went to the joint committee for review.

1.3: Consistency with McMaster’s Mission and Academic Plan

The university’s mission statement is as follows:

At McMaster, our purpose is the discovery, communication, and preservation of knowledge. In our teaching, research, and scholarship, we are committed to creativity, innovation, and excellence. We value integrity, quality, inclusiveness, and teamwork in everything we do. We inspire critical thinking, personal growth, and a passion for lifelong learning. We serve the social, cultural, and economic needs of our community and our society.

As this proposal makes clear, the proposed PhD in Communication, New Media, and Cultural Studies amplifies the bold aspirations McMaster expresses in its mission statement. The two departments collaborating on this proposal—Communication Studies and Multimedia and English and Cultural Studies—boast high levels of faculty and graduate student research productivity and knowledge-creation, publishing in leading journals, creating innovative digital media projects that garner national
attention, earning major national grants, and seeking to address fundamental ethical issues facing our city and society. Graduate students in both departments have been awarded Hooker Fellowships, and Vanier, SSHRC, Trillium and OGS scholarships (for a full breakdown of graduate student awards in both departments, see APPENDIX 7: History of Graduate Student Scholarships & Awards). Both support students in the process of becoming not only skilled critical thinkers and productive creative workers, but also engaged citizens.

McMaster is differentiated by its research-intensive approach, unique pedagogical emphasis on problem-based learning and inquiry, and distinctively collaborative culture. The proposed PhD in Communication, New Media, and Cultural Studies is distinguished by these same metrics, emphasizing high-quality, socially- and culturally-engaged research, developing a problem-based focused to learning and teaching at the PhD level in the Humanities, and arising out of a collaboration between two Humanities Departments in recognition of the fundamental interdisciplinary affinities between them.

In particular, the proposed program will exemplify McMaster’s mission in the following ways:

- Faculty members to be involved in the program’s administration, supervision, and teaching demonstrate high levels of research productivity and a commitment to rigorous peer-review, publishing cutting-edge research with presses and journals of international stature, exhibiting artistic work internationally, and earning major national grants. Faculty consistently bring discoveries into the undergraduate and graduate classroom.

- The program’s commitment to creativity, innovation, and excellence is exhibited both in the quality of faculty members’ research and in the progressive design of this interdisciplinary program. The diversity of research conducted by faculty and invited from students will enable the transfer and exchange of new knowledge across the fields of communication, new media, and cultural studies, both within the program and beyond as graduates bring their unique skill sets to academic and non-academic fields.

- The program will establish the highest standards of academic integrity in research and learning, and the ongoing, interdisciplinary collaborative work of faculty members will be mirrored in the program’s emphasis on student-faculty collaboration in research, learning, and program governance.

- Students will develop vital critical and creative capacities through the program’s progressive pedagogical design. Along with diverse course offerings in theory, methods, and artistic and media practice, the program’s multiple pathways to completion are designed to foster intellectual autonomy in students as they cultivate both critical and creative skills and interests in line with their research and professional goals.

- The program emphasizes the development of advanced cultural, social, and digital literacies and an understanding of the power dynamics at work in contemporary culture, preparing students both for fulfilling careers beyond their degree and active engagement in society.
1.3.1: McMaster’s Strategic Mandate Agreement

McMaster’s Strategic Mandate Agreement (SMA) identifies a number of areas of institutional strength (see page 10 of the SMA). The proposed PhD in Communication, New Media, and Cultural Studies will address the following: 1) Digital economy; 2) Policy and ethics in a globalized world; 3) Human behaviour, culture, and society; and 4) The arts and creative expression.

1) **Digital economy**

Faculty in the Department of Communication Studies and Multimedia are working at the forefront of research into the emerging digital economy that is fundamentally shaping and reshaping the contemporary world. This work takes place both at a theoretical level, in terms of understanding shifting digital technologies and their effect on shared social and cultural life, and at the level of practice, in terms of building and engaging with digital technologies to produce new sounds, environments, and tools. The proposed program would augment this existing research by developing student research in these areas at a doctoral level. High-level research and practice in digital media and coding will support faculty members in developing long-term, robust research projects with the support of a skilled base of co-researchers, digital media artists and practitioners, and coders. Students in the program will graduate with the deep knowledge and/or practical skill necessary to not only successfully navigate but also shape the shifting landscape of digital economy.

Collaborations between the program and related research projects and centres will also enrich students’ engagement in digital research. For example, students in the program will have access to the virtual world simulation resources of the macGRID Research Simulation Platform and Network, of which core faculty member David Harris Smith is Director of Research. As a research initiative that seeks to develop the design, implementation, and analysis of a massive online 3D virtual environment, macGrid has the potential to support a wide variety of graduate thesis topics among students of the proposed program. In addition to macGRID, The Sherman Centre for Digital Scholarship will provide a valuable resource for students in the program. In recent years, Masters and Doctoral students in CSMM and ECS have benefitted from the IT infrastructure and shared office space offered by the Sherman Centre to students working on digital projects. The space of the Centre allows students and researchers working on digital projects to share knowledge, develop collaborative projects, and establish a community of researchers conducting digital scholarship. The infrastructure provided offers some access to technologies often necessary to develop work in this field, and the Sherman Centre’s connections to the broader campus community affords students a platform to publicize and receive feedback on their work. In these ways, the proposed program will further develop the profile of the Sherman Centre as a site of innovative work in the digital humanities in Canada.
See APPENDIX 1: Letters of Support for letters of support from Dale Askey, Administrative Director of the Sherman Centre, and David Harris Smith, Director of Research, macGrid.

2) **Policy and ethics in a globalized world**

One of the key lines of affinity between the Departments of Communication Studies and Multimedia and English and Cultural Studies lies in their shared commitment to working through the ethical dimensions of critical political, social, environmental, and cultural problems. CSMM and ECS house faculty whose research examines the ethical implications of policy decisions in global communications networks, the ethics of various modes of representation across lines of difference (gender, race, sexuality, ability), the politics of transnational and diasporic migration, the political and ethical implications of technological shifts, the ethical valences of environmental discourse, and the ethical possibilities of critical pedagogy. Among the core faculty who will be affiliated with the proposed program, several participate in research or research-creation that would benefit from an increased doctoral presence and would further McMaster’s contributions in these areas. For instance, Sara Bannerman’s work on transparency in global copyright and intellectual property; Liss Platt’s engagement in the Anti-Colonial Project (a group working on making films meant to address issues of colonialism in a widely accessible manner); Daniel Coleman and Lorraine York’s efforts in expanding the university into the community through the Centre for Community-Engaged Narrative Arts & the Studio in Canadian Literary Cultures, in partnership with the Hamilton Public Library; and Paula Gardner’s work with FemTechNet, a feminist network of scholars, artists, and students who collaborate on the design and creation of feminist technological innovations, as well as her Hyper Migration project (OCE funding) in collaboration with the Toronto Refugee Centre, an open storytelling platform for multimedia telling of stories of displacement and resettlement.

The proposed program’s problem-based approach will foreground the necessity of ethical response in the context of local and global problems. To this end, the program’s foundation seminars will develop students’ capacities as critical thinkers, communicators, and makers, encouraging students to grow as leaders who foster an ethically engaged approach in their own research and beyond. Drawing out this shared commitment between these two departments, the proposed program would also enhance McMaster’s role as an institution dedicated to the pursuit of integrity through a commitment to social justice.

3) **Human behaviour, culture, and society**

A second point of intersection between CSMM and ECS, and a foundational focus of the new program, lies in an emphasis on deepening our understanding of communication and culture and the place of the human within these matrices. At its core, the research undertaken in the two departments supporting this proposal works to expand our knowledge of how and why societies function as they do and to what ends, taking up these questions in a variety of ways, from creating virtual digital worlds in which to experiment with alternative arrangements of
social, human, organizational and community space to interrogating the ways in which we think about bodies in order to gesture towards alternative body politics. The proposed program would provide a platform from which to develop research and pedagogy around the fundamental concerns that shape the intersections of communications, new media, and cultural studies. The proposed program will amplify current lines of inquiry, and encourage new ones, underscoring McMaster’s central commitment to developing new knowledge in all fields.

The program’s problem-based focus will allow students and faculty to develop meaningful interdisciplinary research programs that respond to the urgent issues of the present moment. The inclusion of new media as a key site of inquiry in the proposed program recognizes the fundamental impact digital and other new media forms and technologies are having on human behaviour, both in the form of reshaping communications and also in terms of teaching, learning, and research. The program will also embrace critical historical approaches to new media, interrogating how “newness” has historically been framed in modern societies and how “older” technologies persist in complex ways. The proposed program, then, will foster students who are adept at navigating—both in terms of their research or production and pedagogical approaches—the key problems posed by a digital communications culture.

4) The arts and creative expression

CNMCS will become a hub for the arts and creative expression within the Faculty of Humanities. Several digital media projects currently developing through collaborations with CSMM faculty would create opportunities for students in the proposed program to deepen their own research creation practices. For instance, faculty in CSMM have either founded or work collaboratively in: the Centre for Networked Imagination (proposed and nearing final approval as of spring 2015); the Anti-Colonial Project; the Centre for Community-Engaged Narrative Arts & The Studio in Canadian Literary Cultures, and macGRID, an open-source digital-world development project (supported by an Insight Development Grant). Core faculty in both departments have also enjoyed a history of collaboration with the McMaster Museum of Art (MMA) in the curation of art exhibitions and in hosting visiting speakers (creators and academics) for lectures and panel discussions. For example, the MMA has co-curated ambitious exhibitions and programming with core faculty in the new program: Sarah Brophy and Janice Hladki’s This is Me, This is Also Me (Spring 2015) and Scrapes: Unruly Embodiments in Video Art (Winter 2011); Janice Hladki’s Fierce: Hot-Blooded Film/Video (2010); and Mary O’Connor and Janice Hladki’s Embodied Matter (2006). The work of Liss Platt, in various media, has also been shown at the Museum, and other faculty have contributed to programming, including Mary O’Connor presentation on the National Gallery’s Margaret Watkins: Domestic Symphonies (2014).

Beyond McMaster, Mary O’Connor curated The Archive and Everyday Life, exhibited at the Ontario Science Centre (Spring 2015) and The Hamilton Artists Inc. (Spring 2010); Liss Platt has shown work in video, film, and photography in individual and group exhibits at galleries across
Canada and the United States, including exhibitions in Hamilton and Toronto and the Museum of Modern Art in New York; David Harris Smith’s hitchBOT—a hitchhiking robot—has been exhibited at galleries and museums across Canada and has received extensive media coverage; Robert Hamilton has established an international presence as a film artist, exhibiting his work in North America, Europe, and South America; David Ogborn stages performances of live-coded music at festivals and venues worldwide; and Paula Gardner has curated exhibitions of PORTAGE; A Canadian Mobile Experience (2007, 2008) in Toronto, Vancouver, and Sao Paulo, Brazil. Graduate students in both departments have consistently produced artistic work, either alongside or as part of their research. The proposed program would offer a greater chance to engage collaboratively in these kinds of research-creation and creative arts practices, formally integrating them into the requirements of the PhD and fostering their development through faculty-student partnerships.

Additionally, the SMA identifies a number of priority areas of institutional growth (see page 10 of the SMA). The proposed PhD in Communication, New Media, and Cultural Studies will primarily serve growth in the area of communications and culture.

1) Communications and culture
The proposed program offers a keystone contribution to this area in drawing together precisely the complementary fields—Communication Studies and Cultural Studies—that shape this priority area defined by the SMA. The inclusion of new media as a core area of focus in the proposed PhD also draws in the digital as a fundamental metric in thinking about and engaging in communication and culture today. The program’s emphasis on literacy, in the broadest sense of that term, understands the three core components of the program as foundational to ethically engaged citizenship.

The focus of the proposed program on central problems being worked out in communications and culture draws one of McMaster’s signature pedagogical innovations, problem-based learning, into graduate-level Humanities instruction. This approach augments the interdisciplinary focus of the proposed program by focusing on high-level issues and critique that span traditional disciplinary boundaries. The proposed program will thus enhance McMaster’s presence as the site of problem-based pedagogy in Canada, while offering students an innovative pathway through the Humanities PhD.

2) Fostering robust societies
The proposed program will also support McMaster’s stated interest in supporting growth in the area of fostering robust societies. Robust societies are built by engaged citizens who are attentive to the lines of inclusion and exclusion by which societies are constituted. The proposed program’s focus on critical literacies, pressing social and cultural problems, and creative and
innovative problem-solving will develop the skills communities and societies require to become thriving, inclusive, and welcoming environments.

1.3.II: McMaster’s Current Priorities: Forward with Integrity

In his 2011 letter to the McMaster community, *Forward with Integrity (FWI)*, President Patrick Deane sought to establish a way forward for McMaster that would build upon the University’s historical strengths while adapting to the realities of an educational and research context transformed by the digital revolution. *FWI*’s principles prioritize the development of human capacities, multidisciplinarity, radical questioning, criticality in practice, and cooperation, all of which are core to the proposed program in Communication, New Media, and Cultural Studies, as discussed above. In particular, the proposed program meets the four priority areas established in *FWI*: the student experience, community engagement, research, and internationalization. Our program engages these institution-wide priorities in ways responsive to the program’s particular Program Learning Outcomes and to the strengths and methodologies of the Humanities.

The Student Experience

*FWI* turns to McMaster’s flagship undergraduate programs—Arts and Science, Engineering and Management, Bachelor of Health Sciences, Integrated Science—to highlight McMaster’s capacity to advance innovative instructional and curricular design even as it advances its high-level research profile. While *FWI* focuses on undergraduate education, we see the value placed on self-directed learning as a core component of graduate education. In particular, we seek to establish problem-based learning and interdisciplinarity as pedagogical priorities in the proposed program in Communication, New Media, and Cultural Studies.

1) *Experiential learning*

Students in the proposed program will have the option of following one of three pathways to degree completion, two of which explicitly involve experiential learning. The research-creation (or project-based) thesis affords students the opportunity to deeply and actively engage in their subject area by developing, completing, and theorizing an arts-based project, and the sandwich-thesis allows students the opportunity to draw together conference presentations, publications, community engagement projects, art works, performances, or exhibitions, as well as published articles to comprise a modular thesis. In both of these options, students will develop arts and digital media skills while engaging with and contributing to discoveries and innovation in scholarship. Opportunities for students to collaborate with faculty members in ongoing interdisciplinary, community-engagement, and arts-based projects will also be open to students whose interests and qualifications align with these projects, regardless of the route students opt for in their thesis work. Faculty members involved in the program are keen to supervise and mentor students in provincially and nationally funded arts and research projects (see Sections
6.2.III: Faculty and 6.2.V: Faculty Research Funding for a detailed accounting of faculty members’ research and artistic profiles. The remarkable track record core faculty have demonstrated in winning competitive university, provincial, and national grants (including SSHRC Insight grants, Canada Research Chair positions, Canada Council Creative Development grants, GRAND NCE grants, McMaster Incentive grants, the inaugural Paolo Freire Chair, and a McMaster University Scholar position) augurs a promising trend supportive of ongoing, diverse research assistantships for graduate students in the program.

2) **Self-directed learning**

In *Forward with Integrity: The Emerging Landscape*, the FWI Advisory Group advocates for “educating for capability,” which is defined as “continual growth, the ability to adapt, improve performance and generate new knowledge.” This emphasis on capability is one of ongoing self-directed learning and is nurtured by PhD study at McMaster. Students will develop self-directed learning capacities in the program as they complete each stage of their degree requirements: coursework, comprehensive exams, the development of a thesis proposal, the development of their qualifying dossier, and the completion and defense of a thesis project. A culture of rigorous scholarship and critical inquiry cultivated through faculty members' vibrant research and research dissemination activities will also model a pedagogy of capability. We also seek to embed problem-based learning (PBL), one of McMaster’s signature pedagogies originally developed in the Medical program, as a core pedagogical framework in the program, and by extension, in the Humanities. The program’s foundation seminars will be oriented to a PBL approach such that students can begin to exercise multidisciplinary tools and thinking at the outset of their degree. We see PBL as a vital tool for the development of creative and critical thinking and learning demanded by study in the Humanities and by the complexity of the social and political problems of digital, networked society with which scholars in the program specifically must grapple.

3) **Interdisciplinarity**

The origins of the proposal of a joint PhD program between the Departments of CSMM and ECS can be traced to the desire to foster interdisciplinarity and the cross-pollination of ideas and methods that interdisciplinary thinking can effect among researchers and graduate students. *FWI* asserts that “a comprehensive approach to any problem must be, by definition, multidisciplinary.” We see this as an especially pressing concern for scholars in the Humanities who confront complex social and political problems in their research and work. The proposed program therefore seeks to equip students with the tools of at least two of its three constitutive fields to afford them the capacity to exceed the confines of narrow disciplinary thinking and instead approach complexity with a diverse and rich array of critical, conceptual, artistic, and technological skills. Each of the program’s fields shares a concern for understanding how complex relations of power structure the social and the cultural, and in so doing each reaches beyond their disciplinary bounds to address wider social and cultural problems. Core faculty in the proposed program are affiliated with a range of interdisciplinary centres and programs, including the Institute on Globalization and the Human Condition, the Sherman Centre for
Digital Scholarship, the McMaster Centre for Scholarship in the Public Interest, the Centre for Community-Engaged Narrative Arts, macGrid, and Gender Studies and Feminist Research. Students in the program will be mentored in a strongly interdisciplinary environment. As they develop advanced social, cultural, digital, and communication literacies in the program, students will master and synthesize the established disciplinary knowledges of communication, new media, and cultural studies, as well as learning to see themselves working at the intersections of the many transdisciplinary problems facing the contemporary world.

Community Engagement
Faculty members in ECS and CSMM have consistently taken their research and expertise to and learned from the community in a range of ways—in public lectures, serving as board members of professional and academic associations, volunteering, and activism. For a number of faculty, teaching, research, and community are inseparable: among others, Amber Dean works with downtown Hamilton LGBTQ and sex worker groups; Daniel Coleman and Lorraine York co-direct the new Centre for Community Engaged Narrative Arts; Liss Platt works with community organizations in Toronto and Saskatchewan and filmmakers, media artists, and scholars in her work in the Anti-Colonial Project; and Faiza Hirji volunteers with not-for-profit organizations developing communications materials.

Research
_FWI_ underlines the impact McMaster’s researchers have had on the “physical, cultural and economic well being of the human community” and so acknowledges the necessary linkage between a commitment to community and research. This commitment to community is embedded in the proposed program’s focus on driving positive social change and is evidenced in the research of program faculty members whose work focuses on gender; sexuality; race; ethnicity; disability; the politics of performance; international policy; representation and visual culture; the intersection of digital and youth cultures; indigenous studies; postcolonial and diasporic studies; transnational culture and globalization; education and knowledge translation using virtual worlds; the synthesis of research, learning, and knowledge creation in the digital arts; critical environmental studies; and political economy. Just as _FWI_ emphasizes the role graduate students play in advancing research at McMaster as a “student-centred research-intensive university,” so too do we recognize and foster graduate student success both in their capacities as researchers and learners.

Internationalization
The graduate programs in ECS and the MA in Communication and New Media in CSMM have been successful in attracting both domestic and international students to their programs. We foresee the proposed program garnering interest both at home and abroad, but as President Deane is careful to emphasize, both in his 2011 _FWI_ letter and most recently in his 2014 letter, _Global and Community Engagement at McMaster_, we acknowledge that conceiving of internationalization with integrity means escaping a frame that measures the University’s success in this regard in terms of enrolment numbers and international student fees. As is the case in ECS and CSMM’s current graduate programs, the
student body will primarily comprise domestic applicants and occasionally exceptional international students when warranted. FWI advocates for adopting a “transformational model” of internationalization, one that acknowledges that “with meaningful internationalization will come far-reaching changes to McMaster itself,” and this is the approach to internationalization that the proposed program espouses in its research and curriculum. ECS and CSMM have in many ways already embedded this transformational model into their programs, with faculty members engaged in international collaborations in their research and artistic output and specializing in imperial, colonial, and postcolonial studies, transnational and international communication and culture, international copyright law, and in the study of the media and cultural production of Britain and settler communities in Canada and abroad, North American Indigenous Peoples, China, South Asia, and Black and Asian diasporic communities. Course offerings and research within the program will therefore be truly global in scope.

1.4 & 1.5: Program Learning Outcomes & Degree-Level Expectations

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<th>PLOs</th>
<th>GDLEs</th>
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<tr>
<td><strong>Graduates of the program will demonstrate the ability to...</strong></td>
<td><strong>Breadth &amp; Depth of Knowledge</strong></td>
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<tr>
<td>1. Describe and analyze the core literature, theories, and methods of the fields of communication, new media, and cultural studies; understand the resonances and differences between different approaches and disciplines of communication and cultural studies and new media; identify the historical development of these fields and characterize their ongoing evolution; and think in critical, creative, and reflexive ways about the production, representation, and consumption of culture, communication, and media as both shaped by and shaping historical, institutional, and political contexts.</td>
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<td>2. Formulate and carry out complex, advanced research in a specialized field; synthesize and apply a diversity of epistemological frameworks, methods (including research creation), and theories from communication, new media, and cultural studies, including those that may lie outside the traditional bounds of their specialized field; investigate digital and material archives; and consolidate analytical and critical thinking skills to disseminate and contribute to new knowledge through peer-reviewed publication and presentation.</td>
<td><strong>Research &amp; Scholarship</strong></td>
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<td></td>
<td>Apply knowledge of different cultural, media, digital and/or theoretical archives and tools in novel contexts to contribute to new and multidisciplinary engagement across the university in the creation, critique, and exploration of cultural objects; and theorize critical conceptualizations of how power, meaning, emotion, and/or identity operate in and through cultural and media objects and performance.</td>
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<td>4.</td>
<td>Design, implement, and manage large-scale and long-term projects autonomously and in collaboration; comprehend, assess, and orientate in new and emerging subject areas in research and professional fields; integrate an awareness of histories of oppression and discrimination into the ethical performance of their work; and recognize and engage with diverse perspectives through an awareness of the historical and global specificity that grounds differing epistemologies, methodologies, and ideologies.</td>
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<td>5.</td>
<td>Articulate complex concepts clearly in modes including, but not limited to, prose and speech; plan and structure an extended argument; translate research to non-specialized audiences; and apply advanced digital, social, and/or cultural literacies in the interpretation and creation of a variety of media.</td>
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<td>6.</td>
<td>Recognize the ways in which social, political, historical, and material contexts inevitably render knowledge specific, situated, contextual, and plural; identify power dynamics that privilege some knowledges while disavowing others; and value the complexity of differing and competing knowledge systems.</td>
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**1.6: Demand for Program**

**1.6.I: Evidence of Societal/Labour Market Need**

The PhD program in Communication, New Media, and Cultural Studies will equip its students with knowledge of, and the capacities to intervene in, the digitally-mediated world in which graduates will work and live upon graduation. Students enrolled in the program will benefit from the rich genealogy of theory and research of its three fields to develop the advanced cultural, social, and digital literacies necessary for active, thoughtful, and conscientious engagement in communities large and small,
professional and non-professional. Exposure to the diverse methodologies of the three fields, from textual analysis to quantitative methods to research creation, will afford students the research and critical thinking skills demanded by Canada’s growing knowledge-based economy and will develop students’ capacities as cultural makers and producers. The Organization for Economic Development (OECD) reports that among the unique skills doctorate-degree holders bring to the labour market, their research skills are the most valued.¹ Graduates of the program will be equipped with skills that are in wide demand: advanced research skills appropriate for work in the policy, not-for-profit, private and education sectors; cultural, social, and digital literacies developed at the high level demanded by PhD study; knowledge of and ability to innovate in modes and methods of communication; and the capacity for analyzing and engaging complex systems and problems.

In particular, program graduates will be strongly situated to respond to the needs of the digital economy, which the Social Sciences and Humanities Research Council (SSHRC) has identified as one of its six future challenge areas.² SSHRC advocates the integration of and adaption to digital technologies in Social Sciences and Humanities research in order to grasp “their ethical, environmental, economic, legal and social implications” and to understand “how the latest tools can be used to both answer and ask questions.”³ The program brings considerations of the social, ethical, environmental, and legal impact of new media and technologies on communication and culture to the fore, as evidenced by faculty members’ commitment to research in areas such as visual culture and dis/ability, culture and the environment, international copyright law, representations of race and ethnicity, Islam and media, popular music studies, interactive art, and more. Through coursework, comprehensive exams, and research, students will also develop a deep knowledge of the foundational theoretical perspectives of communication, new media, and cultural studies, which emphasize the mutually constitutive relationship between various forms of technology and the individual. Program graduates will be familiar with approaches to technology and culture that do not see either as simply products or tools, but as modes of critical inquiry and knowledge creation that complexly affect social relations.

Graduates from the program can look forward to working both within and outside of academia. The OECD reports that the current labour market places a sustained and “possibly increasing” premium on individuals holding a doctorate relative to other highly qualified individuals.⁴ Desjardins and King present a broad picture of labour market outcomes for doctorate-degree holders in the Humanities: 77% work in

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³ Ibid.
⁴ Auroil et al., 6.
educational services, 4% in professional, scientific, and technical services, 3% in public administration, and 2% in health care and social assistance.\(^5\)\(^6\) While both OECD and Statistics Canada data suggest that individuals holding a doctorate degree in the Humanities face higher rates of unemployment and part-time or precarious employment than those in other fields,\(^7\) the unique focus of the program on culture, communication, and new media will afford graduates a competitive capacity to question, experiment, innovate, and conduct research in the fields of education, communications and communications technology, arts and culture, and policy. In 2013, the Ontario government identified 11 priority industry sectors, two of which are prime sectors for degree-holders in communication, new media, and cultural studies: Information and Communications Technology, and the Entertainment and Creative Cluster.\(^8\)

The growth of the communication and media sector in Canada and beyond has produced demand for individuals with a diverse and dynamic skill set in these areas. This boom has also sparked growth in cultural studies, communication, and new media research. The Conference Board of Canada reports that nearly 40% of doctoral degree holders in Canada are employed in the higher education sector, as full- or part-time university and college instructors, research and teaching assistants, or postdoctoral fellows.\(^9\) Communication Studies is a growing and dynamic academic field for which highly trained scholars are in demand, as reflected in U.S.-based academic job listings (which include positions outside the United States).\(^10\) Indeed, the largest number of listings for positions in the humanities and social sciences advertised in *The Chronicle of Higher Education* during 2013-14 were for jobs in Communication and Media Studies.\(^11\) The National Communication Association reports that the number of job listings for Communication positions has more than doubled between 2009 and 2014 (from 351 to 752 listings), with digital/emerging/new media as the most commonly requested specialty in 2014.\(^12\)

An environmental scan of similar programs in Ontario provides a more precise view of employment prospects for the proposed program’s graduates. This scan suggests that graduates of the proposed program can expect to work in policy, media production and analysis, cultural production, creative industries, public, not-for-profit and education sectors.


\(^6\) This data is derived from the labour market outcomes of doctorate degree-holders two years after graduation.

\(^7\) See Auriol et al. (2013), and Desjardins & King (2011).


\(^9\) Munro (2015).

\(^10\) Similar information is not available for Canada-specific job listings.


The proposed program supports the professionalization needs of its students by integrating professionalization activities into the program design. In response to the increasing number of doctorate-degree holders who work outside of the academy after graduation, the Canadian Association for Graduate Studies (CAGS) notes that PhD graduates’ “ability to pursue the increasingly diverse range of career paths before them would be greatly enhanced through greater attention to professional/transferable skills.” This is echoed by Sekuler, Crow, and Annan, who state, “Universities should invest in graduate-focused career services, recognizing that the needs of graduate students, and particularly PhD students, differ significantly from the needs of undergraduates.” We are committed to responding to this call for focused attention on graduate student professionalization.

Professionalization is also critical for students pursuing academic career paths. The proposed program prepares students to be competitive in an academic hiring environment that expects a high degree of professional accomplishment for new hires. A recent study surveying doctoral alumni at an Ontario university found that participants “tended to indicate that presenting seminars or research presentations, writing a major paper or thesis, writing manuscripts for publication, preparing conference presentations, collaborating with faculty members and working as part of a collaborative team were the aspects of their graduate education that were most important in preparing them for their careers.” We recognize these aspects of a Humanities PhD as integral to what Paul Yachnin, co-author of the White Paper on the Future of Graduate Training in the Humanities, calls the “outward-facing” “public skills” that Humanities PhD training is able to uniquely offer its graduates. These public skills are the high-level capacities of critical literacy, creativity, and critique that are central to the proposed program and to students’ successful work in serving the public upon graduation. Recognizing the integral role coursework, comprehensive exams, and the thesis play in the development of these core scholarly and transferable professional capacities, we seek to enhance the development of these outcomes through the program’s required foundation seminars and qualifying dossier.

In CNMCS, academic and non-academic professionalization is not supplementary to the program, or a “voluntary” component that students are expected to undertake on their own time. Instead, professionalization is deemed to be core to a student’s development as a scholar and as an active participant in many areas of society, including the digital economy; as such, professionalization is core to the program’s curriculum. The foundation seminars will offer workshops and seminars on key aspects of academic and non-academic professionalization, including such topics as conference presentations,

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collaboration, non-academic career development, peer review and publication, non-traditional modes of research dissemination, teaching, and conference planning, among others. These two 3-unit required courses, taken in years I and II of the program, provide support in the professional development of students in a sustained manner. The qualifying dossier, which must be completed by the time of degree completion, captures a student’s progress through the program in her/his/their professional development. A successfully completed dossier will include a variety of components, including a grant application, a conference paper or artist’s talk, a revised article submitted for peer review or an art piece submitted to a juried exhibition, a teaching philosophy statement and a syllabus, and an op-ed. Students will review and evaluate the components of their qualifying dossiers under the direction of their supervisory committees, again ensuring that sustained support is available to students as they progress through the degree. The foundation seminars and qualifying dossier are discussed in detail in Sections 3.2 Structure and Regulation and 4.2 Program Innovation.

In addition to these core components of the curriculum, students in CNMCS will have access to existing departmental and University initiatives that provide opportunities for the further development of administration, communication, collaboration, teaching, and research skills. Students will have opportunities to serve on department committees in ECS and CSMM as well as university-wide committees. The Lewis and Ruth Sherman Centre for Digital Scholarship offers regular workshops designed to introduce scholars to and enhance their skill sets in the methods of the Digital Humanities. Each month, the Sherman Centre Colloquium, to which graduate students may apply to present, gathers members of the McMaster community to hear a researcher discussing an aspect of their digital research. The McMaster Institute for Innovation and Excellence in Teaching and Learning (MIIETL) offers a graduate-level course on university teaching and learning (Education 750), as well as a workshop series that focuses on key scholarly themes in teaching and learning in higher education (Education 700). MIIETL also runs Education 650, a peer-evaluated teaching experience workshop, where graduate-student participants deliver short lessons, practice instructional skills, and give and receive feedback on their teaching. Completion of Education 750 is one of the optional components of the qualifying dossier for which students in the program may gain credit.

1.6.11 Evidence of Student Demand

Our proposed program’s distinctive features, including its integration of Communication, Digital Media and Cultural Studies, its problem-based focus and emphasis on critical literacy in the pursuit of social justice will attract students from a number of provincial and national MA programs. Several universities in Southern Ontario offer MA degrees in the individual fields of communication, new media, cultural studies, or closely related fields, including Brock University (Popular Culture), Queen’s University (Cultural Studies), Western University (Media Studies), York University and Ryerson University (Communication and Culture), Trent University (Theory, Culture, Society), OCAD University (Digital Futures), the University of Toronto (Knowledge Media Design), and Wilfrid Laurier University
(Communication Studies, Cultural Analysis and Social Theory). It will also offer graduates of the Cultural Studies and Critical Theory (CSCT) and Communication and New Media (CNM) Master’s programs, housed in ECS and CSMM respectively, the chance to extend and deepen their research in a doctoral program. In addition to these programs, several unique MA programs in Southern Ontario are likely to generate interest in the proposed program: Communication and Social Justice at the University of Windsor, Social Justice and Community Engagement at Wilfrid Laurier (Brantford), and Social Justice and Equity Studies at Brock University. A few of these Universities offer PhDs in single areas: Trent and Queen’s both offer PhDs in Cultural Studies, Western has a PhD in Media Studies. The combined degree through York and Ryerson is a PhD in Communications and Culture.

As more college-level institutions require that instructors hold a PhD, the Master of Fine Arts degree (MFA) is no longer universally perceived to be sufficient as a terminal degree in artistic fields. We anticipate a growing demand for PhD programs that can offer research-inclined artistic practitioners the chance to gain this credential. While practice-based PhDs are common in the United Kingdom and Australia, they are relatively new in North America. McMaster is uniquely positioned to lead the way in offering a practice-based PhD option for research-inclined digital and new media artists.

Communication studies is a growing field both at the undergraduate and graduate level. This growth and the interdisciplinary focus of the program means that the PhD in CNMCS can anticipate sustained demand from students seeking to conduct advanced research that is responsive to the rise of the digital economy and new media. Surveys conducted by ECS and CSMM bear out this projection of demand. As part of the program development process, ECS and CSMM sought out feedback both from current graduate students and alumni of both departments’ MA programs and ECS’s PhD program. Responses to online surveys (see APPENDIX 4: Consultation & Survey Summaries (Alumni & Current Students)) circulated to current graduate-student and alumni email lists evidence strong support of and interest in the program, with approximately half of respondents (47.2% of current graduate students and 53.34% of alumni) indicating that they would apply to the PhD in CNMCS if they were or had been given the opportunity. Among the reasons cited for their interest in the program, the opportunities for interdisciplinary research, the advancement of digital and new media literacies, and the flexibility that this interdisciplinary training would afford graduates on the job market were emphasized. The Graduate Caucus of English & Cultural Studies has also signed a letter of support for the program (see APPENDIX 1: Letters of Support).

17 For a discussion of this trend, see: https://www.insidehighered.com/advice/2013/05/24/phd-challenges-mfa-requisite-degree-arts-professors-essay
1.6.III Justifiable Duplication

The PhD in Communication, New Media, and Cultural Studies is distinctive in its focus on the integration of the critical perspectives and practices of cultural, new media, and communication studies. The program’s critical interdisciplinarity will stress the capacities and limitations, connections and contradictions between the program’s disciplines, encouraging greater reflexivity about the institutional contexts of knowledge production and students’ own places within those contexts. Through coursework, students will develop capacities in at least two of the program’s three disciplines and in their critical integration (see Section 3.2 Structure and Regulation for further discussion of the program structure and coursework requirements). The foundation seminars and qualifying dossier incorporate professionalization, including a range of elements such as grant applications, publication/exhibition of work, and development of curricula, directly into the degree requirements (for further discussion of professionalization, see Section 1.6.I: Evidence of Societal/Labour Market Need). In addition toreadying them for diverse job markets, these activities will help to prepare students for their final project, which may take the form of a traditional thesis, a sandwich thesis or a research creation (project-based) thesis.

Our review of graduate programs both nationally and internationally confirms that PhD programs that incorporate a similar interdisciplinary approach along with diverse paths to professionalization and degree completion are not common either in Canada or abroad. Several Canadian universities offer PhD degrees in Communications: Carleton, the University of Ottawa (new in 2015), Western (Media Studies), Concordia, McGill, the University of Calgary, and Simon Fraser University. Two offer PhDs in Cultural Studies: Trent University and Queens University. These programs offer a range of approaches: Queens offers a practicum thesis option, which can comprise a creative/cultural work or community work; Concordia’s Communication Studies PhD brings a media-arts oriented approach to their degree. The York-Ryerson joint program in Communication and Culture covers a wide range of topics across its two campuses. Students in the program choose a major and minor in two of three streams: Media & Culture, Politics & Policy, or Technology in Practice. Our proposed PhD in Communication, New Media, and Cultural Studies also offers students multiple paths, but with particular emphasis on the histories of, and confluences and constraints between, the disciplines that comprise the program. As well, the program’s modest size and closely situated facilities will encourage a close, inclusive cohort experience in which interdisciplinary relationships are both intellectually and physically present.

The option to pursue an artistic or research-creation project in fulfillment of the thesis requirement is relatively new in Canada. Only three other comparable programs in Canada (at York University, Queens University, and Western University) currently allow PhD students the option to pursue artistic projects as part of their degree requirements. The program’s attention to social justice and critical literacy—supported by the extensive faculty research and expertise in these areas—will extend to all students, including those pursuing creative projects. The research-creation undertaken by students in the proposed program will ensure that artistic work develops in conversation with wider socio-cultural literacies.
Please see APPENDIX 5: Environmental Scan for list of comparator programs in Canada and their associated tuition fees.

As discussed in Section 1.6.II Evidence of Student Demand, the proposed program will offer a PhD option for students graduating out of several MA programs offered in Southern Ontario in the fields of communications, new media, digital media, and cultural studies. At McMaster, the proposed program will create a PhD option for graduates of the MA programs in Communication and New Media, and Critical Theory and Cultural Studies, thus filling a gap at the PhD level in terms of current graduate program offerings. Historically, the Department of English and Cultural Studies has attracted a number of PhD students each year interested in pursuing cultural studies research at the doctoral level. Some of these students would be served well by a degree option—both in terms of research and employability—that links cultural studies with communication and new media studies.

McMaster’s location in Hamilton also underscores the suitability of developing this program here and now. The city’s current strategic plan emphasises the ongoing development of the city as an innovative, prosperous, and healthy community. McMaster’s Innovation Park has already become the home for many non-profit groups aimed at facilitating the development of the city, for example, CoBALT connects: a group that focuses on both understanding the shifting urban landscape and creating connections between small businesses, community organizations, and those with the skills to assist these groups. As McMaster works to engage with other local actors in Hamilton’s path to redevelopment, students in this program will be well placed to participate in this process. The proposed program will both attract and foster students well-equipped to listen to community members and engage ethically with communities beyond the university. As well, the downtown core of Hamilton is currently the site of a flourishing and growing arts and culture community that provides many opportunities for engagement and in which many ECS and CSMM faculty members are already involved, for example, Liss Platt, David Ogborn, Sarah Brophy, Janice Hladki, and Daniel Coleman work closely with Hamilton artists, writers, and poets to exhibit and curate art and literary work in Hamilton. Artists and new media practitioners in the program will find many small galleries and exhibition spaces in which to screen and share work, offering another means by which to enrich local literacies and conversations around fundamental issues of social and civic justice.

18 City of Hamilton Strategic Plan: https://www.hamilton.ca/NR/rdonlyres/1E4996C7-2D9A-4B3B-89CB-4B044F828A9D/0/StrategicPlan20122015.pdf
1.7 Degree Nomenclature

Students completing this course of study will be awarded a PhD in Communication, New Media, and Cultural Studies. The degree nomenclature provides formal recognition of the interdisciplinary knowledge and work students in the program will develop and conduct, and so will provide an appropriate title for graduates in the program seeking academic employment.
ADMISSION & ENROLMENT

2.1 Admission Requirements

Since the standard graduate progression in the Humanities and the Social Sciences remains the completion of a Master’s degree before admission to the PhD, this new program will demand a completed MA, MSc, MFA, or Master’s of Communication Management (MCM) degree in a relevant field (e.g. communication studies, cultural studies, new media). Students with a Master’s degree in a related field (e.g. Sociology, Anthropology, Women’s Studies, English, Philosophy) who have focussed on research germane to the program will also be admissible. While students must have expertise in at least one of new media, communication, or cultural studies, the committee will look particularly favourably on students who have demonstrated fluency in two or more program areas.

McMaster University established the following general PhD admission requirements: “For applicants who hold a Master’s degree, the primary requirements are distinction in their previous graduate work (equivalent to at least a McMaster B+), and strong letters of reference.” For admission to the PhD in CNMCS, we will ask the following of applicants:

- Distinction in graduate work (equivalent to at least a McMaster A-): these scores establish the candidate’s ability to manage the level of critical discourse and productivity demanded by a PhD program.
- Two letters of reference: these ask for detailed commentary on the applicant’s intellectual ability, originality, oral and written communication, initiative and industry, and potential as a researcher and teacher.
- A research proposal of 500 words: we will look for promise of the ability to formulate an original research program, a grasp of appropriate methodologies, and strong, lucid writing. The admissions committee will be particularly receptive to proposals that create a dialogue between two or more of the areas covered by the degree.
- A sample of graduate-level work: 25 pages of critical/analytical scholarly writing, and/or a digital portfolio of creative work. Here we will seek evidence of the ability to sustain a convincing argument, marshal appropriate evidence, and exhibit methodological sophistication, or to display technical accomplishment and a high degree of creativity in creative practice.
- Since the language of instruction of the PhD will be English, students whose first language is not English must establish their proficiency through an international test at levels established by CNMCS: IELTS minimum score of 7 with a minimum score of 6 in each category; TOEFL of 100 (IBT, internet-based), 250 (computer-based), or 600 (paper-based).

These materials, taken together, provide ample evidence of each applicant’s competencies.
2.2 Enrolment Planning and Allocations

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These enrolment plans meet the University’s ongoing commitment to graduate expansion. The Strategic Mandate Agreement (SMA) projects considerable growth at the graduate level, from 955 full-time eligible PhDs in 2014-15 to 1,015 in 2016-17: a growth of 60 doctoral students in 3 years. The SMA further establishes that “The Ministry also agrees that McMaster will be given consideration for further space conversions, depending on targeted growth.” The PhD in CNMCS will be an important part of the Faculty of Humanities’ contribution to graduate growth within the University. The enrolment numbers given here are based on current faculty teaching and supervision resources. Increases in enrolment targets will be dependent on growth in tenure-stream faculty numbers and resources in the two home departments, CSMM and ECS.

2.3 Alternative Requirements: N/A
STRUCTURE

3.1 Administration, Governance, and Communication

Administration and Governance: The proposed program will be administered by co-directors from ECS and CSMM. These co-directors will be the same persons directing the Master of Arts degree programs in Communications and Multimedia and Cultural Studies and Critical Theory.

The program will be led by an Advisory Committee of five faculty members made up of: the co-directors, one appointee from each department, one appointee from outside the two departments, and one graduate student representative who will be elected from among the graduate student body in the proposed program. Each member of the committee will serve a one-year term, with the co-directors taking on a two-year term, in conjunction with their service as co-directors of the MA programs.

Administrative support will be provided for the proposed program by the Graduate Administrative Assistant in CSMM.

Communication: The Advisory Committee will meet twice per term and the co-directors will report annually to the chairs of each department (ECS and CSMM), as well as to the Associate Dean of Humanities, Graduate Studies and Research. The graduate student representative will communicate back to the student body on a regular basis through graduate student caucus meetings.

3.2 Structure and Regulation

Program Structure Overview

Students of the program must complete the following for successful degree completion:

- 18 units of approved coursework to be completed by the end of the second year, including:
  - 4 courses, for a total of 12 units, to be completed in year 1
  - two 3-unit foundation seminars, taken in year 1 and year 2
- Comprehensive exams
- A qualifying dossier
- A thesis

A detailed description of and rationale for each of these components follow below.
Program Curriculum

Coursework will prepare students for conducting independent study towards the completion of comprehensive exams and the thesis. Courses will not only train students in scholarship and methodologies from communication and cultural studies and new media, but will also cultivate their capacity to ask good research questions, work independently and collaboratively, design robust and creative solutions to problems, become familiar with a breadth of multidisciplinary tools and knowledges, and engage in scholarly dialogue. The foundation seminars, in years 1 and 2, will allow students to hone these capacities, and to cultivate professional skills.

Courses
Students will select courses from an approved list (see APPENDIX 6: Course Descriptions for a list of these courses and their calendar descriptions). Students can select graduate-level courses offered by CSMM and ECS. We see the access students will have to a broad range of courses in ECS and CSMM as one of the program’s core strengths, as the breadth of these multidisciplinary courses will provide the foundational knowledge of the core literature, theories, and methods of the fields of communication, new media, and cultural studies as well as opportunities to develop the critical thinking, writing, and presentation skills necessary for the interdisciplinary work demanded by the degree. All approved courses in the program are 700-level courses, which ensures that all program coursework will demand the highest level of academic rigour appropriate for PhD-level study.

Students may take 700-level courses from outside the supporting departments with the approval of both the course instructor and the program director. For example, PhD and MA students in both ECS and CSMM can currently take courses offered by the Institute on Globalization and the Human Condition, and benefit from the increased flexibility this affords them to align their course-load with their research interests, as well as the opportunity to participate in the exchange of ideas and perspectives across disciplines.

Core Courses
At the discretion of the program’s Advisory Committee, those students lacking relevant experience in a minimum of two of the program’s three disciplines will be required to take 1-2 foundational theory and methodology courses offered by ECS (CSCT 718) or CSMM (CSMM 700, 707 and/or CSMM 712). These are core courses in cultural theory, communication methods, communication theory and new media methods. All students may opt in to these courses, but only those without the requisite background will be directed to enrol by the Advisory Committee. We see this as a way to respond to the program’s commitment to the development of interdisciplinary skills and thinking in our students while maintaining flexibility in course offerings: students who come to the program with proven theoretical and methodological expertise will not be required to rehearse that knowledge unnecessarily, and regardless of prior preparation, all students will develop familiarity with core theoretical and methodological frameworks in at least two of the three areas.
Foundation seminars I and II: Problems in Communication, New Media and Cultural Studies

Also mandatory is the completion of two 3-unit foundation seminars, which will meet every other week through terms 1 and 2 in year 1, and approximately once a month in year 2. The foundation seminars will provide a vital intellectual meeting-place that will foster collegiality and the sharing of ideas, methods, and practices both within a cohort, which otherwise may not meet as a group in the program’s other courses, and across cohorts, as second- and upper-year students will present their research programs to the first-year cohort in the foundation seminars annually. Students will have opportunities to share and workshop their developing research program throughout first year in the lead up to the submission of their short thesis proposals in term 2, encouraging the creation of a community of ideas and discussion as well as the pursuit of individual projects. The foundation seminars will be evaluated on a pass/fail/pass with distinction (P/F/P+) basis.

The foundation seminars seek to align weekly topics and assignments with students’ needs as they progress through the program. In year 1, term 1, for example, sessions will engage such topics as the development of a research question, bibliography and database management, grant writing, peer evaluation and collaboration, and academic and non-academic career planning, among others. Faculty members and university staff will be asked to speak with or lead the class when their expertise is particularly relevant, and students will be asked to think through the challenges and complexity of conducting scholarship in an interdisciplinary field, and in their field of specialization more specifically. The foundation seminars will therefore encourage students to think critically and reflexively about their work as scholars, and will ask students to explore a number of pressing ethical, methodological, and theoretical questions in regards to their work. When developing a research question, for example, how might Humanities scholars think of their work as a response to a problem? How can scholars historicize problems? What does it mean to have “bibliographic control,” and how does one build a bibliography in an interdisciplinary field? What happens when a research project demands a shift from one methodology to a methodology that is new to the researcher? How does one negotiate interdisciplinary collaboration, and recognize the limits of one’s own disciplinary knowledge? How can the skills and knowledge bases developed through the program support one’s active engagement in society? What kind of role can scholars in Communication, New Media, and Cultural Studies have in community engagement initiatives?

The foundation seminars also seek to encourage students to explore the diverse tools and perspectives of the program’s three areas in a problem-driven approach to Humanities research that extends the “big problem” focus of the program’s orientation week into the program’s core curriculum. In term 2, seminars on dedicated topics will continue (such as attending conferences, community engagement, methodologies, etc.), but students will also plan a year-end symposium, organized around a central problem identified by students. This problem-based focus will bring the academic work and discussion conducted in the foundation seminars directly into conversation with the public sphere. Funding for the symposium will include an honorarium for a visiting scholar, who will be encouraged to attend the day-
long event, and students will present both their short thesis proposals as well as a conference paper in response to the symposium’s “big problem” topic. In this way, students will be encouraged to start thinking about the ways in which the tools of communication, new media, and cultural studies can be used to grapple with larger social challenges in their first year, and will continue developing critical and creative capacities in the application of these tools as they prepare for and engage with the visiting scholar.

In the second year of the foundation seminars, students will meet approximately once a month to guarantee adequate flexibility as they focus on comprehensive exams. This second year of the course allows students the opportunity to continue learning from one another and from established scholars as they workshop and revise conference presentations, thesis proposals, teaching philosophies, and prepare articles and arts and media projects for submission to peer-reviewed venues (e.g., a peer-reviewed journal or a peer-adjudicated public exhibition). Students in the second year of the foundation seminars will also present their work to first-year students both at the beginning of the year during orientation week and at its end, at the first-year symposium. These presentations will help build a sense of inter-cohort community, create an opportunity for second-year students to gain valuable feedback on their projects as they begin the work of developing their thesis in earnest, and offer first-year students models for crafting a more robust research project. (See Section 4.2 Program Innovation for more detail on the participation of upper-year students in the foundation seminars.)

Other Curriculum Components of the Program

Comprehensive Examination
Students in the proposed program will be required to take the Comprehensive Examination in the area of their intended thesis research. This will involve writing two papers, a Field Survey and a Topic Paper, and defending both in an oral examination. The Field Survey should show broad expertise in the wider field of knowledge the candidate’s research will engage in one or more of the disciplines of communication studies, cultural studies, or media arts. The Topic Paper describes how the candidate’s thesis intervenes in that field and the particular contribution it will make. Both papers are to be researched and written concurrently by the candidate, are to be between 25 and 30 double-spaced pages in length, and are due in February of the second year of study. The Oral Examination of both papers will follow within 10 days of submission. The candidate’s mark in the Comprehensive Examination will be calculated on the average of the grades for the Field Survey, the Topic Paper, and the oral examination.

Thesis
After the completion of the comprehensive examination, during the third and fourth year of the program, the candidate will complete a thesis, either a traditional thesis, a sandwich thesis, or a research-creation thesis. Students will defend their work at an oral examination at the end of the fourth
year. The candidate is expected to meet with his or her supervisory committee at least once a year. The thesis or research-creation project will be developed by the candidate in consultation with the supervisory committee. To summarize, the program will support the following pathways to degree completion:

- **A traditional thesis**, which will normally be between 200 and 250 pages (not including bibliography)
- **A research-creation or project-based thesis**, which will consist of a body of work and written commentary on that work of between 100 and 150 pages
- **A sandwich thesis**, which, in accordance with McMaster’s Thesis Preparation Guide, must consist of a minimum of three scholarly works on a unified theme, either previously published or exhibited, submitted for peer-review, or prepared for publication/exhibition but not yet submitted (in CNMCS, these works may include journal articles submitted for peer review, or art/media/performance pieces submitted for peer-adjudication); these works must be accompanied by substantial introductory and concluding chapters, addressing the methodologies, theories and approaches that unify and inform the research.

Portions of the student’s research will be presented to the supervisor for comment and approval before they are sent on to other members of the supervisory committee. Any substantive change in thesis topic or approach must be agreed to by the supervisory committee and endorsed by the Graduate Studies Committee, which will also make arrangements for changes in the supervisory committee when necessary.

**Qualifying Dossier**

Over the course of their graduate study, students in the program will develop a qualifying dossier, or a portfolio of student work that functions both as a narrative of a student’s development and as a vehicle for professional development and the assessment of a student’s progress through the program. The dossier will be reviewed by the student’s committee members a minimum of three times during a student’s tenure in the program (typically at the student’s annual committee meeting in years 2, 3, and 4) and the minimum requirements (described below) must be completed in order for a student to receive his/her/their degree. Through the dossier, students will document and reflect on their progress as teachers, thinkers, public scholars, and researchers.

The required components of the qualifying dossier are those upon which the workshops in years one and two of the foundation seminars focus. In total, students must complete:

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• a grant application;
• a conference paper or artist talk;
• a revision and submission of an article or artistic piece for peer-reviewed publication or juried exhibition;
• a syllabus and a teaching philosophy statement; and
• an op-ed or other knowledge translation project (e.g., a blog, performance, artwork, website, new media project, etc).

To be determined between the student and his/her/their supervisor, a qualifying dossier must also include at least two of the following:

• Education 750 (offered by the McMaster Institute for Innovation and Excellence in Teaching and Learning)
• Four written responses to talks given by visiting speakers
• Participation in four professionalization workshops (academic or non-academic), offered by ECS, CSMM, or the Faculty of Humanities
• App / game / multimedia project
• Book review / exhibition review
• Community-engagement project
• Guest lecture
• Digital Humanities project
• Conference organizing

Verification that Courses Included Meet University Requirements

The university does not have minimum numbers of required courses at the doctoral level. All eligible courses open to students in the proposed program are at the 700-level and thus meet the University’s standards for PhD-level courses, and all courses must be completed by the end of the second year of the program, in accordance with the University’s guidelines. The university requires PhD students to complete comprehensive exams, which are included as a requirement in the proposed program. The proposed program requires students to complete the comprehensive exam in the 18th month of the program, before the university’s upper limit of the 24th month.

The proposed program follows the standard progression of a four-year Humanities PhD at McMaster. In the first year, coursework situates students within the program’s core fields, allowing them to explore their interests and develop their research interests in conversation with their peers and in the larger context of their field(s). In the second year, preparation for the comprehensive exams allows students the opportunity to build a deep knowledge of their field(s), as expressed in the Field Paper, and to position their work as an original contribution to this field, as expressed in the Topic Paper. The oral defense at this stage allows students to develop a sense of themselves as scholars in conversation with
faculty and peers and affords students the opportunity to practice sustained, open-ended discussion and debate in their scholarly fields. The thesis draws together this deep engagement with the field in a project designed to push the boundaries of thinking and practice in their area of interest, allowing students to participate actively in their field of research and/or practice; gain the deep, specialized knowledge and critical methodological tools necessary for further research beyond the degree; and to recognize the limits of that knowledge and expertise. The additional requirement of the qualifying dossier will build students’ practical skills in their development as teachers, public intellectuals, and creative researchers.

**Course Calendar Descriptions**

*CNMCS PhD Foundation seminars I and II: Problems in Communication, New Media and Cultural Studies*

The CNMCS foundation-seminars focus on questions of method, theory, and artistic approaches in the context of an interdisciplinary program. They also support students in professionalization, the research/creation process (especially in relation to the PhD thesis), and what it means to participate in academic inquiry and community through the development of a symposium around a big problem facing the Humanities. Specifically, our aims are to:

1) engage students in an ongoing conversation about method, theory, and artistic approaches in the context of an interdisciplinary program;
2) enable students’ participation in the intellectual community of the department, university, and beyond;
3) foster engagement with a diversity of professionalization skills and strategies; and
4) provide support during the proposal development and research/creation/writing phases of the first and second year of the PhD.

For course calendar descriptions of all current courses that will be included in the curriculum for the proposed program, please see APPENDIX 6: Course Descriptions.

**3.3 Program Length and Progression**

As students enter the program, they will participate with upper-year students and faculty in a week-long orientation to the program and its fields that will take the shape of engagement with a current problem facing Humanities research in these areas.

In their first year, students will:

- fulfill course requirements for the PhD, including any foundational methods or theory courses deemed necessary by the admissions committee, as well as Foundation seminar I;
- prepare grant applications, develop a research question, prepare a list of readings for the comprehensive exam, and develop their short thesis proposal in Foundation seminar I;
• submit a short proposal for their PhD work and finalize their PhD supervisor and committee in term 2; and
• work with their supervisory committee to determine a list of material for the comprehensive exams.

In their second year, students will:
• complete the requirements of Foundation seminar II;
• review their progress in the completion of components of the qualifying dossier in their annual committee meeting;
• take their comprehensive exams in February, which will consist of two 30-page essays—a field paper and a topic paper—written by the student and orally defended to the student’s committee (see above);
• prepare a 10-15 page thesis proposal further detailing their project;
• present their long PhD proposals to the first year’s Foundation seminar I; and
• submit their long thesis proposal to a committee consisting of members of the program’s core faculty for approval in April.

The third and fourth years of the program are dedicated to the completion of the thesis and qualifying dossier, with regular meetings held between the student and his/her/their committee. Throughout the program, the committee will encourage students in the timely completion of qualifying dossier requirements (detailed above), offering feedback on the components and guiding the student in locating opportunities for dissemination, etc. Completion time for the PhD will normally be 48 months of full-time study.
CURRICULUM & TEACHING

4.1 Program Content

The program structure is designed to foster the ongoing lively, scholarly interaction integral to developing current and emerging knowledge in communication, new media, and cultural studies among its students. In particular, the following aspects of the program act both to ensure that students will encounter new knowledge and methods germane to the program’s three areas consistently throughout their degree, and to model the work of engagement with scholarly and social communities in critique, discussion, and research dissemination that the program seeks to engender.

- **Courses:** The courses available to students of CNMCS are all designed and led by active researchers who publish original scholarship in their respective fields (see the attached USB for faculty CVs). Faculty members in both CSMM and ECS consistently bring their research to their graduate courses, such that new research results in an iterative reshaping of graduate course syllabi. The foundation seminars will involve a diversity of faculty presenting and discussing a range of research, research-creation, and artistic methods, theories, and approaches, as well as presentations by second-year students in the program, which will establish an ongoing process of knowledge exchange among students.

- **Visiting Speakers:** The Departments of CSMM and ECS each run highly successful and vibrant student-led Visiting Speakers Series. Students in CNMCS will have the opportunity to sit on organizing committees for the each Department’s series, and all students will be encouraged to attend talks, through which they will interact with distinguished scholars in communication, new media, and/or cultural studies whose work is at the forefront of their field. All visiting scholars give a public presentation, and a less formal seminar and/or meal is arranged at which the program’s graduate students can make personal contact with these internationally recognized scholars to discuss their work.

- **The McMaster Centre for Scholarship in the Public Interest (MCSPI) Speakers Series:** Students in the proposed program will also have access to MCSPI’s annual speakers series, which brings internationally distinguished scholars to Hamilton to share their work on issues related to social justice, globalization, and critical pedagogy. In recent years, MCSPI has supported lectures by Angela Davis (2013), Dorothy Roberts (2014), Michael Hardt (2014), and Sut Jhally (2015), among others.

- **Hooker Fellows and Whidden Lecturers:** The two Departments will make regular joint applications to host visiting scholars within the University’s Harry Lyman Hooker Distinguished Professor Program. There is already a strong history of outstanding Hooker Fellows in the fields of CNMCS: Antonio Negri (2005), Rita Felski (2005), Stanley Aronowitz (2006), Sander Gilman (2008), Taiaiake Alfred (2008), Cressida Heyes (2012), Angela McRobbie (2012), and Chandra Mohanty (2013). ECS has also had great success in hosting the University’s Whidden lecturer:
speakers in the last several years have included Donna J. Haraway (2005), Brian Massumi (2006), Mervyn Morris (2007), Mahmood Mandami (2008), Sarah Ahmed (2011), and Jasbir Puar (2013).

- **Thesis Proposals and Supervision:** The short thesis proposal, due for review by the Advisory Committee in the second term of a student’s first year, and the long thesis proposal, due for review in April of a student’s second year, will ensure that students receive timely feedback on the quality and currency of their research agendas. Regularly scheduled supervisory committee meetings will give students and faculty the opportunity to evaluate the progress of research programs.

### 4.2 Program Innovation

The 2013 *White Paper on the Future of the PhD in the Humanities* advises that “new PhD programs should be reoriented toward active participation in the world, should promote collaborative and interdisciplinary research, and should develop new kinds of teaching, research, and research deliverables— websites, film, editions, translations, and so on, in addition to books and articles.”

We see a PhD in Communication, New Media, and Cultural Studies as a pathway to the development of the research and research dissemination skills, critical literacies, creative capacities, and ethical and historical sensitivities required for active, outward engagement in the digital economy. CNMCS incorporates a number of innovations in its coursework, professional development components, and thesis requirement in order to support the development of these capacities.

The program’s innovative adaptation of problem-based learning, traditionally a health sciences pedagogical method, will be established in the introductory week of the program through day-long “intensives” focused on problem-solving activities, and will be carried forward in the first and second year through the foundation seminars and the annual symposium, as described in detail in Section 3.2 Structure and Regulation. This problem-driven curriculum provides a basis for students to begin to develop the capacity to formally and systematically evaluate and apply the tools of the Humanities to their research and to the complex problems facing modern Canada.

The major innovations of the program lie in its approach to degree completion: its multiple thesis options and the qualifying dossier. Both program components are designed to afford students maximum flexibility in the development of academic and professional skills, and the opportunity to experiment with, learn from, and advance research and research-creation methods in their fields.

The program’s three pathways to degree completion—the traditional thesis, research-creation thesis, or the sandwich thesis—will facilitate the practice of non-traditional research and research-creation...
methods. The research-creation thesis option, which will see the development of rigorously theorized media arts projects, and the sandwich thesis option, a modular approach to the thesis that involves written components that have already been published and components that are under review alongside related presentations, performances, and smaller-scale media arts projects, will create opportunities for students to theorize and articulate the complex connections between arts and theory, communication and culture, and more. The qualifying dossier will contain five mandatory components that will foster the development of advanced research and research dissemination skills, as well as a minimum of two components (as established by the student in conversation with his/her/their committee) that reflect skills appropriate to a student’s own goals. The qualifying dossier will thereby afford all students, regardless of the thesis option they choose, the opportunity to explore non-traditional research and knowledge translation methods, as well as different forms of professional development.

4.3 Modes of Delivery

The primary mode of delivery is the graduate seminar where students will complete weekly reading assignments in preparation for participation in a focused discussion. Alongside written texts, students in many courses will be asked to critically “read” film, television, artwork, and performances. The McMaster Museum of Art has also indicated strong interest in supporting the integration of the work of the Museum in graduate courses in the program (see APPENDIX 1: Letters of Support). Instructors may choose to assess students’ participation in class, and may also choose to assign response papers and presentations throughout the semester. It is typical for instructors to assign a final research paper, or a final research or media arts project (e.g., a short film; the development and facilitation of a workshop; a musical, arts, or live-coding performance; an activist intervention; etc.), at the end of term. At the beginning of each semester, instructors will distribute a course outline specifying course learning objectives, expectations regarding student work and participation, and methods of evaluation. Instructors may supplement in-class discussion and participation with online teaching and learning opportunities. By encouraging discursive interaction among students and faculty, the seminar format enables students to teach and learn from one another, challenge one another’s perspectives, and collaborate in the inquiry process. In the graduate seminar, the instructor acts more as a facilitator and guide who works to establish an environment in which students can enhance conceptual, critical, and communication abilities demanded by advanced research that contributes in original and innovative ways to scholarly knowledge.

Students may register in ECS and CSMM’s graduate courses, which are capped at 15 students, but typically average 12, and which meet once a week for three hours. These relatively small group meetings are a highly effective way of nurturing a critical, multidisciplinary perspective appropriate for doctoral study by fostering lively interdisciplinary interaction and the exchange of knowledge across different peer groups. Because graduate courses in both ECS and CSMM are open to both MA and PhD students, students in the CNMCS PhD will benefit from taking classes alongside MA and PhD students in different
programs (e.g., English, Cultural Studies and Critical Theory, Communication and New Media, as well as programs outside of ECS and CSMM). ECS has a long track record of opening its graduate courses to all of its graduate students: all graduate-level ECS courses are open to both MA and PhD students in the department, and this practice has met with great success, productively challenging MA students in their coursework and seminar discussions, and maximizing flexibility and breadth in course offerings for all graduate students in the department. Similarly, both the CSCT and CNM MA programs have successfully opened their courses to students in both programs. Students in the CSCT MA may enrol in courses offered in the CNM MA and vice-versa, and those students who have opted to do so have benefited from the interdisciplinary conversations these classroom settings provide.

Supplementing the seminar mode of delivery is the problem-driven pedagogy incorporated in the “intensives” undertaken in the first week of the program and carried forward in the foundation seminars. This PBL approach will help to foster independent and cooperative problem-solving skills. The foundation seminars will include a variety of different formats, including seminars, faculty and student-run panel discussions, and workshops. Since only CNMCS students can enrol in the foundation seminars, its small size will afford each student the opportunity to fully engage with his/her/their peers, the instructor, and visiting speakers and facilitators.

The goal of courses undertaken in first year will be to prepare students to work independently in years 2-4 of the program, with mentorship by supervisory committees continuing throughout the program.

4.4 Experiential Learning

Students in the program will have opportunities to participate in existing departmental and faculty initiatives. Research Assistantships associated with the diverse research and artistic projects led by the program’s core faculty will furnish opportunities for experiential learning in CNMCS. Recent projects include, among others, Sarah Brophy and Janice Hladki’s *Forward with Integrity*-funded investigation of museology as research and pedagogy through the curation of an exhibition at the McMaster Museum of Art titled, *This is Me. This is Also Me*, which involved experiential community- and student-centred activities to enhance the impact of the exhibition’s research contributions; David Ogborn’s Arts Research Board-funded project, “Live Coding and the Challenges of Digital Society,” which supports live coding performance; Sara Bannerman’s SSHRC Insight Development Grant-funded research on international copyright law; and David Harris Smith’s SSHRC Partnership Development Grant-funded digital storytelling project that promotes Hamilton culture and identity by collecting and sharing digital stories, photographs, maps, archival material, and more, and the macGRID Simulation Research Network and Platform, of which he is Director. Section 1.3: Consistency with McMaster’s Mission and Academic Plan discusses in detail the collaborative research opportunities on-campus units and research initiatives (including the Museum of Art, macGRID, and the Sherman Centre for Digital Scholarship) can provide students in the program; the directors of the Centre for Community-Engaged Narrative Arts and the
McMaster Centre for Scholarship in the Public Interest have also indicated their support of the involvement of the program’s graduate students in their initiatives (see APPENDIX 1: Letters of Support for letters of support).

4.5 Accessibility

The Departments of CSMM and ECS are strongly committed to accessibility, and we seek to prevent, identify, and remove barriers that students with disabilities may face in all of the Departments’ programming. In accordance with the Ontario Human Rights Code and McMaster’s accessibility policy, program directors and faculty will provide academic accommodations for students with disabilities, and will refer students to the appropriate campus unit, such as the Student Accessibility Services, when necessary. As part of TA training, students in the program will take an AODA training module, required for McMaster University employees.

4.6 Research Requirements

The major research requirement for the degree is the thesis, which remains the most effective way of nurturing the acquisition of specialized knowledge, an awareness of the limits and situatedness of that knowledge, and the advanced research skills necessary to mount compelling, unique research projects in a field. In CNMCS, these skills include the ability to synthesize and apply diverse epistemological frameworks, methods, and theories from communication studies, new media studies, and cultural studies; the capacity for autonomy in the design, implementation, and management of a large-scale and long-term project; the ability to comprehend, assess, and orientate in new and emerging subject areas; the ability to understand the historical development of a field; the ability to integrate an awareness of histories of oppression and discrimination into research and written work; the ability to articulate complex concepts clearly and structure an extended argument; and the ability to think in critical, creative, and reflexive ways about the production, representation, and consumption of culture, communication, and media as both shaped by and shaping historical, institutional, and political contexts.

The three thesis options, described in Section 3.2 Structure and Regulation, are suitable for this interdisciplinary program as they afford students with diverse artistic and research backgrounds flexibility in the design of their research programs. All three forms that the thesis may take (a traditional thesis, a research-creation thesis, and a sandwich thesis) involve rigorous written work, and will be developed by the candidate in consultation with the supervisory committee to ensure the highest level of scholarly engagement. The thesis will normally be defended at an oral examination at the end of the fourth year.
ASSESSMENT OF LEARNING

5.1 Methods for Assessing Students

There are various stages of formal assessment that unfold over the course of the proposed 4-year PhD program: coursework, the foundation seminars, comprehensive examinations, the qualifying dossier, and the thesis (including the short and long proposal).

*Foundation seminars I and II: Problems in Communication, New Media and Cultural Studies*

The foundation seminars are mandatory 3-unit courses that will be led by one or both of the program’s co-directors, who will maintain a record of student attendance at and participation in these classes and workshops. The course will be assessed on a pass/fail/pass with distinction (P/F/P+) basis. More than one absence per term will constitute grounds for a failing grade, at the discretion of the program’s co-directors. Many of the workshops in the foundation seminars offer background to the assignments required by the qualifying portfolio, which will be assessed separately by the student’s committee (see below).

*Graduate Coursework*

In addition to the foundation seminars, students will take courses totalling 12 units, encouraging a broad range of study across at least two of the program’s three core fields. Efforts in coursework will be assessed by course instructors using a variety of graded tools. All courses demand a longer, independently produced research essay (12-20 pages) or in-depth research-creation project, which can include several graded components (essay/project proposal, annotated bibliography, workshop, etc.). Final course projects and papers are assessed for their level of critical engagement, breadth of knowledge demonstrated, grasp of the theoretical stakes of a line of argumentation or research, sophistication of methodology, originality of argument, and lucidity and concision of expression or method. Graduate classes also often require students to present work orally to the class in the form of seminars, either individually or in groups. Seminar assignments permit assessment of the skills of oral presentation, research dissemination, and discussion facilitation. In seminar presentations, students are assessed on their ability to cogently and coherently summarize material for the class, engage the class in meaningful discussion, and present original research material in a compelling and accessible manner. Course instructors may also require students to submit additional material for assessment, including reading responses, peer evaluations, or participation assignments, such as online discussion boards or course websites/blogs.

*Comprehensive Examinations*

In winter of year 2 of the program, the completed Field and Topic Papers are examined by a committee of three faculty members and orally defended by the candidate. The committee assesses both the written and oral examination as: fail, pass, or pass with distinction. The aim of the comprehensive examination is to ensure that students attain both a specialized knowledge in their specific area of
expertise and a broader knowledge of the existing critical conversation in their field(s). Further, the examination determines that the student has the necessary professional skills to carry out cultural and media research at an advanced level, assemble a coherent set of texts for a course syllabus, and participate in sustained discussion and analysis of a specialized field. To successfully pass the comprehensive examination, students must demonstrate, both in their written papers and their oral defense, a significant scholarly maturity and a flexibility of thought and critical circumspection.

**Qualifying Dossier**

At the annual review meeting at the end of a student’s second, third year, and fourth years, the supervisory committee will review the components of her/his/their qualifying dossier. The dossier will be assessed as either fail, pass, or pass with distinction. In annual meetings in year 2 and 3, the dossier will be discussed among the committee and the student, with final evaluation occurring in year 4. Various workshops included in the foundation seminars will assist students in preparing and revising the components required by the qualifying dossier. To ensure a passing grade, students must complete the required components to a professional standard acceptable in their field and demonstrate their readiness to participate in the variety of professional capacities associated with dossier requirements. To receive a grade of distinction, which is awarded at the discretion of the supervisory committee, a student must complete the required components to an exceptional level, which could include achieving publication or public dissemination of their work, offering innovative approaches that exceed typical professional expectations, or otherwise going beyond their committee’s expectations.

**Thesis**

The thesis is the capstone assessment of the program. Its assessment begins with the submission of the short proposal in term 2 of year 1 of the program. The short proposal is either approved or sent back to the student for additional revision by the program’s 5-person Advisory Committee, which is made up of: the program’s two co-directors, one additional member from both ECS and CSMM, and one person from outside the department. In year 2 of the program, the student submits a long (10-15 page) thesis proposal further outlining their research question and approach. This proposal is also assessed by the Advisory Committee described above and either approved or returned to the student for further revision. When the long proposal is approved, the student begins work on the thesis. The completed thesis goes forward to defense when each of the three faculty members on the student’s committee deem it ready to be evaluated. The thesis is then submitted to a reviewer external to the university, who writes a report assessing the thesis project on the grounds of: its contribution to knowledge (originality, quality, quantity), research (adequacy, thoroughness), understanding of the subject (review of previous work, choice of project, evaluation of results, validity of conclusions), presentation (organization, grammar, style, bibliography), and overall quality. If the external examiner deems the work satisfactory, the project goes forward to an oral defense at which the candidate is questioned about his/her/their work for two hours. To pass, the student must demonstrate, both in the project and in the defense, all of the program learning outcomes for the PhD: an in-depth intellectual engagement with a scholarly or artistic field; a demonstrable ability to stay current on research in the field; the ability to carry out
insightful, rigorous, and original research or research-creation; an appreciation of the complexities and limitations of knowledge; the intellectual independence and initiative to plan and accomplish a long-term research project; the ability to communicate one’s research; the ability to produce original, sophisticated, convincing work of a quality to satisfy peer-review.

## 5.2 Curriculum Map

<table>
<thead>
<tr>
<th>PLOs</th>
<th>PhD DLEs</th>
<th>Teaching Activities and Learning Opportunities</th>
<th>Assessments and Evidence</th>
</tr>
</thead>
</table>
| 1    | 1,2,3,6  | *Formal:* Core course(s); elective courses; comprehensive exams (particularly field paper); thesis (including short and long proposal)  
*Informal:* orientation week problem-solving activities; first year symposium; in-class discussion | *Assessments:* Formal essay and project assignments; graded course work; comprehensive exam defense; dissertation defense; annual committee meetings  
*Evidence:* During formal assessments, like an oral defense, students will demonstrate a thorough knowledge of their field. |
| 2    | 1,2      | *Formal:* Dissertation project; comprehensive exams (particularly topic paper), foundation seminars (research question development, bibliography/research approaches, conference proposal, and paper workshops)  
*Informal:* research assistantships with faculty projects; first-year symposium; engagement with Sherman Centre, McMaster Museum of Art, macGRID, etc. | *Assessments:* Formal essay and project assignments; dissertation defense; comprehensive exam defense  
*Evidence:* In formal and informal program settings, students will demonstrate a grasp of the complexities of their field and will find success in external publication and presentation opportunities. |
| 3    | 2,3,4,5  | *Formal:* Qualifying dossier (knowledge translation); foundation seminars (peer evaluation, collaborative project/research, symposium, knowledge translation training/workshops, community engagement workshop)  
*Informal:* participation in research clusters and projects ongoing among core faculty members; engagement with Sherman Centre, McMaster Museum of Art, macGRID, etc. | *Assessments:* Thesis; comprehensive exams; qualifying dossier.  
*Evidence:* Vibrant participation by graduate students in the program across the university and in the wider community |
| 4    | 2,4,5    | *Formal:* Qualifying dossier (teaching philosophy, | *Assessments:* Thesis; graded |
### 5.3 Demonstrating Student Achievement

This program seeks to engage students deeply in a constellation of fields situated at the core of the public Humanities in Canada and develop the skills that are foundational to engaged citizenship: a deep awareness of the social, cultural, and historical complexity of the current moment, and the technical and critical ability to meaningfully intervene in public conversation and problem-solving. These are difficult skills to measure, but the proposed program includes several metrics for demonstrating achievement in these areas.
Success in the program will be defined by a mastery of interdisciplinary knowledge and a demonstrated ability to meaningfully engage in a range of problem-solving activities central to thinking in communications, new media, and cultural studies. These are assessed both through specific assignments (essays, projects, comprehensive exam, thesis, etc.) and through concrete steps taken towards professionalization (the qualifying dossier and foundation seminars). As part of the annual supervisory committee review, students will be asked to complete a self-assessment, reflecting on their intellectual and professional growth through the past year, setting goals for the coming year, and creating, with input from their committee, a plan to reach their overall professional goals by the end of the program. The qualifying dossier is an innovative pedagogical tool meant to formalize a student’s unique career path and planning, offering guidance in the development of the professional skills most valuable to the student’s goals and objectives. A second innovation of the program, the foundation seminars, provide scaffolding for all students in the program in terms of developing a rich set of professional skills applicable both to work inside the university and in the broader Canadian community. The assessment of both the qualifying dossier and the foundation seminars take the form of a dialogue between a student and his/her/their committee and one or both of the co-directors in the program, respectively. In this way, the program emphasizes assessment as a mutually determined relationship focused on positive personal growth and mentorship. Thus, the program seeks to enhance a narrow focus on numerical grades with a wider focus on personal development in conversation with a community of peers.

Underscored by a focus on mentorship and collaborative development, the overall success of the program will be reflected in students’ activities in the public sphere: offering conference papers, mounting gallery shows or performances, engaging in community-based projects, publishing work in academic and non-academic venues, securing external funding, etc. All of these will be tracked by the co-directors of the program in cooperation with supervisory committees and reported at Advisory Committee meetings.

The success of the proposed program will also be evaluated by students themselves through exit surveys upon degree completion and annual surveys initiated by the Graduate Student Caucus. Further, the formal IQAP cyclical program review process will offer a detailed reflection on the success of the program.

Students will demonstrate:
- breadth and depth of knowledge of both content and methodology in two or more fields of communication and cultural studies and new media;
- awareness of the history of the fields;
- the ability to engage constructively and critically with extant scholarship in their chosen areas of work;
- the ability to design and execute an original project that advances scholarly and/or artistic conversations in one or more of these areas;
● recognition of the limits of their disciplinary and personal perspectives and the curiosity and determination to try new approaches and pursue different knowledges;
● strong communication skills, including the ability to lead and participate in dialogue in different venues including seminars, workshops, charrettes, formal presentations; and
● success in disseminating their research in an array of different outlets (e.g. conferences, scholarly and/or creative publications in peer-reviewed publications, exhibitions)

The program will determine student success based on this definition in the following ways:
● The comprehensive exams will provide evidence of engagement with history and current problems in the field
● Qualifying dossier elements such as conference papers and publications will provide evidence of research dissemination and professional development
● The thesis, which will be the primary method of evaluating students’ success in meeting many of these criteria, will provide evidence of a student’s knowledge of the field, the ability to devise and engage with a research problem, the capacity to engage in creative thinking, and the ability to write clear, cogent arguments.
RESOURCES

6.2 Resources: Graduate Programs

6.2.I: Administrative, Physical, and Financial Resources

- Administrative support for the proposed program will be provided by the Graduate Administrative Assistant in CSMM.
- Existing or allocated seminar rooms (in Chester New Hall or Wilson Hall) will be used for courses offered as part of the proposed program. Many courses will also be cross-listed with other departments and programs, in which case, those departments will provide seminar rooms.
- Office space for PhD students in the proposed program will be provided either in new graduate office spaces in Wilson Hall or in space vacated by other programs moving to the new spaces in Wilson Hall.
- Students in the proposed program will have access to the graduate student lounge in ECS and a shared graduate student office in CSMM, both of which include shared computers and a printer.

6.2.II: Library, Technology, and Laboratory Resources

- Students in the proposed program will be able to sign out existing technology and equipment available in CSMM on an as-needed basis.
- Students in the proposed program will also have access to the computing equipment and lab space in Togo Salmon Hall managed by Humanities Media and Computing (HMC), including the Anne and Neil McArthur Multimedia Wing, the Active Learning Lab, and the Open Access Computing Lab. For a detailed account of available equipment, see HMC’s letter of support in
  - APPENDIX 1: Letters of Support.
- All McMaster students are provided a MacID, which gives access to McMaster’s email facilities, on-campus wifi internet access, all “open-access” labs, university libraries, and various productivity software packages.
- See the attached Library Report for information on library resources and support (APPENDIX 2: Library Report).

Students in the program can apply for a Graduate Research Fellowship with the Lewis and Ruth Sherman Centre for Digital Scholarship. Fellowships are awarded annually and provide a stipend, cubicle space, and easy access to Sherman Centre staff. Research Fellows have input into Sherman Centre programming, access to guest speakers, and opportunities to present their work on the Sherman Centre website and at the Colloquium. Graduate student researchers and postdoctoral fellows may also be
granted non-stipendiary research fellowships, which provide a Sherman Centre cubicle, input into programming and access to staff and speakers, and opportunities to present their work. (See letter of support from the Sherman Centre detailing opportunities for graduate student engagement with the Centre in

● APPENDIX 1: Letters of Support.)

6.2.III: Faculty

Core Faculty in the PhD in Communication Studies, New Media and Cultural Studies by Department

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Department</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nadine Attewell</td>
<td>Associate Professor</td>
<td>English and Cultural Studies</td>
</tr>
<tr>
<td>Christina Baade</td>
<td>Associate Professor</td>
<td>Communication Studies and Multimedia</td>
</tr>
<tr>
<td>Sara Bannerman</td>
<td>Associate Professor</td>
<td>Communication Studies and Multimedia</td>
</tr>
<tr>
<td>Sarah Brophy</td>
<td>Professor</td>
<td>English and Cultural Studies</td>
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<tr>
<td>Daniel Coleman</td>
<td>Professor</td>
<td>English and Cultural Studies</td>
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<td>Amber Dean</td>
<td>Assistant Professor</td>
<td>English and Cultural Studies</td>
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<td>Terry Flynn</td>
<td>Assistant Professor</td>
<td>Communication Studies and Multimedia</td>
</tr>
<tr>
<td>Henry Giroux</td>
<td>Professor</td>
<td>English and Cultural Studies</td>
</tr>
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<td>Susan Searls Giroux</td>
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</tr>
<tr>
<td>Paula Gardner</td>
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<td>Communication Studies and Multimedia</td>
</tr>
<tr>
<td>Catherine Graham</td>
<td>Associate Professor</td>
<td>School of the Arts</td>
</tr>
<tr>
<td>Donald Goellnicht</td>
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<td>English and Cultural Studies</td>
</tr>
<tr>
<td>Robert Hamilton</td>
<td>Professor</td>
<td>Communication Studies and Multimedia</td>
</tr>
<tr>
<td>Faiza Hirji</td>
<td>Associate Professor</td>
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</tr>
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<td>Janice Hladki</td>
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<td>School of the Arts</td>
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<tr>
<td>Andrew Mactavish</td>
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<td>Susie O’Brien</td>
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<td>Mary O’Connor</td>
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<td>David Ogborn</td>
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<td>Liss Platt</td>
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<tr>
<td>Christine Quail</td>
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<tr>
<td>Anne Savage</td>
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<td>Philip Savage</td>
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<td>Alex Sevigny</td>
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<td>David Harris Smith</td>
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<tr>
<td>Lorraine York</td>
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<tr>
<td>Gena Zuroski Jenkins</td>
<td>Associate Professor</td>
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</table>
Faculty in the PhD in Communication Studies, New Media and Cultural Studies by Field

*Communication Studies*

Christina Baade, Associate Professor (1.0) Communication Studies and Multimedia
Sara Bannerman, Associate Professor (1.0) Communication Studies and Multimedia
Terry Flynn, Assistant Professor (1.0) Communication Studies and Multimedia
Faiza Hirji, Associate Professor (1.0) Communication Studies and Multimedia
Gardner, Paula, Associate Professor (1.0) Communication Studies and Multimedia
Christine Quail, Associate Professor (1.0) Communication Studies and Multimedia
Philip Savage, Associate Professor (1.0) Communication Studies and Multimedia
Alex Sevigny, Associate Professor (1.0) Communication Studies and Multimedia

*New Media*

Robert Hamilton, Professor (1.0) Communication Studies and Multimedia
Andrew Mactavish, Associate Professor (1.0) Communication Studies and Multimedia
David Ogborn, Associate Professor (1.0) Communication Studies and Multimedia
Liss Platt, Associate Professor (1.0) Communication Studies and Multimedia
David Harris Smith, Assistant Professor (1.0) Communication Studies and Multimedia

*Cultural Studies*

Nadine Attewell, Associate Professor (1.0) English and Cultural Studies
Sarah Brophy, Professor (1.0) English and Cultural Studies
Daniel Coleman, Professor (1.0) English and Cultural Studies
Amber Dean, Assistant Professor (1.0) English and Cultural Studies
Henry Giroux, Professor (1.0) English and Cultural Studies
Susan Searls Giroux, Professor (1.0) English and Cultural Studies
Catherine Graham, Associate Professor (1.0) School of the Arts
Donald Goellnicht, Professor (1.0) English and Cultural Studies
Janice Hladki, Associate Professor (1.0) School of the Arts
Susie O’Brien, Associate Professor (1.0) English and Cultural Studies
Mary O’Connor, Professor (1.0) English and Cultural Studies
Anne Savage, Associate Professor (1.0) English and Cultural Studies
Lorraine York, Professor (1.0) English and Cultural Studies
Gena Zuroske Jenkins, Associate Professor (1.0) English and Cultural Studies

- Core faculty in the proposed program are active researchers in their fields, publishing cutting edge research in leading journals, exhibiting in major gallery spaces, and collaborating with or creating leading research in communications, new media and cultural studies.
● For a full list of core faculty publications, exhibitions, artistic output and research creation, see APPENDIX 8: Faculty Publications.
● For a full overview of faculty excellence, please see attached CVs (included on USB)

6.2.IV: Student Financial Support

● The proposed program will provide students with scholarship and TAships at the minimum level of $17,500. However, given the track record of existing PhD students in English and Cultural Studies in receiving external funding (see APPENDIX 7: History of Graduate Student Scholarships & Awards), we expect external funding in the proposed program that will allow a distribution of this funding up to approximately $20,000 per student.
● Additionally, faculty in both departments have external grant funds that can be redistributed to graduate students through faculty member-funded RAships. (See chart in Section 6.2.V: Faculty Research Funding for a full breakdown of faculty research funding.)

6.2.V: Faculty Research Funding

<table>
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<th>Operating Research Funding by Source and Year</th>
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<tr>
<td>Year</td>
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21 Does not include equipment grants, conference grants, or grants allocated by the university such as SSHRC minor grants.
22 Source and type: Canadian Research Chair Tier II; Canada Council Creative Development Grant, Media Arts; Ontario Arts Council, Media Arts Grant; Ontario Arts Council, Video Production Grant; Global Research Fellowship, Association of Brazilian Business Communicators; Institute for Public Relations; Graphics Animation and New Media NCE; Canadian Media Guild Research and Policy Grants; MITACS-Mathematics of Info Technology and Complex Systems; Communications and Public Relations Foundation; Taiwan National Science Council; American Musicological Society 75 PAYS Publication Subvention; Mellon Postdoctoral Fellowship (declined); Berlin Law in Context Research Network Postdoctoral Fellowship (declined); Fulbright Award; Canadian Music Centre New Music in New Places grant for Emergence; Canadian Media Research Consortium; Ontario Media Development Corporation Research Grant; Data Visualization Grant, The Centre for Innovation in Information Visualization and Data-Driven Design; Graphics Animation and New Media National Centres of Excellence (GRAND NCE) research grant.
23 University-allocated grants, such as SSHRC minor grants (Arts Research Board research and project seed grants), Forward with Integrity grants, McMaster Incentive Grants, Centre for Leadership in Learning Pedagogical Grants...
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<th>Completed</th>
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24 Canadian Foundation for Innovation (CFI) Infrastructure grant
25 Numbers for the 2015 academic year reflect known funding as of June 2015 and may be incomplete.
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26 Master’s of Arts (3), Master’s of Fine Arts (6), Master’s in Design (2)
27 Master’s in Design
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<thead>
<tr>
<th>Faculty Name</th>
<th>Rank</th>
<th>Home Unit</th>
<th>Supervisory Privileges</th>
<th>Fields</th>
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</thead>
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<tr>
<td>York, Lorraine</td>
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<td>Zurosiki Jenkins, Eugenia</td>
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</table>

*Supervisory committee activity is not reflected in this table. Numbers reflect supervision as of May 2015.
(W) = withdrawn from the program
() = supervisions outside of home department

<table>
<thead>
<tr>
<th>Faculty Name</th>
<th>Rank</th>
<th>Home Unit</th>
<th>Supervisory Privileges</th>
<th>Fields</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attewell, Nadine</td>
<td>Associate Professor</td>
<td>ECS</td>
<td>Full</td>
<td>Twentieth-century British and settler literary and cultural production; colonial, postcolonial, and indigenous literary, cultural, and theoretical production; modernisms; anglophone Asian and Asian diasporic literary and cultural production; projects of citizenship and nation-building; memory and historiography; colonial histories of sexual, reproduction, and transracial intimacy; mixed and multiracial identities; capitalism, empire, and globalization; utopia and speculation</td>
</tr>
<tr>
<td>Name</td>
<td>Position</td>
<td>Unit</td>
<td>Status</td>
<td>Research Interests</td>
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</tr>
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<td>CSMM</td>
<td>Full</td>
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</tr>
<tr>
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<td>performance studies; radio studies; sound studies</td>
</tr>
<tr>
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<td>Copyright; new media; communication policy; Internet law and policy; media law and</td>
</tr>
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<td>regulation; crowdfunding</td>
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<tr>
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<td>ECS</td>
<td>Full</td>
<td>British literature and culture since 1945; life writing and theories of witnessing;</td>
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<td>visual culture studies; critical approaches to embodiment &amp; disability; postcolonialism and</td>
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<td>critical race studies; theories of gender and sexuality; cultural studies</td>
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<tr>
<td>Coleman, Daniel</td>
<td>Professor</td>
<td>ECS</td>
<td>Full</td>
<td>Canadian literature; gender studies; indigenous studies; critical race and ethnicity</td>
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<td>studies; postcolonial theory; migration/diaspora literature; reading.</td>
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<tr>
<td>Dean, Amber</td>
<td>Assistant Professor</td>
<td>ECS/GSFR</td>
<td>Full</td>
<td>Cultural studies; poststructural feminist theorizing; trauma and memory studies;</td>
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<td>visual culture studies; gender and sexuality studies; urban studies; critical race</td>
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<td>and Indigenous studies</td>
</tr>
<tr>
<td>Flynn, Terry</td>
<td>Assistant Professor</td>
<td>CSMM</td>
<td>Full</td>
<td>Public relations; crisis management; communication studies; reputation management</td>
</tr>
<tr>
<td>Gardner, Paula</td>
<td>Associate Professor</td>
<td>CSMM</td>
<td>Full</td>
<td>Media and cultural studies; feminist theory; science and technology studies; visual</td>
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<td>culture; digital video and multimedia production.</td>
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<tr>
<td>Name</td>
<td>Title</td>
<td>Department</td>
<td>Rank</td>
<td>Research Areas</td>
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<td>Giroux, Henry</td>
<td>Professor</td>
<td>ECS</td>
<td>Full</td>
<td>Cultural studies; youth; critical pedagogy; democratic theory; public education; communication theory; social theory; and the politics of higher education</td>
</tr>
<tr>
<td>Giroux, Susan Searls</td>
<td>Professor</td>
<td>ECS</td>
<td>Full</td>
<td>Critical theory, race/ethnic studies, globalization, cultural studies, radical theories of education, and modern and postmodern American literature</td>
</tr>
<tr>
<td>Goellnicht, Donald</td>
<td>Professor</td>
<td>ECS</td>
<td>Full</td>
<td>Asian American and Asian Canadian literature and culture; critical race and ethnic studies; diaspora and refugee studies; gender and queer studies</td>
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<tr>
<td>Graham, Catherine</td>
<td>Associate Professor</td>
<td>SOTA, ECS, GSFR, French</td>
<td>Full</td>
<td>Performance theory; performance and public life; dramaturgy of activist performance; cross-cultural understandings of performance practices</td>
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<tr>
<td>Hamilton, Robert</td>
<td>Professor</td>
<td>CSMM</td>
<td>Full</td>
<td>Digital media; Internet, design; interactivity; communication studies; photography, history of design; animation</td>
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<tr>
<td>Hirji, Faiza</td>
<td>Associate Professor</td>
<td>CSMM</td>
<td>Full</td>
<td>Diasporic media; representations of race, religion, ethnicity and gender; youth and media; popular culture, especially television and music; Islam and media; audience studies</td>
</tr>
<tr>
<td>Hladki, Janice</td>
<td>Associate Professor</td>
<td>SOTA, ECS, GSFR</td>
<td>Full</td>
<td>Visual Culture Studies, Artistic Practice in Film and Video Art, Curation, Collaboration, Feminist Studies, Disability Studies and Theories of Embodiment, Social</td>
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<tr>
<th>Name</th>
<th>Title</th>
<th>Department</th>
<th>Employment Status</th>
<th>Research Areas</th>
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<tr>
<td>Mactavish, Andrew</td>
<td>Associate Professor</td>
<td>CSMM</td>
<td>Full</td>
<td>Justice in the Arts, Cultural Studies, Indigenous Studies, Critical Race Studies, Gender and Sexuality, Critical and Feminist Pedagogies</td>
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<tr>
<td>O'Brien, Susie</td>
<td>Associate Professor</td>
<td>ECS</td>
<td>Full</td>
<td>Postcolonial literature and theory; cultural studies; literature/culture and environment; globalization</td>
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<tr>
<td>O'Connor, Mary</td>
<td>Professor</td>
<td>ECS</td>
<td>Full</td>
<td>Feminist theory; African-American women writers; photography: history and theory; cultural studies</td>
</tr>
<tr>
<td>Ogborn, David</td>
<td>Associate Professor</td>
<td>CSMM</td>
<td>Full</td>
<td>Computational media; live coding, network music and art; laptop orchestras; electroacoustics and electronic music; software studies; sound studies; interactive art and physical computing; digital games; computer supported cooperative work</td>
</tr>
<tr>
<td>Platt, Allison (Liss)</td>
<td>Associate Professor</td>
<td>CSMM</td>
<td>Full</td>
<td>Video; film; photography; web-based art; digital media; performance art; installation art, conceptual art; video and audio preservation; women’s studies, cultural studies; communication studies; queer studies</td>
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<tr>
<td>Quail, Christine</td>
<td>Associate Professor</td>
<td>CSMM</td>
<td>Full</td>
<td>television studies, communication and culture, youth and media, and political economy of culture industries</td>
</tr>
<tr>
<td>Savage, Anne</td>
<td>Associate Professor</td>
<td>CSMM</td>
<td>Full</td>
<td>posthumanism and science fiction, medieval studies</td>
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<tr>
<td>Name</td>
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<td>Department</td>
<td>Status</td>
<td>Research Interests</td>
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<tr>
<td>Savage, Philip</td>
<td>Associate Professor</td>
<td>CSMM</td>
<td>Full</td>
<td>Audiences; communication policy &amp; law; broadcasting &amp; new media; political economy of communication &amp; culture; international communication</td>
</tr>
<tr>
<td>Sévigny, Alexandre</td>
<td>Associate Professor</td>
<td>CSMM</td>
<td>Full</td>
<td>Pragmatics and cognitive studies; communication theory; political marketing; content analysis; language and discourse; electronic publishing; intellectual property; cognitive cultural; studies; critical discourse analysis; professional communication and public relations</td>
</tr>
<tr>
<td>Smith, David Harris</td>
<td>Assistant Professor</td>
<td>CSMM</td>
<td>Full</td>
<td>Theory, research and practices of digital arts; code and design; image and sound arts; DIY media; avatar virtual worlds; emerging media; digital cultures</td>
</tr>
<tr>
<td>York, Lorraine</td>
<td>Professor</td>
<td>ECS</td>
<td>Full</td>
<td>Canadian literature; literary celebrity; celebrity culture; women’s collaborative writing</td>
</tr>
<tr>
<td>Zuroski Jenkins, Eugenia</td>
<td>Associate Professor</td>
<td>ECS</td>
<td>Full</td>
<td>Restoration and 18th century British literature; material culture; subjectivity; Orientalism and postcolonial studies; cosmopolitanism; gender and sexuality studies; affect studies; humour; taste and disgust; literary form and genre; fiction and the novel</td>
</tr>
</tbody>
</table>

| Category 4                |                        |            |        |                                                                                                                                                                             |
QUALITY & OTHER INDICATORS

7.1: Academic Quality of the Program

Indicators that will be used to document and demonstrate the quality of the program will include:

- Scholarly, professional, and other activities among student body, including publications, exhibitions, performances, presentations, knowledge translation work, etc.
- Formative assessment and feedback from students, including: annual in-program student satisfaction surveys administered through the Graduate Student Caucus and exit surveys of graduating students
- Time to completion rates
- Awards, grants, scholarships, prizes received by students and faculty
- Grade averages
- Retention rates
- Employability and employment experiences of program alumni
- Student support: TAships, RAships, funding for conference attendance, etc.

7.2 Intellectual Quality of the Student Experience

Faculty in the program will ensure the intellectual quality of the student experience in the following ways:

- One of the two co-directors of the program will build a connection with each student through their role as facilitator of the foundation seminars.
- Foundation seminars modules will be taught by a range of faculty, ensuring their interaction with students and the transmission of a wide range of expertise.
- An on-going relationship with faculty will be supported by the annual first-year seminar in which upper year students will share their work with incoming students and faculty in the program. All core faculty will be encouraged to attend the seminar.
- A student’s supervisor will support the student’s progress through the program through regular meetings, including an annual committee meeting, meetings to discuss preparation for the comprehensive exams and regular thesis meetings.
- Faculty in the program maintain impressive publication, performance and research-creation records, ensuring not only that students are taught by experts working at the leading edges of their fields but also that the problem-based approach of the program remains focused on current and emerging issues.
- When appropriate, faculty in the program will engage students as research assistants, co-publishers, co-researchers, and collaborators on a variety of projects according to their interests and expertise. This will ensure that junior scholars are provided with support and mentorship in learning the processes involved with preparing and disseminating intellectual and artistic work.
APPENDIX 1: Letters of Support

Letters of Support: On-Campus Units and Research Organizations

June 15, 2015

To whom it may concern:

This letter describes and underscores the Sherman Centre's support for the proposed joint PhD in Communication, New Media, and Cultural Studies, as well as to outline intersections of interest and specific ways that the Centre can support the program and its students.

One obvious area of alignment is the inherently interdisciplinary nature of both the Sherman Centre community and the proposed program. The program seeks to draw faculty from various programs across the Humanities curriculum. In similar fashion, the Centre supports students and faculty from a wide range of programs in the Faculty of Humanities as well as from other Faculties. This cultural alignment would be key to integrating students coming from the proposed PhD program who are looking for a community of scholars doing closely related work. Such communities are necessary to bridge the knowledge gaps between disciplines, while in a more practical sense, mixing students from multiple programs tends to inspire them to share specific analytical or technical skills from their home discipline. A fortuitous culture of knowledge bartering results.

The Sherman Centre also offers a platform for students in the program to publicize their work and expose it to a wider audience for feedback and input. We achieve this via multiple means: a regular Sherman Colloquium that invites graduate students to present their work in progress; our digital media wall where visualizations and other depictions can be displayed in an artistic and engaging setting; and by offering publishing platforms such as our institutional repository, a journal publication systems, and the Sherman website.

Various Sherman Centre resources would also be highly relevant for students in the proposed program. We offer workspace to a limited number of graduate researchers, who benefit greatly from the proximity of a peer group working in similar fashion. At any given time, it would be likely that one or two students from the program could be housed in this space. Beyond space, we also offer project consultation both within the Sherman Centre as well as from the broader University Library, in particular
with staff in the Lyons New Media Centre and the Maps, Data, GIS department. This nexus of expertise is both efficient in terms of time usage as well as beneficial to students who often know what they want to do but who lack experience with specific tools or simply seek a starting point with new work. The Sherman Centre also offers three state-of-the-art workstations, highly powerful computers with a wide range of complex software for digital scholarship installed. We also have the technical infrastructure to set up server-based virtual machines (either as learning sandboxes or for conducting research) for students who require these. Some students in the program may also benefit from our makerspace, which includes three 3D printers and a wide variety of physical computing components.

Given the proposed thesis options for the program, which include both project-based and modular options, the Sherman Centre could potentially be a critical resource for students choosing either of those options. Such theses will require broad and flexible support both from the program itself as well as from the campus community. Moreover, many of the graduate students who approach the Sherman Centre and join in its community are specifically seeking to enhance their career options beyond the traditional academic path, which also aligns well with the proposed program’s goals. The Centre delivers training and guidance to students looking to expand their options.

The Sherman Centre offers its full support to this proposal; we would be delighted to work with students in such a program. One trend we have observed in our nearly three years of existence is that many of McMaster’s graduate students are looking for such opportunities and experiences but not finding them in the existing makeup or curriculum of their disciplinary department. This program breaks new ground and would attract precisely the kind of graduate student that is increasingly becoming the new norm.

Sincerely,

Dale S. Askey
Associate University Librarian
Administrative Director, Lewis & Ruth Sherman Centre for Digital Scholarship
August 18th, 2015

Dr. Mary O’Connor
Professor & Acting Chair
Department of English & Cultural Studies
McMaster University, Hamilton, ON

Dear Mary;

Please accept this letter as confirmation of our intentions at the Museum to do what we can to support the development and delivery of the proposed PhD in Communication, New Media and Cultural Studies.

The Museum’s exhibitions over the last decade have demonstrated a commitment to social critique through the curating of contemporary and recent works in a range of new media—particularly video (e.g. Deanna Bowen, Kent Monkman) and interactive installations (Allyson Mitchell). As well, we have co-curated ambitious exhibitions with core faculty in the new program: This is Me, This is also Me (Sarah Brophy and Janice Hladki), 2014-15

- Margaret Watkins: Domestic Symphonies (Mary O’Connor), 2014 (with the National Gallery of Canada)
- Rising to the Occasion: The Long 18th Century (Peter Walmesly), 2011
- Fierce: Women’s Hot-Blooded Film/Video (Janice Hladki), 2010
- Embodied Matter (Mary O’Connor and Janice Hladki), 2006

...
These exhibitions have brought in visiting speakers (creators and academics) for lectures and panel discussions, and have involved graduate and undergraduate students in the Faculty of Humanities. We would be pleased to continue and expand this practice with faculty associated with the new program. We are also interested in collaborating with the new program on visiting speakers and panels, and on integrating the work of the Museum in graduate courses in the program.

Do keep me informed of your progress with the program’s development and feel free to call upon us at the Museum when we can be of assistance and/or support.

All the best,

Carol Podedworny

Director & Chief Curator
July 20, 2015

Re: MCSPI SUPPORT OF A NEW PHD PROGRAM IN COMMUNICATION, NEW MEDIA, AND CULTURAL STUDIES

Dear Drs. O'Connor and Mactavish:

As Director of the McMaster Centre for Scholarship in the Public Interest (MCSPI) and Project Director of the Public Intellectuals Project (PIP), I am writing to confirm my support of the proposed PhD program in Communication, New Media, and Cultural Studies (CNMCS).

This program would be particularly valuable for MCSPI students given that the program aims to foster research excellence in areas of pressing cultural, political, social, and ecological concern. It does this by exploring the consequences of human innovation and change, while providing opportunities for collaborative and transdisciplinary insight, critical and creative thinking, and meaningful public engagement to be integrated as core dimensions of academic pedagogy and practice in the 21st century. The fit between the goals of the new PhD program and the Centre adds new registers of research and scholarly pursuits, which serve to enhance both programs.

MCSPI is guided by a fundamental commitment to engaged scholarship and the deepening of publicly oriented values among university stakeholders and diverse publics beyond the university.

I see potential for transdisciplinary engagement of the new PhD program’s students in the activities and research of MCSPI. Students in CNMCS would benefit from involvement in the Centre’s annual Speakers Series, which invites internationally respected experts on such topics as biopolitics, race, and critical pedagogy to speak at McMaster. In July 2013, MCSPI ran an intensive, two-week, interdisciplinary Summer Institute that invited international undergraduate, graduate, postdoctoral fellows and doctoral recipients with an interest in youth-related research to work collaboratively with major researchers and public intellectuals to generate new scholarship and innovative modes of public communication related to the research theme: “The War on Youth.” Students from multiple programs at McMaster accepted to attend.

MCSPI is supported in part by the Public Intellectuals Project, which shares the Centre’s commitment to social justice. Public educational institutions—and the intellectuals they support—have an important role in developing the formative cultures and pedagogical practices necessary for preparing people to be critical thinkers and engaged citizens, especially given the challenging economic and social realities of the twenty-first century.

The goal of The Public Intellectuals Project is to provide a forum for academics, students, activists, artists, cultural workers, and the broader community to communicate ideas, engage in
dialogue, and support higher education and other cultural spheres as vital places to think and act collectively in the face of a growing crisis of shared public values and meaningful democratic participation. PhD students in CNMCS, with its interdisciplinary training focusing on cultural critique, communication, and new media production, would be particularly well situated to collaborate on the project. We invite submissions in the form of short articles, op-eds, videos, photography, artwork, et cetera on any topic related to education and democracy.

MSCPI and PIP offer full support of this new program. We would look forward to the opportunity to work with and engage students exploring social justice-related, critical inquiry in their research at McMaster.

Sincerely,

[Signature]

Henry A. Giroux
Professor, Department of English and Cultural Studies
McMaster University Chair for Scholarship in the Public Interest
Director, McMaster Centre for Scholarship in the Public Interest,
Project Director, The Public Intellectuals Project
June 20, 2015

RE: MACGRID SUPPORT FOR CANDIDATES IN THE PROPOSED PHD IN COMMUNICATION, NEW MEDIA, AND CULTURAL STUDIES

To Whom It May Concern:

As Director of Research for the macGRID Simulation Research Platform and Network, I wish to confirm the availability of our virtual world simulation resources to graduate students in the proposed PhD in Communication, New Media, and Cultural Studies.

The macGRID Simulation Research Platform and Network, is an ongoing research project aimed at the design, implementation and analysis of a massive online 3D Virtual Environment (VE) platform to support the integration of multimedia research with research in other disciplines. At present, the macGRID project forms the basis of a number of submitted, pending, or adjudicated research proposals, including: the SSHRC funded project, *Intimate Interfaces for People With Disabilities* (lead artist and CI); the FWI and PSI Foundation funded *A virtual environment for understanding acute pain* (lead artist and co-investigator); the SSHRC funded *Virtual Hamilton: A Virtual Environment for Participatory Urban Planning* (lead artist and PI); the SSHRC funded *Love Your City, Share Your Stories: The Use of Digital Storytelling by Municipal Cultural Organizations as a Promotion of Place* (lead artist and CI); the Stanford Research Institute funded *Virtual Water Maze* to study wayfinding in virtual spaces (lead artist and CI); and the CFI awarded *McMaster Experimental Economics Lab*. macGRID is also engaged in funded research with industry, including Airbus Defence and Space, for the development of a low-gravity simulation of a robotic flyer for the International Space Station, and ProFIT HR, for the development of a telepresence environment for candidate screening modules using the Multi-Mini Interview system (MMI).

The macGRID project was also integrated with my funded research projects with GRAND NCE (the Tri-Council funded, Canada’s Digital Media Network of Centres of Excellence). These projects include the development and study of: digital games for learning and training; inclusive interfaces for persons with disabilities; affective evaluation of digital media; and networked multidisciplinary collaboration using virtual worlds. In 2012, macGRID hosted the GRAND NCE funded *Simulation Research Workshop* at McMaster University (80 attendees).
macGRID has the potential to support a wide variety of graduate thesis topics, particularly those associated with online agency and virtual interaction, immersive communication, digital representation, and visual culture. The research and training outcomes for graduate students associated with macGRID will provide career networking opportunities plus a unique set of skills for application to an emerging field of advanced digital communications research, cultural projects, and associated industries, such as marketing, advertising, planning and design, traditional media, and social media. The macGRID project seeks to support innovation by fostering collaboration from multiple disciplines at McMaster and other Canadian and international universities, including researchers from Faculties of Humanities, Sciences, and Engineering. Since its inception in 2012, the macGRID has supported 17 funded HQP.

Please do not hesitate to contact me at 905 525-9140 x 23248 or through email at smith@mcmaster.ca if you require further comment.

Sincerely,

Dr. David Harris Smith
Friday, July 10, 2015

Re: PhD in Communication, New Media, and Cultural Studies

To Whom It May Concern,

All McMaster students are provided with an account in the 'university persons' (UP) database and access university resources via the resulting credentials. This authentication account provides access to electronic mail facilities, the internet, access to all 'open-access' labs, access to the campus wireless network, university libraries and various productivity software packages.

Students in the PhD in Communication, New Media, and Cultural Studies Program will also have access to state-of-the-art computing equipment managed by Humanities Media and Computing (HMC). While most students have their own computers and/or laptops, those who do not, will have access to all computing resources available through HMC-managed labs.

Specific software needs will be accommodated in the TSH labs (206 and 209-see details below). Lab software support in the two TSH computer labs is administered by HMC computer technicians. The 206 and 209 labs have been outfitted with the following software:

TSH 202b – Multimedia Wing

- Standard Lab Layout (Rows)
- 43 X 27' iMac
- 2 HD Projectors
- Digital Video Processing Equipment
- Adobe Creative Suite
- Audio Editing Suite (Software)
- Assorted Audio and Video Software Tools

TSH 206 – Active Learning Lab

- Collaborative Cluster/Pod Layout (4)
- 23 Intel i7 PCs with 22" Wide Screen LCDs - Windows 7 (Windows 10 soon!)
- Adobe Creative Suite
- MS Office 2013
- 4 X 40" Wide Screen HD LCDs
24 Port Video Switching System (video output to any screen from any PC)
HD Data Projector and Screen

TSH 209 – Open Access Computing Lab

Standard Lab Layout (Rows)
Open Access
21 Virtual Desktops - 22" Wide Screen LCDs - Windows 7 (Windows 10 soon!)
Data Projector (Mobile)
Screen

*Qualitative and quantitative analysis software is available under various campus-wide vendor agreements and will be made available upon request.

TSH 209 – Audio/Sound Lab

Soundproof Booth
(Scheduled Use Only)
1 X 21” iMac 27” Wide Screen
Audio Editing Software Suite
Fully Appointed Studio

Specific Program requirements will be assessed and adequately resourced by the Faculty of Humanities to ensure that both facilities and adequate technical support are provided.

John Bell

Director, I.T.
Humanities Media and Computing
Faculty of Humanities
McMaster University
TSH 309
1280 Main Street West
Hamilton, Ontario
L8S 4M2

Phone: (905) 525-9140  Ext. 20155
Fax: (905) 577-6930
Email: belljm@mcmaster.ca
Hi Susie,

As Director of the Institute on Globalization & the Human Condition, I am writing to indicate my support for the new PhD program in New Media, Communication, and Cultural Studies being proposed by the Departments of Communication Studies & New Media and English & Cultural Studies. This program would be of interest, I'm sure, to some of the students graduating from the interdisciplinary MA in Globalization.

All the best with the initiative.
Donald Goellnicht  
Professor, Department of English & Cultural Studies  
Director, Institute on Globalization & the Human Condition  
McMaster University  
Hamilton, Ontario  L8S 4L9  
Phone: 905-525-9140  ext. 23721 (Eng & CS) or 27556 (IGHC)  
May 22, 2015

***

To the Department of Communication Studies and Multimedia, the Department of English and Cultural Studies, and the committee proposing a joint PhD program in Communication, New Media, and Cultural Studies:

The members of the Graduate Caucus in the Department of English and Cultural Studies have reviewed the proposal for a new joint PhD program in Communication, New Media, and Cultural Studies. We have enjoyed dialogue with its authors over the questions and interests it has raised for us, and a wider call soliciting feedback from the graduate student body has not generated any objections or concerns at this stage. With understanding of the benefits and effects of the new program, we would like to offer our formal support for the program’s development and implementation. On behalf of the Graduate Caucus, I present this letter in my capacity as Chair as a gesture of our collective support of the proposal.

Sincerely,

Sarah D’Adamo  
PhD Candidate in English and Cultural Studies  
Graduate Caucus Chair
Letters of Support: Department Chairs

From: "Swett, Pamela" <swettp@mcmaster.ca>
Subject: PhD in New Media, Communication and Cult. Stu.
Date: July 15, 2015 at 9:06:51 AM EDT
To: "Baade, Christina" <baadec@mcmaster.ca>

Christina,

I support the further development of a PhD in New Media, Communication and Cultural Studies.

Pamela Swett
Professor and Chair
Department of History
McMaster University
1280 Main St West
Hamilton, ON L8S 4L9
(905) 525-9140 x24850

From: "Connolly, John" <jconnol@mcmaster.ca>
Subject: Re: New PhD in New Media, Communication and Cultural Studies
Date: July 12, 2015 at 3:45:55 PM EDT
To: "Baade, Christina" <baadec@mcmaster.ca>

Dear Christina,

Thank you for your email. I am happy to provide this note of support for you to develop the proposal for further evaluation. Good luck with the IQAP proposal. I look forward to hearing more about this program at DAC and other venues.

Best regards,

John

John F. Connolly, PhD. / Professor & Chair, Senator William McMaster Chair in the Cognitive Neuroscience of Language / Department of Linguistics & Languages / McMaster University, Hamilton, Ontario, Canada L8S 4M2/905-525-9140 x27095 / jconnol@mcmaster.ca / http://www.humanities.mcmaster.ca/~lmblab/

Subject: New PhD Program
Date: Sun, 28 Jun 2015 10:00:00 -0400
Hello Susie,

I have read over the proposal for the new PhD program in New Media, Communication and Cultural Studies and am happy to offer the support of the Indigenous Studies Program. I believe that such a PhD would provide great opportunities for our Program to partner on research projects with both faculty and graduate students alike. Furthermore, it could serve as a potential academic path for graduates from our new Honours BA degree in Indigenous Studies. I look forward to hearing of positive news in the near future.

Rick Monture

Director, Indigenous Studies Program

---

Subject: Re: New PhD in New Media, Communication and Cultural Studies

Date: Thu, 9 Jul 2015 12:51:44 +0000

From: McQueen, Alison <ajmcq@mcmaster.ca>

To: O'Brien, Susie (obriensu) <obriensu@mcmaster.ca>

Hi Susie,

Thank you. I circulated it a week ago today. I left it up to individual faculty to contact you and am leaving it at that. I did not ask or require the SOTA faculty to let me know of their interest.

Hopefully this will work as the statement you seek:
As director of the School of the arts, I support the initiative of our colleagues and their proposal for a new PhD in New Media, Communication and Cultural Studies.
Alison McQueen

Alison

---

Dear Susie,

thank you for your message. I've read the description attached to this letter, and I am happy to endorse the proposal for further evaluation.

Best wishes,
From: Susie O'Brien [obriensu@mcmaster.ca]
Sent: Tuesday, June 23, 2015 10:28 AM
To: Petra Rethmann; Baade, Christina (baadec)
Subject: New PhD in New Media, Communication and Cultural Studies

Subject: RE: New PhD in New Media, Communication and Cultural Studies

Date: Thu, 25 Jun 2015 16:20:17 +0000
From: Nshimiyimana, Eugène <nsheug@mcmaster.ca>
To: O'Brien, Susie (obriensu) <obriensu@mcmaster.ca>

Dear Susie,

I read your description of the new PhD in New Media, Communication and Cultural Studies. I found it very interesting and I encourage you to submit the proposal for further evaluation.

Eugène

From: Nancy Doubleday <doublen@mcmaster.ca>
Date: July 15, 2015 at 10:37:17 PM EDT
To: "Susie O'Brien" <obriensu@mcmaster.ca>, Christina Baade <baadec@mcmaster.ca>
Cc: Lorraine Redford <Redford@mcmaster.ca>
Subject: Re: New PhD in New Media, Communication and Cultural Studies
Reply-To: doublen@mcmaster.ca

Dear Susie and Christina,

I support the continued development of the proposal for a PhD Program in New Media, Communications and Cultural Studies, for further evaluation.

Thank you.

Sincerely,

Nancy
Dr. Nancy C. Doubleday  
Director, Peace Studies  
HOPE Chair in Peace and Health  
and  
Associate Professor, Department of Philosophy,  
McMaster University  
1280 Main Street West,  
310 UH  
Hamilton, ON L8S 4K1  
Canada  
Tel: 905.525.9140 x 23464  
Email: doublen@mcmaster.ca

From: "Gedge, Elisabeth" <gedge@mcmaster.ca>  
Subject: RE: New PhD in New Media, Communication and Cultural Studies  
Date: July 13, 2015 at 1:41:42 PM EDT  
To: "Baade, Christina" <baadec@mcmaster.ca>

Dear Christina,  
I have read with great interest the summary of the proposed New PhD in New Media, Communication and Cultural Studies, and I am pleased to endorse its development. I particularly note the Qualifying Dossier as a positive feature that takes seriously the link between scholarship, knowledge translation, and employability.  
Best wishes,  
Elisabeth

From: "Corner, Sean" <corners@mcmaster.ca>  
Subject: RE: New PhD in New Media, Communication and Cultural Studies  
Date: July 15, 2015 at 7:30:30 PM EDT  
To: "Baade, Christina" <baadec@mcmaster.ca>

Dear Christina,  
I would certainly endorse the further development of this proposal. It seems to me very well conceived and to promise a valuable addition to the faculty’s offerings.  
Best,  
Sean

Dr. Sean Corner,  
Chair and Associate Professor,  
Department of Classics,  
McMaster University.

From: Gregory Hooks <ghooks@mcmaster.ca>  
Subject: RE: New PhD in New Media, Communication and Cultural Studies  
Date: July 23, 2015 at 11:57:49 AM PDT  
To: "Baade, Christina" <baadec@mcmaster.ca>
Hello,

The Department of Sociology is supportive of the proposed PhD in New Media, Communication and Cultural Studies. This new degree program complements graduate programs in Sociology and will offer opportunities for sociology graduate students to broaden coursework.

I hope this helps.

Best regards,

Greg

Gregory Hooks
Professor and Chair
Kenneth Taylor Hall, KTH 627
McMaster University
1280 Main Street West
Hamilton, Ontario Canada L8S 4M4
Letters of Interest: Affiliate Faculty Members

In May of 2015, members of the Joint Committee sent a copy of the program proposal brief and a query for interest in involvement in the program to those faculty at McMaster whose research and teaching would enrich the PhD in CNMCS. The following are emails from faculty members expressing interest in supporting the program by serving as “affiliate” members, that is, by serving on supervisory committees, and potentially having the program’s students in their courses. Because the query email asked faculty members to provide a CV if they were interested in involvement in the program, some emails below indicate endorsement/interest by stating that a CV is attached.

From: Rethmann, Petra
Sent: Friday, May 15, 2015 4:27 PM
To: Susie O'Brien; Petra Rethmann; Baade, Christina (baadec)
Subject: RE: PhD in New Media, Communication and Cultural Studies

Dear Susie and Christina,

thank you so much for this message! I would be happy to participate as an associate member!

I will be sending you an updated version of my CV - McMaster format - in the next few days.

Best wishes,

Petra

Subject: RE: PhD in New Media, Communication and Cultural Studies
Date: Thu, 21 May 2015 13:57:12 +0000
From: Williams, Allison <awill@mcmaster.ca>
To: O'Brien, Susie (obriensu) <obriensu@mcmaster.ca>
CC: iresonrl@univmail.cis.mcmaster.ca

Susie,

Happy to help. I’ve copied my Admin. Assist., Rachelle, who will forward a current CV. I teach a graduate class in qualitative research methods which may be of interest to your doctoral program. I’ve had students from anthropology and engineering take the course in the past. Best, Allison

From: James Ingram <ingramj@mcmaster.ca>
Date: May 16, 2015 5:23:04 AM GMT-04:00
To: "Susie O'Brien" <obriensu@mcmaster.ca>
Cc: Christina Baade <baadec@mcmaster.ca>
Subject: Re: PhD in New Media, Communication and Cultural Studies

Hi Susie and Christina,

I've been teaching "Cosmopolitanism" at the grad level the last few years, and before that "The Autonomy of Politics," which I'll probably renew soon under a new title. I've had the odd Cultural Studies and English (as well as Globalization, Sociology, etc.) student though, so I can imagine getting some from a new program. I attach a recent cv.

Good luck with the proposal!

Best,

James

Subject: Re: PhD in New Media, Communication and Cultural Studies

Date: Wed, 20 May 2015 12:31:00 -0400
From: Michael Egan <egan@mcmaster.ca>
To: Susie O'Brien <obriensu@mcmaster.ca>

Susie:

CV attached. I'm debating as to whether I want to create a new graduate course on the history of fear next year. That might appeal to prospective students in this program. Let me get back to you.

With best wishes,

Michael

--
Michael Egan
Department of History
McMaster University
Hamilton, ON L8S 4L9

From: "Nicholas Serruys" <serruys@mcmaster.ca>
Date: May 15, 2015 9:11:15 AM GMT-04:00
To: Christina Baade <baadec@mcmaster.ca>
Subject: Re: PhD in New Media, Communication and Cultural Studies

Hi Cristina,

Thanks for your message. The summer is going well, thank you, I hope yours is as well.

I would agree to participate as an associate member in this program, and am flattered for the invitation, though I feel that I might benefit from auditing the foundation seminars, in order to familiarize myself with New Media, Communication and Cultural Studies, as I have no formal training in any of these fields. Maybe it's the imposter syndrome speaking, but it's a little intimidating!

In any event, attached is my CV. I teach graduate seminars, in French, on Science Fiction (722) and on Utopia (715), so students would require fluency in French in order to participate.
Dear Christina,

I shall be delighted to continue my association with the CMST programme.

I teach LING/CMST 2E03 and used to have my two 4th year/600 seminars cross-listed until 2 years ago - maybe this can be revisited at graduate level (6R03 Intercultural and 6S03 Interpersonal Communication). A few years ago I also offered a grad course on Cognitive Aspects of Thought Manipulation and had ca 8 MA students from your programme in that class. I would love to teach it again.

Here is my CV. Please let me know if you need anything else. With warm regards, Magda

Magda Stroinska, PhD
Professor (Linguistics & German)
Department of Linguistics and Languages
McMaster University, TSH-603
1280 Main Street West

On May 22, 2015, at 11:17 AM, McQueen, Alison <ajmcq@mcmaster.ca> wrote:

Hi Susie,
Thank you for contacting me about this. I am interested in being involved.
Please find my CV attached here.
Alison

On May 15, 2015, at 6:35 AM, Karen Balcom wrote:

Hi Christina -

Happy to help in any way I can, and hoping that an associate membership would have some real meaning to it. I say that because I have been an associate in social work for a long time. After a few things in the first year or two, that really fell to the wayside.
The associate membership exists on paper, but really no where else.

My current grad course is a US Women's and Gender History with a
considerable amount of feminist theory thrown in. I don't know if this would work for you or not. I am sure you are in touch with Susan about the GSFR grad courses. I've taught the research methods one in the past. I have thought over the years about an interdis grad class built around my adoption research: history, media and representation, literature, transnational regulatory mechanisms, maybe some demographics. Still just a thought, though.

I'll send on the CV.

Good luck with this.

Karen

On May 17, 2015, at 3:48 AM, Tracy McDonald wrote:

Hi Christina,

I am very interested in the idea. Currently, I am in Moscow going into the last week of a research trip. I return on Friday. I only have a new travel computer with me and don't have access to my CV etc...How pressed are you for time?

I hope you are well also.

Tracy

From: "Tracy McDonald" <tmcdon@univmail.cis.mcmaster.ca>
Date: May 27, 2015 10:41:08 AM GMT-04:00
To: Christina Baade <baadec@mcmaster.ca>
Subject: Re: PhD in New Media, Communication and Cultural Studies

Here it is...so ugly!!

Tracy

From: Catherine Graham <grahamca@mcmaster.ca>
Subject: Re: PhD in New Media, Communication and Cultural Studies
Date: May 20, 2015 at 11:43:22 AM EDT
To: Christina Baade <baadec@mcmaster.ca>
Dear Christina,

As promised, here is my most recent CV.

Best,
Catherine

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Subject: Re: PhD in New Media, Communication and Cultural Studies
Date: Tue, 19 May 2015 10:57:31 -0400
From: A. Sajed <sajeda@univmail.cis.mcmaster.ca>
To: Susie O'Brien <obriensu@mcmaster.ca>

Sorry, I forgot to attach my CV. Also, please note that I am teaching two graduate seminars which might be of interest to your students: Politics of the Global South (POL SCI 767), and Global Governance, which is also cross-listed with Globalization. I attach both syllabi for your information.

Best,
Alina

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From: Jean Wilson <wilsonj@mcmaster.ca>
Date: May 17, 2015 9:29:58 AM GMT-04:00
To: Christina Baade <baadec@mcmaster.ca>
Cc: "Susie O'Brien" <obriensu@mcmaster.ca>
Subject: Re: PhD in New Media, Communication and Cultural Studies

Hi Christina (and Susie),

Thanks very much for this invitation. I'd be delighted to participate as an associate member and to serve on supervisory committees and as course instructor as appropriate. Attached is my CV—if an abbreviated version would be better, please let me know. And please let me know if there's anything else I can do as things develop...

Hope you are both having a lovely long weekend!
Jean

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Subject: Re: New PhD Proposal
Date: Mon, 11 May 2015 14:47:44 -0400
From: Gabriel Moyal <moyalg@univmail.cis.mcmaster.ca>
To: Peter Walmsley <swalmsley@mcmaster.ca>

Hi Peter,

Attached, my 2014 CV.

Keep well,
gaby
From: Celia Rothenberg <rothenb@mcmaster.ca>
Date: May 20, 2015 2:19:59 PM GMT-04:00
To: Christina Baade <baadec@mcmaster.ca>
Subject: Re: PhD in New Media, Communication and Cultural Studies

Dear Christina,
This looks like a very exciting proposal! I am happy to be listed as an associate member, although it may be that only a few of your potential students would come my direction. Nonetheless, I’m happy to help if I can. I’ve attached my C.V.

All best,
Celia
APPENDIX 2: Library Report
LIBRARY RESOURCES TO SUPPORT THE PROPOSED NEW GRADUATE PROGRAM
DOCTOR OF PHILOSOPHY IN COMMUNICATION, NEW MEDIA AND CULTURAL STUDIES
AUGUST 2015

The University Library has evaluated our collection to support the current and potential information needs of students and faculty for the proposed Doctor of Philosophy in Communication, New Media and Cultural Studies (CNMCS).

As noted in the proposal, this will be a joint program between the Department of Communication Studies and Multimedia and the Department of English and Cultural Studies, and will draw on many of their existing courses and faculty members. In addition to supporting the existing doctoral program in English and Cultural Studies and master's-level programs in Communications and Multimedia, the Library provides resources in a variety of formats to support doctoral programs in a range of Humanities and Social Science disciplines that will be relevant to students in the CNMCS program, including Sociology, Political Science, Economics, Anthropology, and History, and a masters-level program in Gender Studies and Feminist Research. This being the case, we believe that the resources available provide sufficient scholarly support for the initial teaching and research needs of this program. The Library welcomes input from the Departments regarding needed information resources and priority of acquisition within the established budgets for English and Cultural Studies and Communication Studies and Multimedia.

If new courses and research areas are identified as additions to the program, they may require resources not currently available in the Library's collections and subscriptions. It will be important for the Departments to involve the Library early in any discussion of these changes or areas of growth.

LIBRARY RESOURCES

Collection Development

Library materials are obtained in a variety of ways, including firm and standing orders, monograph approval plans (in some areas), print or online subscriptions, consortial e-journal and e-book packages, and user-driven acquisition. Each department nominates a Faculty Library Representative from among their faculty. The function of the Library Representative is to serve as a communications link between the department and the Library, to assist us in making decisions about the value to students and faculty of new or existing electronic resources or serial subscriptions, and to recommend monograph titles for acquisition by the Library. As such, the Library Representative has an important role in shaping the Library's collection development.
Monographs

McMaster University Library’s holdings currently total over two million volumes, with more than 1.9 million distinct titles. The total annual expenditure on individual monograph acquisitions (i.e., those not purchased in large e-book packages) by the University Library in all formats is approximately $700,000.

Print books, print journals, and reference resources for students in the graduate programs of the Departments of Communication Studies and Multimedia and English and Cultural Studies are housed primarily in Mills Memorial Library (Humanities and Social Sciences). Additionally, the Library has purchased or subscribed to more than 600,000 e-books and makes additional e-book titles available through a user-driven “on demand” process.

Serials & Electronic Resources

The Library has purchased or maintains subscriptions to a range of electronic resources, including research databases, full text journals, monographs, numeric data and government publications. In addition, the Library identifies and provides access to select freely available material such as open access journals.

McMaster University Library participates in national (i.e., Canadian Research Knowledge Network) and regional (i.e., Ontario Council of University Libraries) consortium licenses for access to full-text electronic resources and whenever possible registers for campus-wide electronic access instead of print subscriptions. All full-text journals are accessible through the library’s online catalogue (http://library.mcmaster.ca/catalogue) and through the e-journals portal at http://sfx.scholarsportal.info/mcmaster/a-z. The Library has embedded linking technology (SFX) into research databases, which allows users to link directly from the databases to full-text e-journal subscriptions or to our catalogue.

McMaster University students, faculty and staff may access electronic research databases and full-text electronic books and journals from on- or off-campus by logging in with their MacID.

Currently the McMaster community has access to over 800,000 electronic resources, including approximately 86,000 electronic journals and 678,000 e-books. The major e-book and online journal suites that may be helpful to graduate students in CNMCS are:

- Communication Source (Ebsco)
- Journals @ Scholars Portal
- JSTOR
- Oxford Scholarship Online
- Project MUSE
Specialized full text sources include:

- ACM Digital Library
- AnthroSource
- Canadian Public Policy Collection
- Contemporary Women’s Issues
- Ebsco Business Source Complete
- LGBT Life with Fulltext
- ProQuest Business
- ProQuest Political Science
- ProQuest Sociology
- Women and Social Movements in the United States, 1600-2000
- World Newspaper Archive

**Reference Resources**

Selective list of indexes, abstracts, and online reference resources:

- America: History & Life
- Art Abstracts
- Arts & Humanities Citation Index
- BHI - British Humanities Index
- Bibliography of Asian Studies
- Bibliography of British and Irish History
- Bibliography of Native North Americans
- Film & Television Literature Index
- Historical Abstracts
- Humanities Abstracts
- MLA International Bibliography
- Philosophers Index
- SAGE Research Methods Online
- Social Sciences Abstracts
- Social Sciences Citation Index
- Sociological Abstracts

**RARE AND PRIMARY SOURCE MATERIALS**

The Library’s William Ready Division of Archives and Research Collections (http://library.mcmaster.ca/archives/) is home to over 100,000 monograph volumes, among them more than 37,000 volumes published before 1800, and to an extensive collection of archives totaling more than 4,000 linear meters.
McMaster [Mills Memorial Library, H.G. Thode Library of Science & Engineering, Innis Library (Business), and the Health Sciences Library]. Most items circulate, with the exception of print journals, some government publications, special collections, and reference materials.

Information about all library materials, hours, services, the online catalogue, and access to electronic products is provided through the Library’s website at http://library.mcmaster.ca.

Research/Reference Help

Library staff provide research help (reference assistance) both in person at service desks in each library and remotely by telephone and e-mail. Research help is also available via chat using “Ask a Librarian,” a consortial service provided by 16 Ontario university libraries, facilitated by the Ontario Council of University Libraries (http://ocul.on.ca/node/2121). A dedicated librarian position, the Research and Advanced Studies Librarian, provides library instruction and more advanced reference consultations for McMaster graduate students, working in collaboration with other librarians and library staff.

Interlibrary Loan & Reciprocal Borrowing

For items not available in McMaster’s libraries, students can use RACER (http://library.mcmaster.ca/borrow/ill), OCUL’s web-based interlibrary loan system, to borrow books, theses, government publications or copies of journal articles from libraries within Canada and elsewhere.

Reciprocal agreements with various library consortia allow McMaster faculty, staff, and students to borrow in person from other university libraries in Canada. McMaster faculty may also obtain borrowing privileges at many major university libraries in the United States (http://www.oclc.org/membership/advisorycommittees/profile8.htm).

Library Outreach

McMaster University students, faculty, and staff are encouraged to keep abreast of new services and developments in the Library by reading our News & Events blog (http://library.mcmaster.ca/news), by subscribing to one of many library RSS feeds, and by connecting with the Library’s active social media presence on Twitter, Facebook, and YouTube.

Members of the Faculty of Humanities also participate in the University Library Advisory Council (http://library.mcmaster.ca/content/university-library-advisory-committee-ulac-0). The Council is an important aspect of both keeping the McMaster community abreast of developments in the Library and of incorporating community input into the Library’s planning processes.
Appendix A

DEPARTMENT OF ENGLISH AND CULTURAL STUDIES

graph funds
APPENDIX 3: Interview & Survey Summaries (Faculty)

CSMM Faculty

In April of 2015, the Educational Consultants (Lisa Kabesh and Carolyn Veldstra) met with and interviewed faculty members of Communications Studies and Multimedia. The following is a summary of the 8 interviews that were held. Names have been removed and the responses gathered in a randomized summary to protect the anonymity of respondents.

Q. 1: Are you currently involved in any collaborative initiatives—either on or off campus—that you feel could dovetail with the proposed program?

- McMaster Institute for Music and the Mind
- Centre for Networked Imagination (this is still in the works, but all signs point to its going ahead soon, funded with a CFI grant)
- Collaborative performance and paper-writing group on live-coded music
- Editor at a journal
- Community media literacy projects (involves working with children, so requires police clearance)
- Volunteer work with NFP--would be willing to forge similar relationships in the Hamilton area if it made sense with graduate student research interests
- CFI-funded Anti-Colonial Project about racism and colonialism in Canada: involves making short films and websites
- Grant funding from the Ontario Arts Council could support the hire of graduate students for faculty member’s film and photo-based work
- Open source digital world development (Funded by an Insight Development grant and partnered with the Urban Planning wing of the City of Hamilton; NSERC Engage grant tied to one of the environments in the larger world)
- Endless opportunities to partner with government, government agencies, and NFPs on communications management
- Connecting with the Sherman Centre might be a good idea
- Possible project on the horizon, perhaps with Transparency International, IP Watch, World Intellectual Property Organization

Q. 2: 8/8 faculty members are interested in supervising graduate students and offering graduate-level courses in the new program.

Q. 3: Faculty members supervise students from the following departments/programs:

- Globalization
- GSFR
- CSCT
- CNM
- MCM
- One currently works with 10 RAs (undergrad and grad in computer/software engineering)
- One works with a student at Ryerson
Q.4: Faculty members supervise students in the following areas of specialization (these are also their areas of research specialization in many cases):

- Communication mgmt., public relations mgmt (theoretical and empirical perspective)
- Social media
- Coding/Digital Design/Development/Programming (artistic) (3 *including Andrew?)
- Gaming
- Sound studies/music (2)
- Media Studies (4)
- New media studies (5)
- Technology and culture
- Television Studies (2): reality TV; tween TV
- Text and performance
- Audience (2)
- User studies/interactive design
- Semiotics
- Cultural theory (2)
- Knowledge dissemination
- Gender, sexuality, and ethnicity (2)
- Youth cultures: interactivity in teen magazines, tween TV shows
- Cultural Studies and political economy
- YouTube celebrity
- Queer and feminist theory (2)
- Film studies: documentary, experiential films
- Psychoanalytic theory
- Auto or domestic ethnography
- Collective and photo-based work
- Installation performance, interactivity
- Diasporic communities
- Media representations of race, gender, youth, religion
- Transnational communication
- Pedagogy: the delivery methods of pedagogy (research conducted at/with MIETL)
- Communication and culture
- The transition of broadcasting to digital
- Pedagogy and sex education
- Trust in online buying and selling
- How arts grants shape communities
- Technology and disability
- Grounded theory
- Urban interface design
- Death and virtual identity
- Entrepreneurship (supervised students setting up an online business that involved a tech component--his involvement)
• Media and social activism
• Communication, policy, and law
• hacktivism
• popular music studies
• cultural memory
• women music producers and sound engineers (included leading a FWI- and SPICES-funded workshop)
• performance studies

Other comments:
• One faculty member reported supervising almost exclusively creative practice-based work; noted that “there are so few PhD programs for makers and media artists”

Q.5: 8/8 faculty members reported an interest in teaching graduate courses in the following subject areas (some are courses currently taught, some are new areas of teaching):
• Theoretical study of software
• Sound as Art and Research
• New Media Studio
• Code art/design and software studies (2)
• Reality TV
• New Media and TV
• Gender and youth culture
• Autoethnography and film
• Photography (but more specific in focus)
• Audience
• Advanced methodologies
• Art as research
• Philosophy of technology
• Social media management from a theoretical perspective--i.e. how is social media transforming the theory of PR.
• Theory of public relations and communication management
• Political economy
• Intellectual property / international communications
• Cultural memory, the media, and belonging
• Popular music
• Radio (history as well as digital turn, including “soundwork”), music, and questions of the public good

Q.6: Faculty members reported using the following types of experiential assessment methods in their courses (this was not on the questionnaire, but was sometimes volunteered by faculty):
• Feminist analysis of a music video OR production of a music video (the faculty member did not have the expertise to provide student training for video production)
• Workshop development and delivery on campus
• project option as term paper equivalent (at the graduate level, students have submitted documentaries, experimental video, and digital games)
Q.7: What might you need in terms of infrastructure to support graduate students?

- Spaces in which to rehearse and perform (or a better means of accessing existing such spaces on campus)
- Course release (4)
- Funding to take workshops (e.g., how to code)
- Recognition of non-mainstream professionalization because the program needs to support both theory and practice/application
- Appropriate technology in classrooms
- Another hire
- Designated seminar room (3) with proper seating, table, etc
- Meeting spaces (for students, outside of seminar time) (2)
- A small multimedia lab and tech/equipment specifically for graduate students is necessary if we want to attract project-based applicants: currently grad students must compete with undergrads for access to multimedia production and post-production tech; they are also subject to the same (very limiting) constraints as undergrads when using/borrowing equipment (3)
- Access to a space in which to conduct social science empirical work: focus groups, etc. (Would ideally have an anteroom for children, to support work on children and media)
- Lab in which to conduct communications research.
- More time (2)
- Administrative support
- Partnering with other faculty and MIIETL to get RA work for graduate students

Q.8: Thoughts on a core course:

- Should have a theoretical focus (6)
- Should include methods/methodology (4)
- Should NOT include methods/methodology (1)
- Should include professionalization (1)
- Methods course should be optional (1)
- Could be a 3-credit course spread out over the year

Comments: Should provide a language for thinking about things as research, theoretical frameworks, including but not limited to methodologies.

Q.9: How do you envision the student body of the proposed program? (Where would they be drawn from? What kind of training or background would they need to have prior to being admitted to the program? What kinds of careers do you envision them embarking on?)

- Envision experienced artists working in digital media, etc. being interested in the program (3)
  - One with the caveat that these artists would have to demonstrate “bookishness” or a theoretical interest/bent (2)
- Envisions mature students (in their 30s and 40s) coming out of careers and seeking a change of career by moving into teaching, maybe doing the PhD part time (in approx 3-4 years)
- Question of how a 25 year old MA graduate would compete with an experienced artist on an admissions front.
- Structures of admission would need to clearly articulate evaluation metrics.
• Committed to research and scholarship
• Do not see the PhD as a credential (3)
• Interested in social critique/social change/social justice (3)
• Mixed experienced: mix of established/practicing artists and younger artists, as well as researchers in Cultural Studies, Communication Studies, and New Media
• Students need to come into the program with the skills sets they need to do creative, project-based work
• Diverse student population in all ways
• Hope they’ll come from all over, not just Southern Ontario, not necessarily from Mac grad programs. Hopes the program is open to international students.
• Students that relate to these fields in not just a narrow sense, but in the broad fields; less of a “how to” and more the kind of program that will require you to engage with broad, complicated social and political positions.
• Small program allows a community building. A nice way to market the program, and makes it less of a “how to,” and more the kind of program that will require you to engage with broad, complicated social and political positions.
• I’m not interested in having students being forced to engage with multimedia if they don’t have that expertise, but offering those students that do opportunities to collaborate widely is very beneficial.
• Would like to have a program that would allow mature students to enter the program with a grad degree and other relevant experience; concerned about the ethics of producing new teachers when there aren’t a lot of teaching jobs
• Would like to see it start larger
• Must be properly prepared, have a background in their relevant field of study; e.g., a cultural studies student suddenly wanting to do multimedia doesn’t make sense and may be a disservice to the student

Q.10: What research concentrations or specializations do you think the proposed PhD could or should offer students?
• Project-based thesis project (creative) has to be an option for students.
• Mandate of what it is, rather than what fields it occupies could represent an ideal (as opposed to trying to artificially map fields onto an interdisciplinary program)
• Media and social change, culture and politics
• Possibly performance (though SoTA already does this): Performance is a part of all three fields
• Artistic approaches, communication studies and multimedia, digital society focused on political economy, critical media management studies (e.g., PR, public affairs, advocacy, not-for-profits)
• Interest in art projects and/as research

Q.11: What do you think the top priority of the proposed program should be?
• Commitment to politically engaged/critical scholarship
• Marginalized communities and community engagement (defined in terms of social justice), but currently not a lot of supervision available in this area.
• Multiple routes out of the program and into different types of alt-ac careers; attracting people who want to work outside of academia and are hungry to drive new critical practices in the private realm; MCM graduates; professionals who see PhD as valuable
• Ensuring that the program aligns itselfprepares students for actual labour market (ac and at-ac) needs; this requires careful research/tracking of what graduates from similar programs are doing after graduations

Q.12: What do you see as the connections between communications, cultural studies, and new media arts?

• one of the ways that you can find commonality between theory/practice would be something around speculation. Critical speculation, risk-taking, unusual, oppositional intellectually. Could be politically charged, but wouldn’t necessarily have to be. This is something that orients all of my teaching, “lines of flight,” proliferating lines of flight/exploration, hacking. Taking something, taking it apart, putting it back together in some new creative way. I think there’s space, especially here in Ontario, for this. Under-occupied niche for arts higher education especially for something more experimental. “This is the place where the arts is going to be married to risk-taking theory in a very a direct way.”
• I understand Communication Studies and Cultural Studies as critical and political. This doesn’t exclude practical application, but means that application is also political. Multimedia work and experimentation can be about making things that are a form of social critique. Communication Studies work (though not all of it) is often associated with a just society.
• Cultural Studies is the lynchpin: critical, less quantitative, more qualitative; theoretically-based criticality
• I’m not sure we’ve entirely solved this at the Masters level. I think there are a lot of advantages to having a program that people are able to draw from all of these perspectives to think deeply about the society in which they live.
• Focus on what could be, rather than what is.
• Culture is a many-faceted system of knowledge, ways of doing and knowing that we can transmit beyond direct interpersonal exchange.
• From my perspective, the field draws from all three. You have to source from communication theory, culture, taste, audiences, multimedia art and culture. What’s huge now is visual because nobody reads anymore
• Theory could connect the three streams/areas

Q.13: Are there any other comments, thoughts, or concerns you would like to share?

• It’s important that it’s a truly joint program
• Resources are important
• It’s important for the program to have some form of coherence. People can do different types of projects, and one comps reading list wouldn’t work, but there should be coherence and a shared experience
• PhDs should graduate with a basic course in teaching and learning because they’re going to work as sessionals, CLAs, and professors
• There should be room for Communications PhDs to think about education in their work, to develop expertise in education and training, such as organizational communication, so they can take leadership roles in non-ac roles
• Supervision should be tied to faculty research—the is how it works in almost all other fields. Humanities should be open to these kinds of relationships between grad students and their supervisors.
• Wants to ensure there is room for social science students (as differentiated from cultural studies students)
• Concerned about whether there is a labour market demand for graduates from an interdisciplinary program
• Having a communications background may open non-ac career options for graduates of the program, but not sure: this bears further research
• Which types of careers will be served well by this degree?
• It may be that students come to the program with really only interest in one main aspect of it; I’m worried that asking them to build skills in other areas of the program may not serve them well, even if it serves the department well
• Students may come into the program with very different courses completed, diff expertise, and with very diff career goals: this is a challenge
• Questions to take into consideration: How will the multimedia thesis work? Multimedia faculty may have done a PhD in other fields or didn’t do a project-based thesis, so how will supervisors and committee members evaluate PhD project-based theses? What distinguishes an MA project from a PhD project? Who else will examine projects other than the supervisor if the project requires specific areas of multimedia expertise, say in coding, or film production, for example?

Number of interviewed faculty with a creative or artistic practice in digital media, film, media, new media, fine arts, etc: 3. Number of interviewed faculty who work in a professional communications capacity related to their current teaching and research (including professional association board membership): 3; 1 in a volunteer capacity.

**ECS Faculty**

*In April of 2015, faculty members of English & Cultural Studies (including associates of the CSCT program) were asked, via email, to provide their feedback on the proposed program either through an online survey or through face-to-face interviews with Educational Consultants Lisa Kabesh and Carolyn Veldstra. An online survey was offered both to maximize the capacity to gather feedback from the large number of faculty members in the Department, and to accommodate faculty members’ availability. The following is a summary of the 8 responses we received to both the online survey and the one face-to-face interview that was held. Names from survey responses were removed and the responses gathered in a randomized summary to protect the anonymity of respondents.*

Q.1: What are your current research interests?
• science fiction, technology & science
• history and public memory
• memorialization projects
• trauma
• critical race studies
• Twentieth-century British and settler literary and cultural production
• colonial, postcolonial, and Indigenous literary, cultural, and theoretical production
• modernisms
- History of translation
- 19th century French novel
- Ideology and literature
- Psychoanalysis and history
- Anglophone Asian and Asian diasporic literary and cultural production
- Projects of citizenship and nation-building
- Memory and historiography
- Canadian literature
- Celebrity studies
- Colonial histories of sexual, reproduction, and transracial intimacy
- Mixed and multiracial identities
- Capitalism, empire, and globalization
- Utopia and speculation
- Political theory
- 20th/21st C British literature and culture
- Auto/biography studies
- Visual culture
- Digital media
- Curatorial/museum practice and studies
- Graphic narrative
- Feminist and gender studies
- Embodiment/disability

Q.2: If you are involved in any collaborative, non-academic or creative work in cultural studies, new media, the arts, or the communication and media industries, either on or off-campus, please describe briefly the nature of this work here. How might graduate students in the proposed program be involved, if at all?

- I am working with creative artists working on the remembrances of the 1985 Air India bombings in the context of state projects of redress, and interviewing Air India family members. Graduate students might be involved as RAs or might be interested in taking my graduate seminars.
- Daniel Coleman and I are proposing a Research Centre on Community-Engaged Narrative Arts. I can see that, if it is approved, students in this program might be involved in some of our work...perhaps as RAs, etc.
- Off-campus: participated in several reading groups on Freud, Marx, et alia...

Q.3: Would you be interested in supervising students in the new program?

  Yes: 3
  “Unlikely”: 1
  “Under certain conditions”: 1 (supervisory load already full)
  “Possibly-- time allowing”: 1
  “If I have room”: 1

Q.4: What might you need in terms of infrastructure to support graduate students in the new program? (e.g., space needs, course release, admin. support, equipment)

- Course release (2)
- A well-structured program would be sufficient
• appropriate office space
• stable admin support
• Can the Sherman Centre support students in some way?
• The Faculty of Humanities needs to get serious about action on Career Services and Counselling for all graduate students
• Although I am excited by the work of the students for whom I serve on supervisory committees, I am currently advising more graduate students than is ideal, on projects that do not all come within my fields of expertise. I supervise far more than is necessary for a course release (which I already receive). Thus, additional full-time tenure-track hires are the only thing that will free me up to consider taking on, not additional students, but students working on different kinds of projects.

Q.5: If you are interested in teaching courses as part of the graduate curriculum in the new program, what kinds of courses do you see yourself offering?
• Visual Autobiography, which would consider digital selves, graphic narrative, etc. Also thinking about a new project/course on Women's Autobiographical Visual Art under Neoliberalism.
• I have had some English/Cultural Studies students in my courses on cosmopolitanism, postcolonialism, and the political -- would welcome more
• My graduate course, 769, would appeal to students in the new curriculum, since it allows students to focus the course theme - the 'mindworld' - on any area of human activity so long as they bring it into the terms of the course description.
• History and theory of translation (translation as cultural and political transfer); literature and history of ideology.
• I see myself teaching courses that would add a historical dimension to our curriculum. Although the program title stresses "New Media," I do think it's important that we continue to reflect on the genealogies not only OF those media we think of as new, but of newness itself (about which modernism and modernist studies, among my areas of expertise, have much to say). This will help to mitigate what the recent IQAP report identified as a worrying tendency towards presentism in our Cultural Studies programming.
• Celebrity studies

Q.6: How do you envision the student body of the proposed program?
• like existing English/Cult Stud but more media, less literature-focused
• rather like the MA-CSCT in that they might, I imagine, be drawn from all kinds of disciplines
• Serious attention to equity and diversity in our recruitment practices. How can effectively we recruit and, just as important, support students of colour and/or students with disabilities, for example?
• We should work to ensure that our programming draws as diverse a body of students invested in questioning/going beyond established/emergent canons (even of new media) as possible.

Q.7: What research concentrations or specializations do you think the proposed program could or should offer students?
• The invention of culture as a marketable commodity (mediatisation in all its forms). Transfers and travels of cultural forms and contents.
• I don't think it's particularly for me to say, but I could imagine: social media, communications, cultural studies in all its variety, popular culture
I wonder if one way to think about this program's housing in a department of English & Cultural Studies as well as a department of Communication Studies & Multimedia is that this provides the program with a sense of historical depth/reach that will allow students to enquire into (rather than fetishize) the newness of new media. I doubt that this could operate as a research concentration or specialization, but it might be something to think about as we draw up a curriculum.

- critical race studies; cultural memory; affect theory; disability/embodiment; narrating/representing/mediating lives; ethics/politics of mediation

Q.8: What do you see as the connections between communications, cultural studies, and new media arts?

- while some of the procedures/methods differ across these fields, I think we share commitments to critical thought/ theory and pedagogy, social justice, community engagement, the valuing of different ways of knowing
- Cultural studies as a discipline is rooted in observation of everyday work and life; communication and media arts have distinctive overlaps here.
- I can't speak to communications, since my work isn't in that field, but I am currently collaborating with a supervisee on a conference paper that intertwines questions of celebrity affect with social media usage

Q.9: Do you have any other questions, comments, or concerns?

- My sharpest concern is about stable and comprehensive support (funding, professionalization, career services, counselling/mental health) for graduate students over the what will I imagine be 5 years of study in most cases for this new PhD program.
- Concerned about faculty workload and equity issues: how can we run a sustainable program with no new faculty hires in the works? how can we ensure that work for the program is appropriately recognized and compensated especially give that some colleagues do not actively participate/supervise as often or effectively they might?
APPENDIX 4: Consultation & Survey Summaries (Alumni & Current Students)

Alumni

In May of 2015, alumni of the graduate programs in ECS and CSMM were asked, via email, to complete an anonymous online survey about the proposed PhD program in Communication, New Media, and Cultural Studies. 58 respondents participated. The following is a summary of their responses. Order of responses has been randomized to protect the anonymity of respondents.

Please list your post-secondary degrees or certificates and the institutions from which you received them.

Open-Ended Response

<table>
<thead>
<tr>
<th>Degree</th>
<th>Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td>BA English and Creative Writing</td>
<td>York University</td>
</tr>
<tr>
<td>MA Cultural Studies and Critical Theory</td>
<td>McMaster University</td>
</tr>
<tr>
<td>PhD (in process) Theory and Criticism</td>
<td>Western University</td>
</tr>
<tr>
<td>BA in Honors English, MA in English and Creative Writing, and near PhD in English at McMaster. Also, a two year Fanshawe College diploma in Broadcast Journalism.</td>
<td>McMaster University</td>
</tr>
<tr>
<td>Honours Bachelor of Arts (Communication Studies and Theatre &amp; Film Studies), McMaster University</td>
<td></td>
</tr>
<tr>
<td>Master of Arts (Communication and New Media), McMaster University (currently completing)</td>
<td></td>
</tr>
<tr>
<td>BA Redeemer University MA McMaster University PhD McMaster University</td>
<td></td>
</tr>
<tr>
<td>Ryerson University - Bachelor of Arts, Radio and Television Arts</td>
<td>McMaster University - Master of Arts, Communication and New Media</td>
</tr>
<tr>
<td>MA, UBC English PhD, McMaster English and Cultural Studies</td>
<td></td>
</tr>
<tr>
<td>Masters of Social Science (Development Studies) - Independent University, Bangladesh Bachelor of Social Science (Media and Communication, Marketing) - Independent University, Bangladesh</td>
<td></td>
</tr>
<tr>
<td>MA - Communications &amp; New Media, McMaster University BA - Hon. Journalism, Wilfrid Laurier University</td>
<td></td>
</tr>
<tr>
<td>Hon. BA Communication Studies &amp; Labour Studies (McMaster) MA Communication &amp; New Media (McMaster)</td>
<td></td>
</tr>
<tr>
<td>bfa, photography, Ryerson university ma, communication &amp; new media, McMaster post-grad certificate, web design, Sheridan college</td>
<td></td>
</tr>
<tr>
<td>McMaster University BA Hons Communication Studies Mcmaster University MA Communication and New Media</td>
<td></td>
</tr>
<tr>
<td>BA (Hons) Communication Studies &amp; Multimedia (McMaster) MA Communication &amp; New Media (McMaster)</td>
<td></td>
</tr>
<tr>
<td>Bachelor of Arts in Communications, Wilfrid Laurier Post-graduate certificate in Public Relations, Niagara College Master of Arts in Communication and New Media, McMaster</td>
<td></td>
</tr>
<tr>
<td>Bachelor of arts in communications and multimedia from McMaster Master of arts in communications and new media from McMaster</td>
<td></td>
</tr>
<tr>
<td>BAH, University of Ottawa MA, Cultural Studies and Critical Theory Certificate in Editing, Simon Fraser University (in-progress)</td>
<td></td>
</tr>
<tr>
<td>BA (Hons) Film Studies, Brock University MA Communication Studies and Multimedia</td>
<td></td>
</tr>
<tr>
<td>MA English</td>
<td></td>
</tr>
<tr>
<td>Honours B.A. from McMaster (CMST and Multimedia)</td>
<td></td>
</tr>
<tr>
<td>BA - SFU; MA - UBC; PhD - McMaster</td>
<td></td>
</tr>
</tbody>
</table>
Bachelor of Arts (Hons.) - McMaster University
PhD, English, McMaster MA, English, McMaster BA (Honours), English, UBC
BA Toronto MA McMaster PhD Toronto

Undergrad-social communication- Universidade de Brasilia
BA in Journalism from Concordia University DEC from Dawson College
Graduate certificate, Ryerson University Post-graduate certificate, Humber School of Writers Ph.D., McMaster University M.A., University of Guelph B.A., Concordia University

Bachelor of Arts - Combined Honours, Theatre & Film and Communications, McMaster University
Master of Arts - Communications and New Media, McMaster University
Bachelor of Arts, Honours Communication, York University Master of Arts, Communication and New Media, McMaster University

B.A. Combined Honours Communication Studies & Political Science
1. Honours Bachelor of Arts in History and Cultural Studies & Critical Theory, McMaster University 2. Master of Arts in Communication and New Media, McMaster University 3. Certificate in Fundraising, Centennial College

Combined Honours BA, Communication Studies & Multimedia, McMaster University MA, Communication & New Media, McMaster University

Honours BA York University (Fine Arts) MA McMaster (Communication Studies and New Media)
MA (English) - McMaster BA (English and Music) - Canadian Mennonite University
MA Cultural Studies & Critical Theory, McMaster BA Hon English Language and Literature, Western University Certificate in Writing, Western University

Film Studies, York University Communication and New Media, McMaster University
BFA Film and Video Production (York) BEd (Brock) MA Communication and New Media (McMaster)
undergraduate- McMaster masters- McMaster
BA (Hons), MA, and PhD all from McMaster University

McMaster PhD
BFA from Virginia Commonwealth University MA from McMaster University
Hon. BA, McMaster University MA Communication and New Media, McMaster University

Communication Studies and New Media - MA(Hon) Communications Studies and Multimedia - BA(Hon) Sociology - BA(Hon)

BA in Media, Information, and Technoculture from UWO MA in Communication and New Media from McMaster

Bachelor of Art - Communications and Multimedia - McMaster University Master of Art - Communications and New Media - McMaster University

1 Undergrad from U of T 2 MA from McMaster
Honours bachelor of arts - U of T Master of Arts - McMaster

BA-York Uni MA-York Uni PhD-McMaster

McMaster University - MA Comm & New Media

MA, English - McMaster Post Grad, Communications and Public Relations - Seneca College
Master of Arts, Communication and New Media Multimedia and Communication Communications St. Lawrence College
Bachelor of Arts: Radio and Television Arts: Ryerson University Master of Arts: Communication and New Media: McMaster University

- Honours B.A. in combined Theatre and Film/Multimedia at McMaster University - M.A. in Communication and New Media at McMaster University

BA Spec Hons Communication Studies - York University MA Communication and New Media - McMaster University
Masters from McMaster University, Communications and New Media
Bachelor of Arts - University of Ottawa  Master of Arts - McMaster University  Master of Information - in progress, University of Toronto
PhD- McMaster, English and Cultural Studies  MA- McMaster, English and Cultural Studies  BA Hons.- Simon Fraser University, English (minor Political Science)
Masters Degree, McMaster

B.A. U. of Western Ontario  M.A. and PhD McMaster Dept. of English and Cultural Studies
Honours BA - Cultural Studies & Gender Studies from Wilfrid Laurier University  MA - Cultural Studies and Critical Theory - McMaster University

| What factors influenced your decision to pursue your graduate study at McMaster? |
| Open-Ended Response |
| - Faculty who shared my research interests - Ideal length of program - Proximity to Toronto |
| 1. the emphasis on post-colonial studies  2. the amazing financial support offered by the Dept.  3. the good relations between faculty there |
| - program strengths - interdisciplinary focus (globalization, gender, indigenous studies) - geography (in Canada) |
| convenience, scholarship, program/faculty |
| Program design: blend of practical and theoretical, opportunities for multimedia projects  Funding package  1 year degree  Proximity to Toronto  Positive interactions with faculty members, interest in their research |
| Location, funding and scholarships, Teaching Assistant Position.  location, reputation, interesting cultural studies courses |
| Excellent faculty and program.  desire to learn more with more focused study |
| Positive reviews by peers and faculty research interests  Interesting program, Teaching opportunities, funding available |
| The faculty members were the deciding factor.  - close to home - good program that matches my interests - approachable, experienced professors |
| The cultural studies program was recommended to me by one of my English profs at uOttawa  I was mostly attracted by the unique range of topics and focuses pertaining to the CSCT program (especially the core course), and the opportunity to pursue interdisciplinary research. Proximity to my home in Toronto was also a major factor. |
| Funding offer, Reputation of department, faculty, location |
| Reputation and funding  Excellent academic credentials.  Good program, good Professors, Interesting and renowned teaching material |
| Felt like a natural step to expand upon 4 years of comms study  Competent faculty, interesting subject matter, convenient location |
| Faculty, program  The good reputation of McMaster, the courses that were offered and the financial aid. |
| I did my undergrad there and loved the school, classrooms, and the accepting environment. I didn't want to leave |
| The program seemed most relevant.  Scholarship  Teaching assistant position  Research assistant position  Interest in studying future material on digital media |
The 12-month program, the courses, the entrance scholarship & the TA position

It's been a tradition in my family that a Master's degree is the minimum degree brought and so I had to do my Masters, no questions asked. I was, however, happy to do so because I loved my undergraduate program at Mac.

The interdisciplinary nature of the degree, which made it open to new thinking in recently formed fields of study. The university's reputation, atmosphere and professors, too.

The MA program interested me, as it drew not only from the strength of its communications studies faculty, but also from its new media resources. I felt the program will allow graduates to engage with both the theory and practice of applying new media to communication practices and this influenced my decision to pursue my graduate study at McMaster.

The uniqueness of the program was a drawing factor for both my undergraduate and graduate studies. My McMaster education enabled me to become a multidisciplinary professional, skilled in both multimedia development and communications strategy which I think is something that makes me a unique and strong contender in my field. Both degrees enabled me to develop my technical skill set in multimedia while at the same time advancing my theoretical knowledge and abilities as a communications professional. It is unique to have the ability to pursue both skill sets at the university level so that was the primary influence in my decision to pursue studies at McMaster.

Heard good things about the program. Wanted to continue my schooling.

Reputation, faculty, field of study
- Generous funding package
- Location
- Already having an undergraduate degree from McMaster, being familiar with the campus and professors

Excellent reputation, phenomenal teaching staff, ability to pursue my research area of interest, etc.

The quality of the program at McMaster University

I was interested in a theoretical examination of work I was doing outside of the university; my personal life needed a change; McMaster's application window was still open.

Great reputation, small focused classes and groups.

Good reputation and a balanced combination of communication and New Media.

Location (close to home), Length of program (1 year), Focus on new media location, program length, funding

Prestige of university, Background of faculty, Funding

The high degree of research possibilities and interests in the course and ability to be multi-disciplinary with communications and new media studies

Convenience, familiarity, and timeline (12 months instead of 2 years).

- funding
- location
- duration
- faculty

I chose to pursue graduate study at McMaster for three central reasons: 1) Interdisciplinary focus, 2) Quality of faculty and research in department, 3) Opportunities for support: supervisor, teaching assistantship, resources.

It seemed like the most seamless process, as that is where I had done my undergraduate degree.

Faculty that I wanted to work with, available courses, study options that offered both theoretical communication and multimedia/new media production work, compact version of 1-year intensive program was preferable to a 2-year program, guaranteed TA/RA-ship

The fact that their communications MA was 1-year long and had a focus on new media.

Available courses; scholarship; guaranteed teaching assistant position

1. The length of the program
2. My previous knowledge of the department, Faculty and quality of education
3. Location of Campus and quality of facilities.

Faculty, duration, location

Location/proximity, funding/financial feasibility, and diversity of faculty research interests, and availability of potential thesis supervisors

1. Location
2. Professors

The fact that other Aboriginal students had been in the graduate program in English at McMaster.

Recommended by professors at UBC.
PhD: -already enjoyed studying at McMaster -had found compatible PhD thesis advisor during MA studies at McMaster MA: -funding package (other acceptance was at SUNY Buffalo, no funding) - Department's subject matter and approach to curriculum; attracted to combination of English and Cultural Studies
Strong program/courses in cultural studies
I wanted to study Canadian Lit, and wished to study with Daniel Coleman

**What is/are your current occupation(s)?**

<table>
<thead>
<tr>
<th>Occupation</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ph.D. student</td>
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</tr>
<tr>
<td>Student in another, non-Ph.D. program</td>
<td>8</td>
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<tr>
<td>Postdoctoral Fellowship or Appointment</td>
<td>2</td>
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<tr>
<td>Tenure-track academic position</td>
<td>1</td>
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<tr>
<td>Other permanent academic position</td>
<td>4</td>
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<tr>
<td>Sessional or contractually-limited academic appointment</td>
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</tr>
<tr>
<td>Artist or creative practitioner</td>
<td>2</td>
</tr>
<tr>
<td>Non-profit sector</td>
<td>10</td>
</tr>
<tr>
<td>Government/policy</td>
<td>2</td>
</tr>
<tr>
<td>For-profit sector</td>
<td>8</td>
</tr>
<tr>
<td>Entrepreneur</td>
<td>1</td>
</tr>
<tr>
<td>Unemployed</td>
<td>1</td>
</tr>
<tr>
<td>Not working by choice</td>
<td>1</td>
</tr>
</tbody>
</table>

If you selected "other," please specify:
I teach in an accredited NB University whose student body ranges (in total) from 50 - 80 students, and am the only full time faculty in the English Dept.

Sessional instructor, freelance media producer, creative practitioner
Self Employed
Marketing
Publishing
Editor
Casual retail position looking for a career
Business Owner as Freelance Multimedia Developer/Designer and Communications Professional
Communication & PR Specialist
Community Team Lead at Video Game Studio
What is the highest level of education you have begun or completed?

<table>
<thead>
<tr>
<th>Degree</th>
<th>Count</th>
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<tbody>
<tr>
<td>Ph.D.</td>
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</tr>
<tr>
<td>Master's degree</td>
<td>43</td>
</tr>
<tr>
<td>Other</td>
<td>1</td>
</tr>
</tbody>
</table>

If you selected "other," please specify: post graduate degree

If this proposed program had been available when you were applying to PhD programs, how likely are you to have submitted an application? Rank your response out of 10.

1 = definitely would not apply
10= definitely would apply

<table>
<thead>
<tr>
<th>Rating</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
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<td>9</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>1</td>
</tr>
</tbody>
</table>

Rating average: 5.67
Response count: 15
Answered question: 15
Skipped question: 44

What excites or interests you about the proposed program?
Open-Ended Response

Interdisciplinary possibilities
-explicit preparation for skills that are in demand in both the academic and non-academic job markets

I feel it is taking a great step towards unifying scholarly methods and exchange in an emerging interdisciplinary field (or matrix of fields). I have frequently seen academic projects as well as community and workplace initiatives, pedagogical studies, and artistic projects that combine several of the research interests cited in the program brief; my sense is that housing many of these projects in the same program could generate very productive exchanges. Further, I feel the research areas cited represent some of the best opportunities for university research, considering the present economic and political climate surrounding university institutions, to both develop on its own terms and collaborate most effectively and relevantly with non-academic institutions.

I worked as a radio and newspaper journalist for many years, and taught in a Native journalism program (now defunct) at UWO. I know there needs to be more Native journalists, and Native people with PhDs.

The interdisciplinary nature of the program and therefore the research it can support. My love for McMaster and its staff.

The possibility of exploring how new media and cultural production actively shape and inform modes of communication and meaning-making

The possibility to do a practical aspect and have this work count towards the degree requirements. The possibility to do a "sandwich thesis"--this seems like a useful option, especially given the politics surrounding publishing dissertations online and the difficulties this generates for turning the dissertation into a proper book, later.

There would have been a lot more faculty support for my PhD had this existed at the time. Plus colleagues around the world are integrating this kind of work in their research and it would give Mac grads better access to those jobs, research positions, and research/collaboration opportunities.

What areas of focus do you think should be prioritized as part of the proposed program?

Open-Ended Response

Critical Race Theory  Feminist Theory  Queer Theory

Cultural studies that are inclusive of all non-privileged minority groups, the role that the media plays within Canadian society, a more accurate education in the history of how this country came to be and what is lacking today, diaspora and women's studies.

Digital media, Internet research, digital rights, privacy, intersection with human rights, global studies, etc.

I would suggest that the program would benefit especially from emphasizing digital culture, media, and communications, and by emphasizing some link to major discourses in the digital humanities. In my view, these focuses are some of the most pressing and contemporarily relevant, but also among the most underrepresented in traditional departments and programs (especially on the English and Cultural Studies side).

New Media and gaming seem to be really hot right now but what might be more useful in terms of course and faculty support are the threads that tie all of these together - having faculty who can mentor grad students in thinking though their work in terms of persona, for example. It would be great if there were opportunities for students to also develop their research into both the corporate uses of new media and communication (perhaps a public relations specialist on staff?) and the technological infrastructure of new media.

Opportunities to engage in dialogue and sustained research re: the educational/pedagogical force of media and cultural production

-preparation for a wide variety of post-graduation work -however, should retain in-depth focus on critical theorizing that is the hallmark of PhD work; shouldn't merely be a professional training
program -theory -all the areas of focus listed in the draft are well chosen

There should be an emphasis on a core selection of readings and theories as a requirement for the PhD. I have lately been encountering people who claim to be doing cultural studies, but who are not engaging with contemporary culture in a way that links it to historical, economic, political and social contexts--this seems to be due to a lack of awareness that there are core texts and histories that have shaped cultural studies as a distinct discipline.

What factors prevented you from ranking your interest more highly?

Open-Ended Response

At the time, I wanted specifically to study literature

I was initially interested in stories and literature and their cultural influence. Though I am now interested in communication and new media, I wouldn't have been straight out of university.

I'm more interested in cultural studies through the lens of print texts, and my concern is that the proposed degree would prepare me for a different kind of work.

It looks like a shotgun wedding of professional communications training and critical cultural/lit studies. I'm skeptical. I like that you're thinking outside of the thesis, but what support will you offer students who want to do project-based work? What partnerships will you seek? How will McMaster facilitate those partnerships? You mention non-profit and governmental sectors--how are they engaging with this degree program?

My interest lies in a focus on Canadian settler - Indigenous relations, as they are portrayed in contemporary visual art and literature. That said, I would definitely take courses in this program, and apply what I learn to the settler/indigenous relations focus.

My interests tend more towards English literature.

Primary interest is in literary studies

If the proposed PhD program in Communication, New Media, and Cultural Studies were available as an option and you were preparing applications to PhD programs, how likely would you be to apply? Rank your response out of 10.
1 = definitely would not apply
10 = definitely would apply

1: 2
2: 0
3: 1
4: 0
5: 1
6: 5
7: 3
8: 14
What excites or interests you about the proposed program?

Open-Ended Response

- matches my interests
- the addition of cultural studies
- a foundation in research and artistic practices. No program in Southern Ontario exists at a PhD level

As an alumni, the possibility to once again work with the faculty at McMaster is exciting. The broad range of topics between communications, multimedia, and cultural studies offers a unique approach.

Faculty

Finally! Nice to see another program similar to Ryerson's and York's. McMaster has the best professors who make the learning process fun, engaging and impactful. I am happy to see that McMaster is growing and looking at new programs outside of the norm.

Funding options

Getting to work closely with professors I have worked with before, advantage of knowing their interests etc.

Having the opportunity to teach in parallel to my studies.

I am not sure yet as all I know about the proposed program is that it will be a joint venture between Communication, New Media, & Cultural Studies... to be able to better answer this question I need to know more about how the program would be designed.

I haven't looked at the parameters to be honest. But a PhD program in general is interesting because it refines the research and writing skills, and one is able to learn about cutting-edge technology and innovations/research.

I like the idea of combining a journalistic, hands-on media studies with cultural theory. It is a naturally progression to the cultural studies program - it makes sense to me.

I love McMaster as a whole and I loved the team at the CSMM department. I received support every time I needed it. A PhD program, I am certain, would be no exception to the warmth and great quality of work done at the department. That excites me.

I love the bridging together of communication and cultural studies. It's such an obvious fit to me, and would attract a broader range of students that aren't interested in traditional communication programs.

I loved my experience at McMaster and the faculty members were amazing so I would love to work with them again.

It's an opportunity for deeper study of subject matter that I'm already very interested in and pursuing at a graduate level.

McMaster provided an exceptional environment as a graduate student, and promoted a strong community feel. I would be excited to continue that feeling. Also am excited at the opportunity for interdisciplinary learning in a PhD environment.

Merging of Communications and Cultural Studies. Opportunity to work with popular culture but with a cultural studies framework.

Newness of the program allows for flexibility

Opportunity to continue research in an interdisciplinary focus. My area of interest combines both
disciplines; I’d appreciate the opportunity to utilize theories and methodologies from both disciplines.
Also, the broader opportunity to receive research supervision from faculty in either department.
Opportunity to continue research interests at the Master's level in a program that speaks to the same discipline.
Since I am a McMaster U alumni, I am excited to learn more from my professors.
That it's a continuation of my Master's Degree and would be interesting to complete
That students will receive the opportunity to study a broad range of topics.
The addition of new faculty and greater range of interdisciplinary studies.
The combination of cultural studies and communication
The interdisciplinary combination of technical practice and theory/research in multimedia and communications would be a drawing factor for the PhD program as it was a drawing factor for both my undergraduate and graduate studies at McMaster. Since the traditional pathway for a terminal degree in my field is an MFA, I would be excited at the possibility to pursue a PhD as a multimedia practitioner.
The interdisciplinary nature, and the capacity to produce research-creation work (as opposed to the traditional thesis)
The mix of the disciplines
The opportunity to dig deeper into areas I explored during my Masters.
The partnership with the English & Cultural Studies Department -- my research falls pretty neatly between the two departments.
The potential ability to pursue a PhD (perhaps even part-time?) while being able to live/work in Hamilton, the opportunity to further work with the faculty in the CSMM department, seeing a PhD program that allows/has emphasis on the multimedia/new media production elements
This would be an ideal follow-on from the existing MA.

What factors prevented you from ranking your interest more highly?

Open-Ended Response

I believe that the factors that influenced my decision to take the graduate program in the first place were not directly related to a passion in the field, but rather a strategic application of my knowledge and skills to increase my worth following my post-secondary education. My interests lean heavily on the creative side of the program and I feel as though the “communication” portion of the program may have overwrote my passion. The amount of time it would take me to complete a PhD is also something that leaves me wary of applying. The idea of a 12-month MA is what drew me to the program in the first place.
I don't think that a PhD is for me ;)
n/a this question isn't applicable to me, as I never applied to PhD programs
Stable job right now and lots of responsibilities/costs that a PhD salary wouldn't pay for.

If you had had the opportunity to enroll in a PhD in the proposed area, do you believe it would have helped you in securing a job?

Yes: 30
No: 25

Please explain:
Very few jobs in academia a PhD focused on arts would give me a leg up in full time faculty positions. Barely a no; more of an "I don't know." This question makes me worry that marketing the degree to prospective students is more important than supporting their employment prospects. Who cares whether I'll get a job--will I get a job? Being on the job market (academic and non-academic), I wish I had had more training in digital work, digital cultures, and professional communication. So, I feel the draft program is covering many areas that are currently high in demand.

college was career-focused depends on many factors. Given the scarcity of academic jobs, expertise in communication and new media might help with non-academic job searches. I believe an "arts" PhD assists individuals in securing a position within the academic stream - more along the lines of a teaching program, rather than being able to put your knowledge and skills to the test in a position worthy of the degree itself. I don't believe my MA gave me the upper hand in the first place - it's entirely possible that the strong lean of the program toward "Communication" assists those with a Communication background and not a Multimedia one. I currently work in the IT field as a Business Analyst. A PhD program with a communications and cultural studies spins will help as technology amps up in business and the academy. I do not feel in my current career projection (non-academic) that a having a PhD would better my chances in securing a job, though I do not believe it would hinder it either. I don't feel my research interests would match the program, but as it is presented in the program brief it seems to offer more opportunities for exploring and entering the job market than what I'm currently pursuing. I may have been considered "over-qualified" for jobs. I might be overqualified but ultimately I would be a very critical thinker, good at problem solving, multitasking and time management which is a real asset to any job (I would make a very competent worker I think) I think a Master's is the single best degree you can pursue in increasing your job opportunities and potential income. PhDs can in fact narrow one's options and make one "overqualified." I would have the opportunity to carry out economically viable research I'm not confident it would help me in securing a corporate job, as my Master's degree has not yet landed me a job 8 months later, but I would like to believe I could land a college teaching position with a PhD I'm not sure this question applies to my current status (graduate student)

Interested in academic work and there are very few positions available in these fields It's not common for multimedia practitioners to have a PhD so it's not something that people prioritize when looking to hire me. I think having my MA has helped in securing work since it has added to my credentials and has increased my network within the McMaster/Hamilton community resulting in more contract based work than I may have had otherwise. Linking Cultural Studies to Communications would help securing a job, since there are many communications jobs, but fewer Cultural Studies positions. However, CS greatly informs the kind of Communications these jobs are asking for. Combining these into a single PhD program is a good move, and will help strengthen and keep relevant CS as a discipline. My answer is more like "maybe". I don't think that it would have made it more likely I could have secured a tenure-track position. However, if the program were designed such that it prepared students for work both within and beyond the academy, then I think my answer would be yes. This subject focus would make it a great hybrid kind of program which provides strong theoretical grounding, but also gives students the opportunity to apply their knowledge and skills to and within broader socio-cultural contexts. My area of specialization does not require a PhD, and the amount of learning done on the job is something that cannot be taught in such a program.
My masters research was limiting, in terms of opening opportunities in the workforce. However, a more focused 'professional communications' course load can help the more comms-focussed grads.

Not directly, unless seeking an academic position. The PhD will help develop soft skills to help with career goals, but I do not believe holding the degree will ensure strong job prospects on its own. It will be a compliment to soft skills, essential skills, work experience, and connections.

Not in my current industry

PhD's don't really secure jobs outside of academia.

presumably, the broad range of options in various media platforms would be interesting to potential employers

The job market is terrible.

There are very few positions as professors being offered in this sector, and other jobs may deem a PhD to be overqualified.

There is a stigma that all one can do with an English PhD is teach or hold a writing job. Such a PhD as this proposed one would create a more well-rounded portfolio.

This area is very interdisciplinary, and so it would equip a person to apply for work in both the academic and non-academic sectors.

This is a field with currency and employability.

This kind of degree could have possibly increased the marketability of my doctoral degree because it is not confined to English, which is often associated with literary studies (even though my doctoral work barely had anything to do with literary studies).

This would depend on whether a change in employment was being sought. At this time am considering other opportunities.

Tough job market

When I applied to the MA program I was intending on a career as a college professor. However, many of these positions now require a PHD

Where I live currently, there are not only great job postings but amazing research opportunities in the Communications and Media fields.

Please share any questions or comments you have about the proposed program.

Open-Ended Response

A great initiative. I hope you guys are able to bring this all together. Best of luck!

Could you please send information about the program when it's given the green light? Thanks

Focus on job eligibility from the PhD program not in academia

Funding?

Go for it!

Goodluck in your quest to make it happen.

Hooray! I would love to see a PhD program in the Comms/Multimedia department at McMaster. I believe that the program's success will hinge on its ability to attract good quality faculty with a broad range of interests and a focus on particular curriculum streams. Good luck!!

I believe the program needs to have a significant portion of it that is practical, not only theoretical studies. Having a course requiring students to travel to different parts of the world and evaluate cross culture communication methods in societies and in the work place could expand students’ knowledge a great deal.

I do hope it isn't like so many other communication degrees/education in that students only learn in class, and never have the chance to do the practical work that should be part of a
communications background. It is easy to analyze the field of mass communications and media, but one should also see it from the inside out, and understand the pressures of the conservative capitalists who actually own the media outlets.

I listed a few questions in my last answer. Essentially, experiential learning at the PhD level is fine, but I worry that too much of the burden for forging relationships between McMaster and outside organizations will be put on students, without adequate support from the university.

I look forward to seeing how this proposal develops and think a PhD program would be a great addition to the CSMM department. I would consider applying to a PhD program that would allow me to pursue practice based work in film, photography, graphic arts and web development as well as communications strategy/theory.

I think it's a great idea - will you partner with the continuing studies program in communications?

I think it's important for the program proposal to be very explicit about how it is different from a CSCT graduate program. Also, I think the departments have to ensure that there is enough faculty availability where project/thesis supervisors are concerned. Since it's a joint program between the two departments, I worry that faculty associated with this program may not always be available as supervisors; this, due to their already taxed supervision load with their home programs (I'm thinking in particular of English, which already has faculty committed to the CSCT graduate program as well as other grad programs like GSFR). I'd hate to see grad students of this new program having to regularly settle for their second or third choices for supervisors because of this reason. This kind of scenario often compromises the quality of the graduate students' experience of the program, so steps should be taken to minimize the possibility of this kind of scenario playing out regularly.

I think this is a well-conceived plan for an exciting program. McMaster stands to benefit by highlighting the strong emphasis on CS that the English and Communications departments have cultivated. It will also distinguish itself in the larger landscape of Canadian and North American universities, since there are not many programs of this sort that outrightly declare themselves "Cultural Studies."

I think this is an exciting opportunity to provide students with more research opportunities. I hope to see faculty with interests in media activism and creative media practices.

I wish you all the best in getting a PhD program up and running! Good luck!

I wonder to what degree the organizers anticipate prospective students taking advantage of the opportunity to complete a non-traditional thesis, and what range of projects/research would be acceptable. It seems like the non-traditional thesis options presented suggest a good opportunity to credit applications of academic scholarship outside of traditional academic contexts (for example, community work, pedagogical work, artistic work).

It should include a practical, in-field aspect to the program. I'm not sure how this would look, but since it is communications, media, and cultural studies there should clearly be equal parts theoretical analysis and working that analysis on social media/advertising/marketing. Possibly some emphasis on the psychology of social media, communication, etc.

It sounds very exciting, and I would like to know more about the program.

Looks good!

Sounds like a great idea -- hope it happens!

Sounds like a great program!

The option to complete the program on a part-time basis would be essential. I would also recommend work be put into securing more space/resources/technologies to be utilized by the PhD students, which there was no much available to the MA students at the time of my completion. If there are no built-in funds to support that, looking into potential partnerships internally with the University and external in the local community should be considered. In my time with the CSMM department I often felt that there was a lack of connections between the local community and the department, fostering those relationships would be ideal and I think the department would be surprised at what type of resources would be opened up to the students.
This area seems very broad and I'm wondering if students would be encouraged early on to specify which area they will choose to focus on under this "umbrella."

This is a program I would have pursued after completing my MA. It's the perfect combination of disciplines for my research interests. I believe it opens up an opportunity for those wishing to combine communications and cultural studies theories and methodologies; there is a deficit in graduate programs in this area. For me, I'd be taking the PhD program because I have a passion for the research, and as a personal accomplishment. The reason I didn't further pursue a PhD after graduating was because I was concerned about the lack of academic employment opportunities. I had multiple opportunities to secure good careers with my current degrees; it was a difficult decision to not pursue, but one that made sense at the time. Research shows that graduates in the humanities do not often recoup the costs of the attaining their PhD degrees by receiving higher paying jobs. If I knew I could receive an academic position upon completion, I would jump at the chance to get my PhD. However, I was concerned (and still remain concerned) that taking four years to pursue a PhD to then enter the general workforce might put me at a disadvantage. As employers hold years of experience very highly when selecting candidates. It's a challenging dilemma. I feel that there may be many talented and passionate students choosing not to pursue a PhD because of the current lack of funding and opportunities in academia. The opportunity to study part time, or by distance, may help many of these potential students. For example, some programs have an intensive study period, and allow the students to study anywhere the rest of the time.

Thank you for soliciting our feedback.

Variety of courses and ability to pick and choose what you take (less mandatory courses) is important to customizing your degree. Guaranteed position as a teaching assistant is also critical.

Very interested - would like to strongly suggest spots in this program be offered for part-time students. I am now working in an industry that I love and would be required to maintain my job while pursuing a PhD, but am very interested in this program and have investigated other part-time PhD programs in Communications. The only aspect of studies that I would not be able to fully commit to is full-time in-class hours, and I am sure many others who are qualified fall into this same category. Please consider as I feel this would be my most ideal and first-choice program as I look to start my PhD in the next 2 - 3 years!

When is the proposed program to begin? What timelines will the program follow?

Will you be extending the current faculty? I think there should be a variety of faculty members coming from various areas of research in communication studies.

With "such" an interdisciplinary program, how can the program ensure there are enough faculty members specialized in proposed areas of research? There will obviously be a broad scope in terms of learning and methodology, but in terms of mentorship, how will that be guaranteed to students exploring certain research areas?
Current Graduate Students

In May of 2015, graduate students currently enrolled in the graduate programs of ECS and CSMM were asked, via email, to complete an anonymous online survey about the proposed PhD program in Communication, New Media, and Cultural Studies. 30 respondents participated. The following is a summary of their responses. Order of responses has been randomized to protect the anonymity of respondents.

Please list your current position and department.

<table>
<thead>
<tr>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>M.A. student in English: 3</td>
</tr>
<tr>
<td>Ph.D. student in English and Cultural Studies: 21</td>
</tr>
<tr>
<td>M.A. student in Cultural Studies and Critical Theory (CSCT): 2</td>
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<tr>
<td>M.A. student in Communication and New Media: 1</td>
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Other (please specify)

<table>
<thead>
<tr>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ph. D. candidate in English and Cultural Studies</td>
</tr>
<tr>
<td>Recently completed PhD</td>
</tr>
</tbody>
</table>

Please list any previous post-secondary degrees or certificates and the institutions (and departments) in which you obtained them.

Open-Ended Response

<table>
<thead>
<tr>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>B.Sc. (Neuroscience, University of Lethbridge) M.A. (Sociology, University of Lethbridge)</td>
</tr>
<tr>
<td>Master's in Cultural Studies and Critical Theory from McMaster University (department of English and Cultural Studies)</td>
</tr>
<tr>
<td>BA Caribbean Studies, Minor Eng. &amp; Hist. (UofT); MA GSFR (McMaster)</td>
</tr>
<tr>
<td>M.A. in English from McMaster University</td>
</tr>
<tr>
<td>Honours Art &amp; Art History: McMaster University, Illustration: Sheridan College</td>
</tr>
<tr>
<td>M.S. Adolescent and Special Education, St. John Fisher College</td>
</tr>
<tr>
<td>BA English from McMaster; minor Indigenous studies</td>
</tr>
<tr>
<td>MA in Humanities &amp; Cultural Studies, Birkbeck College, UK</td>
</tr>
<tr>
<td>Bachelor of Humanities (Carleton); M.A. in Interdisciplinary Humanities (Laurentian); M.A. English (McMaster)</td>
</tr>
<tr>
<td>MA in CSCT, McMaster</td>
</tr>
<tr>
<td>BA - Comparative Literature and Women's Studies, Western University; MA - Women's Studies, Western University</td>
</tr>
<tr>
<td>MA in English from ESC at McMaster, BA in English from York University</td>
</tr>
<tr>
<td>BA from University of Alberta, BA from McMaster, MA from McMaster</td>
</tr>
<tr>
<td>B.A. (Hons), University of Western Ontario, Department of English; M.A., McMaster University, Department of English and Cultural Studies</td>
</tr>
<tr>
<td>MA, Ryerson, English; BA, Toronto, English</td>
</tr>
<tr>
<td>MA English (SFU), BA English and Political Science (UBC)</td>
</tr>
<tr>
<td>MA in English Literature and Language, University of Virginia</td>
</tr>
</tbody>
</table>
M.A. Theory and Criticism (Western)
BA (Toronto) and MA (Ryerson)
MA in English Literature and Language, University of Virginia
that would ruin the anonymity of the survey.
BFA OCAD University, Department of Criticism & Curatorial Practice; MA in the History of Art, Courtauld Institute of Art, Department of Modern Art

What are your career goals?

<table>
<thead>
<tr>
<th>Career Goals</th>
<th>Count</th>
</tr>
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<tbody>
<tr>
<td>Tenure-track position in a university</td>
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<tr>
<td>Other academic position</td>
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<tr>
<td>Artist or creative practitioner</td>
<td>9</td>
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<tr>
<td>Non-profit sector</td>
<td>11</td>
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<tr>
<td>Government/policy</td>
<td>8</td>
</tr>
<tr>
<td>For-profit sector</td>
<td>4</td>
</tr>
<tr>
<td>Entrepreneurial</td>
<td>4</td>
</tr>
<tr>
<td>Other (please specify):</td>
<td></td>
</tr>
<tr>
<td>A permanent job with a salary</td>
<td></td>
</tr>
<tr>
<td>Alt-ac</td>
<td></td>
</tr>
<tr>
<td>Curator, Art writer</td>
<td></td>
</tr>
<tr>
<td>Farmer, teacher, writer</td>
<td></td>
</tr>
</tbody>
</table>

What factors influenced your decision to pursue your current graduate study at McMaster?

Open-Ended Response

My interest in literature and language, and the recommendation of the department by friends and colleagues of mine.
An interest in the field, and, on a more practical level, the generous support of the department and the government.
Available classes, offered funding, quick and easy communication with McMaster’s English administration and faculty, TAship opportunity
Department dynamic and program offering; collegiality; funding
English & Cultural Studies department had a reputation of being "cutting edge" when I was deciding which University to attend; I heard good things about the community aspect of the department (i.e. supportive and not overly competitive); Hamilton is a great city with cheaper rent than many places in the GTA;
Finances, graduate funding, strong supervisorial support, geographical location
Following my MA I took an alt-ac full-time job, having decided that I was done with grad school. However, shortly thereafter I began to miss the work as well as the community of people I had established. I applied to do my PhD at McMaster because of this community and the support I
discovered there, as well as the overall quality of the department.

| Funding opportunities, wide range of faculty specialties, ability to pursue graduate diploma in gender studies alongside Ph.D. |
| Funding, Citizenship, secondhand familiarity with the CSCT MA and its professors |
| Funding. |
| Good Eighteenth-Century program.  Good funding. |
| Good reputation, strong faculty, location, immersion in critical theory, openness to interdisciplinary projects. |
| I felt that the questions I had begun asking in my master's degree needed more exploration; I wanted to keep working with them (and with a new people) over a longer period of time. I've always wanted to do grad school, and Mac felt like the right fit--it allowed me to bring together my interests in cultural studies, media studies, and girl studies while still working within a larger "English" department. |
| I had attended my previous program here and created relationships with the faculty, so I knew I could count on a supportive environment and committee. |
| I was attracted to the department because it seemed like the culture of research was quite open, rather than driven by egos or the fashions of academia. I was also influenced by personal factors, like location, financial support, length of program, etc. |
| Supervisor, openness to new and unorthodox pursuits of thought. |
| The broad range of topics that could be pursued in the English department. |
| The opportunity to work with the professor who is now my supervisor, the courses offered, and CSCT program's overall quality and uniqueness. |
| There were several faculty members who specialized in my field, and I wanted to focus more on a cultural studies rather than literature or critical theory PhD. I was also impressed by the course selection and the faculty in general. |
| Why McMaster - location, reputation, departmental culture  Why English and Cultural Studies - best fit for my interests and skills  Why grad school in general - I really like learning and teaching |
| Word of mouth regarding the department from colleagues during my MA studies, my own research into the department and others in Canada convincing me that it was a strong location to pursue my doctorate, and above all the enthusiastic response of my prospective supervisor to a cold-call email proposing my project. |

What do you think distinguishes your current program from others in the field?

Open-Ended Response

| Breadth of types of courses available to take as a student and to TA; the department's cooperation with other departments; an open interdisciplinarity  |
| NB below, Q#6 scale numbers not shown. I've intended to rank 10 definitely apply. |
| For my area of expertise the programme is only valuable because of the cultural studies option. Otherwise it is a poor choice. |
| High standards of scholarship and amazing faculty. |
| I do think that the marriage of English and Cultural Studies produces interesting frameworks in the research coming out of our department -- something I certainly see as a benefit in the evolution of my own work. |
| I think the blend of English and Cultural Studies is a definitive strength of the program, although in practice there is not as much cross-fertilization between these two disciplines as there ought to be, and Cultural Studies in particular is in dire need of faculty renewal. That said, I think the PhD program is distinguished by the degree of professionalization many students receive, publishing and conferencing early in their graduate career and building the confidence to at least attempt an academic job market in a way that strikes me as more competitive than some other comparable English departments in the country. |
Interdisciplinary nature; open to critical thinking (one would hope!) and lots of space for new ideas.

Not sure what this question means: what distinguishes English and Cultural Studies from others in the Humanities field? What distinguishes McMaster's program from similar programs at other universities? Either way, English and Cultural Studies - especially presented together - offer an opportunity to engage with culture in a broad sense and the literary production thereof in a way that fosters constructive critique and social change. I think we're concerned with ethics and justice in real time to a greater degree than many other Humanities programs. Re: question 6: the radio buttons need to be numbered if we're supposed to rank out of 10! I mean to choose 10, would definitely apply. I love my area of specialty but communication and new media are my other love.

Relationship to GSFR, the faculty, TA opportunities and funding were excellent - most other schools do not offer as much at a MA level. The CSCT program has a unique structure. The core course serves as an anchor so the cohort can develop academically together, freedom to take courses from other departments, and the MRP do, in my opinion, distinguishes this program from others like it. The department is small and everyone knows each other, but the quality of work produced by the faculty is still very high.

The emphasis on bringing together English (literature) studies with cultural studies. The size (PhD cohort isn't too large) and the amount of support we receive from the beginning (i.e. being given an advisor in the first year as opposed to the third year when you are starting the dissertation). To me, success in a PhD program is more about how much support a student receives (financially, academically, personally) than about how smart or committed they are. I wouldn't have survived without the community in the ENG/CSCT Department (faculty, staff, my colleagues, etc.). Not all graduate programs offer such a personalized experience. I have seen many friends fail over the years in other departments due to lack of support. I came to McMaster because I heard it was a supportive place—and I wasn't disappointed!

The students in my department are among the most talented I have encountered, but are no less supportive and collegial for it. I have not come across many programs with such an impressive track record of conferencing, publishing, securing funding, etc. at the graduate level.

The sustained project to hold literary studies and cultural studies in dialogue with one another, as opposed to being two different "fields".

The warmth and professionalism of the faculty and administration.

There is a wide breadth of courses offered and many different specializations amongst faculty. I also value that gender studies, queer theory, and critical race studies are such an important component of what we do in the program.

We have a journal on campus in field!

What I said above--the interdisciplinarity of the program. (Re: #6--I can't see the numbers, just bubbles to click, so I'm hoping I checked 10!)

If the proposed program in Communication, New Media, and Cultural Studies were available as an option and you were preparing applications to PhD programs, how likely would you be to apply? (Rank out of 10, with 10 being you would definitely apply and 1 being you would definitely not apply.)

1: 3
2: 1
3: 2
4: 2
What excites or interests you about the proposed program?

Open-Ended Response

Communications is a growing field that is increasingly recognized by employers, so students who are planning to seek work outside of academia have a better chance of finding a job in their field.

Growing interdisciplinary programs provide flexibility for graduates.

Having a dedicated doctoral program for those wishing to engage closely with cultural theory, but want to shy away from having to focus on literature. I feel that, sometimes, "English and Cultural Studies" veers too much towards English, at the expense of Cultural Studies (I also heard this complaint from several of the 2013/2014 CSCT MAs).

I believe that new media literacy and criticism are just as important as the study of literature. Also, the research produced by experts in such a field would have tremendous bearing on pedagogy and digital humanities, and would thus be relevant to anyone interested in teaching, technology, and a variety of social justice issues.

It gives a name (and extra resources, via the communications department) to a degree that is essentially already happening for a number of people.

More in line with the educational experience I sought while at Mac, would stimulate course growth in both departments

Some of my research pertains to media coverage so this joint program could be helpful

The focus on new media is very important, considering that Digital Humanities or Scholarship will be important for the future survival of the Humanities.

The interdisciplinary focus is really exciting, as well as the project option in lieu of a traditional thesis. I think this will help students think about and apply their research to areas outside of academia in an interesting way. Given that so much of us work on social justice related topics, I hope this program will help to cross the gap between academia and the outside.

The proposes program precisely aligns with my own interdisciplinary research, and is therefore unsurprisingly exciting to me. Had it existed when I applied to the PhD, I would have applied to it as opposed to the PhD of English.

What areas of focus do you think should be prioritized as part of the proposed program?

Open-Ended Response

DH and new media initiatives, teaching, research strategies.
Ensuring a wide range of qualified supervisors and committee members for these PhD students—the cultural studies professors in E&CS are already stretched incredibly thin.

Focusing on how we can make connections between cultural studies/communications and non-academic sectors.

Grounding in critical theory, theories of communication & new media, option for practical output, creative components.

Hard to say, but maybe cultural studies? What we still call "library science" in fact addresses communication and new media pretty thoroughly, but doesn't necessarily bring social issues to bear on these topics the way the proposed PhD could.

I think students would benefit from a required course in cultural theory and new media/communication theories as part of course work.

I think the most important and difficult challenge of the proposed PhD is equally representing all three of the program's component areas of study, all fully established disciplines in their own right. While I think the prospect of combining them in a single program could offer some exciting new possibilities, it could also prove difficult to manage and balance the diverse priorities of each individual discipline, depending, of course, on the approach taken. Communication and new media studies work can trend towards more quantitative analyses of social sciences-type research, which is of course useful, but could come into conflict with the more critical, theory-based nature of cultural studies as it is taught (or as I believe it to be taught) at McMaster. Personally I would support the more critical approach, but would want to make room for diverse approaches and the disciplinary specifics of all three areas.

Integrating new forms of communications and media technology.

Non-literature modes of story-telling (film, television, video games, etc)

Since we already have a dedicated Cultural Studies program, this program should focus more on aspects of Communications and New Media, and should contain more "professionalization" content than the other programs.

Please list any questions or comments you have about the proposed program.

Open-Ended Response

Would the existence of the program affect the English and Cultural Studies program in any way (would Cultural Studies "move" to this new degree)? - How hard/easy would it be to take an interdisciplinary approach that included communication, new media, cultural studies, and the study of English literature? Which degree would be awarded for that work?

Cultural studies, media studies, and English combine easily to offer a degree that is both already recognized and sought after—a ripe opportunity. Could this good work also be done with cultural studies, the school of the arts, and history to draw on the resources in these places and create a visual culture degree?

I am curious if any TA or RA funding opportunities (or the fact that the new program could lure some students from the already existing program) would negatively influence scholarship and payment packages.

Many faculty members within English and Cultural Studies already seem overburdened with students (as compared to faculty at a previous institution) - wondering how this new program will effect incoming and current graduate students (i.e. the quality of their relationships with their supervisors, committee members and professors; how often they can meet with faculty/committee members). Also wondering if (and how) this might effect funding for current and incoming graduate students (will funding offers decrease)?

The third thesis option - the "learning portfolio" - sounds interesting but I'm not sure what that would entail or how it would be measured in relation to the others. PhD students are already expected to conference and publish in addition to writing a dissertation, so I'm not sure how fair it would be to have these things count in lieu of a traditional thesis or project.

What kind of course overlap would exist between the Communications and English departments? How would supervisory roles be divvied up? How many people would be in each cohort? What kind of fields
would exist for the comprehensive exams?

What kind of courses would be offered and would they be structured in a similar way to the English and CS courses?

Will additional money be made available to the two departments involved in order to help fund an additional degree? How do the departments of English & CSCT and CSMM stand to benefit (or suffer) from the introduction of yet another graduate degree program? Is the Faculty offering to support this new program (and the departments that will run and staff it) with any new hires (now or in the future)? How might this PhD option alter the perceived meaning of the current PhD in English (where a number of students have pursued research in cultural studies but have received a degree in "English" because no cultural studies PhD exists)? By extension, will all incoming students interested in pursuing more cultural studies-based research be encouraged to take this degree, or to enroll in the English PhD? Given the plan to officially "house" the degree in CSMM as opposed to English & CSCT, is there a possibility that the framework of the degree will be determined more by that department and less by CSCT? And if so, how might this affect the focus of the program, as was discussed in question 8?

What factors prevented you from ranking your interest in the proposed program more highly?

Open-Ended Response

I have little to no interest in media and communications studies. Communications, New Media, and Cultural Studies is a very interesting topic but I’m not quite sure what it might offer at the PhD level that the current English program can’t...I’m not sure it would make a PhD candidate any more employable than the English degree would. Because McMaster is already so recognized for its cultural studies program, the PhD in English from Mac already allows its students to apply for positions in Communications, New Media, and Cultural Studies fields as WELL as fields that require an English PhD, graduates of this program would be limited only the three fields it describes. I could see the point of creating an MA in Comm., New Media, and CS that is highly professionalized - that might merge with schools of design at McMaster and Mohawk to offer training in digital design. Focus the money and effort that would have been spent on funding PhD students, promotion, etc. into creating a network of employers that students will be able to connect with during the program to come out with a job (this would be a huge selling point). On the theoretical end, the program could engage questions from cultural studies about citizenship, power, the formative impact of the media, identity, etc. and then, on the more tangible side, might mobilize Comm and New Media in the vein of preparing students to be journalists in the digital age. In this way, the courses would not only offer real training (maybe connect with Mohawk for this) in digital design, journalist practices, etc. but it could also work to infuse this new generation of news-writers with critical sensibilities, ideas of the ways in which power works, etc....it could be a groundbreaking program in journalism that would put our department on the map and that our dept is well-positioned to execute. With so many students already in debt and struggling in the labour market, it makes more sense to me to offer a professionalizing one or two year MA than a 4-year program that would offer students little more opportunity than the English PhD would. I strongly advise that the department reconsider the resources that it wishes to put into this proposed PhD and instead focus them on professionalizing MAAs (that can always lead to PhDs). This kind of MA would not only bring students (and so $$$) to the department, it would help out a young generation struggling with employment in a digital age -- giving them the credentials and the critical consciousness they need to not only get employment, but once in a role, be an ethical actor.

I am not overly impressed with the Communication studies department in its current incarnation (in particular, the quality of supervision and instruction). In my opinion, CSCT has more to benefit from aligning itself with English at the PhD level (indeed, English would likely benefit from a combined program at the PhD level). Also, given that CSCT is, in many ways, suspicious of 'professionalization', this program seems to prioritize access to the job market, which is a risky move, albeit a practical one. I’m not interested in communications or new media. I can see why this would be of interest to MANY students. I’m just not one of them. I’ve been happy doing an English PhD with some cultural studies
mixed in. Communications is a VERY different field, and, although I respect it and recognize that many
students are interested in studying it, I'm not.

My investments and strengths in academic work are more in literary and cultural studies than in
communication and/or new media. My sense is that a PhD in Communications would not be as suitable
a venue for my strengths as a reader or writer. However, I do wonder if such a program might not be
more employable in a non-academic setting than a PhD in English and Cultural Studies (although I do
recognize humanities PhDs of all stripes face hurdles). My subject area is still embedded in the conventions of the literature department, although it draws
heavily upon the tools of cultural studies.

Purely my own research interests.

The department itself.

Title does not sound like a recognizable graduate program - not sure what careers I could use it in, and
how it would benefit me outside academia. How would employers understand this study area outside of
academics? I would apply for something more specific/traditional at McMaster in order to obtain a
recognized degree.

Why would I choose communication and new media over a more traditional footing in the humanities -
i.e. "English" given that both programme are cultural studies programmes

Please list any questions or comments you have about the proposed program.

Open-Ended Response

Because our department is English and Cultural Studies, I am a bit concerned that introducing a PhD
program in Cultural Studies and Media moves it even further than it already is away from the study of
literature.

Best of luck!

How will it affect our current PhD program in English and Cultural Studies? Will the funding be the
same for English PhD students as it will be for the those in the new program? What type of academic
will be hired to teach in this new program? Communications? Cultural Studies? How will we ensure
that the students in the new program as well as in the older programs get enough support? If we only
get one new hire, won't that just stretch our already overstretched faculty even more?

How will the university negotiate the overlap between this new cultural studies programme and the
English and Cultural Studies programme?

I wonder how cohesive the English, CSCT and communications department would seem in its
proposed form. Specifically, having PhDs in English and in Communication, NM and CS seems to
confuse the current arrangement of the MA programs (English closely tied with CSCT). This might be
confusing for people attempting to decide which department will best accommodate their needs.

Is there the guarantee of new hires with the establishment of this program? Also, given that cross-
appointed faculty tend to do more teaching than tenured faculty, and in light of the recent decision to
compensate women faculty for the imbalance in their pay, is the Faculty of Humanities aware that the
current regime of austerity results in a preponderance of less prestigious and remunerated aspects of
academic labour (particularly in the area of graduate supervision) being performed primarily by women?

How would the Faculty propose to address the potential of a new program to perpetuate and
exacerbate this existing structural imbalance? As the program draws on two extant departments, what
will the composition of the hiring committee be, and will there be graduate representation on it? As the
program is likely expecting a relatively small cohort of graduate students, it strikes me that there is the
potential for them to be somewhat isolated. I like the idea of trying to build community with their peers in
English and Cultural Studies (perhaps sharing in a professionalization course, as E&CS is in desperate
need of formalizing the professionalization process in a way that is not optional and does not), but I
wonder if such a potential arrangement should not also come with some form of material compensation
to the department.

What would be studied in it? What careers could the skills and studies within this program be applied
to?
ECS Graduate Student Caucus

Consultation with English & Cultural Studies Graduate Student Caucus
Led by Lisa Kabesh and Carolyn Veldstra
April 16, 2015

On April 16, 2015, Educational Consultants Lisa Kabesh and Carolyn Veldstra met with the ECS graduate student caucus to discuss the proposed program and solicit feedback. The following is a summary of the questions and concerns raised by the ECS graduate student caucus, and the joint committee’s responses, which were shared in full in the weeks following the consultation. Sarah D’Adamo, then Chair of the caucus, disseminated a copy of the questions, responses, and a Program Description to the entire graduate-student email list in ECS. Following this consultation, the ECS Graduate Student Caucus wrote a letter in support of the program (see Appendix 1).

Questions from the ECS Graduate Student Caucus:

1. Will ECS PhD students be able to switch into the program?
   o It would be possible depending on circumstance. Students wishing to transfer would have to go through normal procedures for transferring: applying to the program just as if they were transferring to a program at a different university.

2. What is the anticipated start date for the program?
   o 2017/18 (This would be the earliest possible start)

3. Will there be restrictions for the make-up of supervisory committees in the program? For example, could a student in the program have three committee members drawn from Cultural Studies?
   o Depends on the project. Could have all faculty from one program, or could have a mix. There would be no requirement to have supervision from across the departments.

4. Will the new program stretch the availability or make more unavailable Cultural Studies faculty members for service on ECS MA and PhD committees?
   o The Communications faculty don’t already have supervision at the PhD level. This should make it easier to draw on people outside of ENG/CSCT because it’s a joint program. Drain should be minimal on existing faculty. As is the case for existing PhD programs (including ECS’s), admission would be made with an eye to existing supervision loads.

5. What will the funding packages look like for students in the program? Guaranteed TAships? Would it affect funding in ECS?
   o Same as current level of PhD funding. TAships in years 1-4 would be guaranteed, in a field related to students’ expertise when possible. Chances are CNMCS PhD students would TA in Communication because there is a real need for TAs in this department.

6. Will there be designated faculty working in the program? Cross-appointed faculty (from depts. like SoTA, Anthropology)? One student suggested that cross-appointments might be really great.
It’s a joint program without its own dedicated faculty. It will draw its “core” faculty and supervisors from both departments and others.

7. Will enrolment numbers in the ECS PhD program reduce/be reduced when the new program gets underway?
   o No.

8. Could the two MA programs be fused later? Might the CSCT MA be moved to Communication Studies and Multimedia?
   o The two programs are distinct.
   o No, there is no intention for this outcome.
## APPENDIX 5: Environmental Scan

<table>
<thead>
<tr>
<th>Institution</th>
<th>Program</th>
<th>Tuition (Grad)</th>
<th>Admission #s</th>
<th>Distinguishing Features</th>
<th>Differences in proposed program</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>York/Ryerson</td>
<td>Communication and Culture</td>
<td>Domestic: $1,842.36 (per term) Intl: $6,247.35 (per term)</td>
<td>unclear</td>
<td>- joint program between the two universities; - maintains an applied element (Ryerson) - 3 areas of study: 1) Media &amp; Culture, 2) Politics &amp; Policy, 3) Technology In Practice: Applied Perspectives - required courses: 1) Perspectives in Communication and Cultural Studies; 2) Advanced Research Methodologies; and 3) PhD Field Seminar: Disciplinary Practices - students select a major and a minor area of specialization (from the 3 areas of study), qualifying exams in each of these areas - allows students to do a creative project as part of their diss research</td>
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<tr>
<td>Carleton</td>
<td>Communication</td>
<td>Domestic: $6,358.16 (annually) Intl: $14,496.16 (annually)</td>
<td>5-7 per year</td>
<td>- 3 areas of concentration: 1) the history of communication, 2) the political economy of communication, 3) the socio-cultural analysis of communication</td>
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<td></td>
</tr>
<tr>
<td>University</td>
<td>Program</td>
<td>Domestic (annually)</td>
<td>Intl (annually)</td>
<td>26 listed on current website</td>
<td>- links with journalism (in terms of program)</td>
<td>Language from admissions criteria: 1) Excellence and pertinence of academic background 2) Promise as a scholar 3) Relevance of proposed research to the program 4) Feasibility of proposed research in terms of material and faculty resources 5) Ability to understand English and French 6) Availability of a faculty member to direct the applicant</td>
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<tr>
<td>Concordia</td>
<td>Communicaclion Studies</td>
<td>Domestic: $3999.15</td>
<td>Intl: $17,537.49</td>
<td>26 listed on current website</td>
<td>- supports graduate study in 1) the forms and formats of communication technologies; 2) the meaning-making aspects of communications; 3) issues of power and politics; 4) in the emancipatory potential of communications for diverse constituents and communities - joint with UQAM and U of Montreal - theory and research required pro-seminars (taken in 2nd or 3rd year)</td>
<td>Language from admissions criteria: 1) Excellence and pertinence of academic background 2) Promise as a scholar 3) Relevance of proposed research to the program 4) Feasibility of proposed research in terms of material and faculty resources 5) Ability to understand English and French 6) Availability of a faculty member to direct the applicant</td>
</tr>
<tr>
<td>Queens</td>
<td>Cultural Studies</td>
<td>Domestic: $6,414.45</td>
<td>Intl: $12,673.98</td>
<td>10-15/year (70 total enrolled)</td>
<td>- Four field areas: 1) Communication, Media and Technologies, 2) Globalization, Nationalisms and Cultural Citizenship, 3) Social Movements and 4) Bodies and</td>
<td>Language from admissions criteria: 1) Excellence and pertinence of academic background 2) Promise as a scholar 3) Relevance of proposed research to the program 4) Feasibility of proposed research in terms of material and faculty resources 5) Ability to understand English and French 6) Availability of a faculty member to direct the applicant</td>
</tr>
<tr>
<td>University</td>
<td>Program</td>
<td>Domestic</td>
<td>International</td>
<td>Graduates per Year</td>
<td>Notes</td>
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</table>
| Trent      | Cultural Studies                             | Domestic: $8,199.23 (annually) | International: $17,447.08 (annually) | 20 listed on website | Identities  
- Allows a practicum thesis option, which can be a creative/cultural work or community work  
- Applicants are meant to identify a supervisor on their application  
- Offers three/four core courses (students have to take two): theory, methods (and how CS refues methods), historiography, and community-based research  
- Faculty are all drawn from a huge range of other departments; there are no faculty specific to this program |
| McGill     | Communication Studies (in Faculty of Art History and Communication Studies) | Domestic: $3953.55 (annually) | Intl: $16,475.16 (annually) | Unclear (approx 2-5 graduates per year from both Art History and Communication(s)) | - Three fields: 1) Culture and the Arts, 2) Culture and Technology, 3) Culture and Theory  
- No course work, but a year long reading course in year one that culminates in the first comprehensive exam  
- Strives to balance Humanities with Social Sciences approaches.  
- Qualitative approach  
- Stress that PhD is academic in nature (i.e. not teaching professional skills in media production)  
- Graduate option in |
<p>| U of Calgary | Communicatio n, Media and Film | Women and Gender Studies (like here) - includes a proseminar - encourage students to take grad courses in communications at other universities in Montreal (with supervisor's permission). - appear not to have required courses, students must take 5 courses from the department's offerings (or from approved courses elsewhere). - Comps: committee prepares a list of questions based on the students 40-work bibliography (approved by supervisor) and the student has 30 days to write an essay responding to the question(s) (30-40 pages in length) - do NOT accept creative artistic or media work in fulfillment of dissertation requirement |
| --- | --- | --- | --- | --- |
| | | Domestic; $6749.66 (annually, incl. fees) | Intl: $14,008.22 (annually, incl. fees, incl. &quot;visa differential&quot;) | unclear |
| U of Calgary | Communicatio n, Media and Film | - Areas: Social contexts of technology, discourse and media studies, health and communication, media activism. - Four required courses: 1) PhD Theory seminar (Thesis 212), 2) | | |</p>
<table>
<thead>
<tr>
<th>School of Communication</th>
<th>Domestic: $5,591.08 (annually)</th>
<th>Intl: same as domestic (!)</th>
<th>54 PhD (listed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simon Fraser School of Communication</td>
<td>interdisciplinary approaches to communication and media (core), 3) communication and cultural theory (core), 4) research methods (methods)</td>
<td>- candidacy exam: written exam in three areas, oral exam. - traditional written dissertation</td>
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<tr>
<td>- Course requirements: two courses on history and theory of communication, and one course on research design and methodology. - Facilities: Assessment of Technology in Context Design Laboratory, Graduate Resource Centre, Interactive Media Lab (network and multimedia studies), Media Analysis Laboratory, Sonic Research Studio and Soundscape Archives, Telematics Laboratory - Areas: theoretical foundations in communication studies communication in history broadcasting and telecommunication regulation, policy and practice communication, development and environment</td>
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the information society/economy
computer mediated networks and virtual environments
publishing international communication, inter-cultural
communication science and technology policy, technology-transfer, communication of science
media and cultural studies
cultural policy and cultural politics
acoustic environments and communication management of technology
telework, telelearning, distance education
political communication in conflict and intervention
crisis/emergency communication
computerization of the health sector
- runs Stream: a Graduate Journal of Communications (open source)

**M.A. in Communication Studies or Related Discipline***

<table>
<thead>
<tr>
<th>Institution</th>
<th>Department</th>
<th>Degree</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>Brock U</td>
<td>Department of Communication, Popular Culture, Film</td>
<td>M.A. in Popular Culture</td>
<td>- no PhD at present</td>
</tr>
</tbody>
</table>
| Brock U     | Dept. of Social Justice and Equity Studies      | M.A. in Social Justice and Equity Studies | - no PhD at present
<p>|             |                                                 |                                       | &quot;Our program seeks to enact&quot;               |</p>
<table>
<thead>
<tr>
<th>Institution</th>
<th>Department/Program</th>
<th>Degree Program</th>
<th>Specializations/Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Laurier</td>
<td>Department of Communication Studies</td>
<td>M.A. in Communication</td>
<td>- offer specialization in visual communication &amp; culture</td>
</tr>
<tr>
<td>Laurier Brantford</td>
<td>Faculty of Arts</td>
<td>M.A. in Cultural Analysis and Social Theory</td>
<td></td>
</tr>
<tr>
<td>Laurier Brantford</td>
<td>Faculty of Arts</td>
<td>M.A. in Social Justice and Community Engagement</td>
<td>- includes community placement</td>
</tr>
<tr>
<td>U of Windsor</td>
<td>Dept of Communication, Media &amp; Film</td>
<td>M.A. in Communication and Social Justice</td>
<td>- bridges political economy orientation and critical cultural studies orientation - appear also to allow students to do creative thesis projects (at least a couple of documentaries)</td>
</tr>
<tr>
<td>U of Waterloo</td>
<td>Department of English Language and Literature</td>
<td>Experimenta Digital Media, M.A.</td>
<td>- includes co-op option - &quot;Train to be an entrepreneur, a digital creative, or a PhD student&quot;</td>
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</tbody>
</table>
| OCADU | Dept of Liberal Studies | M.A. in Digital Futures | - "Thinkering: Learn with your head and your hands while making 'objects-to-think-with.'"
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<td></td>
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<td>- creative media projects and theory</td>
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</table>

*none of these programs offer a PhD at present.*
APPENDIX 6: Course Descriptions

CNMCS

CNMCS *700/701 / Foundation seminars I and II: Problems in Communication, New Media and Cultural Studies
3 unit(s) x 2
These courses focus on questions of method, theory, and artistic approaches in the context of the interdisciplinary CNMCS program. Through activities, such as planning a symposium, framing research questions, and developing conference papers, artist’s statements, and journal articles, students will engage key debates in their fields and gain professionalization skills.

CSMM

CMST&MM *701 / Media, Gender and Performance
3 unit(s)
This course examines how gendered identities are performed and/or constructed in complex social, historical, and cultural processes and conditions. Particular attention is paid to the impact of the media and mediation upon gender performance. Topics may include fashion, popular music, and queer genders.

CMST&MM *702 / Media and Social Issues
3 unit(s)
An analysis of relationships between mass media and modern society. Topics may include ideology and agenda-setting in the news, representations of social problems (e.g., homelessness, violence), moral panics, media scandals, media and violence, media and racism, media and religion, media and social activism, etc.

CMST&MM *703 / New Media Studio Topics
3 unit(s)
This studio course pairs emerging and established production modalities with media culture criticism. Students will engage in project-based learning outcomes and develop analytic frameworks to guide and evaluate their production activities.

CMST&MM *704 / Media, Discourse and Reality
3 unit(s)
This course will investigate different forms of communication using the methods of discourse analysis. Cognitive and social theories of discourse will be examined from the perspectives of social theory, the philosophy of mind and hermeneutics. Questions of perspectivalism, reality, truth, rhetoric, power and
persuasion will be explored. As well, the epistemological and ontological underpinnings of research design will be discussed, with specific application in a major case study assignment.

CMST&MM *705 / Digital Media and Cultural Exchange
3 unit(s)
This course investigates the social and cultural impacts of participation in the production and exchange of culture supported by digital communication technologies. It will consider a broad range of digital media within the context of participatory and regulatory practices. Topics may include: user-generated content, fan culture, theories of interactivity, open access, digital rights management, digital copyright, and conflicts over the legitimacy of participation in cultural exchange.

CMST&MM *706 / Technologies of Communication
3 unit(s)
This course will examine technological dimensions of communication practices from various perspectives (e.g., actor-network theory, media ecology, science studies, material cultural studies, and policy formation). Topics may include: the debate over technological determinism; feminist critiques of technology; bio-technology as a communicative medium; technology and democracy; and media technologies in historical and cross-cultural perspective.

CMST&MM *707 / Theoretical Issues in Media, Culture and Communication
3 unit(s)
This course examines selected theories and theoretical issues in communication (e.g., the history of communication as object and field of study, critical approaches to the study of communication, and socio-cultural approaches to the study of communication). The main focus will be to advance understanding of theoretical and normative frameworks of media and communication. Specific topics may vary from year to year.

CMST&MM *708 / Selected Topics in Communication and New Media
3 unit(s)
This course consists of an examination of different aspects of communication and new media as determined by the course instructor.

CMST&MM *709 / Independent Study
3 unit(s)
Students will undertake an in-depth examination of a particular topic of their choice under the supervision of a faculty member. This course may be taken no more than once. Departmental permission required.

CMST&MM *710 / International Communication
3 unit(s)
This graduate course in international communication and diaspora is intended to provide greater understanding of transnational/international communication concepts and debates, such as globalization, imperialism, dependency and modernization theory, diaspora, hybridity, and cosmopolitanism. Each concept will be examined and debated in some depth, in the context of contemporary examples.

CMST&MM *711 / Sound as Art and Research
3 unit(s)
This course explores sound both practically and theoretically, with an emphasis on various forms of audio production. Studio, field and interactive situations are examined from diverse viewpoints, including phenomenology, psychoacoustics and action research. Creative projects will develop advanced skills in areas such as artistic programming (eg. Max, ChucK, SuperCollider), sensors and microcontrollers, and translations between sound and image.

CMST&MM *713 / Media Effects and Society
3 unit(s)
This course explores the relationships between the mass media (traditional, digital, owned and emerging) and society through an analysis of media effects theory and research. Particular attention will be given to: understanding the media’s influence on social and political agendas; determining how the media cultivate audiences and frame social actors; assessing the economic, political and social influences on individual media creators (journalists); and, investigating the growing impact of social media on traditional media effects theory building.

CMST&MM *731 / Crisis Management and Communication
3 unit(s)
(cross-listed as BUSINESS *P731)
This course provides students with conceptual tools to successfully manage complex organizational crisis scenarios. Topics include managing issues and media, dealing with special interest groups, addressing social media risks and facilitating legislative and regulatory communications. Class time will be comprised primarily of lectures, discussions, case studies, guest speakers and in-class simulations. Evaluation components include class participation, written case analysis, publishing of a reflective crisis blog and final exam.

ECS

CULTR ST 732 / Foundations in Cultural Studies and Critical Theory
3 unit(s)
This course aims to familiarize students with key texts, concepts and methodologies in Cultural Studies and Critical Theory. Through the study of foundational and contemporary texts, students will gain an
understanding of the conditions of Cultural Studies and Critical Theory’s historical emergence as modes of critical engagement, while analyzing the viability of different approaches within these fields to address contemporary constellations of domination, hegemony, identity, collectivity, and resistance. In addition to becoming familiar with the content and context of CSCT, students will also study and deploy a range of methodologies, which may include close reading, discourse analysis, genealogical critique and archival research.

CULTR ST *702 / Film Theorizes Social and Cultural Differences
3 unit(s)
J. Hladki
This course examines how gender, race, sexuality, and disability are theorized through film and other audio-visual technologies. How do films mobilize “difference”; and how, as socially constructed subjects, do we encounter/mediate/negotiate the production of cultural identities in film and other modes of production?

CULTR ST *703 / Cultural Production and Cultural Studies
3 unit(s)
J. Hladki
This course will examine the ongoing significance of perspectives in feminist, queer, disability, and critical race studies for practices of cultural production. Forms of cultural production covered will include popular film, artists’ filmmaking, video art, and performance art.

CULTR ST *705 / Music, Gender and Sexuality
3 unit(s)
S. Fast (cross-listed as GENDR ST *705)
This course considers how gender and sexuality are constituted through music. A range of scholarly work that has laid the theoretical groundwork for the fields of feminist music studies, queer studies in music, and music and masculinities will be examined; case studies from across the spectrum of pop, jazz, “world” and classical music will also be taken up, both through readings and through recorded and live performances.

CULTR ST *706 / Fictionality, Historiography, and the Afterlife of the Event
3 unit(s)
P. Rethmann
In this course we will examine the afterlives of vital cultural and political moments and events in 20th century political culture. With a few exceptions, we will focus on the period of the mid- 1950s to the mid-1990s in an attempt to access the fictional and historical afterlife of the important moments and events, including social and political utopianism, internationalism, “third-worldism,” Vietnam, and 1968 afterlives (Germany, Italy, France, United States).
CULTR ST *707 / Acts of Global Citizenship
3 unit(s)
P. Nyers (cross-listed as GLOBALST *703)
This course examines recent debates about a fundamental concept in globalization studies: global citizenship.

CULTR ST *709 / Contemporary Women’s Collaborative Writing
3 unit(s)
L. York (cross-listed as English *704)
This course examines collaborative writing by women, particularly the overt co-authorship or co-signature of women’s texts. A substantial part of the course will be devoted to theoretical discussions of authorship and collaborative writing, since one of the main aims of the course will be to assess the implications of this mode of writing for existing theories of authorship. Other relevant questions will include: Are women’s collaborative texts necessarily subversive, or do they harbour various ideological potentials and power relations? How can difference operate in a textual venture that has traditionally been described in terms of cooperation and mutuality?

CULTR ST *711 / Celebrity/Culture
3 unit(s)
L. York (cross-listed as ENGLISH *711)
This course engages the pervasive phenomenon of celebrity and poses questions about its operations in the field of culture. It will focus on influential theories of stardom and ideology, power, and cultural value that see celebrity operating variously within culture, and audiences, in turn, acting and signifying upon celebrity. Students will be encouraged to develop a framework for using a specific study of a celebrity or celebrity phenomenon to assess theoretical texts. This course will consider the workings of celebrity in academia.

CULTR ST *712 / Childhood in Cultural Theory and Popular Culture
3 unit(s)
S. Brophy (cross-listed as ENGLISH *712)
Childhood is a contested site of symbolic, moral, and material investment in contemporary culture. Focusing on three topics—gender and sexuality, delinquency, and consumption—and with reference to a variety of media, we will consider how cultural theory questions the governing myths of childhood and attempts to theorize children as cultural agents.

CULTR ST *713 / Cosmopolitanism and Nationalism in the Eighteenth Century
3 unit(s)
E. Zuroski Jenkins (cross-listed as ENGLISH *713)
This course considers the role of cosmopolitanism in eighteenth-century British culture, particularly its relationship to the emergent discourses of modern nationalism and imperialism. How do authors of fiction and poetry use cosmopolitan figures to think about travel and exploration, diaspora and colonization, foreignness and exoticism, commerce, the global, the self, and the human?

CULTR ST *715 / Modern and Postmodern Slavery
3 unit(s)
S. Searls Giroux (cross-listed as ENGLISH * 715)
Although most people consider slavery to be a historical aberration confined to the distant past, the practice of enslaving people by violence and by holding them against their will continues to the present. This course offers a critical and historical investigation of the economic and political conditions of slavery, as well as the broader socio-cultural contexts that enable and legitimate its ongoing existence.

CULTR ST *716 / Bob Dylan and American Culture: Memory, Consciousness and Meaning
3 unit(s)
R. Monture (cross-listed as ENGLISH *716)
Through a critical examination of selected songs, essays, and auto/biography, this course will assess the significance of Bob Dylan’s work within popular music and culture.

CULTR ST *717 / Global Sex
3 unit(s)
S. SearlsGiroux (cross-listed as ENGLISH *717 and GLOBALST *717)
This course explores the culture of neoliberalism in terms of its specifically gendered dynamics. It will engage three related moments that map the transformation of human relations, moving out from the most intimate of human bonds to the broadly political: (1) the shifting nature of human connectedness-of intimacy, family, community, national unity; (2) the commodification of sexual relations recast as sexual revolution for some, sexual slavery for others; and (3) the emergence of rigidly fundamentalist and patriarchal discourses globally.

CULTR ST *719 / Public Intellectuals and Their Work: Intellectual Practices in Culture Studies and Politics
3 unit(s)
H. Giroux (cross-listed as ENGLISH *719)
This course will examine the role of a select group of academics who have become known in the dominant media in the United States as engaged public intellectuals. It will focus on the political rationale for their work, the institutional conditions that make such work possible, and how the work functions as a particular form of intellectual practice and mode of cultural politics. The work of a number of public intellectuals will be examined, including that of Cornel West, Arundhati Roy, Pierre Bourdieu, Edward Said, and Michael Dyson.

CULTR ST *720 / Looking Within: Films about Filmmaking
This course concentrates on the presentation of actors, the ensemble, writers, producers, the studio system and audience in cinema. Issues such as reflexivity and meta-cinema would be treated, but the focus is on films that deal specifically with the making of and showing of films.

CULTR ST *722 / Activist Bodies in the Public Sphere
3 unit(s)
C. Graham
This course will explore theoretical approaches to understanding activist uses of the body to influence public opinion, with a concentration on notions of the public sphere, social body and performance as political action.

CULTR ST *723 / Surveillance and Digital Society
3 unit(s)
L. Platt
This course explores the issue of surveillance through both theoretical writings and media art practices.

CULTR ST *724 / Reproduction, Citizenship, and the Nation/State
3 unit(s)
N. Attewell (cross-listed as ENGLISH *724)
Through readings of anglophone cultural and theoretical texts from a variety of contexts, this course offers a critical study of reproduction and its place in discourses of citizenship and national identity.

CULTR ST *726 / Race, Labour, and Migration in the Early Twentieth Century Transatlantic Imaginary
3 unit(s)
Nadine Attewell (cross-listed as ENGLISH *722)
Through readings of prose and visual texts from around the Atlantic, this course investigates issues of race and migration as these articulate with labour issues in the early-twentieth-century transatlantic imaginary.

CULTR ST *727 / The New Constellation of Race: Sovereignty, Citizenship, Social Death
3 unit(s)
S. Searls Giroux (cross-listed as ENGLISH *727 and GLOBALST *727)
This course seeks to map the new trajectories of race theory in a post-civil rights, post-apartheid, post 9/11 world.

CULTR ST *729 / Cultural Studies and the Politics of Cultural Pedagogy
3 unit(s)
H. Giroux (cross-listed as ENGLISH *729)
This course will examine the intersection of cultural studies and critical education in both the early and later work of a prominent number of cultural studies theorists and educational theorists. The course will examine the primacy of pedagogy in the early work of prominent cultural studies theorists such as Raymond Williams, Stuart Hall, and Paul Willis and how such work not only provided a way to make the political more pedagogical but also gestured towards connecting work in higher education with a broader set of social issues and public commitments.

CULTR ST *730 / Indigenous Literature of North America
3 unit(s)
R. Monture (cross-listed as ENGLISH *730)
An examination of indigenous literature in North America over the past two centuries, with particular emphasis on cultural traditions, literary representation, and writing as resistance.

CULTR ST *731 / Anxiety Disorders: The Cultural Politics of Risk
3 unit(s)
S. O’Brien (cross-listed as ENGLISH *731 and GLOBALST *731)
Through a variety of critical and imaginative works, this course will consider some political, cultural, affective, and environmental dimensions of contemporary “risk” society.

CULTR ST *739 / The Archive and Everyday Life
3 unit(s)
M. O’Connor (cross-listed as ENGLISH *739)
An exploration of the intersecting fields of archive theory and everyday life theory and an examination of the practice of archival work in selected artists, writers and scholars.

CULTR ST *742 / Mapping South Asian Masculinities
3 unit(s)
C. Chakraborty (cross-listed as ENGLISH *742)
This course focuses on masculinities in moments of conflict and crisis in South Asia to explore how masculinities are embedded in and enable the operation of large scale political-historical projects/processes such as colonial rule, nation-formation, construction of civil society and religious fundamentalism. Reading South Asian literary and cinematic texts, it will examine masculinities in articulated relation to other social categories: among them, caste, class, religion, ethnicity and sexuality.

CULTR ST *744 / Gender, Violence and Visual Culture
3 unit(s)
A. Dean (cross-listed as ENGLISH *744)
This course involves the critical analysis of representations of gendered violence drawn from visual culture, including documentary film, photography, visual and performance art, advertising, television, Hollywood cinema, and public monument. We will explore how feminist scholars, activists and cultural
producers might intervene in visual cultures of gendered violence to analyze, contextualize, and produce examples of such culture that draw attention to the dangers of making gendered identities that conflate “female” with “victim” and “male” with “violence” pre-exist an act of violence itself.

CULTR ST *745 / Theorizing Care: Dependency, Representation, Ethics
3 unit(s)
A. DeFalco (cross-listed as ENGLISH *745)
This course considers depictions of caregiving in contemporary film and literature in tandem with various works of ethical philosophy. The course brings a variety of disciplines into dialogue, including ethics of care philosophy, theories of witnessing and obligation, animal studies, literary studies and cinema studies in its focus on the theorization and representation of care in contemporary Western culture at the turn of the century.

CULTR ST *747 / Discourses of Empire 1700-1820
3 unit(s)
P. Walmsley (cross-listed as ENGLISH *747 and GLOBALST *747)
This course will consider how British and Colonial literatures articulated the process of forging a world empire. Our central project will be to map the shifting identities of self and other, and metropolis and colony, throughout the eighteenth century. We will read a wide range of texts—not only novels and poems representing imperial encounters, but also travel books and early slave narratives—and the course will provide ample opportunity for reference to McMaster’s rich collection of books and periodicals from this period.

CULTR ST *749 / Getting and Spending: The Birth of Consumer Culture
3 unit(s)
P. Walmsley (cross-listed as ENGLISH *749)
This course will consider how eighteenth-century British and Colonial literatures articulate the opportunities and the dangers of an emergent consumer culture, focusing on ideas of money, luxury, shopping and labour.

CULTR ST *750 / Gothic, Sensation and Victorian Discourses of the Body
3 unit(s)
G. Kehler (cross-listed as ENGLISH *750)
This three-unit course will explore the diversity in sensational and gothic treatments of bodies, bodies both literal and metaphoric, individual and collective, normative and “diseased.” In particular, Gothic and Sensation writing compulsively explores (figures of) physicality as a means to interrogate the legitimate or desired composition of family and nation.

CULTR ST *754 / The Cultures of Modernism
3 unit(s)
N. Attewell
A critical examination of early twentieth-century Anglo-American literature, criticism, and ethnography. Explores the formal, generic, and thematic contours of modernist thinking about culture.

CULTR ST *755 / Neoliberalism and the Limits of the Social
3 unit(s)
H. Giroux (cross-listed as ENGLISH *755 and GLOBALST * 755)
This course will analyze the history, ideology, and cultural politics of neoliberalism and its impact on democracy and the demise of the social state. It will also critically engage the work of some of its major theorists and what the relevance of this work might be for constructing a new understanding of a publicly engaged notion of theory and social change.

CULTR ST *756 / The Secret Life of Things in the Eighteenth Century
3 unit(s)
E. Zuroski Jenkins (cross-listed as ENGLISH *756)
Considers emergent literary discourses about inanimate objects and non-human animals and their role in social life in eighteenth-century Great Britain, attending to the way writers identify and animate “things” in relation to persons and subjects, and vice versa. It will also introduce students to methodologies in the study of material culture in the context of literary and cultural studies.

CULTR ST *757 / Gender, Civility, and Courtliness in Early Modern Europe
3 unit(s)
M. Gough (cross-listed as ENGLISH *757)
This seminar studies early modern discourses of gender and proto-Orientalism in connection with emerging notions of civility at European courts, particularly those of England and France. How did class intersect with gendered, religious, and ethnic difference in the formation and contestation of early modern civility? In what ways was European civility inflected by emerging contacts with the Islamic world? What role did elite women’s cultural production play in practices of civility, defined as prowess in “arms” but also excellence in “letters,” including music, dance, poetry, plays, and masques?

CULTR ST *759 / Victorian Natures
3 unit(s)
G. Kehler (cross-listed as ENGLISH *759)
This course relies equally on Victorian texts and current criticism to investigate British successes and failures in coming to terms with “nature,” both theirs and others’.

CULTR ST *762 / Queer Historicisms and British Cultural Memory
3 unit(s)
S. Brophy (cross-listed as ENGLISH *762)
A critical examination of British queer film and fiction since the 1980s. Diverse approaches to representing the historical will be explored in light of queer theory and diaspora/postcolonial theory.

CULTR ST *765 / Biopolitics: An Introduction
3 unit(s)
H. Giroux (cross-listed as ENGLISH *765 and GLOBALST *765)
This course will analyze how the concept of biopolitics is developed in the work of some of its major theorists and what the relevance of this work might be for constructing a new understanding of a publicly engaged notion of theory and social change.

CULTR ST *766 / Feminist, Queer, and Trans Theory
3 unit(s)
M. Gough (cross-listed as ENGLISH *766)
This seminar sets out to imagine effective ways for feminist, queer, and trans theories to meet, ally, and perhaps intermingle. We will examine areas of distinction and contention between these three discursive sites; discuss key topics, such as normativity and identity, about which all three fields have had important things to say; and ask how feminist, queer, and trans theorists separately and together might make effective intellectual and political interventions across the fields of critical race studies, postcolonial studies, gender studies, and sexuality studies.

CULTR ST *767 / Regarding Animals: Theories of Non-Human Life
3 unit(s)
D. Clark (cross-listed as ENGLISH *767)
This course explores the question of the otherness of non-human animals through a reading of twentieth- and twenty-first-century theory and philosophy.

CULTR ST *769 / Science Fiction: Mindworlds and the Boundaries of the Human
3 unit(s)
A. Savage (cross-listed as ENGLISH *769)
Speculative fiction explores the multiple ways in which boundaries are breached by imagination and science. This course examines dissolving or movable boundaries in a variety of fictions, sites, or technologies, including neuroscience, philosophy, virtual worlds, cybernetics, and intraspecies relations.

CULTR ST *774 / Derrida’s Wake: On The Futures of Deconstruction
3 unit(s)
D. Clark (cross-listed as ENGLISH *774)
How does one say adieu to Jacques Derrida? Exploring the legacies of Derrida’s life and work, this course is organized around five over-lapping questions: mourning, responsibility, democracy, justice and
animality. We will read materials from thinkers with whom his writings are in a critical dialogue, including Marx, Levinas, Kant, and Benjamin.

CULTR ST *779 / The Times We Live In
3 unit(s)
S. O’Brien (cross-listed as ENGLISH *779 and GLOBALST *779)
This course looks at changing conceptions of time in the late 20th/early 21st century in the context of globalization. We will survey a range of literary texts, films and social movements (e.g. Slow Food) that explore ideas about temporality, with a focus on the ways in which culture resists and/or supports such trends as acceleration, synchronization and the erosion of boundaries between private and public time.

CULTR ST *784 / Decolonizing Bodies
3 unit(s)
C. Chakraborty (Same as ENGLISH *784 and GLOBALST *784)
An examination of the representations of the body in postcolonial literary and visual texts from Africa and South Asia.

CULTR ST *787 / Post-colonial Ecologies
3 unit(s)
S. O’Brien (cross-listed as ENGLISH *787 and GLOBALST *787)
This course will consider issues central to ecocritical and post-colonial theories, with a specific focus on topics of language, political sovereignty and the relationship between “self” and “other” in contemporary post-colonial English literature.

CULTR ST *789 / Studies in Asian North American Literature, Culture and Identity
3 unit(s)
D. Goellnicht (cross-listed as ENGLISH *789)
This course examines selected topics (e.g. national versus transnational/diasporic subjectivities, gender formation) in Asian American and/or Asian Canadian literature and culture, with a focus on issues of identity. The specific topics will vary from year to year.

CULTR ST *790 / MJ Postmortem: New Critical Reflections
3 unit(s)
(cross-listed as ENGLISH *790)
This course considers Michael Jackson’s complex performances of race, gender/sexuality, embodiment and kinship as a vehicle through which to consider the idea of posthumanist assemblage. The overarching thematic in Jackson’s art and life was his “transgression” of normative boundaries—of race, gender, generation, body morphology, divisions among species, artistic genres and technologies. Jackson moved so fluidly among performance traditions and subjectivities that he might productively be
(re)thought through the lens of critical posthumanism and its connections to feminist, queer and critical race studies.

CULTR ST *791 / Rethinking Politics: Thinking Past War, Democracy, and Terror
3 unit(s)
H. Giroux (cross-listed as ENGLISH * 791)
This seminar addresses how the notion of politics is being redefined within a changing global public sphere. How politics is addressed is central to matters of agency, social justice, as well as notions of individual and collective struggle. The course attempts to understand how politics is being addressed as a site of struggle through various deployments around race, globalization, education, and resistance.

CULTR ST *793 / Oh Behave! Post-war Sexualities
3 unit(s)
S. Brophy (cross-listed as ENGLISH *793)
A critical study of sexualities in British film, fiction, and culture of the 1950s and 60s. We will consider how key figures such as the teenager, the working woman, the single mother, the migrant, the homosexual, the servant, the playboy, and the secret agent mediated a rapidly transforming post-war social landscape

CULTR ST *795 / Living with HIV/AIDS: On the Discourses of the Pandemic
3 unit(s)
David Clark (cross-listed as ENGLISH * 795)
The objective of this course will be rigorously and responsibly to reflect upon the work of writing and reading narratives in the midst of the AIDS pandemic, this through a careful consideration of selections from the proliferating archive by which HIV and AIDS is conceptualized, witnessed, and experienced. In particular, we will examine a range of recent theoretical discussions and memoirs by activists, caregivers, and people living with AIDS, each of which differently grapples with what Eve Sedgwick has called “the terrible accident” of HIV.

CULTR ST *797 / Politics for Our Times
3 unit(s)
P. Rethmann
The goal of this graduate seminar is to tackle the question of “the political,” especially the ways in which it is used, conceptualized, and understood in the present. Drawing on critical theory and thought, the course aims to interrogate the historical epistemological conditions from which politics emerge. In marking these conditions, it also aims to map alternative orientations for the crafting of (our) futures.
APPENDIX 7: History of Graduate Student Scholarships & Awards

**English and Cultural Studies**

<table>
<thead>
<tr>
<th>Year</th>
<th>Awards</th>
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</thead>
<tbody>
<tr>
<td>2015</td>
<td>OGF (2), OGS (12), CGS-Master’s (2), SSHRC (2), CGS-SSHRC (10), SSHRC Vanier (1), Hooker (2), Trillium Award (1), International Excellence Award (2)</td>
</tr>
<tr>
<td>2014</td>
<td>OGS (15), CGS-Master’s (5), SSHRC (1), CGS-SSHRC (3), Hooker (3), International Excellence (1)</td>
</tr>
<tr>
<td>2013</td>
<td>OGS (15), CGS-Master’s (4), SSHRC (2), CGS-SSHRC (2), SSHRC Vanier (1), Hooker Award (3), International Excellence (1), Internal Prestige (1)</td>
</tr>
<tr>
<td>2012</td>
<td>OGS (11), CGS-Master’s (3), SSHRC (3), Hooker (1), Trillium (1), International Excellence (1), Internal Prestige (2)</td>
</tr>
<tr>
<td>2011</td>
<td>OGS (11), CGS-Master’s (10), SSHRC (6), CGS-SSHRC (2), SSHRC Vanier (1), Dalley (1), Hooker (4), Trillium (1)</td>
</tr>
<tr>
<td>2010</td>
<td>OGS (10), CGS-Master’s (5), SSHRC (3), CGS-SSHRC (3), SSHRC Vanier (1), Ashbaugh (1), Dalley (1), Hooker (2), International Excellence (1)</td>
</tr>
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**Communications Studies and Multimedia**

<table>
<thead>
<tr>
<th>Year</th>
<th>Awards</th>
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</thead>
<tbody>
<tr>
<td>2015</td>
<td>OGS (1)</td>
</tr>
<tr>
<td>2014</td>
<td>International OGS (1), Hooker Award (1), Lyons in New Media and Communication OGS (1), Elder Family Award (1)</td>
</tr>
<tr>
<td>2013</td>
<td>Elder Family Award (2), CGS-Master’s (1)</td>
</tr>
<tr>
<td>2012</td>
<td>OGS (2)</td>
</tr>
</tbody>
</table>

No data for years previous to 2012 exist as CSMM did not have a graduate program at that time.
APPENDIX 8: Faculty Publications

Scholarly Publications by CNMCS Core Faculty, 2008-Present

*Alphabetical author listings indicate equal co-authorship.

Single- and Co-Authored Books


**Single and Co-Edited Scholarly Books**


**Chapters in and Contributions to Scholarly Books**


Sara Bannerman. Edited by Glen Toner. Montreal: Published for the School of Public Policy and Administration, Carleton University by McGill-Queen's University Press, 2008: 190-208.


Articles in Peer-Reviewed Scholarly Journals


Gardner, Paula and Sara Kember. Special Issue on “Feminism and Systems,” *Feminist Theory* (Accepted, Issue due Spring 2015).


Gardner, Paula and Charles Reeves. (May 2014) “Mediating Trauma In Global Cultures: Introduction to the Special Issue” ” in “Trauma as Cultural Phenomenon,” *Public: Art, Ideas, Culture*, No. 49.

Gardner, Paula and Britt Wray (Nov 2013). Lab to Living Room; Consumer EEG Monitors and Their Constructed Imaginaries. *Ada: A Journal of Gender, New Media, and Technology*; Special Issue on Science Fiction.


Giroux, Henry. “Marketing the University: Confronting the Military-Industrial-Academic Complex,” *Our Schools /Our Selves* 17:3 (Spring 2008), pp. 147-165.


Giroux, Henry. “‘Instants of Truth’: The ‘Kill Team’ Photos and the Depravity of Aesthetics,” Afterimage: Journal of Media Arts and Cultural Criticism (Summer 2011), pp. 4-8.


http://www.uta.edu/huma/agger/fastcapitalism/10_1/giroux10_1.html


Giroux, Henry. “Neoliberalism’s War Against the Radical Imagination,” Tikkun (Summer 2014), pp. 9-12, 59-60.


Goellnicht, Donald. “‘Ethnic Literature’s Hot’: Asian American Literature, Refugee, Cosmopolitanism, and Nam Le’s *The Boat*.” *Journal of Asian American Studies* 15.2 (June 2012): 197-224.


O’Connor, Mary and Kathrine Tweedie. “Margaret Watkins, Photographer.” Queen’s Quarterly 115.2 (Summer 2008): 220-36. [Invited by editors, photos and essay, a reprint.]


and cyberscience network as an example of mediated urbanism.” *International Communication Gazette*, 75(5-6), 452-469.


**Edited Journal Issues**


Encyclopedia Entries


**Other Peer-reviewed output (Performances, Films, Gallery Exhibitions, etc.)**


Brophy, Sarah, and Janice Hladki, co-curators. *This is Me. This is Also Me*. McMaster Museum of Art, Hamilton, ON. November 6, 2014-March 21, 2015. Photography, painting, installation, and video art. International and Canadian-based. Related activities include a brochure publication (with a co-written 3000-word essay, “Scrutinizing the Singular Self”); organizing three public events (a researchers’ panel, an artist’s talk, and a student media workshop on “selfie” culture); and supervising two 4Y06 research practicum students.


Gardner, Paula (interview) in Young, Nora. 2012. The Virtual Self; How our Digital Lives are Altering the World Around Us. McClelland & Stewart (pp 188-90 and 195; on Biomapping and the biomaterial self).

Gardner, Paula. Curated Exhibitions

- Body Editing: Therapeutic Movement for Seniors with Dementia. Baycrest Centre. November 2013. Interactive Demonstration with seniors at Baycrest, with attendance and participation by Senior Directors, and therapists (Occupational, Mindfulness, Art)
- Body Editing, Biometrics and Data Visualisation Demonstration and User Interaction. Hosted by OCADU Mobile Lab (GRAND). April 26, 2013. HASTAC Conference. York University,
- Body Editing Installation and User Interaction. March 31/April 1 2013. OCAD University. Demonstration and Workshop with Igloo Art Team (Gibson/Martelli) and Gesture Tech.

Gardner, Paula. Video Productions.

• Producer, Director and Interviewer (In production; completion Spring 2015). “Eyes that Don’t See, Hearts that Don’t Feel”, a series of testimonies from torture survivors, produced as archival documents, and as a full-length video documentary. The video presents the stories of 4 individuals from Cuba, Venezuela, Sierra Leone and Croatia, and their experiences of persecution, displacement and asylum-seeking in the context of the impregnable American immigration system. The film details new prohibitions on immigration since 9/11/2001 and the human impact on displaced individuals and the American economy. Produced in cooperation with a torture treatment center in Tampa, FL, with a grant from the Florida State University Center for the Advancement of Human Rights.


• Gardner, P, and Dora Poon. Visualising Fetal Alcohol Syndrome. March 2013. Published on mobilelab.ca and Vimeo.


Hamilton, Robert. *Vice Versa* (Canada, 6 minutes, 45 seconds), 2014.

*Screenings:*
- 2014 Inaugural Recent Acquisitions Screening, VIVO, Vancouver

Hamilton, Robert. *General Public Identity* (Canada, 1 minute), 2014.

*Screenings:*
- Inaugural Recent Acquisitions Screening, VIVO, Vancouver, 2014.
- Athens Digital Art Festival, Greece, 2015.
- Sled Island Video Exhibition, Calgary, Alberta, Canada, 2015.
- 60 Seconds or Less Video Festival, Washington College, Maryland, USA, 2015.


Hamilton, Robert. *General Public Identity in Memoriam* (Canada, 1 minute), 2012.

*Screenings:*
- One Minute Film & Video Festival in Aarau, Switzerland


Funded by a grant from the Ontario Arts Council.

*Screenings:*
- 2010 Impakt Festival, Utrecht, The Netherlands


*Screenings:*
- *Cartes Flux Festival of New Media*, Espoo, Finland, 2010.
- *The 4th Montreal Underground Film Festival* (MUFF), Montréal, Canada, 2009.
- *Festival International du Film sur l’Art* (FIFA) in Montréal, Canada, 2009.
- *The Upgrade!* Vancouver, Canada, 2008.
- *Vancouver Fraction*, selections of *Upgrade!* Vancouver, Munich, Germany, 2008.
- *LOOP Barcelona Festival*, Barcelona, Spain, 2008.
- *Edges Festival of Media Art*, Victoria, Canada, 2008.


Hladki, Janice. *Fierce: Women’s Hot-Blooded Film/Video*. McMaster Museum of Art, Hamilton, ON. January 28-March 27, 2010. Video art, experimental film, and installation by women at the forefront of
Canadian-based visual culture: Maureen Bradley, Dana Claxton (Lakota Sioux), Allyson Mitchell, b.h. Yael.


Ogborn, David. Artwork (music):
- 2013 *Chorale,* 6 minutes, laptop orchestra (live coding). Performed at live.code.festival, Karlsruhe, Germany, curated: festival committee.
- 2011 *Programme réduit,* 5 minutes, laptop orchestra (live coding). Performed at Esprit Orchestra New Wave Festival, Toronto, curated: Alex Pauk.
- 2011 *Seventy,* 8 minutes, marimba and laptop orchestra (live coding), performed during Esprit Orchestra New Wave Festival, Toronto, curated: Alex Pauk; Premiered during Hamilton Philharmonic What Next Festival, curated: Jamie Sommerville.
- 2010 *Alianza* (Sonata), 12 minutes, acousmatic (5.1). Presented at Cathedral Village Arts Festival, Regina, curated: Charlie Fox; Presented at New Adventures in Sound Art Toronto Artists Salon, curated: Darren Copeland.
- 2010 *Theatrical Study* n. 1, 8 minutes, acousmatic, stereo. Performed during EuCue concert series, Montréal, curated: Kevin Austin.
• 2010 *Footsteps with Context*, 1 minute, acousmatic (stereo). Performed during numerous 60x60 events in Canada and internationally, curated: Eldad Tsabary and Robert Voisey.


• 2009 *Emergence*, 44 minutes, electric guitar, robot, and live electronics. With lyrics by Wendy Banks, Leanna Brodie, Anna Chatterton, and Lisa Codrington. Premiered at New Harbours music series (curated: Ian Jarvis), Hamilton, and Personal Computer Museum, Brantford, with the support of a New Music in New Places grant from the Canadian Music Centre. Press coverage included an interview in the National Post.

• 2008 *Transients with Context*, 1 minute, acousmatic, stereo. Performed during numerous 60x60 events in Canada and internationally, curated: Eldad Tsabary and Robert Voisey.

• 2008 *Opera On The Rocks*, 1 hour, opera for 4 singers, classical guitar, live electronics and interactive video, librettists: Leanna Brodie, Dave Carley, Lisa Codrington and Krista Dalby. In addition to sole responsibility for music composition and electroacoustic sound design, my role included the design of the interactive video system. Premiered as an independent production at Paupers’ Pub in Toronto with the support of New Music in New Places grant from the Canadian Music Centre. Selected for the 2008 Toronto International Fringe Festival, selling out 9 of 11 shows and cited in the Toronto Star’s 2008 list of “boffo opera”.

Ogborn, David. Artwork (installation and interactive sculpture):


• 2010 *Waterfall*, interactive video sculpture, collaboration with David Clark, Kim Morgan and Rachelle Viader Knowles. Role consisted of conceptual contributions, physical computing design, OpenGL programming (via MaxMSP) and audio production. Commissioned by the Canadian Wildlife Commission for the 2010 Vancouver Olympics and initially presented at the Athletes Village in Whistler, BC. Has since been presented at numerous venues including those in Montréal, Ottawa, and Halifax.


Ogborn, David. Performances:

• shared buffer live coding with Alexandra Cárdenas, Ian Jarvis, Alex McLean and Eldad Tsabary @ International Computer Music Conference, Texas, USA (forthcoming: September 2015)

• 2 live coding performances @ International Conference on Live Coding, Leeds, UK (forthcoming: July 2015) – with very long cat (Shawn Mativetsky) and the shared buffer group (Alexandra Cárdenas, Ian Jarvis, Alex McLean and Eldad Tsabary)

• live coding with very long cat (Shawn Mativetsky) at New Interfaces for Musical Expression 2015, Baton Rouge, USA (forthcoming: June 2015)

• shared buffer live coding with Alexandra Cárdenas, Ian Jarvis, Alex McLean and Eldad Tsabary @ Piksel festival, Norway, 2014 (juried)

• shared buffer live coding with Alex McLean @ Electronic Music Midwest, USA, 2014 (juried)
• shared buffer live coding with Alex McLean and Eldad Tsabary @ Network Music Festival, UK, 2014 (juried)
• Cybernetic Orchestra performance (via Internet) at the Network Music Festival, Birmingham, UK, 2014 (juried)
• shared buffer live coding with Alex McLean and Eldad Tsabary @ TransX festival, Toronto, 2014 (juried)
• solo live coding and guitar performance at the Live Coding Research Network S2 workshop on Live Coding and the Body, Brighton, UK, 2014 (curated: Alex McLean and Thor Magnusson)
• Cybernetic Orchestra concert performance @ live.code.festival, Karlsruhe, Germany, 2013 (curated by festival committee)
• extramuros (live coding performance) @ Sonorities Festival 2013, Belfast, Northern Ireland, 2013 (artistic director: Simon Waters)
• extramuros (live coding performance) @ New Music 101, Toronto, 2013 (curated: Darren Copeland, New Adventures in Sound Art)
• Cybernetic Orchestra at 416 Improvisers Festival, Toronto, 2012 (curated: Glen Hall)
• Cybernetic Orchestra, TIFF Lightbox/Nuit blanche, Toronto, 2011 (curated: Nick Pagee)
• Cybernetic Orchestra, Supercrawl, Hamilton, 2011 (curated: Supercrawl Curatorial Committee)
• Cathedral Village Arts Festival, Regina, 2011 (Alianza (Sonata))
• Cybernetic Orchestra at Drake Underground, New Wave Festival, Toronto, 2011 (Programme réduit, Seventy) (curated: Alex Pauk)
• Cybernetic Orchestra at TEDx McMaster conference, 2011
• Cybernetic Orchestra at What Next? Festival, Hamilton Philharmonic Orchestra, 2011 (Programme réduit, Seventy) (curated: Jamie Sommerville)
• Teatro Español de Santa Rosa. La Pampa, Argentina, 2011 (Footsteps with Context)
• Toronto Artist Salon, New Adventures in Sound Art, Toronto, 2011 (Alianza (Sonata))
• De Montfort University, Performing Arts Centre for Excellence, 2011 (Footsteps with Context)
• Live-coding during John Oswald’s Intimate Music, 2010 (nuit blanche, Toronto)
• EuCue, Oscar Peterson Concert Hall, Concordia University, Montréal, 2010 (Theatrical Study n. 1)
• Toronto Electroacoustic Symposium 2010, Toronto, 2010 (Footsteps with Context)
• Le Forme del Suono at Conservatory of Music, Latina, Italy, 2010 (Footsteps with Context)
• 60x60 Canada at Montreal Fringe Festival, 2010 (Footsteps with Context)
• University of Minnesota, 2010 (Footsteps with Context)
• Electronic Studio of the Technische Universität Berlin, 2010 (Footsteps with Context)
• International Computer Music Conference 2010, New York City, 2010 (Footsteps with Context)
• Congress of the Humanities and Social Sciences 2010, Montréal (Footsteps with Context)
• Luminato festival, Toronto, 2009 (Opera On The Rocks – scene 5)
• Emergence performed in Brantford, Hamilton and Toronto, 2009.
• Contact Contemporary Music, Toronto, 2009 (The city is burning)
• holophon.ca presentation of 60x60 Canada mix, 2009 (Transients with Context)
• Brandon University New Music Festival, 2009 (Street Song n. 4)
• Living Music Under Living Skies, Mackenzie Art Gallery, Regina, 2009 (String quartet n. 2)
• Tapestry New Opera Works’ Opera To Go, Toronto, 2008 (The Translator and Peace of My Heart)
• Paupers Pub, Toronto, 2008 (Opera On The Rocks [premiere production, solo show])
• nuit blanche (Toronto) 60x60 Canada mix, 2008 (Transients with Context)
• Oscillations, St. Mary’s University Art Gallery, 60x60 Canada, 2008 (Transients with Context)
• ÉuCuE Series XXVII, Oscar Peterson Concert Hall, Montréal, 2008 *(Transients with Context)*
• Taukay Edizioni Musicali web-cast, 2008 *(Modulation)*
• Recital by Pauline Minevich, University of Regina, 2008 *(Street Song n. 4)*
• Sound Travels festival, Toronto, 2008 *(Second Nature and Street Song n. 4)*
• Fringe Festival of Toronto, 2008 *(Opera On The Rocks)* [solo show]
• Recital by Pauline Minevich, Banff Centre, 2008 *(Street Song n. 4)*

Ogborn, David. Exhibitions:
• Contemporary Art Forum Kitchener and Area (CAFKA), Kitchener, 2011 *(Waterfall)*
• Electric Eclectics Festival, Meaford, Ontario, 2011 *(Public Displays of Affection [Kissbots]*)
• Art Gallery of Regina, exhibition *Life Elsewhere*, 2010 *(Bedtime Reading)*
• Vancouver 2010 Olympics and Paralympics, Whistler, BC, 2010 *(Waterfall)*
• Montréal Science Centre, Montréal, 2010 *(Waterfall)*
• Biosphere (environmental museum), Montréal, 2010 *(Waterfall)*
• Headquarters of Canadian Wildlife Federation, Ottawa, 2010 *(Waterfall)*
• Cabbagetown Nuit Blanche, Toronto, 2009 *(Public Displays of Affection)*

Platt, Liss. Original Artworks (Film/Video):
• 2015 *Dark Horse Candidate*, (fine cut), 78 minutes, Color, Sound
• 2014 *Orby: Mission Sackville*, three short animations from Orby missions in Sackville, NB, 10 minutes, Color, Sound.
• 2011 *Appreciation*, 7 short films about James St. North, Color, Sound
• 2011 *Journey of the Orb*, animation, 12 minutes, Color, silent)
• 2010 *Dog Days of Summer*, 1 minute, Color, Silent
• 2009 *Turkish Tea*, 1 minute, Color, Silent (Co-Written Co-Directed with Kathleen Mullen)
• 2008 *somewhere between here and there*, 10 minutes, Color, Sound
• 2008 *Requiem for Coney Island*, 1 minute, Color, Silent

• 2014- *Hubris series* (photographic prints on rag paper: 3 images to date)
• 2014- *dis/order series* (photographic C-prints: 27 large-scale images to date).
• 2010- *Constant Series* (photographic C-prints and artist book: 24 large-scale images to date).
• 2013 *Berlin on My Lover’s Lips* (photographic C-print and digital artwork/performance documentation)
• 2013 *Diptychs* by Shake-n-Make Collective (Claudia Manley and Liss Platt) (photo text works – 2 additional in 2013).
• 2012 *Eat Local* by Shake-n-Make Collective (Claudia Manley and Liss Platt) (sculpture)
• 2011 *Diptychs* by Shake-n-Make Collective (Claudia Manley and Liss Platt) (photo text works – 3 new in 2011)
• 2011 *Technological Exploits* (performance and installation, GPS tracking and digital stills)
• 2011 *Containing Failure* by Shake-n-Make Collective (Claudia Manley and Liss Platt) (site specific installation)
• 2009- *Diptychs* (photo text works), Relic (bead encrusted gas cans – three to date), TM (string art), Serve and Protect (photographic coasters), VIP Gallery (portraits in shrinky dinks), Campsite
Quickie (artist book) – my contributions (some collaborative, but each where I am lead or responsible for at least 50% of concept and execution) to the artist collective SHAKE-n-MAKE.

Platt, Liss. Solo and Two Person Screenings/Performances/Exhibitions (selected in peer review process):

- 2014 MKG127, *dis/order*, Toronto, ON (photographs)
- Struts Gallery/Faucet New Media, *Call of the Running Tide*, Sackville, NB (performance and installation) (2-person show with David Hoffos/Mary Anne McTrowe)
- 2012 MKG127, *Constant*, Toronto, ON (photographs)
- 2012 Rodman Hall Art Centre, Art Gallery of Brock University, *You Can’t Get There From Here*, St. Catharines, ON (video installation)
- 2011 B Contemporary, *More Than a Feeling*, Hamilton, ON (Shake-n-Make: crafts, prints, objects)
- 2010 *Films and Videos by Liss Platt*, Gallery 1078, Chico, CA. (retrospective screening)
- 2009 *Puck Painting Performance* (in conjunction with Hockey Town), MacLaren Art Center, Barrie, ON (puck painting performance)
- 2008 *You Can’t Get There From Here Redux*, Mountain Standard Time, Performance Art Festival, Calgary, AB (performance with bicycle powered film)

Platt, Liss. Group Exhibitions (for digital images, installation, multimedia, photo, etc.) (selected in a peer review process):

- 2013 *Enact*, on-line exhibition and events at Oberlin College, Oberlin, Ohio; curated by Ann Torke and Nanette Yannuzzi (digital image/performance documentation)
- 2013 *Picture Plane: Grid, Dot-Matrix, Pixel*, b Contemporary, Hamilton, ON (digital prints)
- 2013 *Toronto Art Fair*, represented by MKG127, Toronto, ON (digital prints)
- 2013 *SNAP! Photo Auction*, AIDS Committee of Toronto, ON (digital print)
- 2012 *TH&B2*, The Imperial Cotton Centre, Hamilton, ON (Shake-n-Make: installation *Eat Local*)
- 2012 *The Guest Room*, plm Gallery, Toronto, ON (Shake-n-Make: diptych)
- 2012 *Madness of Their Method*, b Contemporary, Hamilton, ON (3-person show, digital images)
- 2012 *Toronto Art Fair*, represented by MKG127, Toronto, ON (large scale photographs)
- 2011 Technological Exploits, ArtEx: Art in the Exploits Valley, Grand Falls-Windsor, NL (performance, installation, animation)
- 2011 *Appreciation*, The Factory: Hamilton Media Arts, Hamilton, ON (seven video implants)
- 2011 Main Event, Rodman Hall Art Centre, Art Gallery of Brock University, St. Catharines, ON (Shake-n-Make performance/crafts)
- 2011 James St. North Supercrawl, Fail Better, Hamilton, ON (Shake-n-Make: site-specific installation)
- 2010 *Hockey Town*, Latcham Gallery, Stouffville, ON (puck paintings)
- 2010 *Bank on Art*, Toronto, ON (image from Comfort, on bank machines)
- 2010 TIAF: Toronto International Art Fair, represented by MKG127, Toronto, ON (SnM)
- 2010 *Hockey Town*, Art Galley of Southwestern Manitoba, Brandon, MB (puck paintings)
- 2010 ABoTM, The Art Gallery of York University, Toronto, ON (SnM: artist book)
- 2009 I Can’t Stop This Feeling, MKG127, Toronto, ON (SnM: crafts, prints, objects) Note: this was a solo show for the art collective SHAKE-n-MAKE
- 2009 *Foreign Legionnaires*, Edward Day Gallery, Toronto, ON (SNM: crafts, prints, objects)
• 2009 Feed Your Soul, Art Gallery of Ontario’s Art Rental + Sales Gallery, Toronto, ON (digital prints)
• 2009 TIAF: Toronto International Art Fair, represented by MKG127, Toronto, ON (SnM)
• 2009 Bank on Art, Toronto, ON (image from Comfort, on bank machines)
• 2009 Shake-n-Make at the Drake, The Drake Hotel, Toronto, ON (SnM: performance/crafts)
• 2009 Annual Benefit, Buddies in Bad Times Theatre, Toronto, ON (digital print)
• 2008-09 Hockey Town, MacLaren Art Center, Barrie, ON (puck paintings)
• 2008 TH&B, Imperial Cotton Centre, Hamilton, ON (video installation)
• 2008 Toronto Art Fair, represented by MKG 127 Gallery, Toronto, ON. (digital prints)
• 2008 SNAP! Photo Auction, AIDS Committee of Toronto, ON (digital prints)
• 2008 Double Trouble, Hamilton Artist’s Inc., Hamilton, ON (digital prints and video)

Platt, Liss. Film/Video Screenings (selected in peer review process):
• 2010 TUFF Selections for TIFF, Women in Film and Television, Toronto, ON (Turkish Tea)
• 2010 Framing the Archive, The Factory, Hamilton, ON (somewhere between here and there)
• 2009 Documentary Fortnight, Museum of Modern Art, New York, NY (somewhere between here and there)
• 2009 Documenta Madrid ’09, Madrid, Spain (Brains on Toast)
• 2009 Milwaukee Underground Film Festival, Milwaukee, WI (somewhere between here and there)
• 2009 A Corto di Donne Women’s Short Film Festival, Naples, Italy (somewhere between here and there)
• 2009 Gallery 1078 International Film Festival, Chico, California (somewhere between here and there)
• 2009 Urbanity, CSIF and Truck Gallery, Calgary, AB (somewhere between here and there)
• 2009 MIX 22: New York Queer Experimental Film Festival, New York, NY (somewhere between here and there)
• 2009 Wisconsin Film Festival, Madison, Wisconsin (somewhere between here and there)
• 2009 L’Alternativa 2009: Festival de Cinema Independent de Barcelona, Barcelona, Spain (somewhere between here and there)
• 2009 TUFF: Toronto Urban Film Festival, Toronto, ON (Turkish Tea)
• 2009 Coney Island Film Festival, Brooklyn, NY (somewhere between here and there)
• 2009 Maryland Film Festival, Baltimore, Maryland (somewhere between here and there)
• 2009 ArtsFest Film Festival, Harrisburg, Pennsylvania (somewhere between here and there)
• 2008 Remembering Diane Bonder, Millennium Film Workshop, New York, NY (Tongue in Chic)
• 2008 Antimatter Underground Film Festival, Victoria, BC (somewhere between here and there)
• 2008 Toronto Urban Film Festival, Toronto, ON (Requiem for Coney Island)
• 2008 AGH International Film and Video Festival, Art Gallery of Hamilton, Hamilton, ON (somewhere between here and there)

Smith, David Harris. Original Artworks (New Media Works):
• 2015 hitchBOT.nl. A Dutch version of hitchBOT. June 7–24, first exhibited at the Twente Biennale, Netherlands by invitation from Kees de Groot, Director.
2015 hitchBOT.de. A German language and culture social robot with integrated social media, speech recognition and conversation modelling. This new iteration in the hitchBOT series was commissioned by ProSieben Television GmbH, German TV Network, for their popular science series Galileo. hitchBOT was set a series of travel and performance tasks to complete in a week February 13–21, 2015.

2014 kulturBOT 2.0. A robotic art reviewer. A new version of the kulturBOT art reviewer with new features, such as navigation, automatic recharging routines, and a remote server. kulturBOT is a robotics and multimedia performance work that situates a robot at an art exhibition, where it posts photos from the exhibition composited with randomly remixed phrases from the Futurist Manifesto. First exhibited at “David Rokeby: A very nervous system.” Alix Art Gallery, Sarnia, ON, November 7–28, 2014. Lead artist and Principal Investigator.

2014 hitchBOT. The hitchhiking robot. A social robot with integrated social media, speech recognition and conversation modelling that hitchhiked unescorted from Halifax, N.S., to Victoria, B.C., July 27–August 21, 2014. First exhibited by the Anna Leonowens Gallery at The Institute for Applied Creativity, NASCAD University, Halifax, hitchBOT received extensive and sustained international media attention during the summer of 2014 (over 24,000 news articles), mobilized social media (over 35,000 Twitter followers), generated invitations to Columbia, USA, Netherlands, and Germany, and received invitations from book publishers, film and television producers. The Federation of Social Sciences and Humanities Canada has cited hitchBOT as exemplary of social sciences and humanities led multidisciplinary research. Lead Artist and Principal Investigator.

2013 The Nymph of Fountainebleau, 3 minutes, machinima performance. This work features mixed live performance and animation utilizing avatar virtual worlds. First exhibited at “Show Me Your Wounds.” Factory Media Centre, Hamilton, ON, CA. October 11, 2013.

2013 The Curator, new media installation. This work features life-size projection of an office with animated interactive curator. The curator is programmed for artificial intelligence and conversation modelling, allowing visitors to pose questions to the curator. First exhibited at “LAND|SLIDE: Possible Futures.” Markham Museum and Historic Village, Markham, ON, CA. September 21–October 14, 2013.

2013 My kulturBOT 1.0: A robotic art reviewer. My kulturBOT is robotics and multimedia performance work that situates a robot at an art exhibition, where it posts photos from the exhibition composited with randomly remixed phrases from the Futurist Manifesto. (Smith, D. H., Zeller, F., and Men, I., 2013). First exhibited at “About the Mind.” McMaster Museum of Art, McMaster University, Hamilton, ON, January 24—March 30, 2013 Lead artist and Principal Investigator.

2012–Present, macGRID Simulation Research Platform and Network. A virtual simulation environment incorporating advanced multimedia authoring toolsets and digital asset libraries designed to support a multidisciplinary network of artists and scientists working in virtual worlds and avatar media. The design research of macGRID has been the subject of peer-reviewed publications, presentations and demonstrations. macGRID will provide the information architecture, environmental design and toolsets for ongoing research, publication, creation, and exhibition activities of more than 260 scientists, artists and community practitioners. Role: Director of Research of macGRID, Lead artist and Principal Investigator.

2013–Present, Virtual Hamilton. A multiple-source funded research project (SSHRC, City of Hamilton, MITACS, macGRID, and FWI) to develop a virtual simulation of sections of urban
• 2012 Virtual Water Maze. A virtual interactive simulation of the Morris Water Maze, designed, programmed and implemented for research into cognitive wayfinding and landmarking behaviours in virtual environments. This project has been the subject of a peer-reviewed presentation (Larios, Jenson, de Castell, Antle, Smith, and Aljohani, 2012) and forms the basis for ongoing research and publication activities into the role of sex and gaming experience in cognitive wayfinding abilities in game environments. Role: Lead Artist, Virtual Environment Designer and Programmer, Research Design. Installations and Versions: (2012). Ryerson University Centre for Learning Technologies Region, Second Life; (2013). McMaster Mills Library Steel City Region, Second Life; (2014). Becker Region, macGRID Simulation Research

• 2011 Calculus beyond the Classroom. A virtual interactive simulation environment designed, programmed and implemented for research into participants’ application of calculus to a target path problem. This project has been the subject of peer-reviewed publications, presentations and demonstrations (Shipulina, Smith, and Liljedahl, 2012, 2013; Shipulina and Smith, 2012). Role: Lead Artist, Virtual Environment Designer and Programmer, Research Design. Installations and Versions: (2012). Ryerson University Centre for Learning Technologies Region, Second Life.

• 2009 The Trout Farm Research Island. Virtual world research station. Centre for Learning Technologies, Ryerson University, Toronto, ON. A virtual environment for conducting avatar research and data visualization. This project has been the subject of peer-reviewed publications, presentations and demonstrations. Role: Lead Artist, Virtual Environment Designer and Programmer, Research Design. Installations and Versions: (2012). Ryerson University Centre for Learning Technologies Region, Second Life.

Smith, David Harris. Original Artworks (Film, Video and Photography):

• 2011 Dykes Planning Tykes (60 min.) documentary. Nancy Nicol and Mary J. Daniel, Directors. David Harris Smith, Editor and Motion Graphics. A documentary film about the struggle for lesbian family rights in Canada.

• 2011 Enduring Love: Transforming Loss (50 min.) Christina Jonas-Simpson, Director. Mary J. Daniel and David Harris Smith, Editors. A documentary film about the grief a woman experiences as a result of the loss of her baby, as well as how young children respond to the death of their baby sibling.

• 2009 Retrato Oficial (4 min.) experimental documentary. Franci Duran, Director. David Harris Smith, Sound Design. An experimental film that animates the dissimulation and reconstruction of the great liberator of Chile, 19th-century revolutionary and republican Bernardo O’Higgins, and the historical reach of the late-20th-century dictator Augusto Pinochet.

Smith, David Harris. Exhibitions (New Media Works--peer reviewed):

• 2015 hitchBOT.nl. A Netherlands version of hitchBOT. Concordia Media Art Gallery.

• 2015 hitchBOT.nl. A Netherlands version of hitchBOT. Kunst in het Volkspark

• 2015 hitchBOT.nl. A Netherlands version of hitchBOT. Twente Biennale, June 5–8, 2015 (Curator: Kees de Groot).


• 2015 My kulturBOT 3.0: A robotic poet. Great Canadian Poetrain Tour, April 25, 2015, National Poetry Month, Café Deux Soliels, Vancouver, BC. (Curated: David Brydges).


• 2015 *My kulturBOT 3.0: A robotic poet*. Great Canadian Poetrain Tour, April 19, 2015, National Poetry Month, Fort Garry Hotel, Winnipeg, MB. (Curated: David Brydges).


• 2015 *hitchBOT: The hitchhiking robot*. TIFF Kids digiPlaySpace.Interactive Play Space, TIFF Kids: Toronto International Children’s Film Festival, March 3 – April 19, 2015, Toronto, ON. TIFF Kids digiPlaySpace is an interactive environment where visitors engage with emerging creative media technologies and innovative experiences. 16,000 visitors attended the exhibition. (Curated: Nick Pagee).

• 2015 *hitchBOT.de*. A German language and culture social robot. Social Media Week: Reimagining Human Connectivity, February 23–27, 2015, Hamburg, Germany. hitchBOT.de invited to appear at multiple venues in the City of Hamburg for Social Media Week. Social Media Week is a leading news platform and worldwide conference that curates and shares the best ideas, innovations and insights into how social media and technology are changing business, society and culture around the world. (Invited: Sabine Ewald)


• 2013 *The Curator.* “LAND|SLIDE: Possible Futures.” Markham Museum and Historic Village, Markham, ON, CA, September 21–October 14, 2013 (curated: Janine Marchessault).


Smith, David Harris. Exhibitions (Film, Video, and Photography—peer reviewed):


**SCHOOL OF GRADUATE STUDIES**

**RECOMMENDATION FOR CHANGE IN GRADUATE CURRICULUM - FOR CHANGE(S) INVOLVING COURSES & MILESTONES**

**IMPORTANT:** PLEASE READ THE FOLLOWING NOTES BEFORE COMPLETING THIS FORM:

1. This form must be completed for ALL course changes. Sections of this form pertaining to your requested change must be completed.

2. An electronic version of this form (must be MS WORD not PDF) should be emailed to the Assistant Secretary, School of Graduate Studies (cbryce@mcmaster.ca).

3. A representative from the department/program is required to attend the Faculty Curriculum and Policy Committee meeting during which this recommendation for change in graduate curriculum will be discussed.

<table>
<thead>
<tr>
<th>DEPARTMENT</th>
<th>English and Cultural Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>COURSE TITLE</td>
<td>Power, Knowledge, Critique, Resistance</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>COURSE NUMBER</th>
<th>Cultural Studies 718</th>
<th>COURSE CREDIT</th>
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<tbody>
<tr>
<td></td>
<td>6 Unit Course (X)</td>
<td>3 Unit Course ( )</td>
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<table>
<thead>
<tr>
<th>INSTRUCTOR(S)</th>
<th>Current Director of Cultural Studies and Critical Theory MA Program, Dr. Susie O'Brien</th>
</tr>
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<tbody>
<tr>
<td>REQUISITE(S)</td>
<td>This is a required course for the CSCT MA program.</td>
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<tr>
<th>NATURE OF RECOMMENDATION (PLEASE CHECK APPROPRIATE BOX)</th>
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<tbody>
<tr>
<td>Is this change a result of an IQAP review? ☐ Yes ☒ No</td>
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</table>

<table>
<thead>
<tr>
<th>NEW COURSE</th>
<th>DATE TO BE OFFERED (FOR NEW COURSES ONLY):</th>
<th>WAS THE PROPOSED COURSE OFFERED ON DEAN’S APPROVAL?</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>WILL THE COURSE BE CROSS-LISTED (COMBINED SECTIONS) WITH ANOTHER DEPARTMENT?</th>
<th>IF YES, PLEASE NOTE WHICH DEPARTMENT:</th>
</tr>
</thead>
</table>

ATTACH TO THIS FORM ANY RELEVANT CORRESPONDENCE WITH THE OTHER DEPARTMENT(S). **NOTE:** CROSS-LISTING OF COURSES REQUIRES WRITTEN APPROVAL FROM EACH DEPARTMENT AND FACULTY CONCERNED. IF YOU WOULD LIKE TO REMOVE A CROSS-LISTING YOU MUST INCLUDE A WRITTEN EXPLANATION AGREED UPON BY BOTH DEPARTMENTS AFFECTED.

*FOR ALL NEW CROSS-LISTINGS PLEASE NOTE WHICH DEPARTMENT OWNS THE COURSE:

<table>
<thead>
<tr>
<th>CHANGE IN COURSE TITLE</th>
<th>PROVIDE THE NEW COURSE TITLE:</th>
</tr>
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</table>

<table>
<thead>
<tr>
<th>CHANGE IN COURSE DESCRIPTION</th>
<th>600-LEVEL COURSE <em>(Undergraduate course for graduate credit)</em> Please see #4 on page 2 of this form</th>
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</thead>
</table>
**COURSE CANCELLATION**

<table>
<thead>
<tr>
<th>PROVIDE THE REASON FOR COURSE CANCELLATION:</th>
</tr>
</thead>
<tbody>
<tr>
<td>This 6-unit course, open to MA students in CSCT only, is being replaced by 2 3-unit courses in order to make space available for other graduate students to take some of the material.</td>
</tr>
</tbody>
</table>

**OTHER CHANGES**

<table>
<thead>
<tr>
<th>EXPLAIN: (Please remove from CSCT Course Listings)</th>
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**BRIEF COURSE DESCRIPTION FOR CALENDAR** - Provide a brief description (*maximum 6 lines*) to be included in the Graduate Calendar.

---

**CONTENT/RATIONALE** - Provide a brief description, i.e., outline the topics or major sub-topics, and indicate the principal texts to be used.

---

1. **STATEMENT OF PURPOSE** (How does the course fit into the department's program and/or tie to existing Program Learning Outcomes from the program’s IQAP cyclical review (if applicable)?)

2. **EXPECTED ENROLMENT:**

3. **DESCRIBE IN DETAIL THE METHOD OF PRESENTATION OF COURSE MATERIAL** (i.e., lectures, seminars):

4. **DESCRIBE IN DETAIL THE METHOD OF EVALUATION** (*percentage breakdown, if possible*): (For 600-level course, indicate the Extra Work to be required of graduate students, i.e., exams, essays, etc. Please also note if a lab or tutorial will be included.)
5. **TO PREVENT OVERLAP, IS A COURSE IN THE SAME OR A RELATED AREA OFFERED IN ANOTHER DEPARTMENT?**
   IF YES, PLEASE ATTACH TO THIS FORM ANY RELEVANT CORRESPONDENCE WITH THE OTHER DEPARTMENT(S).

6. **IF THE COURSE IS INTENDED PRIMARILY FOR STUDENTS OUTSIDE YOUR DEPARTMENT, DO YOU HAVE THE SUPPORT OF THE DEPARTMENT/PROGRAM CONCERNED?**

**PLEASE PROVIDE THE CONTACT INFORMATION FOR THE RECOMMENDED CHANGE:**

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Extension</th>
<th>Date submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Mary Silcox</td>
<td><a href="mailto:silcox@mcmaster.ca">silcox@mcmaster.ca</a></td>
<td>27314</td>
<td>October 9, 2015</td>
</tr>
</tbody>
</table>

If you have any questions regarding this form, please contact the Assistant Secretary, School of Graduate Studies, cbryce@mcmaster.ca.

SGS /2015
**RECOMMENDATION FOR CHANGE IN GRADUATE CURRICULUM - FOR CHANGE(S) INVOLVING COURSES & MILESTONES**

**IMPORTANT:** PLEASE READ THE FOLLOWING NOTES BEFORE COMPLETING THIS FORM:

1. This form must be completed for ALL course changes. Sections of this form pertaining to your requested change must be completed.

2. An electronic version of this form (must be MS WORD not PDF) should be emailed to the Assistant Secretary, School of Graduate Studies (cbryce@mcmaster.ca).

3. A representative from the department/program is required to attend the Faculty Curriculum and Policy Committee meeting during which this recommendation for change in graduate curriculum will be discussed.

### DEPARTMENT

English and Cultural Studies

### COURSE TITLE

Foundations in Cultural Studies and Critical Theory

<table>
<thead>
<tr>
<th>COURSE NUMBER</th>
<th>CSCT 732</th>
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</table>

### COURSE CREDIT

- 6 Unit Course ( )
- 3 Unit Course (x)
- 1.5 Unit Course ( )

### INSTRUCTOR(S)

Current Director of Cultural Studies and Critical Theory MA Program

### REQUISITE(S)

Department Permission

### NATURE OF RECOMMENDATION (PLEASE CHECK APPROPRIATE BOX)

- Is this change a result of an IQAP review? ☐ Yes ☒ No

<table>
<thead>
<tr>
<th>NEW COURSE</th>
</tr>
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**DATE TO BE OFFERED (FOR NEW COURSES ONLY):** September 2016

**WAS THE PROPOSED COURSE OFFERED ON DEAN’S APPROVAL?**

<table>
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<th>WILL THE COURSE BE CROSS-LISTED (COMBINED SECTIONS) WITH ANOTHER DEPARTMENT?</th>
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*FOR ALL NEW CROSS-LISTINGS PLEASE NOTE WHICH DEPARTMENT OWNS THE COURSE:

### CHANGE IN COURSE TITLE

PROVIDE THE NEW COURSE TITLE:

### CHANGE IN COURSE DESCRIPTION

600-LEVEL COURSE *(Undergraduate course for graduate credit)* Please see #4 on page 2 of this form
### Statement of Purpose
How does the course fit into the department’s program and/or tie to existing Program Learning Outcomes from the program’s IQAP cyclical review (if applicable)?

Conversion of the current 6-unit core course (CSCT 718) into two 3-unit courses to enable students from the new CNMCS PhD (and others, subject to department permission) to take this course focused on CSCT foundations.

### Expected Enrolment:

15

### Describe in Detail the Method of Presentation of Course Material (i.e., lectures, seminars):

Seminars and Presentations: students will study and deploy a range of methodologies, which may include close reading, discourse analysis, genealogical critique and archival research.

### Describe in Detail the Method of Evaluation (percentage breakdown, if possible):

For 600-level course, indicate the Extra Work to be required of graduate students, i.e., exams, essays, etc. Please also note if a lab or tutorial will be included.

#### Participation:
10%

#### Leading Seminar:
10%

#### Reading Notes:
8% due Before Class on Day of Assigned Readings

#### Keyword Assignment:
15% due Oct. 21 (750-1200 words)

#### Short Essay:
20% due Nov. 11 (1800 words)

#### Essay Proposal:
2% due Nov. 18

#### Conference-paper length essay:
35% due Dec. 5. (3000 words)
5. **TO PREVENT OVERLAP, IS A COURSE IN THE SAME OR A RELATED AREA OFFERED IN ANOTHER DEPARTMENT? IF YES, PLEASE ATTACH TO THIS FORM ANY RELEVANT CORRESPONDENCE WITH THE OTHER DEPARTMENT(S).**

N/A

6. **IF THE COURSE IS INTENDED PRIMARILY FOR STUDENTS OUTSIDE YOUR DEPARTMENT, DO YOU HAVE THE SUPPORT OF THE DEPARTMENT/PROGRAM CONCERNED?**

N/A

**PLEASE PROVIDE THE CONTACT INFORMATION FOR THE RECOMMENDED CHANGE:**

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Extension</th>
<th>Date submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Mary Silcox</td>
<td><a href="mailto:silcox@mcmaster.ca">silcox@mcmaster.ca</a></td>
<td>27314</td>
<td>October 9, 2015</td>
</tr>
</tbody>
</table>

If you have any questions regarding this form, please contact the Assistant Secretary, School of Graduate Studies, cbryce@mcmaster.ca.

SGS /2015
**RECOMMENDATION FOR CHANGE IN GRADUATE CURRICULUM - FOR CHANGE(S) INVOLVING COURSES & MILESTONES**

**IMPORTANT:** PLEASE READ THE FOLLOWING NOTES BEFORE COMPLETING THIS FORM:

1. This form must be completed for ALL course changes. Sections of this form pertaining to your requested change must be completed.

2. An electronic version of this form (must be MS WORD not PDF) should be emailed to the Assistant Secretary, School of Graduate Studies (cbryce@mcmaster.ca).

3. A representative from the department/program is required to attend the Faculty Curriculum and Policy Committee meeting during which this recommendation for change in graduate curriculum will be discussed.

<table>
<thead>
<tr>
<th>DEPARTMENT</th>
<th>English and Cultural Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>COURSE TITLE</td>
<td>Problems in Cultural Studies</td>
</tr>
</tbody>
</table>

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<tr>
<th>COURSE NUMBER</th>
<th>COURSE CREDIT</th>
<th>INSTRUCTOR(S)</th>
<th>REQUISITE(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>CSCT 733</td>
<td>6 Unit Course</td>
<td>Instructors in the CSCT program.</td>
<td>(Pre/Co/Anti or program enrollment requirement)</td>
</tr>
</tbody>
</table>

This is a required course for the CSCT MA program. This course is ONLY open to students in the CSCT MA program.

**NATURE OF RECOMMENDATION (PLEASE CHECK APPROPRIATE BOX)**

Is this change a result of an IQAP review? ☐ Yes ☒ No

<table>
<thead>
<tr>
<th>NEW COURSE</th>
<th>DATE TO BE OFFERED (FOR NEW COURSES ONLY): September 2016</th>
<th>WAS THE PROPOSED COURSE OFFERED ON DEAN’S APPROVAL?</th>
</tr>
</thead>
</table>

**WILL THE COURSE BE CROSS-LISTED (COMBINED SECTIONS) WITH ANOTHER DEPARTMENT?** If YES, please note which department:

Attach to this form any relevant correspondence with the other department(s). **Note:** Cross-listing of courses requires written approval from each department and faculty concerned. If you would like to remove a cross-listing you must include a written explanation agreed upon by both departments affected.

*For all new cross-listings please note which department owns the course:

**CHANGE IN COURSE TITLE**  
Provide the **NEW** Course Title:

**CHANGE IN COURSE DESCRIPTION**  
600-LEVEL COURSE (Undergraduate course for graduate credit) Please see #4 on page 2 of this form
### Statement of Purpose

How does the course fit into the department’s program and/or tie to existing Program Learning Outcomes from the program’s IQAP cyclical review (if applicable)?

The arrangement of the courses, with this second course, will be focused on a particular problem or set of problems in CSCT, and is designed to be flexible enough to allow a range of faculty to teach the “problems” course focused on a particular area of interest.

### Expected Enrolment

15

### Describe in Detail the Method of Presentation of Course Material (i.e., lectures, seminars)

Seminars and Presentations: Readings and assignments will encourage students to analyze and develop connections between theory and politics in the form of art, activism, education and social policy.

### Describe in Detail the Method of Evaluation (Percentage Breakdown, if Possible)

(For 600-level course, indicate the Extra Work to be required of graduate students, i.e., exams, essays, etc. Please also note if a lab or tutorial will be included.)

- Seminar Participation: 10%
- Seminar Facilitation: 10%
- Critically Engaged Research Project:
  - Proposal 15%
  - Critical Reflection Paper 20%
  - Presentation of Final Project 15%
  - Final Project 30%

### Brief Course Description for Calendar

Providing a brief description (maximum 6 lines) to be included in the Graduate Calendar.

Drawing on foundational and contemporary readings, this course will employ insights from Cultural Studies and Critical Theory to understand and to intervene in contemporary problems. Readings and assignments will encourage students to analyze and develop connections between theory and politics in the form of art, activism, education and social policy.

### Content/Rationale

Provide a brief description, i.e., outline the topics or major sub-topics, and indicate the principal texts to be used.

Conversion of the current 6-unit core course (CSCT 718) into two 3-unit courses to enable students from the new CNMCS PhD (and others, subject to department permission) to take the first course focused on CSCT foundations. This second course will be open only to students in the CSCT MA program. Both courses will be required for students in the CSCT MA.
5. **TO PREVENT OVERLAP, IS A COURSE IN THE SAME OR A RELATED AREA OFFERED IN ANOTHER DEPARTMENT?**
   IF YES, PLEASE ATTACH TO THIS FORM ANY RELEVANT CORRESPONDENCE WITH THE OTHER DEPARTMENT(S).
   N/A

6. **IF THE COURSE IS INTENDED PRIMARILY FOR STUDENTS OUTSIDE YOUR DEPARTMENT, DO YOU HAVE THE SUPPORT OF THE DEPARTMENT/PROGRAM CONCERNED?**
   N/A

**PLEASE PROVIDE THE CONTACT INFORMATION FOR THE RECOMMENDED CHANGE:**

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SGS /2015
Proposal for 2 3-unit core courses for CSCT MA

Rationale: Proposal converts current 6-unit core course to two 3-unit courses to enable students from new CNMCS PhD (and others, subject to department permission) to take the first course focused on CSCT foundations. The second course will be open only to students in the CSCT MA program. Both courses will be required for students in the CSCT MA. The arrangement of the courses, with the second focused on a particular problem or set of problems in CSCT, is designed to be flexible enough to allow a range of faculty to teach the “problems” course focused on a particular area of interest.

Course Descriptions and sample outlines

CULTR ST 7**[I] Foundations in Cultural Studies and Critical Theory

This course aims to familiarize students with key texts, concepts and methodologies in Cultural Studies and Critical Theory. Through the study of foundational and contemporary texts, students will gain an understanding of the conditions of Cultural Studies and Critical Theory's historical emergence as modes of critical engagement, while analyzing the viability of different approaches within these fields to address contemporary constellations of domination, hegemony, identity, collectivity, and resistance. In addition to becoming familiar with the content and context of CSCT, students will also study and deploy a range of methodologies, which may include close reading, discourse analysis, genealogical critique and archival research.

Required Readings:
Tony Bennett, Lawrence Grossberg, Meaghan Morris. New Keywords: A Revised Vocabulary of Culture and Society.

Other readings will be made available as courseware or PDFs.

Evaluation:
Participation: 10%
Leading Seminar: 10%
Reading Notes: 8% due Before Class on Day of Assigned Readings
Keyword Assignment: 15% due Oct. 21 (750-1200 words)
Short Essay: 20% due Nov. 11 (1800 words)
Essay Proposal: 2% due Nov. 18
Conference-paper length essay: 35% due Dec. 5. (3000 words)

SCHEDULE

What are we doing here? Histories, methods, projects

1) Sept. 16. Introduction

2) Sept. 23. **CS:** “The study of relationships between elements in a whole way of life”


3) Sept. 30. **CT:** “Enlightenment as Mass Deception”


4) Oct. 7. **Keywords**


11:30-12:20: Library Session, Wong e-Classroom, L107


MRP Information Session
Optional Reading: Calvin Thomas, Moments of Productive Bafflement, or Defamiliarizing Graduate Studies in English. Pedagogy 5.1 (2005): 19-35

**Faculty/Grad Student Panel Discussion: What’s Your Problem? Topics in CSCT**

**Keywords Assignment due**
8) Oct. 28. **A History of the Present**


**Points of Articulation**

9) Nov. 4. **Security**


10) Nov. 11. **Economy**


11) Nov. 18. **Work**


12) Nov. 25. **Family**


13) Dec. 2. **What else is there? Guest panel on developing a cultural studies praxis within/beyond/against the University**

**Essay due Dec. 5**

____________________________

**CULTR ST 7**[II] Problems in Cultural Studies**

Pre-Requisite: CULTR ST 7**[I]

Drawing on foundational and contemporary readings, this course will employ insights from Cultural Studies and Critical Theory to understand and to intervene in contemporary problems. Readings and assignments will encourage students to analyze and develop connections between theory and politics in the form of art, activism, education and social policy.

**Required Texts:**

Simon Orpana, *The Art of Gentrification* [Zine]

Other readings will be made available as courseware or PDFs.

**Evaluation:**

Seminar Participation: 10%
Seminar Facilitation: 10%
Critically Engaged Research Project:
— Proposal 15%
— Critical Reflection Paper 20%
— Presentation of Final Project 15%
— Final Project 30%

**Whose Heritage? Whose Culture?**

14) Jan. 6. **Heritage**

15) Jan. 13. **Colonialism**


16) Jan. 20. **Gentrification**


17) Jan. 27. **Creative Class Struggle**
Richard Florida, *The Rise of the Creative Class* [excerpts].


Simon Orpana, *The Art of Gentrification* [Zine].

18) Feb. 3. **Limits to Culture**

19) Feb. 10. **MRP Proposal Workshop**

Feb. 17 **READING WEEK**

20) Feb. 24. **Struggling with “Creative Class” Politics in Hamilton: Community Panel**

**Critically Engaged Research Project Proposals Due**

**Subjectivities, Bodies, Assemblages, Affects**

21) Mar. 2. **Bodies**
Sept. 2015


22) Mar. 9. **Embodiments**
Audra Simpson, "The State is a Man: Theresa Spence, Loretta Saunders and the Gendered Costs of Settler Sovereignty in Canada"


23) Mar. 16. **Institutions / Assemblages**


24) Mar. 23. **Affects**


**Short Reflection Papers Due**

**What Now? What Else?**


26) Apr. 6. **Last Class – Presentations of Final Projects**

**Final Project due Apr. 13**
Hi Mary,

Attached is a detailed description of some of the different components of the evaluation, including the Research Project. In terms of class size, we envision that the Term I course will be a bit larger than current CSCT courses, but it will not have more than 16 (which, though bigger than ideal, we've managed in previous years). Based on application/offer/take-up rates for the MA, the current class size is 12-14 students. The new PhD will have 3 students per year for the next five years (with future growth dependent on new TT hires). Each student in the new program will be required to acquire/demonstrate expertise in two of the three areas of Communication, New Media and Cultural Studies. Students whose projects have a significant Cultural Studies component, but who we deem to lack an adequate background, will be required to take the CSCT core course. In practical terms this isn’t likely to exceed two students a year. It’s not ideal; we’d prefer that there be two separate "foundations" courses for MA and PhD classes, but that’s not possible given current resources. I imagine this will end up looking like the GSFR Theory course, which admits a few PhD Diploma students in addition to the MA students, while the MA students have other courses available to them only. Hope this helps by way of clarification!

Best,

Susie

Sample Assignments for Proposed New CSCT courses

CSCT 7** (I)

Notes on Readings  300 words (8%)  Due Before Class on Day of Assigned Readings

Students will submit 10 sets of notes on assigned readings. Notes can be submitted on any of the readings, and may include two readings from the same week. They must be submitted before class on the day for which the reading is assigned. Notes should be one page long and consist of the following:

1. List of key concepts/terms (e.g. culture industry, biopolitics, governance, transcorporeality)
2. Summary statement (four sentences maximum) of the author’s main argument. This statement should be written in your own words, relying on quotation as little as possible.
3. Three or four issues or questions raised by the reading, in connection with the themes of (and/or other readings from) the course.
NB. These notes should be focused on understanding the readings rather than criticizing them; critique will follow our discussion once we have arrived at a general understanding of the argument(s).

**Participation 20%: 10% leading seminar (5% x 2), 10% general participation**

Students will be chosen randomly to lead the discussion on one of the readings for the week. The discussion will last from 50-75 minutes, depending on how many readings are scheduled for that week. Seminar leaders are encouraged to use the format laid out below. If you depart from it, you should make sure it works to achieve the following objectives:

- facilitates rather than controlling discussion on the given reading
- elicits through class discussion a clear sense of the reading's main themes and arguments, including clarification of key terms, before moving on to problems, questions, and connections raised by the reading
- encourages informed, focused and inclusive dialogue between members of the class.

The leader of the discussion should begin by soliciting suggestions from the class of key terms/concepts in the text. Once these have been identified, the leader should ask whether anyone would like brief discussion/clarification of any of the terms. The discussion leader is not responsible for providing definitions, but should solicit ideas and information from the class. This part of the discussion should take about no longer than 10 minutes (use your discretion here; if the conversation strays too far from key ideas in the text, you can suggest that these points can be revisited later).

The discussion should then proceed to the main argument(s) of the piece. Rather than starting off with her/his own ideas, the leader should invite class members to share their sense of what the article is about. The leader should endeavour to draw out key ideas, and make connections between other comments.

Once there is general agreement about what the main points of the text are, the discussion can move on to the third stage of identifying implications and questions. The leader can begin by suggesting an issue for discussion, then inviting others to raise significant issues. Don’t forget to comment on strengths as well as weaknesses of the reading! Throughout the discussion, the leader should try to draw in as many participants as possible.

**Keywords Assignment**

750-1200 words
15% of final grade

“The vocabulary I have selected is that which seems to me to contain the key words in which both continuity and discontinuity, and also deep conflicts of value and belief, are in this area engaged” (23)
Raymond Williams describes his *Keywords* (1983) as “the record of an inquiry into a *vocabulary*: a shared body of words and meanings in our most general discussions, in English, of the practices and institutions which we group as *culture* and *society*” (15). By tracing the emergence of meaning over time, his project helps to illuminate the “different formations and distributions of energy and interest” (11).

This assignment asks you to contribute to this record, writing a 750-1200-word paper tracing the significance of words that are particularly significant and/or controversial in contemporary culture. Areas of discussion that may prove fertile sites for keywords are the federal election, the university, and the City of Hamilton (the latter of which will be the focus of your main assignment in Term Two).

There are two options for the assignment:
1) You may choose to **update** entries in Williams’s list (cf. https://aklatangbayan.files.wordpress.com/2013/02/raymond-williams-keywords.pdf), or the revised *Keywords* (Bennett, Grossberg and Morris). If you choose this option, you must address **two** different words. For each word, you must contribute a minimum of 350 words to the existing entry, based on contemporary changes in usage, or new research into its historical meaning.
2) You may compile **one** entry on a **new** word that is not in either list. The word should be one that has strong currency in contemporary society, expressing either explicitly or implicitly a complex cluster of values or beliefs.

Your task is to produce a genealogy of the word(s), highlighting their present usage and historical development. Citing specific instances of the word's usage wherever possible, each entry must address the following questions:

- What are the genealogies of this word and how do these genealogies shape its contemporary use?
- In what contexts (texts, occasions of speaking, other constellations of words) does this word appear?
- What ways of thinking are enabled or occluded by the use of this word?

Grading for this assignment will be based on the detail, accuracy and insight of your description, which should convey both the historical development of your word(s) and the tensions and discontinuities it embodies.

Among the sources that I have drawn on significantly in producing this assignment are the following. These sites might also be useful resources for you in completing it.

https://www.k-state.edu/english/nelp/childlit/703keywords.html
http://wiki.ubc.ca/Course:WMST307_KeyWord_Assignment
http://keywords.pitt.edu/williams_keywords.html

**Term One Short Essay 2700-3000 words (15%)**

The purpose of this essay is to consider a problem or question through the lens of two critical readings. A "reading" for the purposes of the assignment, is a text approx. 25-50pp long. You may focus only on assigned readings, or read one assigned text along
with another of your own choosing. The focus should be less on developing an original argument about the issue than on briefly summarizing, and critically analyzing its engagement by the authors you have chosen. The essay will be graded based on the clarity and substance of the question it takes up, the cogency of the summaries, and the strength of its analysis of the chosen texts.

CSCT *** (II)

Participation will follow a format similar to that of CSCT I. The main project for this course, consistent with its problem-based focus is the critically engaged research assignment, with the grade broken down as follows.

— Proposal 15%
— Critical Reflection Paper 20%
— Presentation of Final Project 15%
— Final Project 30%

CSCT 718 Assignment: Critical Engagement Project – Imagining Hamilton

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1 This assignment is adapted and in places directly borrowed from David Jefferess, Associate Professor of English, and Cultural Studies Program Coordinator at UBC Okanagan; specifically, from his Critical Engagement Project, “Colonial Melankelowna,” which he developed for his English/Cultural Studies 437a course in Postcolonial Studies. I am exceedingly grateful to David for his generosity in sharing his assignment with me and allowing me to adapt/borrow from it.
Description and Purpose:
This assignment is designed to allow students to contribute to a group research project that utilizes knowledge and theoretical approaches from the course to provide a critical assessment of initiatives related to culture, heritage, or public history/cultural memory in Hamilton (and area). Specifically, the class will produce critical engagements with various elements of Hamilton’s public history or contemporary struggles around heritage and/or culture. The assignment values both the final *product* (the communication of research) and the *process* of working with others to develop a research project. It requires academic research and writing but also invites/encourages other forms of written/visual communication.

The project will involve the development of an accessible publication that will be disseminated publicly. For instance, your project may take the form of a chapbook, zine, newsletter, pamphlet, wordpress blog or website, and/or other format, to be made available online. The project will be shared in a final class forum that may (depending on students’ level of interest/comfort) be opened to other faculty/students from the department, or possibly held off-campus and opened to a wider public.
Critical Engagement:
The assignment will provide students the opportunity to:

- **apply critical theories and methodologies** from the course to their local community
- **produce research for public dissemination** online and possibly in a public presentation, thereby developing skills in “knowledge mobilization”
- explore the **responsibilities** they have in preparing and communicating research to a public audience
- **shape or influence** initiatives related to historical memory and/or contemporary politics in Hamilton

General Requirements:
- In groups of 2-4, students will select one of the possible topics (below) or create a new topic, and work as a team to develop a written intervention that responds to that topic
- Students will communicate electronically (via email, Avenue discussion board, social media, etc), as necessary, meet in person outside of class if necessary to complete tasks, and use designated project time in class

Research Requirement:
The course includes a number of required and recommended readings that focus overtly on memory/memorializing, gentrification, heritage, and representation (for instance Hall, Rothberg, Smith, Blomley, Monture, Hill, Granzow & Dean, etc). Other readings dealing with gender, race, colonialism, national identity, history, genealogy, etc., may also be relevant. Students must draw on appropriate ideas, concepts, and examples from readings and classes (from either term). The project also requires research beyond the course. Some possible research avenues:

- **Academic articles** on gentrification, heritage, public history, cultural memory, art, colonialism, decolonization, etc.
- **Historical research**, including books, articles, and other publications available from libraries, newspaper websites, bookstores, the Local History and Archives department of Hamilton Public Library, [http://lha.hpl.ca](http://lha.hpl.ca); Hamilton and Area Historical Societies and Heritage Groups, [http://www.humanities.mcmaster.ca/~historyguide/Hamilton_Historical_Societies.html](http://www.humanities.mcmaster.ca/~historyguide/Hamilton_Historical_Societies.html), etc.
- **Archival research.** Students may wish/need to examine the City of Hamilton archives, held at the Hamilton Public Library downtown, such as the Historical Records of the City of Hamilton, [http://www.hpl.ca/articles/historical-records-city-hamilton](http://www.hpl.ca/articles/historical-records-city-hamilton). Depending on the project, students may also wish to utilize the Six Nation Public Library and its archives: [http://snpl.ca](http://snpl.ca)
- **Personal Viewing** – students will need to visit sites in Hamilton and surrounding area (possibly multiple times)
- **Interviews** – In certain cases, after consultation with Amber, students may be able to undertake interviews with individuals who have information pertinent to their topic. All interviews will require use of materials approved by the McMaster Research Ethics Board
Approaches to the project:
While the assignment requires a short, reflexive essay engaging with critical theory from the course and the research undertaken for the project, the final project itself may take a wide variety of forms including:

Pamphlet  Sculpture/Art  Photographic Essay  Culture Jamming  
Poetry Collection  Spoken word  Children’s book  Blog  
Creative non-fiction  Short fiction  Video  Op-ed in newspaper  
Monument  Guerilla Theatre  “Scavenger hunt”  ‘Zine or chapbook  
Academic essay  Graphic essay  Policy Brief  Poster campaign  
Website  Walking tour  Prezi/Powerpoint  

Or, an article that could be submitted for possible publication in a local magazine, newspaper or website, for example: Hamilton Arts & Letters (https://halmagazine.wordpress.com/hal/); Raise the Hammer (https://raisethehammer.org), etc.

Legal Note: Inspiration/examples we may examine in class may at times represent public interventions that might be deemed illegal (i.e. unsolicited public art is often regarded as vandalism by authorities). The completion of this project does not require actions that could be deemed illegal. Please consult with me if you have any concerns about your project.

Proposal – 5%, due Feb. 24
Each group will submit a detailed outline and proposal for their project that will include:
  a. A rationale for their approach to the topic, providing a clear explanation of how they will approach the topic they have selected, and why (max. 300 words)  
  b. A detailed description of the project they plan to complete/approach they plan to use (point form fine)  
  c. A description of the research required to undertake the project (point form fine)  
  d. A working bibliography of research (including course texts)  
*Note that your project will need to be quite far along in the development/planning stages prior to submitting the proposal – students are expected to begin developing their ideas for the project and conducting background research as soon as groups are formed, in early Jan.

Short Critical Reflection Paper – 10%, due Mar. 23
Each student will individually submit a short critical reflection paper (of 1500-2000 words), outlining the research that informs their group’s project thus far and identifying how course theories, ideas, examples are influencing the project. (Note: this portion of the assignment will NOT be disseminated publicly)

Final Project - 25%, due Apr. 13
Each group will submit a final project for a group mark. The final project will be assessed for:
how effectively it responds to the focus questions for the assignment and the specific topic
how effectively it engages with/reflects course concepts, theories, and examples (although these don’t need to be made explicit in the project itself)
the quality and appropriateness of research
expression, clarity and style. The project should be of a “professional” quality, ready for dissemination to a public audience. It may need to be clear, concise and articulate, prepared for a wide public audience with varying levels of literacy; some approaches may be more creative and so they will be assessed for style and quality
students are expected to participate in the final class forum; failure to attend this class, to attend without a completed project, or lack of preparation to engage in discussion will be taken into account in the evaluation of the project
groups may make adjustments to the final project based on peer, instructor, and (if relevant) public feedback during the final class forum before submitting the final version of the project for evaluation on Apr. 13

Focus Questions:
- How does the particular example you have chosen represent Hamilton’s history and/or a Hamilton identity, or a sense of “Hamilton culture”?
- Whose perspectives and standpoint does the example reflect and how does this shape the way it produces an idea of Hamilton’s history and/or identity and/or culture?
- How is colonialism / the colonial history of Hamilton and area reflected in the example, if at all?
- How is culture represented or reflected in your particular example? Who creates/owns/has culture (and who, potentially, does not)? Is culture deemed to have a particular value? What is that value? Is it equally valuable/accessible for everyone?

Possible Topics:
1. **Hamilton Heritage Images** (i.e. photographs/videos available online in the Hamilton Public Library’s Local History and Archives collection at [http://lha.hpl.ca/hamilton-history](http://lha.hpl.ca/hamilton-history), or others you may locate).
   Some Possibilities: critique and reflect on some of the images/videos; research the archives to find photos that have NOT been included and reflect on why they have not been included; provide a comprehensive study of the “types” of images included in the project; reflect on the significance of the selection of music/narrative to accompany the videos; research ideas of photographic history and heritage
2. **James Street North**
   Some possibilities: research the history of the street – who has lived/worked/owned a business there in the past, and who does now? You could focus on one particular building (such as the Hamilton Hotel, for e.g.), one particular event (such as the Hamilton Art Crawl), or on the street more generally. Who claims to own/belong on James Street
North? Who has been, or is being, displaced? What aspects of the streetscape might gesture toward a desired inclusion or exclusion of particular groups?

**Hamilton HIStory & HERitage Museum** ([http://www.historyandheritage.ca](http://www.historyandheritage.ca))

Some possibilities: visit/view the museum and analyze whose stories are told and how they are told – who are the “men and women who have helped to shape the city of Hamilton,” according to the museum; what might they have in common, and who is made conspicuously absent?; research analysis of heritage/historical commemorations and narratives; research the history highlighted in one historical display to identify other stories and perspectives that could have been shared.


Some possibilities: conduct a critical analysis of Hamilton’s 2013 Culture Plan, “Transforming Hamilton through Culture” (available online at the URL above). How is culture defined/understood in this document? What forms of culture does the plan prioritize or value? What forms does it exclude? Who are the “stakeholders” of the plan, and what communities, identities and/or interests do they claim to represent? Analyze the “Culture Mapping” process undertaken by the City; what parts of the city are represented as having “cultural assets,” and which are not? How is the term “indigenous” used/understood in the mapping process, and to what effect?

4. **Hamilton Names** (for instance major street names, schools, parks, neighbourhoods, etc)

Some possibilities: research the lives of one or more of the people for whom a major street, bridge, or building has been named; research names that have been forgotten or erased; research the Haudenosaunee names for spaces in the area; research ideas of naming, place, and space


6. **Workers Arts & Heritage Centre** ([http://wahc-museum.ca](http://wahc-museum.ca))

Some possibilities: Identify what sorts of experiences/identities/histories are reflected in the artifacts included in the Centre; who are the workers represented in the Centre, and what sorts of work did they/do they do? How does the Centre construct narratives/images of Hamilton’s working class history? How does this relate to contemporary constructions of a Hamilton identity?

7. **Westfield Heritage Village** ([http://westfieldheritage.ca](http://westfieldheritage.ca))
Some possibilities: identify what stories/experiences/histories are presented in the village and from what perspectives; research analysis of heritage villages and community identity; analyze the way the displays in the village provide (or do not provide) a narrative (of progress, development, etc); consider where/how Indigenous history/presence is included (and where it is not)

8. **Other Sites in Hamilton and Area**

Using approaches outlined above, examine other streets or neighbourhoods in Hamilton (e.g. Ottawa St, the North End, Beasley, etc); parks (e.g. Gore Park, Gage Park); significant buildings (e.g. the new Tim Hortons Stadium, the Lister Block, Jackson Square, Liuna Station); other heritage sites (e.g. Battlefield House Museum & Park, Dundurn Castle); other cultural centres (the Art Gallery of Hamilton; the Woodland Cultural Centre, which preserves and promotes the culture and heritage of the First Nations of the Eastern Woodland area); waterways (e.g. Hamilton Harbour, the Grand River); or other sites of interest to you (discuss with Amber)
### IMPORTANT: PLEASE READ THE FOLLOWING NOTES BEFORE COMPLETING THIS FORM:

1. This form must be completed for ALL course changes. Sections of this form pertaining to your requested change must be completed.

2. An electronic version of this form (must be MS WORD not PDF) should be emailed to the Assistant Secretary, School of Graduate Studies (cbryce@mcmaster.ca).

3. A representative from the department/program is required to attend the Faculty Curriculum and Policy Committee meeting during which this recommendation for change in graduate curriculum will be discussed.

### DEPARTMENT

English and Cultural Studies

### COURSE TITLE

Selfie/Culture

### COURSE NUMBER

ENG/CSCT 708

### COURSE CREDIT

<table>
<thead>
<tr>
<th>6 Unit Course</th>
<th>3 Unit Course</th>
<th>1.5 Unit Course</th>
</tr>
</thead>
<tbody>
<tr>
<td>( )</td>
<td>(X)</td>
<td>( )</td>
</tr>
</tbody>
</table>

### INSTRUCTOR(S)

Dr. Sarah Brophy

### REQUISITE(S)

(Pre/Co/Anti or program enrollment requirement)

### NATURE OF RECOMMENDATION (PLEASE CHECK APPROPRIATE BOX)

Is this change a result of an IQAP review?  ☐ Yes ☒ No

### NEW COURSE

<table>
<thead>
<tr>
<th>DATE TO BE OFFERED (FOR NEW COURSES ONLY):</th>
<th>Was the Proposed Course Offered on Dean’s Approval?</th>
</tr>
</thead>
<tbody>
<tr>
<td>SEPTEMBER 2016</td>
<td>NO</td>
</tr>
</tbody>
</table>

Will the Course be Cross-listed (combined sections) with Another Department?  ☒ No  ☐ If Yes, please note which department:

Attach to this Form Any Relevant Correspondence with the Other Department(s). Note: Cross-listing of courses requires written approval from each department and faculty concerned. If you would like to remove a cross-listing you must include a written explanation agreed upon by both departments affected.

*For all new cross-listings please note which department owns the course: This new course is to be cross-listed with CSCT

### CHANGE IN COURSE TITLE

Provide the **NEW** Course Title:

### CHANGE IN COURSE DESCRIPTION

600-LEVEL COURSE *(Undergraduate course for graduate credit)* Please see #4 on page 2 of this form
1. STATEMENT OF PURPOSE  (How does the course fit into the department’s program and/or tie to existing Program Learning Outcomes from the program’s IQAP cyclical review (if applicable)?)

This course adds to the current English & CSCT offerings in the field of Contemporary Cultural Studies and Theory.

2. EXPECTED ENROLMENT:

15

3. DESCRIBE IN DETAIL THE METHOD OF PRESENTATION OF COURSE MATERIAL (i.e., lectures, seminars):

Seminars & Presentations: Assignments will include a keyword presentation, a co-produced class blog, and a major project conducted in stages.

4. DESCRIBE IN DETAIL THE METHOD OF EVALUATION (percentage breakdown, if possible): (For 600-level course, indicate the Extra Work to be required of graduate students, i.e., exams, essays, etc. Please also note if a lab or tutorial will be included.)

Keyword essay and presentation (1 x 500 words): 15%
Weekly post to the class blog (10 x 200-300 words, plus relevant images and links): 20%
Essay project proposal (a 500-word proposal and an annotated bibliography, including 8 sources): 15%
Final essay project (15-20 pages): 40%
Attendance and participation: 10%

BRIEF COURSE DESCRIPTION FOR CALENDAR - Provide a brief description (*maximum 6 lines*) to be included in the Graduate Calendar.

A critical study of the uses of digital vernacular photography, especially selfies, informed by auto/biography studies, cultural theory, comparative decolonial and feminist studies, and visual and digital media studies.

CONTENT/RATIONALE - Provide a brief description, i.e., outline the topics or major sub-topics, and indicate the principal texts to be used.

Through a series of readings in cultural theory combined with case studies, seminar members will be introduced to the multiple methods and to the critical thought required in order to conduct responsible research on new modes and uses of self/life mediation. Students' learning will be enhanced by guest speakers and supported by workshops and lab time at McMaster's Sherman Centre for Digital Scholarship.
5. TO PREVENT OVERLAP, IS A COURSE IN THE SAME OR A RELATED AREA OFFERED IN ANOTHER DEPARTMENT? IF YES, PLEASE ATTACH TO THIS FORM ANY RELEVANT CORRESPONDENCE WITH THE OTHER DEPARTMENT(S).
   N/A

6. IF THE COURSE IS INTENDED PRIMARILY FOR STUDENTS OUTSIDE YOUR DEPARTMENT, DO YOU HAVE THE SUPPORT OF THE DEPARTMENT/PROGRAM CONCERNED?
   N/A

PLEASE PROVIDE THE CONTACT INFORMATION FOR THE RECOMMENDED CHANGE:

Name: Dr. Mary Silcox      Email: silcox@mcmaster.ca      Extension: 27314   Date submitted: October 9, 2015

If you have any questions regarding this form, please contact the Assistant Secretary, School of Graduate Studies, cbryce@mcmaster.ca.

SGS /2015
Proposal for a new 3-unit graduate seminar  
September 16, 2015

**English/CSCT ***
Selfie/Culture

**Dr. S. Brophy**

**Description:** The early twenty-first century surge of digital self-portraiture is often decried as frivolous, narcissistic, and symptomatic of the hollowing out of both personal identity and the public sphere. However, as Anna Poletti and Julie Rak argue in their 2014 book *Identity Technologies*, it has become clear that “new developments in digital and online communication […] are not just changing the forms of self-expression, but they are in the process of changing our understanding of what life itself is going to mean” (17). Responding to this and other recent calls for serious scholarship on the “explosion of digital identity work” (10), in this seminar we will be undertaking a critical study of the uses of digital vernacular photography, especially selfies, informed by auto/biography studies, cultural theory, comparative decolonial and feminist studies, and visual and digital media studies. Our aim will be to consider the shaping conditions, the possibilities, and the limits of digital self-portraiture today. In the process, we will be thinking through: the role of mobile, locative technologies; the reshaping of publics (super, ad hoc, micro, mediated), the resurgence of tropes of authenticity and immediacy; post-digital aesthetics (e.g. filters, frames, remediation, crowd-sourcing, proliferation and accretion); the shifting basis of cultural and personal memory; immaterial labour at the intersection of the cognitive, affective, social, and material; the difficulties of on-line social justice activism; the political economy of social media platforms including Facebook, Instagram, and Twitter; and the underlying dynamics of access, archiving, data mining, and surveillance. Through a series of readings in cultural theory combined with case studies, seminar members will be introduced to the multiple methods and to the critical thought required in order to conduct responsible research on new modes and uses of self/life mediation. Assignments will include a keyword presentation, a co-produced class blog, and a major project conducted in stages. Students’ learning will be enhanced by guest speakers and supported by workshops and lab time at McMaster’s Sherman Centre for Digital Scholarship.

**Calendar Copy:** A critical study of the uses of digital vernacular photography, especially selfies, informed by auto/biography studies, cultural theory, comparative decolonial and feminist studies, and visual and digital media studies.

**Readings:**

N.B. The news and blog post items list here are short (typically 2 pages in length); the theoretical selections will encompass 20-40 pages of material.

- Bennett, “With Some Selfies, the Uglier the Better” (2014)
- Calkins, “Dutch Woman Fakes Trip to Southeast Asia” (2014)
- Couldry, “Media as Practice” (2012)
- Cardell, *Dear World: Contemporary Uses of the Diary* (2014) [selections]
- Dubrofsky and Magnet, eds. *Feminist Surveillance Studies* (2014) [selections]
- Fuchs, “Social Media and the Public Sphere” (2014)
Hudson and Zimmermann, *Thinking through Digital Media* (2015) [introduction]
Losh, “Beyond Biometrics: Feminist Media Theory Looks at Selfie City”
Kim and Kim, “Twitter Ethics Manifesto” (2014)
Mirzoeff, *The Right to Look: A Counterhistory of Visuality* [selections]
-----, “Cyber-race” (2008)
Prakash, “Hipster Barbie’s Instagram Will Make You Jealous of Her Life” (2015)
Rhodan, “Facebook Lifts Ban on Exposed Nipples in Breastfeeding Photos” (2014)
Poletti and Rak, eds. *Identity Technologies: Constructing the Self Online* (2014) [selections]
Pybus and Coté, “Learning to Immaterial Labour 2.0: Facebook and Social Networks” (2011)
Rettberg, *Seeing Ourselves through Technology: How We Use Selfies, Blogs, and Wearable Devices to See and Shape Ourselves* (2014) [selections]
Van Dijck, *Mediated Memories in the Digital Age* (2007) [selections]

**Evaluation:**
Keyword essay and presentation (1 x 500 words): 15%
Weekly post to the class blog (10 x 200-300 words, plus relevant images and links): 20%
Essay project proposal (a 500-word proposal and an annotated bibliography, including 8 sources): 15%
Final essay project (15-20 pages): 40%
Attendance and participation: 10%
**RECOMMENDATION FOR CHANGE IN GRADUATE CURRICULUM - FOR CHANGE(S) INVOLVING COURSES & MILESTONES**

**IMPORTANT:** PLEASE READ THE FOLLOWING NOTES BEFORE COMPLETING THIS FORM:

1. This form must be completed for ALL course changes. Sections of this form pertaining to your requested change must be completed.

2. An electronic version of this form (must be MS WORD not PDF) should be emailed to the Assistant Secretary, School of Graduate Studies (cbryce@mcmaster.ca).

3. A representative from the department/program is required to attend the Faculty Curriculum and Policy Committee meeting during which this recommendation for change in graduate curriculum will be discussed.

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<thead>
<tr>
<th>DEPARTMENT</th>
<th>English and Cultural Studies</th>
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</thead>
<tbody>
<tr>
<td>COURSE TITLE</td>
<td>Forms of Thought: (New) Critical Thinking and Writing</td>
</tr>
<tr>
<td>COURSE NUMBER</td>
<td>738</td>
</tr>
<tr>
<td>COURSE CREDIT</td>
<td></td>
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<tr>
<td>6 Unit Course</td>
<td>( )</td>
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<tr>
<td>3 Unit Course</td>
<td>( X )</td>
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<tr>
<td>1.5 Unit Course</td>
<td>( )</td>
</tr>
<tr>
<td>INSTRUCTOR(S)</td>
<td>Dr. Gena Zuroski Jenkins</td>
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<tr>
<td>REQUISITE(S)</td>
<td></td>
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<tr>
<td>(Pre/Co/Anti or program enrollment requirement)</td>
<td></td>
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</table>

**NATURE OF RECOMMENDATION (PLEASE CHECK APPROPRIATE BOX)**

Is this change a result of an IQAP review? ☐ Yes ☒ No

<table>
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<tr>
<th>NEW COURSE</th>
<th>DATE TO BE OFFERED (FOR NEW COURSES ONLY): September 2016</th>
<th>WAS THE PROPOSED COURSE OFFERED ON DEAN'S APPROVAL? No</th>
</tr>
</thead>
</table>

**ATTACH TO THIS FORM ANY RELEVANT CORRESPONDENCE WITH THE OTHER DEPARTMENT(S). NOTE: CROSS-LISTING OF COURSES REQUIRES WRITTEN APPROVAL FROM EACH DEPARTMENT AND FACULTY CONCERNED. IF YOU WOULD LIKE TO REMOVE A CROSS-LISTING YOU MUST INCLUDE A WRITTEN EXPLANATION AGREED UPON BY BOTH DEPARTMENTS AFFECTED.**

*FOR ALL NEW CROSS-LISTINGS PLEASE NOTE WHICH DEPARTMENT OWNS THE COURSE:

**CHANGE IN COURSE TITLE**

Provide the NEW Course Title:

**CHANGE IN COURSE DESCRIPTION**

600-LEVEL COURSE (Undergraduate course for graduate credit) Please see #4 on page 2 of this form
1. **STATEMENT OF PURPOSE** (How does the course fit into the department’s program and/or tie to existing Program Learning Outcomes from the program’s IQAP cyclical review (if applicable)?)

   This course adds to the current English & CSCT offerings in the field of English Literature and Critical Theory.

2. **EXPECTED ENROLMENT:**

   15

3. **DESCRIBE IN DETAIL THE METHOD OF PRESENTATION OF COURSE MATERIAL** (i.e., lectures, seminars):

   Seminars and Presentations: The course will require that students keep handwritten journals in which they record, in various forms, the work they do during the course—including but not limited to reading, writing, and “not writing.” This notebook—a “notebook on making,” as Susan Stewart calls her book The Poet’s Freedom—will be modeled, in part, on the assignments detailed in Lynda Barry’s Syllabus, and will be graded by how vigilantly it is kept rather than on the particular formal qualities of its contents. In addition, students will propose and develop a final project on some problem raised by the course. This project may take any number of forms, but must include some element of critical reflection on the work of its own form. Students will also be responsible for leading some portion of class discussion.

4. **DESCRIBE IN DETAIL THE METHOD OF EVALUATION (percentage breakdown, if possible):** (For 600-level course, indicate the Extra Work to be required of graduate students, i.e., exams, essays, etc. Please also note if a lab or tutorial will be included.)

   **Grade breakdown:**
   - Notebook: 30%
   - Discussion questions & leading class: 15%
   - Regular participation: 15%
Final project proposal: 15%
Final project: 25%

5. TO PREVENT OVERLAP, IS A COURSE IN THE SAME OR A RELATED AREA OFFERED IN ANOTHER DEPARTMENT? IF YES, PLEASE ATTACH TO THIS FORM ANY RELEVANT CORRESPONDENCE WITH THE OTHER DEPARTMENT(S).

N/A

6. IF THE COURSE IS INTENDED PRIMARILY FOR STUDENTS OUTSIDE YOUR DEPARTMENT, DO YOU HAVE THE SUPPORT OF THE DEPARTMENT/PROGRAM CONCERNED?

N/A

PLEASE PROVIDE THE CONTACT INFORMATION FOR THE RECOMMENDED CHANGE:

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Extension</th>
<th>Date submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Mary Silcox</td>
<td><a href="mailto:silcox@mcmaster.ca">silcox@mcmaster.ca</a></td>
<td>27314</td>
<td>October 9, 2015</td>
</tr>
</tbody>
</table>

If you have any questions regarding this form, please contact the Assistant Secretary, School of Graduate Studies, cbryce@mcmaster.ca.

SGS /2015
Forms of Thought: (New) Critical Thinking and Writing (English and CSCT)

Description and objectives:
How diverse is the current ecosystem of intellectual activity? This question has recently been asked in a number of fields of literary and cultural studies scholarship, not for the first time, but with some new measures of diversity. In particular, proponents of a “new formalism” have launched a broad critique of the overwhelming dominance of historicist methodologies since the last decade of the twentieth century. In a 2000 special issue of Modern Language Quarterly calling for a “new formalism,” Susan J. Wolfson urged a new commitment to “reading for form,” meaning both a mode of reading the recognizes the work of form in literature and culture, and a mode of reading that claims political allegiance with the “conceptual agency of form.” Asking fifteen years later, “Are We Being Formalist Yet?” Sandra Macpherson answers, unequivocally, “No.” In fact, she argues, “much of the new formalism … ransoms form with history” by framing the political import of form as a matter of historical agency. What else might form do than the kinds of things we imagine ourselves doing as historical subjects?

Along similar lines, the V21 Collective recently published a “Manifesto” for 21st-century Victorian studies that asserts, “Victorian Studies has fallen prey to positivist historicism: a mode of inquiry that aims to do little more than exhaustively describe, preserve, and display the past.” In resistance to this mode of inquiry, the Collective insists that both “theory” and “form” must be retrieved as imperatives of Victorian studies, to cultivate a self-aware “presentism” in traditionally historical/historicist fields. To this end, V21 deliberately turns to digital form: as an online platform, it offers to balance “the slow and careful inquiry that takes place in monographs and articles” with “the fast, dynamic, and dialogic forms of online publishing, co-authorship, and conference panel streams.” Other collectives have opted for very different forms of politicized intellectual work. For example, the multi-authored “For Slow Scholarship: A Feminist Politics of Resistance through Collective Action in the Neoliberal University” calls for a slowing down of the patterns of institutional intellectual labor, in order to resist acclimating scholarship to the intensified rhythms of corporate “productivity.” But are these skeptical stances against hegemonic forms of thought radical enough—or, in Macpherson’s formulation, formalist enough—to disrupt the form of historical agency? Does the form of the manifesto necessarily reproduce a model of historical intervention and progress, or do its affective and rhetorical provocations—captured, for example, in the title of Kieran Healy’s article on methods of sociology, “Fuck Nuance”—have the potential to unsettle us to the point of unanticipated transformation as thinkers?

This course responds to the call for sustained and radically committed attention to form and formalisms in two ways. First, it introduces students to the problems introduced by “new formalism” and even newer formalisms, primarily the tensions between (new) formalism, (new) historicism, and (new) materialism. This aspect of the course aims to cultivate literacy not only in formal qualities of literature and culture but also in what Caroline Levine calls “the affordances of form”—the work forms do in the world. Second, it provides an opportunity for students to reflect critically on existing and potential forms of scholarship, in order to cultivate ways of recognizing and practicing a diverse range of “forms of thought.” What forms might theory and criticism take beyond the monograph or research article—lyric essay, manifesto, experimental documentary,
archive, fragment, poem? What kind of reading and response do such forms invite, and what kinds do they frustrate, stave off, or discourage? What forms other than “historic period” have we used and might we use to organize literary and cultural movements—the constellation, the network, the spiral, the wave, the cloud? What other contexts for literature, culture, and ourselves as subjects beyond the “historical” or even “theoretical” are compelled by different forms of analysis or engagement—for example, what Lisa Robertson calls “the weather,” or what Eric Hayot refers to as the literary “ecosystem”? How might different intellectual practices displace the agency of thought from individuated, institutionally or ideologically endorsed human subjects, and how might this displacement reorient literary and cultural studies’ approach to its objects? Who is the thinker when, as Hilary Gravendyk puts it, “The theoretical heavy lifting is done by the poem itself”?

By diversifying the range of forms in which we recognize the work of critical thought, the course does not aim merely to multiply the number of scholarly genres that receive institutional validation, but rather to teach methods of self-examination premised on recognizing intellectual subjectivity itself as a form contingent on any number of other forms. As scholars, we measure our productivity in time spent reading, writing, teaching, and “serving” the institution. But what other forms does intellectual work find, whether we acknowledge them or not? What if, as Anne Boyer says, “Not writing is working”? “There are years, days, hours, minutes, weeks, moments, and other measures of time spent in the production of ‘not writing,’” she reminds us. Is there a distinction between the work of thought and the work of living, of existing? Must a phenomenon take the form of a measurable act to be counted as meaningful or political? We have become accustomed to ask about the historical conditions of subjective experience, but what of the formal conditions of existence? What are the consequences of these kinds of questions for our work, our social and political commitments, and our participation in practices of thinking? How might we rethink our approach as scholars to the relation between thinking and what Susan Stewart calls “making”?

Assignments:
The course will require that students keep handwritten journals in which they record, in various forms, the work they do during the course—including but not limited to reading, writing, and “not writing.” This notebook—a “notebook on making,” as Susan Stewart calls her book *The Poet’s Freedom*—will be modeled, in part, on the assignments detailed in Lynda Barry’s *Syllabus*, and will be graded by how vigilantly it is kept rather than on the particular formal qualities of its contents. In addition, students will propose and develop a final project on some problem raised by the course. This project may take any number of forms, but must include some element of critical reflection on the work of its own form. Students will also be responsible for leading some portion of class discussion.
Grade breakdown:
Notebook: 30%
Discussion questions & leading class: 15%
Regular participation: 15%
Final project proposal: 15%
Final project: 25%

Potential texts:
Marjorie Levinson, “What Is New Formalism?”
Sandra Macpherson, “A Little Formalism”
Caroline Levine, *Forms: Whole, Rhythm, Hierarchy, Network*
The Manifesto of the V21 Collective and related forums
Kieran Healy, “Fuck Nuance”
Roland Barthes, “The World as Object”
D’Aracy Wentworth Thompson, selections from *On Growth and Form*
Timothy Morton, “An Object-Oriented Defense of Poetry”
Eric Hayot, “New Theories of the Novel”
Sianne Ngai, selections from *Our Aesthetic Categories: Zany, Cute, Interesting*
Eugenie Brinkema, selections from *The Forms of the Affects*
Jane Bennet, selections from *The Enchantment of Modern Life and Vibrant Matter*
John Durham Peters, selections from *The Marvelous Clouds: Toward a Philosophy of Elemental Media*
Arturo Escobar, “Culture Sits in Places: Reflections on Globalism and Subaltern Strategies of Localization”
Lisa Robertson, *The Weather*
Ronald Johnson, *Radi Os*
Susan Howe, *Spontaneous Particulars: The Telepathy of Archives*
Claudia Rankine, *Citizen*
Anne Boyer, *Garments Against Women*
M. NourbeSe Philip, *Zong!*
Susan Stewart, selections from *The Poet’s Freedom: A Notebook on Making*
Lynda Barry, *Syllabus*
“Profit Motive and the Whispering Wind” (dir. John Gianvito)
“Symbiopsychotaxiplasm” (dir. William Greaves)

Calendar description:
This course examines the arguments, methods, and political stakes of “new formalisms” in literary and cultural studies. In addition to learning to “read for form,” students will be introduced to a range of formalist practices and will be asked to reflect on the potential and constraints of different forms of intellectual work for their own scholarship and active citizenship.
**SCHOOL OF GRADUATE STUDIES**

**RECOMMENDATION FOR CHANGE IN GRADUATE CURRICULUM - FOR CHANGE(S) INVOLVING DEGREE PROGRAM REQUIREMENTS / PROCEDURES / MILESTONES**

**IMPORTANT: PLEASE READ THE FOLLOWING NOTES BEFORE COMPLETING THIS FORM:**

1. This form must be completed for **ALL** changes involving degree program requirements/procedures. **All** sections of this form **must** be completed.

2. An electronic version of this form (must be in MS WORD **not** PDF) should be emailed to the Assistant Secretary, School of Graduate Studies (cbryce@mcmaster.ca).

3. A representative from the department is **required to attend** the Faculty Curriculum and Policy Committee meeting during which this recommendation for change in graduate curriculum will be discussed.

<table>
<thead>
<tr>
<th>DEPARTMENT</th>
<th>English &amp; Cultural Studies</th>
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</thead>
<tbody>
<tr>
<td>NAME OF PROGRAM and PLAN</td>
<td>Cultural Studies and Critical Theory, M.A.</td>
</tr>
<tr>
<td>DEGREE</td>
<td>Master of Arts</td>
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**NATURE OF RECOMMENDATION (PLEASE CHECK APPROPRIATE BOX)**

- Is this change a result of an IQAP review? ☐ Yes ☒ No

**CREATION OF NEW MILESTONE ☐**

**CHANGE IN ADMISSION REQUIREMENTS**

**CHANGE IN THE DESCRIPTION OF A SECTION IN THE GRADUATE CALENDAR**

**EXPLAIN:**

Under CSCT Admissions

**OTHER CHANGES**

**EXPLAIN:**

**DESCRIBE THE EXISTING REQUIREMENT/PROCEDURE:**

**Admission:** Candidates for the M.A. in Cultural Studies and Critical Theory will complete **one full-year core course (CSCT 718)** and 4 elective half courses (or their equivalent) over the fall and winter terms, with grades of at least B- in each, write a satisfactory major research project of 10,000 to 12,500 words (40 to 50 pages) over the course of the summer, and successfully present the project at a symposium. (Second paragraph is not affected).
Candidates for the M.A. in Cultural Studies and Critical Theory will complete two half-year core courses (CSCT 7XX and CSCT 7XX) and 4 elective half courses (or their equivalent) over the fall and winter terms, with grades of at least B- in each, write a satisfactory major research project of 10,000 to 12,500 words (40 to 50 pages) over the course of the summer, and successfully present the project at a symposium.

**RATIONALE FOR THE RECOMMENDED CHANGE** (How does the requirement fit into the department’s program and/or tie to existing Program Learning Outcomes from the program’s IQAP cyclical review?):

The proposal of the two 3-unit courses, converts the current 6-unit core course and enables students from new CNMCS PhD (and others, subject to department permission) to take the first course focused on CSCT foundations. The second course will be open only to students in the CSCT MA program. Both courses will be required for students in the CSCT MA. The arrangement of the courses, with the second focused on a particular problem or set of problems in CSCT, is designed to be flexible enough to allow a range of faculty to teach the “problems” course focused on a particular area of interest.

**PROVIDE IMPLEMENTATION DATE:** *(Implementation date should be at the beginning of the academic year)*

September 2016 and January 2017

**ARE THERE ANY OTHER DETAILS OF THE RECOMMENDED CHANGE THAT THE CURRICULUM AND POLICY COMMITTEE SHOULD BE AWARE OF? IF YES, EXPLAIN.**

N/A

**PROVIDE A DESCRIPTION OF THE RECOMMENDED CHANGE TO BE INCLUDED IN THE CALENDAR** (please include a tracked changes version of the calendar section affected if applicable):

Candidates for the M.A. in Cultural Studies and Critical Theory will complete two half-year core courses (CSCT 7XX and CSCT 7XX) and 4 elective half courses (or their equivalent) over the fall and winter terms, with grades of at least B- in each, write a satisfactory major research project of 10,000 to 12,500 words (40 to 50 pages) over the course of the summer, and successfully present the project at a symposium.

**CONTACT INFORMATION FOR THE RECOMMENDED CHANGE:**

Name: Dr. Mary Silcox   Email: silcox@mcmaster.ca   Extension: 27314   Date submitted: October 9, 2015

If you have any questions regarding this form, please contact the Assistant Secretary, School of Graduate Studies, cbryce@mcmaster.ca

SGS/2013
RECOMMENDATION FOR CHANGE IN GRADUATE CURRICULUM - FOR CHANGE(S) INVOLVING COURSES & MILESTONES

IMPORTANT: PLEASE READ THE FOLLOWING NOTES BEFORE COMPLETING THIS FORM:

1. This form must be completed for ALL course changes. Sections of this form pertaining to your requested change must be completed.

2. An electronic version of this form (must be MS WORD not PDF) should be emailed to the Assistant Secretary, School of Graduate Studies (cbryce@mcmaster.ca).

3. A representative from the department/program is required to attend the Faculty Curriculum and Policy Committee meeting during which this recommendation for change in graduate curriculum will be discussed.

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<th>DEPARTMENT</th>
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<tr>
<td>COURSE TITLE</td>
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</tr>
<tr>
<td>COURSE NUMBER</td>
<td>726</td>
</tr>
<tr>
<td>INSTRUCTOR(S)</td>
<td>Dr. Michael Gauvreau</td>
</tr>
<tr>
<td>REQUISITE(S)</td>
<td>Enrolment in the graduate program in History</td>
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NATURE OF RECOMMENDATION (PLEASE CHECK APPROPRIATE BOX)

Is this change a result of an IQAP review? ☐ Yes ✒ No

NEW COURSE DATE TO BE OFFERED (FOR NEW COURSES ONLY): ☒ YES, PLEASE NOTE WHICH DEPARTMENT:

WILL THE COURSE BE CROSS-LISTED (COMBINED SECTIONS) WITH ANOTHER DEPARTMENT? IF YES, PLEASE NOTE WHICH DEPARTMENT:

ATTACH TO THIS FORM ANY RELEVANT CORRESPONDENCE WITH THE OTHER DEPARTMENT(S). NOTE: CROSS-LISTING OF COURSES REQUIRES WRITTEN APPROVAL FROM EACH DEPARTMENT AND FACULTY CONCERNED. IF YOU WOULD LIKE TO REMOVE A CROSS-LISTING YOU MUST INCLUDE A WRITTEN EXPLANATION AGREED UPON BY BOTH DEPARTMENTS AFFECTED.

*FOR ALL NEW CROSS-LISTINGS PLEASE NOTE WHICH DEPARTMENT OWNS THE COURSE:

CHANGE IN COURSE TITLE PROVIDE THE NEW COURSE TITLE:

CHANGE IN COURSE DESCRIPTION 600-LEVEL COURSE (Undergraduate course for graduate credit) Please see #4 on page 2 of this form
1. STATEMENT OF PURPOSE  (How does the course fit into the department’s program and/or tie to existing Program Learning Outcomes from the program’s IQAP cyclical review?)

2. EXPECTED ENROLMENT:

3. DESCRIBE IN DETAIL THE METHOD OF PRESENTATION OF COURSE MATERIAL (i.e., lectures, seminars):

4. DESCRIBE IN DETAIL THE METHOD OF EVALUATION (percentage breakdown, if possible): (For 600-level course, indicate the Extra Work to be required of graduate students, i.e., exams, essays, etc.)

5. TO PREVENT OVERLAP, IS A COURSE IN THE SAME OR A RELATED AREA OFFERED IN ANOTHER DEPARTMENT?  IF YES, PLEASE ATTACH TO THIS FORM ANY RELEVANT CORRESPONDENCE WITH THE OTHER DEPARTMENT(S).

6. IF THE COURSE IS INTENDED PRIMARILY FOR STUDENTS OUTSIDE YOUR DEPARTMENT, DO YOU HAVE THE SUPPORT OF THE DEPARTMENT/PROGRAM CONCERNED?

BRIEF COURSE DESCRIPTION FOR CALENDAR - Provide a brief description (maximum 6 lines) to be included in the Graduate Calendar.

CONTENT/RATIONALE - Provide a brief description, i.e., outline the topics or major sub-topics, and indicate the principal texts to be used.

Provide the Reason for Course Cancellation:

HISTORY 726/RELIGION, CULTURE, AND SOCIETY IN CANADA, 1780-1960, TO BE DELETED AND REPLACED BY HISTORY 7??, CHRISTIANITY AND THE SECULARIZATION PROBLEM IN THE ATLANTIC WORLD, 1750-2000. CHANGE IN COURSE TITLE, DESCRIPTION AND CONTENT.
<table>
<thead>
<tr>
<th>Name:</th>
<th>Email:</th>
<th>Extension:</th>
<th>Date submitted:</th>
</tr>
</thead>
</table>

If you have any questions regarding this form, please contact the Assistant Secretary, School of Graduate Studies, cbryce@mcmaster.ca.

SGS /2015
# Recommendation for Change in Graduate Curriculum - For Change(s) Involving Courses & Milestones

**Important:** Please read the following notes before completing this form:

1. This form must be completed for all course changes. Sections of this form pertaining to your requested change must be completed.
2. An electronic version of this form (must be MS Word not PDF) should be emailed to the Assistant Secretary, School of Graduate Studies (cbryce@mcmaster.ca).
3. A representative from the department/program is required to attend the Faculty Curriculum and Policy Committee meeting during which this recommendation for change in graduate curriculum will be discussed.

<table>
<thead>
<tr>
<th>DEPARTMENT</th>
<th>History</th>
</tr>
</thead>
<tbody>
<tr>
<td>COURSE TITLE</td>
<td>Race and Gender in Colonial History</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>COURSE NUMBER</th>
<th>770</th>
</tr>
</thead>
<tbody>
<tr>
<td>COURSE CREDIT</td>
<td>6 Unit Course ( ), 3 Unit Course (x), 1.5 Unit Course ( )</td>
</tr>
<tr>
<td>INSTRUCTOR(S)</td>
<td>Juanita De Barros</td>
</tr>
</tbody>
</table>

### Nature of Recommendation

(Please check appropriate box)

- Is this change a result of an IQAP review? ☐ Yes ☒ No

<table>
<thead>
<tr>
<th>NEW COURSE</th>
<th>☒</th>
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<tbody>
<tr>
<td>DATE TO BE OFFERED (FOR NEW COURSES ONLY):</td>
<td></td>
</tr>
<tr>
<td>WAS THE PROPOSED COURSE OFFERED ON DEAN’S APPROVAL?</td>
<td>No</td>
</tr>
</tbody>
</table>

Will the course be cross-listed (combined sections)? If yes, please note which department:

Attach to this form any relevant correspondence with the other department(s). Note: Cross-listing of courses requires written approval from each department and faculty concerned. If you would like to remove a cross-listing you must include a written explanation agreed upon by both departments affected.

*For all new cross-listings please note which department owns the course:*

**Change in course title**

Provide the new course title:

**Change in course description**

600-level course (Undergraduate course for graduate credit) Please see #4 on page 2 of this form
BRIEF COURSE DESCRIPTION FOR CALENDAR - Provide a brief description (maximum 6 lines) to be included in the Graduate Calendar.

This course explores themes in the comparative history of colonialism, from the late nineteenth century to second half of the twentieth century. It focuses on the significance of gender and race, but in individual years, it may also address the following topics: political unrest and anti-colonialism; nationalism and independence; the role of indigenous middle classes; migration and population movements; urban experiences; health and colonialism; social welfare policies, including those governing population growth; the role of international organizations such as the League of Nations. Although it will concentrate on the British colonial world, it will also look at areas of French, Dutch, Spanish, and U.S. imperial interests.

CONTENT/RATIONALE - Provide a brief description, i.e., outline the topics or major sub-topics, and indicate the principal texts to be used.

This course focuses on comparative colonial history from the late nineteenth century to the second half of the twentieth century. It will address the significance of race and class as well as the following topics: political unrest and anti-colonialism; nationalism and independence; the role of indigenous middle classes; social welfare policies, including those governing population growth; the role of international organizations such as the League of Nations. It will address the British colonial world as well as areas of French, Dutch, Spanish, and U.S. imperial interests.

1. **STATEMENT OF PURPOSE** (How does the course fit into the department’s program and/or tie to existing Program Learning Outcomes from the program’s IQAP cyclical review?)

The course complements the department’s offerings in British and British world history, European imperialism, and U.S. foreign policy. It also will complement existing courses on the history of gender and urban history.

2. **EXPECTED ENROLMENT:**

12

3. **DESCRIBE IN DETAIL THE METHOD OF PRESENTATION OF COURSE MATERIAL** (i.e., lectures, seminars):

The material will be presented in seminar format.

4. **DESCRIBE IN DETAIL THE METHOD OF EVALUATION** (percentage breakdown, if possible): (For 600-level course, indicate the **Extra Work** to be required of graduate students, i.e., exams, essays, etc.)

Students will be evaluated on the basis of their seminars, weekly participation and two essays (a historiography essay and a research essay). PhD students taking this course as a minor will be required to do extra reading and additional assignments.

5. **TO PREVENT OVERLAP, IS A COURSE IN THE SAME OR A RELATED AREA OFFERED IN ANOTHER DEPARTMENT?**

   **IF YES, PLEASE ATTACH TO THIS FORM ANY RELEVANT CORRESPONDENCE WITH THE OTHER DEPARTMENT(S).**

   No

6. **IF THE COURSE IS INTENDED PRIMARILY FOR STUDENTS OUTSIDE YOUR DEPARTMENT, DO YOU HAVE THE SUPPORT OF THE DEPARTMENT/PROGRAM CONCERNED?**

   Na

**PLEASE PROVIDE THE CONTACT INFORMATION FOR THE RECOMMENDED CHANGE:**

Name: Dr. M. Horn  Email: mhorn@mcmaster.ca  Extension: 21602  Date submitted: September 8, 2015

If you have any questions regarding this form, please contact the Assistant Secretary, School of Graduate Studies, cbryce@mcmaster.ca.

SGS /2015
# Recommendation for Change in Graduate Curriculum - For Change(s) Involving Courses & Milestones

**Important:** Please read the following notes before completing this form:

1. This form must be completed for all course changes. Sections of this form pertaining to your requested change must be completed.

2. An electronic version of this form (must be MS Word not PDF) should be emailed to the Assistant Secretary, School of Graduate Studies (cbryce@mcmaster.ca).

3. A representative from the department/program is required to attend the Faculty Curriculum and Policy Committee meeting during which this recommendation for change in graduate curriculum will be discussed.

<table>
<thead>
<tr>
<th>Department</th>
<th>History</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title</td>
<td>State and Civil Society in Canada 1848-1948</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Course Number</th>
<th>771</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instructor(s)</td>
<td>Ian McKay</td>
</tr>
<tr>
<td>Requisite(s)</td>
<td>Enrolled in the History graduate program.</td>
</tr>
</tbody>
</table>

**Nature of Recommendation** (Please check appropriate box)

- Is this change a result of an IQAP review? ☒ Yes ☐ No

<table>
<thead>
<tr>
<th>New Course</th>
<th>Date to be Offered (for new courses only): 2016-2017</th>
<th>Was the Proposed Course Offered on Dean's Approval?</th>
<th>No</th>
</tr>
</thead>
</table>

**Will the course be cross-listed (combined sections) with another department?**

- If yes, please note which department:

**Attach to this form any relevant correspondence with the other department(s).** Note: Cross-listing of courses requires written approval from each department and faculty concerned. If you would like to remove a cross-listing you must include a written explanation agreed upon by both departments affected.

*For all new cross-listings please note which department owns the course:

**Change in Course Description**

- 600-level course (undergraduate course for graduate credit) Please see #4 on page 2 of this form
**COURSE CANCELLATION**

**Provide the Reason for Course Cancellation:**

**Please note:** Cross-listed (combined sections) courses can only be cancelled by the department who owns the course.

**Other Changes**

**Explain:**

**Brief Course Description for Calendar** - Provide a brief description (*maximum 6 lines*) to be included in the Graduate Calendar.

This course provides an in-depth survey of Canadian history from 1848 to 1948, using as its focus the rise, consolidation and reformulation of a liberal order in northern North America. It explores the continuities and discontinuities in the “project of Canada,” which can be defined as the attempt, initiated in the mid-nineteenth century, to implant a British liberal order in northern North America.

**Content/Rationale** - Provide a brief description, i.e., outline the topics or major sub-topics, and indicate the principal texts to be used.


**Selected Texts:**

1. **STATEMENT OF PURPOSE** (How does the course fit into the department’s program and/or tie to existing Program Learning Outcomes from the program’s IQAP cyclical review?)

   This course is intended to provide a high-level synthetic overview of Canadian political, social, cultural and economic history, and as such will be useful to graduate students pursuing studies both in Canadian history and in the comparative analyses of liberal societies and polities.

2. **EXPECTED ENROLMENT:**

   6-10

3. **DESCRIBE IN DETAIL THE METHOD OF PRESENTATION OF COURSE MATERIAL (i.e., lectures, seminars):**

   Seminars.

4. **DESCRIBE IN DETAIL THE METHOD OF EVALUATION (percentage breakdown, if possible):** (For 600-level course, indicate the Extra Work to be required of graduate students, i.e., exams, essays, etc.)

   Participation 30%, Book Review 5%, Paper Proposal 15%, Major Paper 50%.

5. **TO PREVENT OVERLAP, IS A COURSE IN THE SAME OR A RELATED AREA OFFERED IN ANOTHER DEPARTMENT? IF YES, PLEASE ATTACH TO THIS FORM ANY RELEVANT CORRESPONDENCE WITH THE OTHER DEPARTMENT(S).**

6. **IF THE COURSE IS INTENDED PRIMARILY FOR STUDENTS OUTSIDE YOUR DEPARTMENT, DO YOU HAVE THE SUPPORT OF THE DEPARTMENT/PROGRAM CONCERNED?**

PLEASE PROVIDE THE CONTACT INFORMATION FOR THE RECOMMENDED CHANGE:

Name: M. Horn   Email: mhorn@mcmaster.ca   Extension: 21602   Date submitted: 30 September 2015
If you have any questions regarding this form, please contact the Assistant Secretary, School of Graduate Studies, cbryce@mcmaster.ca.

SGS /2015
# Recommendation for Change in Graduate Curriculum

## For Change(s) Involving Courses & Milestones

**IMPORTANT:** Please read the following notes before completing this form:

1. This form must be completed for ALL course changes. Sections of this form pertaining to your requested change must be completed.

2. An electronic version of this form (must be MS WORD not PDF) should be emailed to the Assistant Secretary, School of Graduate Studies (cbryce@mcmaster.ca).

3. A representative from the department/program is required to attend the Faculty Curriculum and Policy Committee meeting during which this recommendation for change in graduate curriculum will be discussed.

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<tr>
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<thead>
<tr>
<th>COURSE NUMBER</th>
<th>COURSE CREDIT</th>
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<tbody>
<tr>
<td>772</td>
<td>6 Unit Course ( ) 3 Unit Course (x) 1.5 Unit Course ( )</td>
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<table>
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<tr>
<th>INSTRUCTOR(S)</th>
<th>Ian McKay</th>
</tr>
</thead>
</table>

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<thead>
<tr>
<th>REQUISITE(S)</th>
<th>Enrolled in the History graduate program.</th>
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<table>
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<tr>
<th>NATURE OF RECOMMENDATION (PLEASE CHECK APPROPRIATE BOX)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Is this change a result of an IQAP review? ☐ Yes ☒ No</td>
</tr>
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<table>
<thead>
<tr>
<th>NEW COURSE</th>
<th>DATE TO BE OFFERED (FOR NEW COURSES ONLY): 2016-2017</th>
<th>WAS THE PROPOSED COURSE OFFERED ON DEAN’S APPROVAL?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>No</td>
</tr>
</tbody>
</table>

| WILL THE COURSE BE CROSS-LISTED (COMBINED SECTIONS) WITH ANOTHER DEPARTMENT? |
| IF YES, PLEASE NOTE WHICH DEPARTMENT: |

ATTACH TO THIS FORM ANY RELEVANT CORRESPONDENCE WITH THE OTHER DEPARTMENT(S). NOTE: CROSS-LISTING OF COURSES REQUIRES WRITTEN APPROVAL FROM EACH DEPARTMENT AND FACULTY CONCERNED. IF YOU WOULD LIKE TO REMOVE A CROSS-LISTING YOU MUST INCLUDE A WRITTEN EXPLANATION AGREED UPON BY BOTH DEPARTMENTS AFFECTED.

*FOR ALL NEW CROSS-LISTINGS PLEASE NOTE WHICH DEPARTMENT OWNS THE COURSE:

<table>
<thead>
<tr>
<th>CHANGE IN COURSE TITLE</th>
<th>PROVIDE THE NEW COURSE TITLE:</th>
</tr>
</thead>
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<table>
<thead>
<tr>
<th>CHANGE IN COURSE DESCRIPTION</th>
<th>600-LEVEL COURSE (Undergraduate course for graduate credit) Please see #4 on page 2 of this form</th>
</tr>
</thead>
</table>
BRIEF COURSE DESCRIPTION FOR CALENDAR - Provide a brief description (maximum 6 lines) to be included in the Graduate Calendar.

This course provides an in-depth survey of Canadian history from 1945 to 2000 using as its focus the reformulation, crisis, and renovation of liberal order in northern North America. Themes within this rethinking of Canada include new visions of the role of government in the economic and social order, the rights and duties of the labour movement, the position of women, the role of expertise in the arts and sciences of government, and the growth of a “pedagogical state” increasingly preoccupied with transforming and regulating the cultural world.

CONTENT/RATIONALE - Provide a brief description, i.e., outline the topics or major sub-topics, and indicate the principal texts to be used.


Selected Texts:

1. STATEMENT OF PURPOSE (How does the course fit into the department’s program and/or tie to existing Program Learning Outcomes from the program’s IQAP cyclical review?)

This course is intended to provide a high-level synthetic overview of Canadian political, social, cultural and economic history, and as such will be useful to graduate students pursuing studies both in Canadian history and in the comparative analyses of postwar liberal societies and polities.

2. EXPECTED ENROLMENT:

6-10

3. DESCRIBE IN DETAIL THE METHOD OF PRESENTATION OF COURSE MATERIAL (i.e., lectures, seminars):

Seminars

4. DESCRIBE IN DETAIL THE METHOD OF EVALUATION (percentage breakdown, if possible): (For 600-level course, indicate the Extra Work to be required of graduate students, i.e., exams, essays, etc.)

Participation 30%, Book Review 5%, Paper Proposal 15%, Major Paper 50%.

5. TO PREVENT OVERLAP, IS A COURSE IN THE SAME OR A RELATED AREA OFFERED IN ANOTHER DEPARTMENT? IF YES, PLEASE ATTACH TO THIS FORM ANY RELEVANT CORRESPONDENCE WITH THE OTHER DEPARTMENT(S).

6. IF THE COURSE IS INTENDED PRIMARILY FOR STUDENTS OUTSIDE YOUR DEPARTMENT, DO YOU HAVE THE SUPPORT OF THE DEPARTMENT/PROGRAM CONCERNED?

PLEASE PROVIDE THE CONTACT INFORMATION FOR THE RECOMMENDED CHANGE:

Name: M. Horn Email: mhorn@mcmaster.ca Extension: 21602 Date submitted: 30 September 2015

If you have any questions regarding this form, please contact the Assistant Secretary, School of Graduate Studies, cbryce@mcmaster.ca.

SGS /2015
**RECOMMENDATION FOR CHANGE IN GRADUATE CURRICULUM - FOR CHANGE(S) INVOLVING COURSES & MILESTONES**

**IMPORTANT:** PLEASE READ THE FOLLOWING NOTES BEFORE COMPLETING THIS FORM:

1. This form must be completed for ALL course changes. Sections of this form pertaining to your requested change must be completed.

2. An electronic version of this form (must be MS WORD not PDF) should be emailed to the Assistant Secretary, School of Graduate Studies (cbryce@mcmaster.ca).

3. A representative from the department/program is required to attend the Faculty Curriculum and Policy Committee meeting during which this recommendation for change in graduate curriculum will be discussed.

<table>
<thead>
<tr>
<th>DEPARTMENT</th>
<th>History</th>
</tr>
</thead>
<tbody>
<tr>
<td>COURSE TITLE</td>
<td>CHRISTIANITY AND THE SECULARIZATION PROBLEM IN THE ATLANTIC WORLD, 1750-2000</td>
</tr>
<tr>
<td>COURSE NUMBER</td>
<td>773</td>
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<tr>
<td>COURSE CREDIT</td>
<td>6 Unit Course ( )</td>
</tr>
<tr>
<td>INSTRUCTOR(S)</td>
<td>Dr. Michael Gauvreau</td>
</tr>
<tr>
<td>REQUISITE(S)</td>
<td>Enrolment in the graduate program in History</td>
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**NATURE OF RECOMMENDATION** *(PLEASE CHECK APPROPRIATE BOX)*

Is this change a result of an IQAP review? ☐ Yes ☒ No

<table>
<thead>
<tr>
<th>NEW COURSE</th>
<th>DATE TO BE OFFERED (FOR NEW COURSES ONLY):</th>
<th>WAS THE PROPOSED COURSE OFFERED ON DEAN’S APPROVAL?</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>2016-17</td>
<td>No</td>
</tr>
</tbody>
</table>

WILL THE COURSE BE CROSS-LISTED (COMBINED SECTIONS) WITH ANOTHER DEPARTMENT? If YES, PLEASE NOTE WHICH DEPARTMENT:

Attach to this form any relevant correspondence with the other department(s). Note: Cross-listing of courses requires written approval from each department and faculty concerned. If you would like to remove a cross-listing you must include a written explanation agreed upon by both departments affected.

*For all new cross-listings please note which department owns the course:

**CHANGE IN COURSE TITLE**

Provide the **NEW** Course Title:

**CHANGE IN COURSE DESCRIPTION**

600-LEVEL COURSE *(Undergraduate course for graduate credit)* Please see #4 on page 2 of this form.
## COURSE CANCELLATION

<table>
<thead>
<tr>
<th>726</th>
<th>Provide the Reason for Course Cancellation:</th>
</tr>
</thead>
</table>

## OTHER CHANGES

**BRIEF COURSE DESCRIPTION FOR CALENDAR** - Provide a brief description (maximum 6 lines) to be included in the Graduate Calendar.

The theory of secularization has, since at least the 1950s, powerfully shaped historical discussions of religion in Western societies. While recent historical developments have revised the chronology and scope of secularization, the concept remains a lively and vital field of debate. The emphasis of this course is both chronological and thematic, and while the focus is on Canadian developments, it draws upon the historical experience of Britain and the United States in introducing students to the various inflections of the secularization thesis.

**CONTENT/RATIONALE** - Provide a brief description, i.e., outline the topics or major sub-topics, and indicate the principal texts to be used.

Topics cover the intersections of religion with class and gender, the nature of urban religion in the industrial age, encompass both popular and official expressions of religion, and seek to balance the role of religion as both a private concern and as a factor in altering notions of the public sphere. Special attention will be paid to the changing interface between Christianity and the political realm.

Texts:  
- Lynn Marks, *Revivals and Roller Rinks*  
- Nancy Christie, ed., *Households of Faith*  
- Nancy Christie and Michael Gauvreau, *Christian Churches and their Peoples: A Social History of Religion in Canada*  
- Gareth Stedman Jones & Ira Katznelson, eds., *Religion and the Political Imagination*

## STATEMENT OF PURPOSE (How does the course fit into the department's program and/or tie to existing Program Learning Outcomes from the program's IQAP cyclical review?)

N/A

## EXPECTED ENROLMENT:

8-10

## DESCRIBE IN DETAIL THE METHOD OF PRESENTATION OF COURSE MATERIAL (i.e., lectures, seminars):

Weekly seminars
4. DESCRIBE IN DETAIL THE METHOD OF EVALUATION (percentage breakdown, if possible): (For 600-level course, indicate the Extra Work to be required of graduate students, i.e., exams, essays, etc.)

**Marking Scheme (M.A. students)**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Historiographic Paper: due at end of term</td>
<td>40%</td>
</tr>
<tr>
<td>Seminar Papers &amp; Contribution to the Course:</td>
<td>30%</td>
</tr>
<tr>
<td>Book Review:</td>
<td>15%</td>
</tr>
<tr>
<td>Final Examination:</td>
<td>15%</td>
</tr>
</tbody>
</table>

The major historiographic paper should explore an area of religious history (combining both Canadian and international scholarly literature) in which there has been substantial scholarship and debate. It should be approximately 3000-4000 words in length (15-20 pages).

**Marking Scheme (PhD minor field)**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Historiographic Paper: due at end of term</td>
<td>50%</td>
</tr>
<tr>
<td>Seminar Papers &amp; Contribution to the Course:</td>
<td>20%</td>
</tr>
<tr>
<td>Book Review:</td>
<td>10%</td>
</tr>
<tr>
<td>Final Examination:</td>
<td>20%</td>
</tr>
</tbody>
</table>

For PhD students doing the course as a minor field, the major historiographic paper should be 5000-6000 words in length (25-30 pages).

5. TO PREVENT OVERLAP, IS A COURSE IN THE SAME OR A RELATED AREA OFFERED IN ANOTHER DEPARTMENT? IF YES, PLEASE ATTACH TO THIS FORM ANY RELEVANT CORRESPONDENCE WITH THE OTHER DEPARTMENT(S).

N/A

6. IF THE COURSE IS INTENDED PRIMARILY FOR STUDENTS OUTSIDE YOUR DEPARTMENT, DO YOU HAVE THE SUPPORT OF THE DEPARTMENT/PROGRAM CONCERNED?

N/A

**PLEASE PROVIDE THE CONTACT INFORMATION FOR THE RECOMMENDED CHANGE:**

Name: M. Horn  Email: mhorn@mcmaster.ca  Extension: 21602  Date submitted: 30 September 2015

If you have any questions regarding this form, please contact the Assistant Secretary, School of Graduate Studies, cbryce@mcmaster.ca.