



## **New Graduate Program Proposal**

<b>Program Proposed:</b>	<b>Ph.D. in Cinema Studies</b>
<b>Graduate Unit where the program will reside:</b>	Cinema Studies Institute
<b>Faculty / Academic Division:</b>	Arts and Science
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## **Ph.D. in Cinema Studies Cinema Studies Institute, Arts and Science**

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# Ph.D. in Cinema Studies

## Cinema Studies Institute, Arts and Science

### 1. Executive Summary

The Cinema Studies Institute (CSI) proposes the creation of a new Ph.D. degree program in Cinema Studies. The normal program length will be four years from completion of a Master's program. We have drafted this proposal through a series of discussions and retreats that involved all core faculty as well as graduate and undergraduate students; we have also consulted extensively with other University of Toronto units and studied Ph.D. programs at other North American universities.

We propose an integrative program that synthesizes textual and contextual study, theory, and social and cultural practice and that understands the multiple and intersecting histories of the cinematic as deeply imbricated in current debates and trends in Cinema Studies. With its integrative approach, it stands apart from nearly all other programs in the field, which demand specialization in separate streams.

Our proposed doctoral program will speak not only to the changing nature of cinema today but also to its past. As a medium that has arisen from and fed into other media, cinema has undergone many radical changes since its introduction in the late 19<sup>th</sup> century. Recent technological innovations have transformed nearly every aspect of cinema, including the media used to create filmic texts, a range of intermedial delivery systems, and multiple possibilities for interaction and fusion between cinema and other forms of art, information, and entertainment. There is now a growing public discourse surrounding the cultural and social operations of Cinema Studies. For this reason, now more than ever, academic investigation of the multi-faceted phenomenon of moving image media is required to put these changes into historical context, to define their theoretical implications, and to chart their sociocultural ramifications.

In order to equip graduate students with the means of critically engaging with Cinema Studies and to aid them in productively intervening in contemporary scholarly and social/cultural policy discussions, CSI will introduce a rigorous curriculum that promises to investigate the social, cultural, and aesthetic issues that the study of Cinema Studies provokes while always reminding students of the relevant historical and theoretical contexts through which to consider their current condition.

This proposal is motivated by: 1) the changing nature of cinema and its academic study, which invites high-level research at the doctoral level; 2) the official opening of the University of Toronto Media Commons Archive, a vast repository of multi-media materials that can sustain doctoral-level research; 3) increasing student demand for Canadian universities to offer Ph.D. programs, evinced by the rapid growth in applications to the CSI Masters program since its launch only four years ago (2007-08); 4) the growth of Cinema Studies at the University of Toronto, now at a point of maturation where the introduction of a Ph.D. program emerges as a logical outcome.

### 2. Program Rationale

*Statement of purpose:* The Cinema Studies Ph.D. addresses twenty-first century configurations and disciplinary issues of Cinema Studies through a constellation of theoretical, textual, social and historical rubrics in a syncretic manner. The curriculum distinguishes itself through the synthesis of history and theory, textual analysis and cultural study in the aim of developing a full understanding of contemporary conceptions of the cinematic in an era of digitalization and globalization. In keeping with the Institute's

tradition of promoting critical thinking, the curriculum will combine the analysis of cinematic and intermedial works with the careful interrogation of relevant texts and contexts, introducing issues of historical, theoretical, and cultural import.

*Degree nomenclature:* Ph.D. This is a research-based program.

*Program Name:* The Institute currently offers an MA in Cinema Studies and will retain that name at the doctoral level. For all of cinema's apparent stability in its first century of existence, it has always been a medium inflected by dramatic change. Derived from other popular media developed in the 19<sup>th</sup> century as much as from the classical arts, cinema found itself allied with contemporaneous entertainment forms at the same time that it established its own modes of practice and textual distinctiveness.

Cinema has always refracted the changes occurring within the cultures and societies producing it and has accommodated a range of shifting political and economic factors. In the twenty-first century, Cinema Studies have become even more pervasive, informing and engaging with multiple aspects of cultural and social life, in a diversity of formats promoted by the technological ascendance of digital media. The medium that is understood as 'cinema' takes multiple forms now, from the celluloid-based to digital formats. Cinema Studies remain integral to our daily lives, as feature films projected at the neighbourhood multiplex (where the format may be in 35mm, digital projection, or IMAX), as DVDs or Blu-Rays watched at home on television, or as digital files downloaded from the internet for viewing on computers or hand-held devices.

The program of study will register the complexity of Cinema Studies throughout its history, tying the protean nature of moving image media in its current incarnations to its demonstrated ability to adapt and innovate for over one hundred years. The Ph.D. in Cinema Studies will train students to take the full critical measure of cinema's past and present practices by engaging a range of questions: Do the various forms of cinema affect those who watch them and what they choose to do with them? How is cinema involved in changing formations of race, nation, and sociocultural group? How does the viewer of film understand the phenomenon of cinema in the current era and how does s/he relate it to wider media contexts? Modes of circulation and reception array themselves across a similarly wide spectrum, as the institutional delivery platforms (multiplex, film festivals, hand-held devices) continue to proliferate, involving spectators in complex and different ways. How have the changes to cinema's material and practical form affected the kinds of films that are made, and facilitated or hindered the viewing of films from the past? How should one relate the current form of cinema to its earlier historical manifestations and to previous theorizations of the medium? Much as cinema has changed, so too has cinema scholarship, as Cinema and Media Studies have increasingly emerged as driving forces of innovation within the arts and sciences. The current academic environment fosters a broad consideration of the ever-changing role of moving image media within global culture at the same time that issues of archival preservation and access increasingly inflect scholarly research. The Cinema Studies Ph.D. will fully equip doctoral students to push that scholarship in new directions.

*Program Delivery:* The program will be delivered through a variety of means, including courses, seminars, faculty-student mentoring, comprehensive and special field exams, and a dissertation of adequate scope. Of special note are the rich archival collections in UT Media Commons upon which the students will be able to draw, including specialized collections of Asian cinema, Canadian music, materials from Canadian broadcasting and a wealth of international feature films. Specialized equipment at the archives and at the recently renovated Media Commons (in the University's Robarts Library) permit the viewing and recording of cinema in all formats used from the 1920s to the present.

*Distinctiveness:* Unlike other programs that create clear demarcations between history and theory, the Cinema Studies Ph.D. insists on their integration. Moreover, the core curricular offerings frame student learning as engagement with debates and questions that persist within the discipline, in the belief that

studying these central concerns provides the ideal way to explore the key historical and theoretical dimensions of Cinema Studies.

Current doctoral programs offered at Carleton University (Cultural Mediations) and Wilfrid Laurier University (English and Film Studies) combine study of film with that of other art forms. In Ontario, only one other university (York) offers a doctoral degree (Cinema and Media Studies) that concentrates on cinema. Our proposed Ph.D. program will differ from York's in two central ways: first, whereas York's program favours theory in its major field designations, we offer an equal emphasis on history and theory, understanding them as inevitably intertwined, especially in the study of culture at large and of textual objects or practices in particular; second, we study media as they relate to and inform the development and operations of cinema, rather than cinema in conjunction with other media.

### 3. Need and Demand

Since initiating our Master's program in 2007, we have experienced a strong and steady increase in the number of applicants, growing from 35 in the first year to over 85 in 2010. Moreover, despite the establishment of new graduate programs in Cinema Studies elsewhere, we are receiving applications from students in the top tier, bringing with them prestigious scholarships (e.g. two SSHRCs in 2010-11). We interpret this as indicative of significant interest in Cinema Studies as a field of graduate study, but equally, of positive word of mouth about our graduate program. About 20-25% of our M.A. graduates go on to Ph.D. or specialized Master's programs; recent graduates have elected to study at Harvard, UCLA and USC in the U.S., and at Concordia and York in Canada. Some of these students would doubtless have chosen to do their doctoral study at UofT had the option been available.

Although it is often thought that a Ph.D. graduate will inevitably head towards the academy, that is no longer necessarily the case. There are many opportunities for Ph.D. graduates in the corporate and cultural institutions of Cinema Studies, such as archives, cinemathèques, publishers, film festivals, professional associations, production facilities, and government policy and funding offices. These bodies are escalating in size and complexity and therefore increasingly seeking employees who are superbly trained in the study of Cinema Studies. For example, a graduate of the CSI undergraduate program who received her Ph.D. in cinema from University of Chicago is currently the Director of Higher Learning in the Toronto International Film Festival Group. Film festivals, cinemathèques and film journals seek curators and editors who can compete knowledgeably in the global environment, and government cultural agencies increasingly employ officers who are trained at an advanced level.

Table 1: Graduate Enrolment Projections

Year in program	Academic year						
	2012	2013	2014	2015*	2016	2017	2018
1	5	5	5	5	5	5	5
2		5	5	5	5	5	5
3			5	5	5	5	5
4				5	5	5	5
<b>Total</b>	<b>5</b>	<b>10</b>	<b>15</b>	<b>20</b>	<b>20</b>	<b>20</b>	<b>20</b>

*\*steady state*

### 4. Admission Requirements

In addition to the General Regulations of the School of Graduate Studies, our admission requirements

include:

- A master's degree in Cinema Studies or other appropriate area of study with an average of A- or higher from a recognized university, or equivalent. An appropriate master's degree should demonstrate capacity for research and scholarship including compelling evidence of ability to do independent research in the study of Cinema Studies at an advanced level. Such independent research capacity is crucial, as doctoral students in Cinema Studies must advance independently through a field of study that experiences constant change, and they must be able to explain, on an ongoing basis, the theoretical, historical, and sociocultural implications of the changes that Cinema Studies continue to undergo.
- *Recommendations from two referees.*
- *A writing sample of not more than 5,000 words (approximately 15-20 pages).* We require a writing sample in order to assess the candidate's capacity for research and scholarship in the ability to assess and make use of research resources to produce seminar papers reflecting knowledge of the study of Cinema Studies and, ultimately, substantial and original work in the form of doctoral thesis
- *A statement of purpose.* We require a statement of purpose in order to assess level of communications skills in terms of applicants command of complex ideas and arguments as expressed through both verbally-based presentations and written work.

These admission requirements are designed to satisfy our graduate admissions committee that we will admit only top-flight candidates to our Ph.D. program.

## 5. Program Requirements

The Calendar Entry for the program is included in Appendix A.

### Doctor of Philosophy Program Requirements

The program requirements include: 1) coursework; 2) comprehensive and field exams; 3) a thesis proposal; and 4) a dissertation.

- **Course work**
  - Students pursue a program of study and research approved by the Institute. The minimum course requirements for the degree are as follows.
  - **3.5** full-course equivalents (FCEs) completed with a B+ average. In order to continue in the program, students must complete CIN 2100H (History and Historiography of Cinema Studies) and CIN 2101H (Pressures on the Cinematic) with grades of at least A-,. The remaining 2.5 FCEs are elective courses, all at the graduate level, including a minimum of 1.5 FCEs from courses designated as CIN or cross-listed with CIN. Students who did not complete an M.A. at the University of Toronto may also take core courses from the M.A. program with the permission of the Graduate Coordinator.
  - Credit/non-credit research and methods seminar (SRD 2999H), typically in the second year.
  - All course work should be completed by December of the second year.
- **Comprehensive examinations**
  - The General Examination, to be completed in the second term of the second year, is based on core coursework plus a circulated bibliography and filmography. The exam will be composed of two

separate questions. Each question will be answered during a two-hour writing session that takes place on-site at the Cinema Studies Institute (total four hours). An oral exam of no more than 90 minutes will follow the written comprehensive exam. Students must first successfully complete the comprehensive exam before being permitted to submit a thesis proposal. A second attempt of the Special Field Examination is allowed on the recommendation of the student's committee. The General Examination must be successfully completed prior to the Special Field Exam.

- The Special Field Examination has two components: a written examination, based on a reading list related to the student's thesis research and drawn up in consultation with the supervisory committee; and an oral examination. Students entering the Ph.D. program with a master's degree generally take the Special Field Examination by the end of their second year. A second attempt of the Special Field Examination is allowed on the recommendation of the student's committee.
- The student must have completed all requirements for the degree, exclusive of thesis research, by the end of the third year in order to remain in good academic standing in the program.

- **Thesis**

- The Graduate Coordinator will assist the student in the selection of an appropriate supervisor and supervisory committee.
- In December of the second year, the student must submit to the Graduate Coordinator a preliminary thesis proposal that has been approved by the supervisor. The proposal should outline the chronology, main argument and rationale of the prospective thesis. A student's research formally begins with the submission of a thesis proposal to the thesis committee. The proposals are circulated to all graduate faculty in the unit for information and comment.
- The student is required to meet with the supervisory committee within three months of submitting the preliminary proposal. An approved thesis proposal signed by all members of the supervisory committee and by the Graduate Coordinator must be submitted by September 1 of the third year of registration.
- When all of the above requirements are completed, the candidate will proceed to write the Ph.D. thesis. The thesis must be on an approved topic in Cinema Studies.
- The student and the supervisor should meet regularly. The student is also required to meet at least once a year with the supervisory committee.
- The dissertation embodies the results of original research conducted while registered for the Ph.D. program and constitutes a significant contribution to the knowledge of the field. The supervisory committee should approve the completed thesis before it is submitted for examination.
- The student defends the thesis in a final SGS doctoral oral examination.

**Normal Program Length** – 4 years (full-time Ph.D.).

Time limit for the degree – 6 years from first registration.

### **Courses**

The Institute should be consulted each session as to elective course offerings. See Appendix B.

### **Other Graduate Units**

Students may take courses from other graduate units (e.g., Comparative Literature, Drama, Information, South Asian Studies, Women and Gender Studies) for graduate Cinema Studies credit with permission of the Cinema Studies Institute's Graduate Coordinator. Interested students should consult the appropriate calendar entries and departmental websites for current course offerings. From time to time, the Institute also offers programs of individual Reading & Research in special fields. These "reading courses" are normally available only to students in the Ph.D. program. With the special approval of the Graduate Coordinator, Ph.D. students may substitute one such course for one (and not more than one) of the elective courses. See Appendix B.

## 6. Program Description

The Cinema Studies Ph.D. program is designed to ensure that students receive a shared, advanced training in the study of Cinema Studies and to develop rigorous and substantive background in the theory, history, and cultural practice related to the field. The program is implemented through coursework, comprehensive and field exams, a non-credit research methods seminar, and a dissertation.

Whereas the Province's Quality Assurance Framework requires that students complete a minimum of 2/3 courses at the graduate level, the University of Toronto requires graduate students to complete all of their course requirements from amongst graduate level courses. The proposed program is in conformity with this requirement.

## 7. Fields [Optional]

None.

## 8. Degree Level Expectations, Program Learning Outcomes and Program Structure

DOCTORAL DEGREE LEVEL EXPECTATIONS	DOCTORAL PROGRAM LEARNING OBJECTIVES AND OUTCOMES	HOW THE PROGRAM DESIGN AND REQUIREMENT ELEMENTS SUPPORT THE ATTAINMENT OF STUDENT LEARNING OUTCOMES
<p><b>1. Depth and Breadth of Knowledge</b></p> <p>A thorough understanding of a substantial body of knowledge that is at the forefront of their academic discipline or area of professional practice.</p>	<p>Depth and breadth of knowledge is defined in Cinema Studies as a thorough and up-to-date understanding of the history, theory, and sociocultural practices of Cinema Studies.</p> <p>This is reflected in students who are able to:</p> <ul style="list-style-type: none"> <li>• Apply such knowledge to a synthesized account of how Cinema Studies have functioned in the past and how they operate now</li> <li>• Address current issues and debates in the study of Cinema Studies and explain what is at stake</li> </ul> <p>Explain the theoretical, historical, and sociocultural implications of the changes that Cinema Studies continue to undergo</p>	<p>The program design and requirement elements that ensure these student outcomes for depth and breadth of knowledge are:</p> <p>The student's final degree requirement, the doctoral thesis, will entail a demonstration of thorough and up-to-date understanding of the concepts, research areas, and scholarship germane to the thesis topic. Through the process of formulating the thesis topic, executing the necessary research, and writing the thesis, the student will have mastered a particular and substantial body of knowledge.</p> <p>The comprehensive and special field exams preceding the thesis will test student knowledge both in terms of depth and breadth. These questions will ask students to demonstrate the extent of their knowledge while also calling for responses that synthesize learning gained from coursework and independent study.</p> <p>The required research seminar (SRD 2999H) will provide students with a forum to test out the questions animating their research programs, aid their peers in revising those programs, and develop the skills necessary to translate course-based essays into conference papers and/or publications. Sessions will often be conducted by guest speakers whose work represents current scholarship and practices addressing the central issues</p>



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		<p>that the program is examining. Particular sessions will be devoted to the manner in which research must be refined and elevated to a professional standard to warrant publication.</p> <p>This research seminar helps students to translate their knowledge of Cinema Studies into an effective research program, as preparation for the writing of the doctoral thesis. The seminar will also feature workshops designed to address particular questions arising out of the students' research emphases and professional development.</p> <p>One of the core courses, CIN 2100H (History and Historiography of Cinema Studies), helps students to understand the current state of Cinema Studies by placing developments within their proper historical context; further, the course promotes a fully theorized understanding of that context. Students will investigate the manner in which Cinema Studies history has been written, the role of technology, aesthetics, social and cultural practices, and economics.</p> <p>A second core course, CIN 2101H (Pressures on the Cinematic), immerses students in the debates and issues that define the current study of Cinema Studies and its methodologies, fully exploring their historical, theoretical and sociocultural dimensions. Addressing these issues in depth will aid the students in seeing how the historical, theoretical, and sociocultural dimensions of Cinema Studies are relevant to the central debates defining Cinema Studies in the arts, political economy, and social and cultural life.</p> <p>Students will be required to take another five elective courses (totalling 2.5 FCE). The other graduate courses on offer will deepen and extend the knowledge ensured by these two core courses. The eligibility of these courses will be determined by the graduate faculty, and students will be advised as to which courses will best aid their research programs.</p>
<p><b>2. Research and Scholarship</b></p> <p>a. The ability to conceptualize, design, and implement research for the generation of new knowledge, applications, or understanding at the forefront of the discipline, and to adjust the research</p>	<p>Research and Scholarship is defined in Cinema Studies as the ability to assess and make use of research resources to produce seminar papers on significant issues reflecting knowledge of the study of Cinema Studies and, ultimately, substantial and original work in the form of doctoral thesis.</p>	<p>The program design and requirement elements that ensure these student outcomes for research and scholarship are:</p> <p>The doctoral thesis represents the student's main contribution to new scholarship and the student's most sustained and demanding research endeavour. To ensure that students are sufficiently prepared to embark on the independent research trajectory that writing a thesis entails, the required research seminar has been designed to train students to become effective researchers and</p>

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<p>design or methodology in the light of unforeseen problems; b. The ability to make informed judgments on complex issues in specialist fields, sometimes requiring new methods; and c. The ability to produce original research, or other advanced scholarship, of a quality to satisfy peer review, and to merit publication.</p>	<p>This is reflected in students who are able to:</p> <ul style="list-style-type: none"> <li>• Make use of research materials as the basis of original academic work</li> <li>• Write seminar papers demonstrating command of the study of Cinema Studies and evincing a strong argument; these papers could become conference papers or publications</li> <li>• Write a doctoral thesis featuring a sustained argument, predicated on a demonstrated understanding of a new area of research clearly addressing central issues facing the study of Cinema Studies.</li> </ul>	<p>discerning writers.</p> <p>The required research seminar will provide students with a forum to test out the questions animating their research programs, aid their peers in revising those programs by submitting draughts of their work to those enrolled in the seminar, and develop the skills necessary to translate course-based essays into conference papers and/or publications. Particular sessions will be devoted to the manner in which research must be refined and elevated to a professional standard to warrant publication.</p> <p>The required core courses are explicitly designed to equip students with proper research and analytical skills, modelling exemplary historiographical and critical methods, and assessing current issues within the study of Cinema Studies. These courses require students to write their own major research papers, which will be discussed within the seminar before being submitted in their final version. Thus the courses model a variety of ways for students to measure how their own work might intersect with leading scholarship.</p>
<p><b>3. Level of Application of Knowledge</b></p> <p>The capacity to i) Undertake pure and/or applied research at an advanced level; and ii) Contribute to the development of academic or professional skills, techniques, tools, practices, ideas, theories, approaches, and/or materials.</p>	<p>Level of Application of Knowledge is defined in Cinema Studies as reflected in students who are able to:</p> <ul style="list-style-type: none"> <li>• Apply the knowledge acquired in the program to an examination of a facet of Cinema Studies, synthesizing its theoretical, historical, and sociocultural dimensions.</li> <li>• Develop their research programs with an eye to advancing knowledge within the field of study.</li> </ul>	<p>The program design and requirement elements that ensure these student outcomes for research and scholarship are:</p> <p>The writing of the thesis will entail the translation of knowledge acquired through the research process into a carefully structured and sustained argument. The finished thesis will demonstrate that the student has become an expert in a particular aspect of his/her field of study.</p> <p>The courses require the writing of academic papers that will help students develop particular ideas and refine their research programs. The context of the two core courses in particular will ensure that students possess advanced knowledge of both research methods and the state of the discipline, knowledge that will inform and elevate their own written work.</p> <p>In addition to the valuable education students will gain by crafting seminar papers, they will also learn to tailor those papers for use in conferences, such as in the annual event currently staged by our Masters students. Likewise, the Institute will provide guidance and support to the Ph.D. cohort to produce a graduate journal (either online or in print) through which the students may gain valuable skills as writers and as editors.</p>
<p><b>4. Professional Capacity/Autonomy</b></p>	<p>Professional Capacity/Autonomy is defined in Cinema Studies as the ability to translate knowledge</p>	<p>The program design and requirement elements that ensure these student outcomes for research and scholarship are:</p>

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<p>a. The qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and largely autonomous initiative in complex situations; b. The intellectual independence to be academically and professionally engaged and current; c. The ethical behavior consistent with academic integrity and the use of appropriate guidelines and procedures for responsible conduct of research; and d. The ability to evaluate the broader implications of applying knowledge to particular contexts.</p>	<p>gained in the program to a professional setting, whether academic or otherwise.</p> <p>This is reflected in students who are able to:</p> <ul style="list-style-type: none"> <li>• Take the knowledge gained in the program and apply it to a distinct professional setting, be it within a cultural or educational institution, a business related to film or media, or another occupation.</li> <li>• Apply the research and analysis skills developed within the program to workplace situations.</li> <li>• Behave responsibly and act independently in their chosen occupation.</li> </ul> <p>Learn the protocols of conference presentation, publication of academic work, and job interviewing; such skills in communication will promote capability and independence, whether the student goes on to a career as an academic or not.</p>	<p>Because the writing of the doctoral thesis is largely an independent endeavour, the student will learn how to become more self-reliant and to develop her/his own initiative, both during the preparation and the writing process. Crafting a viable thesis topic will aid the student in learning how to address the demands of his/her committee. Once engaged in writing the thesis, the student will become adept in meeting deadlines, learning how to do research in settings outside the home university, and engaging with other professionals who might aid with the research.</p> <p>Throughout this process, the student will be guided by the supervisor and committee, but ultimately, the goal is to guide the student to become an independent scholar who has developed a wide range of skills that will help her/him function in a variety of workplace settings.</p> <p>In addition, the research seminar, both because it focuses on professional training and because it encourages students to assist one another with their developing research programs, will help students to learn how to incorporate the suggestions of others, to interact positively and responsibly with their peers while engaged in shared pursuits, and to defend their ideas while taking into account how others understand them.</p> <p>With its focus on developing professional skills, this seminar will aid students in learning the protocols attached to a wide range of professional activities, including presenting material to a group, interviewing for jobs, and advocating for one's work with prospective publishers or with other kinds of organizations. In addition, all courses are designed to promote independent thinking and knowledge of the current state of the field, which will stand the student in good stead when s/he engages with other professional contexts.</p>
<p><b>5. Level of Communication Skills</b></p> <p><b>The ability to communicate complex and/or ambiguous ideas, issues and conclusions clearly and effectively.</b></p>	<p>Level of Communications Skills is defined in Cinema Studies as the command of complex ideas and arguments as expressed through both verbally-based presentations and written work.</p> <p>This is reflected in students who are able to:</p> <ul style="list-style-type: none"> <li>• Express complex ideas derived from their own research in oral presentations, abetted by media programs designed to convey information.</li> </ul>	<p>The program design and requirement elements that ensure these student outcomes for research and scholarship are:</p> <p>The extended process of writing that the doctoral thesis entails will help the student to develop sophisticated writing skills necessary to convey the complexity of the ideas animating the thesis.</p> <p>The assessment components leading up to the writing of the thesis, principally examinations of a written and oral nature, are designed to enhance the student's communication skills and capacity to defend and/or explain an argument beyond the level already established through coursework.</p>

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	<ul style="list-style-type: none"> <li>Express complex ideas derived from their own research in written form, and to the professional standards of the discipline.</li> <li>Express complex ideas in response to questions, either as written answers or interactions within a seminar format or a public forum.</li> </ul>	<p>Because every course within the program requires students to submit polished written work and to pose questions and frame responses within a seminar format, the very nature of the program design functions to ensure the development of communication skills.</p> <p>Students will be encouraged to deliver written papers in the form of conference presentations, to ensure that their communication skills within a public forum equal those evident within their written work.</p>
<p><b>6. Awareness of Limits of Knowledge</b>  <b>An appreciation of the limitations of one’s own work and discipline, of the complexity of knowledge, and of the potential contributions of other interpretations, methods, and disciplines. Competence in the research process by applying an existing body of knowledge in the critical analysis of a new question or of a specific problem or issue in a new setting.</b></p>	<p>Level of Awareness of Limits of Knowledge is defined in Cinema Studies as recognizing that the field exists in a state of constant renewal, as the object of study itself continues to be redefined.</p> <p>This is reflected in students who are able to:</p> <ul style="list-style-type: none"> <li>Address the nature of Cinema Studies by acknowledging its protean formation, and how new developments continue to affect the field.</li> <li>Appreciate the complexity of the issues surrounding the investigation of Cinema Studies.</li> <li>Combine pre-existing bodies of knowledge with new questions that push the boundaries of the discipline.</li> </ul>	<p>The program design and requirement elements that ensure these student outcomes for research and scholarship are:</p> <p>The methodical lead-up to the writing of the thesis allows students to build research competence while gaining an appreciation of the complexity of knowledge within the discipline and how their own research might contribute to that knowledge.</p> <p>The research seminar format, wherein students refine their research programs through testing out their ideas with their peers, helps students learn the limitations of their ideas and how to reframe research questions to address any methodological flaws.</p> <p>The design of the core course, CIN 2101H (Pressures on the Cinematic), expressly addresses the changing nature of academic thought by concentrating on debates that illuminate how the discipline continues to redefine itself through intellectual interchange.</p>

## 9. Assessment of Teaching and Learning

All courses will require students to deliver in-class oral presentations in addition to written essays. The preparation of oral presentations will foster research skills, deepen student knowledge, and help to hone communication skills. Engaging in seminar presentations will aid students in responding to the questions of others, while also training them to present information in a persuasive and comprehensible fashion. The writing of essays helps students to learn how to communicate complex ideas in prose form, to translate research into a coherent argument, and to realize how their knowledge base can form the foundation of academic work.

Subsequent stages of assessment will entail comprehensive examinations and special field examinations; each of these possesses both a written and an oral component. These testing mechanisms will ensure that students have sufficient command of the general field of Cinema Studies and possess the ability to articulate responses to particular questions. When framing answers to exam questions, students will need to demonstrate that they understand how to tailor their knowledge to the context of a particular set of issues, a

skill that will have relevance for subsequent workplace settings. Students will need to be able to defend their ideas during the oral component of the exam.

The doctoral thesis requires students to transform a research program that they have devised in consultation with others into a sustained piece of academic writing. In the course of writing the thesis, students will learn how to enlist new research findings, develop original arguments, and confront the limitations of their own knowledge and that of the discipline. The final oral defense of the thesis will confirm for a committee of trained academics that the student is ready to apply his / her acquired skills and knowledge in a professional setting.

## 10. Consultation

CSI has consulted with Deans, Chairs and Directors of interested programs. These individuals have responded positively. The program has attracted a great swell of interest and support. Responses have ranged from unanimously enthusiastic support to suggestions for participation and collaboration. We include here a few examples of responses to our enquiries.

“The Cinema Studies Institute's proposal for a Ph.D. has my unqualified and unhesitant support. This is a long overdue initiative. This program will be a welcome addition to the complement of Ph.D. Centres and Institutes at this university, and in my opinion will be, at its initiation, the top-ranked and most popular Ph.D. program in this discipline in the country, and easily competitive across North America...For many years, all Cinema Studies faculty have been cross-appointed to the Drama Centre, and we have accommodated a range of dissertation topics that have incorporated the study of Cinema Studies, insofar as they have related to the disciplines of theatre, drama and performance studies...I have every confidence that this collaboration will continue unabated. But the fact is that excellent candidates to our Ph.D., over my many years of involvement with our application process, apply for our program who clearly are more suited to, and would be better served by the Ph.D. you are about to initiate...All of this is to say that, based on my experience, there has been a talented base of potential (and eager) applicants for your Ph.D. program for as long as I have been involved with this university.” - *Director, Graduate Centre for Study of Drama*

“I see no conflict whatsoever between your new Ph.D. program in Cinema Studies and any program element in our department. We would welcome your new addition to the intellectual community.” - *Chair, Department of Theory and Policy Studies in Education, OISE*

“I appreciate the consultation process and want to let you know that there's no conflict or issue with the program I lead. The proposal for a Ph.D. in Cinema Studies is very timely and much needed.”  
- *Program Supervisor, New Media, Department of Humanities, University of Toronto Scarborough*

“Given the centrality of Cinema Studies to contemporary culture, and the increasing influence that images are likely to play in society in the future, a Ph.D. program, building on the great successes of the undergraduate and M.A. program in Cinema Studies, makes absolute sense to me, and will enrich the quality of Humanities education here at the University of Toronto. There is certainly no overlap in our two programs, though obviously one would hope that, if a Ph.D. program is approved, we might think about possible forms of collaboration. The proposal has my strongest support.” - *Chair, Department of English, Faculty of Arts and Science*

“It seems like a great initiative and I would like to support it.” - *Dean, Faculty of Information*  
The responses from Faculty of Information members were uniformly positive, with suggestions for future collaboration.

For the list of Deans, Chairs and Directors consulted, please see Appendix C.

## 11. Resources

Cinema has been taught at the University of Toronto since the early 1970s, developing from a patchwork of courses offered through language departments to a coherent academic undergraduate program with its own core faculty based at Innis College. In 2007, an M.A. program was introduced, at the same time that the Cinema Studies Program's status changed, such that it is now an extra-departmental unit B (EDU-B) Institute, a designation that allows an academic unit to offer programs. Faculty ranks have increased as well; as of 2010-11 there are 10 faculty members with cross appointments to Cinema Studies (most of them majority appointments in CSI, and most already tenured). All teach within the core graduate curriculum. With a few exceptions, most of our core faculty are such recent appointments that they have not had opportunities for dissertation supervision to completion; several have primary supervisions in progress. They have all served on supervisory committees, however, and thus have experience and expertise to produce sufficient supervisory capacity for the new program.

Another group of faculty hold primary appointments in other departments or units, but teach courses in cinema or related subjects at the graduate level. Two of the most recent of these appointments hold their primary graduate appointment with CSI. A larger number of professors across the three campuses will have secondary graduate appointments with CSI, permitting them to function as doctoral supervisors or supervisory committee members. We are therefore confident of the adequacy of the number of faculty who will teach/supervise in the program. In addition, the Institute has received the support of the Faculty of Arts & Science Dean's Office to develop a proposal to change the status of the Institute to that of an EDU:A. This will make it possible for the Institute hold primary faculty appointments. The proposal is currently in development, including discussion within the Institute and consultation with cognate units. If approved Faculty, the proposal to change the status of the Institute will also require university governance approval.

Most of the faculty members who hold graduate appointments with CSI are tenured faculty with full membership status. All of them have exceptional research and publishing records, often at the leading edge of the field, while also serving on editorial boards and in elected or invited positions in professional associations. Within our small core faculty, we are proud to cite two winners of significant international book prizes, two holders of the Dean's Excellence Award, two Jackman Humanities Institute fellows, two finalists in the TVO best lecturer assessment, one YWCA Woman of Distinction, and one twice-recipient of awards from Toronto Women in Film and Television.

CSI faculty also possess a strong track record of securing SSHRC grants; in 2010-11, four of the nine tenure-stream core faculty members hold SSHRC SRGs and some new faculty have brought with them grants from other institutions. For a small faculty, the numbers are impressive: see chart below.

The CVs of affiliated faculty are included in Appendix D.

### *CSI Faculty Research Grants*

<i>NAME</i>	<i>GRANT AWARDED</i>	<i>YEAR AWARDED</i>	<i>AMOUNT</i>
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Armatage, Kay	SSHRC Aid to Scholarly Publishing Grant	2003	\$7,000
Armatage, Kay	SSHRC SRG	2007 – 2010	\$65,000
Armatage, Kay	SSHRC SRC	1996 – 1999	\$10,000
Armatage, Kay	Taiwan Economic & Cultural Office (Canada)	2005 - 2006	\$7,000
Cahill, James	Oakley Fellowship, University of Southern California	2008 – 2009	\$22,000
Fenner, Angelica	Faculty Grant, Centre for German & European Studies	2008 - 2009	\$2,500
Fenner, Angelica	Manuscript Grant, Centre for Transitional & Diasporic Studies	2007 - 2008	\$2,500
Fenner, Angelica	Research Fellow, Camargo Foundation, Cassis, France	2009 - 2010	\$2,500
Fenner, Angelica	SSHRC SRG	2006 – 2009	\$58,000
Keil, Charlie	Jackman Research Fellowship in the Humanities	2010 – 2011	\$10,000
Keil, Charlie	SSHRC SRG (Co-Investigator)	2006 – 2009	\$130,000
Keil, Charlie	SSHRC SRG	2008 – 2011	\$107,208
Keil, Charlie	SSHRC SRG (Co-Investigator)	2010 – 2013	\$141,621
King, Rob	Connaught New Staff Matching Grant	2009 -2010	\$5,000
King, Rob	Connaught Start-Up Fellowship	2008-2009	\$10,000
King, Rob	SSHRC SRG	2010 -2011	\$58,680
King, Rob	3 SSHRC Institutional Travel Grants	2008 – 2010	\$3,000
Price, Brian	Open Society Institute Grant (US)	2009 – 2012	\$300,000
Sammond, Nic	Jackman Humanities Institute Fellowship	2009 – 2010	\$5,000
Sammond, Nic	SSHRC SRG	2007 – 2010	\$75,000

***Yearly Totals of CSI Faculty Grants***

<i>YEAR</i>	<i>AMOUNT</i>
1996 – 1997	\$3,333
1997 – 1998	\$3,333
1998 – 1999	\$3,333
2003 -2004	\$7,000
2005 -2006	\$7,000
2006 – 2007	\$62,666
2007 – 2008	\$111,833
2008 – 2009	\$179,569
2009 – 2010	\$196,403
2010 – 2011	\$251,623
2011 – 2012	\$147, 207
2012 – 2013	\$47,207

In addition to functioning as a source of RAships, the SSHRC SRGs offer challenging research and mentorship opportunities for doctoral students.

As indication that these professors turn their research expertise to the task of offering thorough, innovative

and stimulating graduate courses, we are pleased to offer a selection of comments on M.A. courses taught by our core faculty: "superb seminar leader;" "an ideal mentor;" "an excellent instructor and facilitator;" "one of the best [courses] I've ever taken in graduate and undergraduate programs;" "constantly encouraged critical thinking and open discussion;" "the skills & readings enhanced my understanding of other courses;" "the most stimulating class I've taken this year;" "[professor's] ability to productively theorise the material;" "articulates difficult concepts clearly;" "discussion continually framed within larger questions;" "course dealt with very contemporary and pressing issues;" "encouraged to hone my own research skills in ways that I hadn't known before;" "encouraged to pursue a variety of theoretical topics in our research;" "[professor] brings in own input in ways that challenge and add nuance to our discussion;" "encourages us to take intellectual risks;" "the best course I've taken in my burgeoning post-graduate career."

CSI also hosts distinguished visitors on a regular basis. In 2010-11, we have hosted lectures by Kerstin Stutterheim (Institute for Artistic Research, Konrad Wolf School of Film and Television, Potsdam), Carl Plantinga (Calvin College), Mark Garrett Cooper (University of South Carolina), Laura Marks (Simon Fraser University) and Alexandra Juhasz (Pitzer College). In 2009-10, guests included Cornelius Schwehr (Musikhochschule, Freiburg), Thomas Waugh (Concordia University) and a week-long series of lectures by filmmaker and professor Guy Maddin (Winnipeg). The previous year we hosted a week-long series of lectures by Kaja Silverman (University of California, Berkeley), and co-sponsored a 'sprint' graduate course taught by Anna Everett (University of California, Santa Barbara), as well as lectures by Patrick Rumble (University of Wisconsin, Madison) and Meike Bal (Royal Netherlands Academy of Arts and Sciences). We thus offer a rich intellectual environment through guest lectures that, with the launch of the Ph.D., will constitute a formal (non-credit) research seminar.

To encourage graduate students to develop professional skills in delivering conference papers and organizing colloquia, whenever possible we have offered travel funding to presenters at graduate conferences and/or assisted them in applying for support from FAS/SGS and encouraged our students to mount their own annual colloquium on a research theme of their choice. In 2009-10 the theme was digital media and featured a keynote address by Caitlin Fisher (Canada Research Chair in Digital Culture, Department of Film, York University), as well as presentations by graduate students from multiple institutions in Ontario.

*Table 2: Faculty Complement*

<b>Name</b>	<b>Home Department / Unit</b>	<b>Rank</b>	<b>SGS Status (Assoc / Full privileges)</b>	<b>Commitment to other programs</b>	<b>Nature of contribution to program (CI, TS)*</b>
<i>Tenured</i>					
Kay Armatage	Cinema Studies (67%)/WGSI (33%)	Professor	Full	Women and Gender Studies Institute, Drama	CI, TS
Corinn Columpar	English (60%)/Cinema Studies (40%)	Associate Professor	Full	CSI, WGSI	CI, TS
Angelica Fenner	German (67%)/Cinema Studies (33%)	Associate Professor	Full	CSI	CI, TS
Charlie Keil	Cinema Studies (67%)/History (33%)	Associate Professor	Full	History	CI, TS
Brian Price	Visual Studies, UTM (100%)	Associate Professor	Full (CSI)	CSI	CI, TS
Nicholas Sammond	Cinema Studies (67%)/English	Associate Professor	Full	English	CI, TS



Name	Home Department / Unit	Rank	SGS Status (Assoc / Full privileges)	Commitment to other programs	Nature of contribution to program (CI, TS)*
	(33%)				
<i>Tenure-Stream</i>					
James Cahill	Cinema Studies (67%)/French (33%)	Assistant Professor	Associate	French	CI
Rob King	Cinema Studies (67%)/History (33%)	Assistant Professor	Full	History	CI, TS
Meghan Sutherland	Visual Studies, UTM (100%)	Associate Professor	Associate (CSI)	CSI	CI
<i>Teaching Stream</i>					
Bart Testa	Cinema Studies (100%)	Senior Lecturer	Associate	Drama	CI

\* CI: course instructor; TS: thesis supervisor; C/PS: clinical or practice supervisor

*a. Learning Resources*

Please see the following Appendices

- Appendix E: Library statement confirming the adequacy of library holdings and support for student learning
- Appendix F: Standard statement concerning student support services

*b. Financial Support for Students*

As a leading research, the University of Toronto depends largely on our success in recruiting outstanding graduate students and enabling them to realize their potential. This means providing financial resources so that students can focus on their studies and complete their degrees in a timely manner. Towards this aim, the University commits financial support to eligible doctoral-stream Arts and Science students for up to five years of study. The funding packages are arranged by the graduate units and consist of an amount equal to the cost of academic tuition fees plus a minimum of \$15,000. This amount is determined by the University based on an Ontario Student Assistance Program (OSAP) estimate that assesses the cost of living for a Toronto student plus tuition and fees. International students receive support at a higher level in recognition of the costs associated with the differential tuition fee and health insurance. A graduate funding package may consist of UofT Fellowships, faculty or departmental grants, scholarships or bursaries, teaching and research assistantships, external awards, or any combination of the above.

CSI MA students receive one year of funding; the PhD students will receive four years of funding.

The funding commitment does not prevent students from taking more time to complete their degree. Support for such students, however, is not guaranteed. Funding in years beyond the funded cohort is a matter of policy in each program although funding is available through the University Doctoral Completion Award (DCA) to help ensure that meritorious PhD students who are no longer receiving the normal funding from their graduate unit can complete their degree program within the time limit. Criteria include: academic merit and quality of research, the availability of alternative funding, and, if appropriate, special features of the research program that require more time than usual. An Emergency Grant program is available to students who have experienced a delay in their program due to unfortunate personal circumstances.

In addition to funding from the University, CSI mentors undergraduate and Masters students in applying for

scholarships and awards such as OGS and SSHRC, and they have been remarkably successful in the last three years, with OGS and SSHRC grant-holders in every Masters cohort so far. Similar mentorship would also apply for PhD students.

To encourage applications of the highest calibre, we offer a suite of graduate awards: the Cinema Studies Anniversary Award, the Atom Egoyan Graduate Fellowship, the Norman Jewison Graduate Fellowship, and the Harold Innis Research Foundation Graduate Award. The first two awards are mandated to go to students entering the graduate program at UofT and the Harold Innis Award is to be directed to students in the M.A. program who are going on to a Ph.D.. Although not large, this Ph.D. entrance award could well serve as an attraction for excellent students to apply to our Ph.D.; the records of award for the two fellowships also leave open the possibility that they could be awarded to incoming Ph.D. students.

From the significant research grants held by our faculty, we can also offer Research Assistantships.

### *c. Space/Infrastructure*

**Space:** Currently, the space provided to CSI at Innis College is adequate for our purposes. However, approximately 25 students is the maximum number that the space can comfortably accommodate; as a result, 25 will be the enrolment cap until alternative space becomes available. If we are able to appoint more faculty in the future, we will require additional office space in the college. The Principal has indicated that increased space for CSI will be one of the College's priorities in the coming capital campaign.

**Infrastructure and Support:** Innis College provides all IT and financial support to CSI, as well as paying for office improvements. Moreover, the College oversees and largely funds and maintains the substantial audiovisual infrastructure necessary for CSI's proper functioning. The College and the Institute view their relationship as mutually beneficial: without the College and the supports it offers, CSI would not be able to operate successfully; without the Institute, the College would lose a major contributor to its unique identity and find its specialized infrastructure underutilized. Under the current Principal, this relationship has been sustained admirably; to ensure that an equally positive relationship exists in the future, a detailed memorandum of agreement was drawn up in the summer of 2010, committing the College and the Institute to maintaining the present arrangement.

## **12. Quality and other indicators**

CSI faculty have demonstrated research strength and instructional expertise in the following areas:

- transnational and diasporic cinemas
- sound and space in the cinema
- first person non-fiction filmmaking
- cinema and urbanism
- avant-garde film and video
- issues arising from genres and film narrative
- theoretical questions of ontology, colour, nomination, autonomy and heteronomy, globalization, friendship
- aesthetics and politics
- French, Soviet, Chinese, German, American, Canadian, Australian and New Zealand cinemas
- counter-cinematic traditions (especially feminist, Aboriginal, and American "independent")
- collaborative practice in moving image media
- the scientific uses of cinema and cinematic uses of science
- history of media technologies

- conceptions of the wild, wildness, and wilderness as developed in and through media
- politics and aesthetics in television, new media, and other forms of popular entertainment
- film/media theory
- cultural histories of film, television, radio, digital media and live performance
- popular media in the history of childhood
- the role of blackface minstrelsy in the development of American animation
- popular cinematic forms in relation to the history of mass culture and social process
- comedy, cult cinema, and class formation
- women filmmakers
- new media theory
- silent cinema
- critical race theory
- international film festivals
- moving image media history and historiography
- silent cinema of the transitional era
- non-fiction theory and practice

With such a broad range of research interests, fields of publication and expertise in areas of instruction, CSI faculty have the capacity to supervise dissertations on diverse topics, as well as to design thorough and stimulating graduate courses that continue to develop as the discipline changes. Many are well-known as intellectual leaders and innovators in their fields. *Indicators of their excellence include:*

#### **International Book Prizes**

- Rob King, Richard Wall Memorial Award, Special Jury Prize for *The Fun Factory*, Theater Library Association (US) – 2010
- Nicholas Sammond, *Katherine Singer Kovacs Award*, Society for Cinema and Media Studies, 2006. For *Babes in Tomorrowland: Walt Disney and the Making of the American Child, 1930-1960* (Duke University Press 2005). Unanimously chosen from a field of sixty entrants for outstanding scholarship in film and media studies.

#### **Teaching Awards**

- Corinn Columpar, Dean's Award of Excellence, UT (2010)
- Corinn Columpar, Finalist in TVO Best Lecturer Contest (2006)
- Rob King, Dean's Award of Excellence, UT (2010)
- Charlie Keil, Finalist in TVO Best Lecturer Contest (2006)
- Nicholas Sammond, Dean's Award of Excellence, UT (2006)
- Bart Testa, Small Group Award, UT (2010)

#### **Jackman Humanities Institute Fellowships**

- Charlie Keil (2010-11)
- Nicholas Sammond (2010)

#### **Professional and Cultural Awards**

- Kay Armatage, Toronto Women in Film and Television Award of Distinction (2004)
- Nicholas Sammond, George Haydu Prize for the Study of Culture, Behavior, and Human Values, University of California, San Diego (1999)
- Kay Armatage, YWCA Woman of Distinction (1989)
- Kay Armatage, Toronto Women in Film and Television Special Award for Contribution to Women's Film Culture (1988)
- Kay Armatage, Gemini Award Nomination for Best Television Documentary, Canada (1988)

- Kay Armatage, Special Jury Award for Excellence in Documentary, Toronto International Film Festival (1987)
- Kay Armatage, Bronze Hugo Award for Best Educational Film, Chicago International Film Festival (1984)

### Monographs

- Kay Armatage, *The Girl from God's Country: Nell Shipman and the Silent Cinema* (Toronto: University of Toronto Press, 2003).
- Corinn Columpar, *Unsettling Sights: The Fourth World on Film* (Carbondale: Southern Illinois University Press, 2010).
- Angelica Fenner, *Race Under Reconstruction in German Cinema: Robert Stemmle's Toxi*. (University of Toronto Press, 2011).
- Charlie Keil, *Early American Cinema in Transition: Story, Style and Filmmaking, 1907-1913*. (Madison, WI: University of Wisconsin Press, 2001).
- Rob King, *The Fun Factory: The Keystone Film Company and the Emergence of Mass Culture* (University of California Press, 2009). (Recipient, Richard Wall Memorial Award, Special Jury Prize, Theater Library Association (US), 2010)
- Brian Price, *Neither God Nor Master: Robert Bresson and the Modalities of Revolt* (Minneapolis: University of Minnesota Press, 2011).
- Nicholas Sammond, *Babes in Tomorrowland: Walt Disney and the Making of the American Child, 1930-1960*. (Duke University Press, 2005). (Recipient, Katherine Singer Kovacs Book Award from the Society for Cinema and Media Studies, 2006.)
- Nicholas Sammond, *Biting the Invisible Hand, Blackface Minstrelsy and the Origins of American Animation* (Duke University Press, forthcoming).
- Meghan Sutherland, *The Flip Wilson Show* (Wayne State University Press, 2008).

### Edited Anthologies

- Kay Armatage (Co-ed.), *Gendering the Nation: Canadian Women's Cinema* (Toronto: University of Toronto Press, 1999).
- Corinn Columpar (Co-ed.), *There She Goes: Feminist Filmmaking and Beyond*, (Detroit: Wayne State University Press, 2009).
- Angelica Fenner (Co-ed.), *Fascism and Neo-Fascism: Critical Writings on the Radical Right in Europe* (NY: Palgrave, 2004).
- Charlie Keil (Co-ed.), *Funny Pictures: Animation and Comedy in Studio-Era Hollywood* (Berkeley: University of California Press, 2011).
- Charlie Keil (Co-ed.), *Cinema of the 1910s: Themes and Variations*. (New Brunswick, N.J.: Rutgers University Press, 2009).
- Charlie Keil (Co-ed.), *American Cinema's Transitional Era: Audiences, Institutions, Practices*. (Berkeley: University of California Press, 2004).
- Charlie Keil and Rob King (Co-ed.), *Beyond the Screen: Institutions, Networks and Publics of Early Cinema* (Eastleigh: John Libbey Publishing, forthcoming. 2012)
- Rob King (Co-ed.), *The Slapstick Symposium: Essays on Silent Comedy* (Routledge, 2010).
- Rob King (Co-ed.), *Early Cinema and the "National"* (John Libbey Publishing, 2008).
- Brian Price (Co-ed), *On Michael Haneke* (Detroit: Wayne State University Press, 2010).
- Brian Price (Co-ed), *Color, The Film Reader* (New York and London: Routledge, 2006).
- Nicholas Sammond (Ed.), *Steel Chair to the Head: Essays on Professional Wrestling*. (Duke University Press, 2005).

### Editorial Board Memberships

- Kay Armatage, *Canadian Journal of Film Studies* (2009-11)
- Kay Armatage, Women Pioneers Monograph Series (University of Southern Illinois Press, 2002-11)
- James Cahill, Co-Editor, *Discourse: Journal for theoretical studies in media and culture* (2010-present)
- James Cahill, Managing Editor, *Discourse: Journal for theoretical studies in media and culture* (2005-2010)
- James Cahill, Founding and Contributing Editor, *Octopus: Journal of Visual Studies and Culture* (2003-2009)

- Charlie Keil, Contributing Editor, *Film Quarterly*, University of California Press (2010-)
- Charlie Keil, Editorial Advisory Board, *University of Toronto Quarterly* (2010-)
- Charlie Keil, Advisory Board Network, *Film Quarterly*, (2005-10)
- Charlie Keil, Comité de Rédaction, *Cinémas*, Université de Montréal (2004-10)
- Charlie Keil, Editorial Advisory Board, *Velvet Light Trap*, University of Texas Press (2003-09)
- Charlie Keil, Editorial Board Member, *On Screen/Off Screen*, Wilfrid Laurier University Press (2002-05)
- Brian Price, Co-editor, *World Picture*, on-line journal of continental philosophy, politics, and media: worldpicturejournal.com. (2007 to present)
- Brian Price, Co-editor, *Framework: The Journal of Cinema and Media*, published by Wayne State University Press (2005 – 2007)

**In addition, publications include:**

- 69 refereed articles
- 85 chapters in books
- 289 conference presentations
- 150 invited lectures

## APPENDIX A: PROPOSED 2012/2013 SGS CALENDAR ENTRY

### Cinema Studies

#### Faculty Affiliation

Arts and Science

#### Degree Programs Offered

Cinema Studies – MA, PhD

#### Overview

The Cinema Studies Institute offers programs leading to the Master of Arts and Doctor of Philosophy degrees in Cinema Studies.

The **Master of Arts** program in Cinema Studies ties cinema's past to the present and future of moving image forms. The program grounds students in major disciplinary foci: history, theory, cultural practice, and textuality. The course-based, one year program offers students the option of a professional internship or a major research paper.

The **Doctor of Philosophy** program in Cinema Studies addresses the changing role of moving image media within global culture. Past and present configurations of Cinema Studies are studied through a constellation of theoretical, textual, social, and historical rubrics. The core curricular offerings engage with debates and questions that persist within the scholarship while also encountering emerging disciplinary issues and new intermedial formats. Throughout, the synthesis of history and theory, textual analysis and cultural study are emphasized.

#### Contact and Address

Web: [www.utoronto.ca/cinema](http://www.utoronto.ca/cinema)

E-mail: [gradcinema.studies@utoronto.ca](mailto:gradcinema.studies@utoronto.ca)

Telephone: (416) 978-5809

Fax: (416) 946-0168

Cinema Studies Institute  
University of Toronto  
Innis College  
2 Sussex Avenue  
Toronto, Ontario M5S 1J5  
Canada

#### Degree Programs

##### Cinema Studies

##### Doctor of Philosophy

##### Minimum Admission Requirements

- Students are accepted under the general regulations of the School of Graduate Studies.
- An appropriate master's degree in Cinema Studies or in a related discipline or equivalent degree from a

recognized university. Applicants must have obtained an average of A- or higher in the master's program.

- Statement of purpose outlining the academic goals the applicant wishes to pursue in the program, two letters of recommendation, a writing sample of 1,000 words (approximately 15-20 pages), and transcripts from all post-secondary institutions.

#### **Program Requirements**

- The student's program of study must be approved by the Cinema Studies Institute (CSI).
- The following 4.0 full-course equivalents (FCE) are required:
  - 1.0 FCE required courses (CIN 2100H *History and Historiography of Cinema Studies* and CIN 2101H *Pressures on the Cinematic*) with an average of at least an A- in order to maintain good standing and to continue in the PhD program; students who have already taken these courses, or their equivalent, will be required to enrol in alternate course selections, with the graduate coordinator's approval.
  - 1.5 FCEs courses offered in Cinema Studies, with a grade of at least B+.
  - 1.0 FCE elective courses offered in Cinema Studies or by other graduate units and chosen in consultation with the student's faculty advisor, with a grade of at least B+.
  - 0.5 FCE (SRD 2999H) *Research Seminar in Cinema Studies*
- All course work is normally completed by December of the second year of study, except for SRD 2999H which may extend beyond that date.
- Completion of two comprehensive examinations: the General Examination and the Special Field Examination. The Special Field Examination has two components: a written examination and an oral examination. Examinations are marked on a pass/fail basis. Students are allowed two attempts to pass a comprehensive examination. Students generally complete the comprehensive examinations by the end of the second year of study.
  - Students must have completed all requirements for the degree, exclusive of thesis research, by the end of the third year of study in order to remain in good academic standing and in order to achieve candidacy.
  - Completion of a PhD dissertation based on original research conducted by the candidate on an approved topic in Cinema Studies. The dissertation proposal should be approved by the supervisor no later than May of the second year of PhD studies. Each student is required to meet at least annually with a supervisory committee which includes the supervisor and two faculty members, to review academic progress, and to consult about future directions.
  - The thesis must be presented within six years of first enrolment in the PhD program. Successful defence at the SGS doctoral Final Oral Examination.

**Normal Program Length** – 4 years full-time

**Time Limit.** 6 years full time

## APPENDIX B: FULL LIST OF COURSES AND TITLES

This section lists all courses available to graduate students at CSI in fulfillment of their graduate program in the past three years, plus new courses that we are proposing for the Ph.D. program. Core courses (CIN 1100H, CIN 1101H, CIN 1102H, CIN 2100H, CIN 2101H, CIN 2999H) are offered on an annual basis. Other courses are offered on a regular and rotating basis, to ensure that M.A. and Ph.D. students are able to take a stable minimum of courses in CSI. CSI also cross-lists other departmental courses related to Cinema Studies regularly throughout the University of Toronto.

### Core Courses (MA)

CIN 1100H	The Textual Object	(NEW)
CIN 1101H	Developments in Film History	(NEW)
CIN 1102H	Theories and Practices of Cinema Studies	(NEW)
CIN 1006Y	Major Research Paper in Cinema Studies	
CIN 1007Y	Internship in Cinema Studies	

### Core Courses (PhD)

CIN 2100H	History and Historiography of Cinema Studies	(NEW)
CIN 2101H	Pressures on the Cinematic	(NEW)
SRD 2999H	Research Seminar in Cinema Studies	(NEW, CR/NCR)

### Elective Courses (subject to change)

CIN 1003H	Women's Cinema and Women's Film Festivals	
CIN 1004H	Models of Film Analysis	
CIN 1005H	Special Studies in Cinema Studies	
CIN 1008H	Independent Research and Reading in Cinema Studies	
CIN 1009H	Critical Studies in Canadian Cinema Studies	(NEW)
CIN 1425H	British Social Realism and Cinema Studies	
CIN 1515H	The Emergence of Mass Culture: Movies, Vaudeville and Public Amusements in Turn-of-the-Century America	
CIN 1539H	Film Comedy and Popular Culture	
CIN 1772H	The Politics of Non-Fiction Film	
CIN 5968H	Actuality, Documentary, Reality	
CIN 6153H	Race and Cinema	
CIN 6156H	Dark Passages: Film and the Geometry of Racial Imagination	
CIN 6197H	Eyes Looking, Lips Moving: Theories of the Viewing Subject	
CIN 6803H	Intertextuality in Feminist Cinema: The Counter-Cinematic Impulse	
CIN 6817H	Text, Context, Intertext: The <i>Touch of Evil</i> Project	
JFF 1100H	Surrealism and French Cinema	

### Related Cinema Courses in Other Departments

COL 5062H	Prague School Semiotics of Drama, Theatre and Cinema in Contemporary Context	
COL 5071H	Psychoanalysis, "Race," and Culture	
COL 5090H	Global Visual Culture	
COL 5092H	Lacan 1	
COL 5093H	Lacan 2	
ENG 6154H	Race and Cinema	
ENG 6803H	The Textuality of the Cinematic Body	
FAH 1933H	Canadian Artists: Michael Snow	
GER 1710H	Weimar Cinema	
GER 1770H	Reviewing the 50s: German Cinemas under Reconstruction	
GER 1771H	Topics in German Cinema Studies	
GER 1775H	Cinemas of Migration	
HUN 1451H	Three Hungarian Film Directors	
ITA 1810H	Studies in Italian Literature and Film	
ITA 1815H	Issues in Italian Film Historiography	



## APPENDIX C: LIST OF CONSULTATIONS

Art	Elizabeth Legge	Chair
Centre for Comparative Literature	Neil ten Kortenaar	Chair
Diaspora Studies	Ato Quayson	Director
East Asian Studies	Thomas Keirstead	Interim Chair
English	Alan Bewell	Chair
English, UTSC	Christine-Bolus-Reichert	Chair
French	Parth Bhatt	Chair
Germanic Languages and Literatures	John Zilcosky	Chair
Graduate Centre For the Study of Drama	Stephen Johnson	Chair
History	Kenneth Mills	Chair
Faculty of Information	Seamus Ross	Dean
Jackman Humanities Institute	Mark Cheetham	Acting Director
Knowledge Media and Design Institute	Kostas Plantaniotis	Director
Mark S. Bonham Centre for Sexual Diversity Studies	Brenda Cossman	Director
Slavic Languages and Literatures	Christina Kramer	Chair
Spanish & Portuguese	Josiah Blackmore	Chair
Theory and Policy Studies	Eric Bredo	Chair
USMC Book & Media Studies	John Noyes	Director
UTM Communication Culture & Information Technology	Anthony Wensley	Director
UTM Visual Studies	Louis Kaplan	Chair
UTSC Humanities	William Bowen	Chair
UTSC New Media Studies	Michael Petit	Program Supervisor
Women and Gender Studies Institute	Bonnie McElhinny	Director

## APPENDIX D: FACULTY C.V.s

The curriculum vitae are included on a CD: **Part I: Core Faculty** and **Part II: Affiliate Faculty**

### Part I: Core Faculty

ARMATAGE, KAY.....	2
CAHILL, JAMES .....	21
COLUMPAR, CORINN.....	26
FENNER, ANGELICA .....	33
KEIL, CHARLES.....	51
KING, ROBERT.....	65
PRICE, BRIAN .....	71
SAMMOND, NICHOLAS.....	81
SUTHERLAND, MEGHAN.....	91
TESTA, BART .....	100

### Part II: Affiliate Faculty

At the time of this submission, all of these affiliate faculty have agreed to their appointment and we are awaiting a few approvals from their chairs. Some cross-appointments have already been approved by the School of Graduate Studies, while others are currently awaiting final approval. In other cases, the appointment will be submitted for approval once the necessary paperwork has been received.

Name	Dept.	Rank	SGS Status	Stage of Approval	C.V.
Ackerman, Alan	English	Associate	Full	awaiting SGS approval	yes
Ambros, Veronika	Slavic Studies, Comparative Literature	Associate	Full	approved	yes
Bai, Ruoyun	UTSC Humanities, Comparative Literature	Assistant	Full	awaiting paperwork	yes
Barton, Bruce	Drama Centre, UTM English	Associate	Full	awaiting SGS approval	yes
Baumann, Shyon	Sociology	Associate	Associate	awaiting chair's approval	no
Boler, Megan	Theory and Policy Studies, OISE	Full	Full	awaiting SGS approval	no
Brown, Elspeth	UTM History, Centre for the Study of the United States	Associate	Full	awaiting chair's approval	no
Budde, Antje	Drama Centre, Comparative Literature	Associate	Full	awaiting paperwork	no
Cazdyn, Eric	East Asian Studies, Comparative Literature	Associate	Full	awaiting paperwork	yes
Jagoe, Eva-Lynn	Spanish and Portuguese, Comparative Literature	Associate	Full	awaiting chair's approval	no
Jain, Kajri	UTM Visual Studies, Art	Assistant	Full	awaiting SGS approval	yes
Johnson, Stephen	Drama Centre, UTM English	Full	Full	awaiting SGS approval	yes
Kaplan, Louis	UTM Visual Studies, Art	Full	Full	approved	yes
Lahusen, Thomas	History	Full	Full	awaiting chair's approval	no
Legge, Elizabeth	Art	Associate	Full	awaiting SGS approval	yes
Leonard, Garry	UTSC English	Full	Full	awaiting paperwork	no
Maurice, Alice	UTSC English	Assistant	Associate	approved	yes
Meng, Yue	East Asian Studies, Comparative Literature	Full	Full	awaiting SGS approval	yes
Most, Andrea	English	Associate	Full	awaiting paperwork	yes
Ricco, John	UTM Visual Studies, Art	Associate	Full	approved	yes
Soldovieri, Stefan	German	Associate	Full	awaiting paperwork	yes
Tcheuyap, Alexie	French	Associate	Full	approved	yes
Walcott, Rinaldo	Sociology and Equity Studies in Education, OISE	Associate	Full	awaiting chair's approval	No

**Appendix E:  
University of Toronto Libraries Report for  
Ph.D, in Cinema Studies, Cinema Studies Institute, 2011**

**Context:** The University of Toronto Library (UTL) system as a whole is the largest academic library in Canada and is currently ranked fourth among academic research libraries in North America, behind Harvard, Yale, and Columbia<sup>1</sup>. The research and special collections, together with the collections of the undergraduate libraries, comprise almost 11.5 million print volumes, nearly 5.5 million microform volumes, more than 17,000 journal subscriptions in addition to a rich collection of manuscripts, films, and cartographic materials. The system also provides access to approximately 900,000 electronic resources in various forms including e-books, e-journals and journal collections, indices, and increasingly supports access via personal handheld devices<sup>2</sup>. There are numerous collection strengths in a wide range of disciplines reflecting the breadth of research and instructional programs at the University of Toronto. The strength of the collections, facilities and staff expertise attracts unique donations of books and manuscripts from around the world, which in turn draws scholars for research and graduate work.

<b>Major North American Research Libraries<sup>3</sup></b>					
	<b>1998-1999</b>	<b>2005-06</b>	<b>2006-07</b>	<b>2007-08</b>	<b>2008-09</b>
<b>ARL RANK</b>	<b>UNIVERSITY</b>	<b>UNIVERSITY</b>	<b>UNIVERSITY</b>	<b>UNIVERSITY</b>	<b>UNIVERSITY</b>
1	Harvard	Harvard	Harvard	Harvard	Harvard
2	Yale	Yale	Yale	Yale	Yale
3	Stanford	Columbia	Columbia	<b>Toronto (3rd)</b>	Columbia
4	<b>Toronto (4th)</b>	<b>Toronto (4th)</b>	<b>Toronto (4th)</b>	Columbia	<b>Toronto (4th)</b>
5	California, Berkeley	California, Berkeley	California, Berkeley	California, Berkeley	Michigan

<b>Top 5 Canadian Universities in the ARL Ranking of Major North American Research Libraries</b>					
	<b>1998-1999</b>	<b>2005-06</b>	<b>2006-07</b>	<b>2007-08</b>	<b>2008-09</b>
	<b>RANK/ UNIVERSITY</b>	<b>RANK/ UNIVERSITY</b>	<b>RANK/ UNIVERSITY</b>	<b>RANK/ UNIVERSITY</b>	<b>RANK/ UNIVERSITY</b>
	<b>4/ Toronto</b>	<b>4/Toronto</b>	<b>4/Toronto</b>	<b>3/Toronto</b>	<b>4/Toronto</b>
	30/Alberta	27/Alberta	19/Alberta	12/Alberta	16/Alberta
	31/British Columbia	29/British Columbia	25/British Columbia	25/British Columbia	26/British Columbia
	57/McGill	34/Montreal	33/Montreal	26/McGill	34/Montreal
	76/York	39/McGill	36/McGill	33/Montreal	40/McGill

**Space and Access services:** The Library system provides a variety of individual and group study spaces for both undergraduates and graduates studying Cinema Studies. Study space and computer facilities are available twenty four hours, five days per week at one location, Robarts Library. Web-based services and electronic materials are accessible at all times from campus or remote locations, through the U of T based Scholars Portal and other leading-edge digital services. The newly renovated Media Commons in the Robarts Library is equipped to show 16mm film, Blu-ray, DVDs, and VHS in a film-theater environment. The facility houses a Media Archive with a reading room, has a fifty seat theater, a thirty-two seat screening room, two group screening rooms with six seats each, sixteen viewing carrels, and sixty-eight individual study spaces. The carrels provide individual viewing stations for multiregional Blu-ray, DVD and VHS. To

<sup>1</sup> Chronicle of Higher Education, "Library Investment Index at University Research Libraries, 2007-2008." In the Almanac of Higher Education 2009.

<sup>2</sup> Figures as of September 2010 taken from UTL's "What's new in E-Resources" page <http://main.library.utoronto.ca/eir/EIRwhatsnew.cfm> and UTL's annual statistics <http://discover.library.utoronto.ca/general-information/about-the-library/annual-statistics>

<sup>3</sup> Association of Research Libraries Statistics.

support access to the different formats of material in the Archive, the acquired a large number of current and non-current playback machines.

**Instruction & Research Support:** The Library plays an important role in the linking of teaching and research in the University. To this end, information literacy instruction is offered to assist in meeting Ph.D. degree level expectations in the ability to gather, evaluate and interpret information. These services are aligned with the Association of College and Research Libraries (ACRL) Information Literacy Competency Standards for Higher Education.<sup>4</sup>

**Program Specific Instruction:**

Instruction occurs at a variety of levels for Cinema Studies Institute students and is provided by the faculty liaison librarian for Cinema Studies Institute as well as the librarians in the Cinema Studies library. The Cinema Studies Library and the Robarts Library facilitates formal instruction integrated into the class schedule and hands-on tutorials related to course assignments. In the 2010 – 2011 session, the librarians taught introductory and historiography courses as well as graduate student orientations for approximately 325 cinema students. Robarts Library also offers general courses which supplement the library tutorials and courses given to Cinema Studies students and faculty. The Library through its liaison librarians customizes feeds of library resources which appear prominently in Portal/Blackboard course pages. Examples of research guides created for Cinema Studies include *Christianity and Film*, *Cinema Studies Resources*, and *Finding Film and Performing Arts Reviews*. The Cinema Studies Liaison Librarian gives regular tours of the cold vault and the archival holdings to Cinema Studies students and faculty.

**Collections:** All college and campus libraries collect materials in support of Cinema Studies; the largest collection of materials is centrally located in the Robarts Library, which houses the Media Commons and the Media Commons Archives, and in the Innis College Cinema Studies Library located across the street from Robarts Library. Collections are purchased in all formats to meet the variety of preferences and styles of our current students and faculty. The University of Toronto Library supports open access to scholarly communication through its institutional research repository T-Space, its open journal and open conference services, and subscriptions to open access publications. The University of Toronto Library is committed to collecting print, audio visual formats such as film, VHS and DVD's and other Cinema Studies as well as electronic materials in support of Cinema Studies at the University of Toronto.

**Journals:** The Library endeavors to acquire the most significant journals in Cinema Studies and do this by consulting with faculty who help ensure the University of Toronto Library subscribes to the important journals in their field. We are committed to providing online, remote access to journals in Cinema Studies where possible.

**Monographs:** The University of Toronto Library maintains comprehensive book approval plans with 53 book dealers and vendors worldwide. These plans ensure that the Library receives academic monographs from publishers all over the world in an efficient manner. In support of the Cinema Studies, we specifically receive books through a number of national and international plans such from Ingram/Coutts, Brockhaus, and Renaud-Bray. The nature of the discipline means that we cannot acquire material from just one vendor. In addition to these plans, individual librarian selectors select unique and interesting scholarly material overlooked by standard approval plans. A broad survey of our cinema print holdings indicates that the University of Toronto Library has extensive holdings equal to or surpassing other major academic libraries in Canada and the United States.

**Media Commons Circulating Audiovisual Materials:** The Media Commons of the University of Toronto Libraries is committed to purchasing for Cinema Studies all audiovisual materials necessary to support past and present Cinema Studies courses. It is also committed to acquiring a diverse and deep collection in audiovisual materials reflecting the national and international history of cinema and film media as well as current national and international productions in Cinema Studies. At present, the Media Commons holds approximately 16,000 titles on DVD, VHS and 16 mm.film.

**Preservation, Digitization, and Open Access:**

In addition to acquiring materials in support of Cinema Studies, the Library is also, in cooperation with the Internet Archive, digitizing its monograph holdings published before 1923. These books are available without charge to anyone with access to the Internet through the Scholar's Portal e-Book platform.

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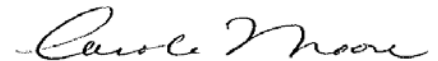
<sup>4</sup> Association of College & Research Libraries. *Information Literacy Standards*. ACRL, 2006.

**Key Databases:** The University of Toronto Libraries holds all the key databases for Cinema Studies. These include *FIAF International Film Archive Database*, *Film Literature Index*, *Film Indexes Online Portal*, *Film & Television Literature Index*, and *International Index to Film Periodicals*.

**Special Collection Highlight:** To support program commitments in Cinema Studies, the Media Archives section of the Media Commons has acquired and continues to acquire fonds/collections of archival primary source material (film & video elements, rough and fine edits, soundtracks, trailers, scripts, correspondence, contracts, budgets, production files, marketing & promotional materials, photographs, posters, press, distribution files, etc.). The materials pertain primarily to feature and documentary film and television production for scholarly research. A sample of the major broadcasting collections in the Archive includes: Moses Znaimer, Michael Maclear, Patrick Watson, Barna-Alper Productions/Blueprint Productions, Insight Productions, and Epitome Pictures. A sample of the major film collections includes: Robert Lantos – Serendipity Point Films, Alliance Atlantis Entertainment, Ron Mann, Galafilm Inc., Shaftesbury Films, and Lionsgate Entertainment. The Animation collections include: Michael Hirsh, Delaney & Friends, and International Rocketship. More information about the Media Archives can be found at: <http://mediacommons.library.utoronto.ca/research/media-archives>

Prepared by: Brock Silversides, Director, Media Commons, February 17, 2011  
Joan Links, Librarian, Acquisitions and Cataloguing, Media Commons, February 17, 2011

Submitted by: Carole Moore, Chief Librarian, University of Toronto Libraries, Date



## APPENDIX F: STUDENT SERVICES

### University of Toronto

#### Student service information

All the usual facilities and services available to graduate students will be available to students in the Ph.D. program in Cinema Studies.

All students at the University of Toronto have access to a range of services and co-curricular educational opportunities that complement the formal curriculum. Delivered centrally through Student Life and other offices, these services and programs support, engage and challenge students to reach their full potential as learners, leaders and citizens.

Students have access to comprehensive **physical and mental health care** on campus including a medical clinic, travel medicine services, immunization, contraception and sexual health education. Counselling and treatment options for psychological and emotional concerns include psychotherapy, group therapy and pharmacotherapy, as well as specialized assault counseling services.

**Housing** needs, including off-campus housing listings and resources for students living independently, are met through the Student Housing Service.

Coaching and education in the development of key **learning skills** – from time management to overcoming exam anxiety – is provided through the Academic Success Centre. The ASC also partners with faculty to integrate success strategies and support into the curriculum.

Students' career exploration and employment services are provided through a **Career Centre** offering resume and interview coaching, workshops, career resources, on and off-campus employment and volunteer listings, job shadowing, and career counseling.

Specialized services are provided for **international students** (orientation, advising, cross-cultural counselling), students with **disabilities** (academic accommodations, advising), students with **children or other family responsibilities** (advising, resources, subsidized child care), **aboriginal students** (academic support, financial counselling) and **lesbian, gay, bisexual and transgender** students (counselling, referrals).

Participation in **campus life** and **experiential learning** are facilitated through Hart House (clubs, committees, events), the Centre for Community Partnerships (service learning), the Multifaith Centre (interfaith dialogue, events), and the Office of Student Life (leadership development, orientation, recognition and support for student groups, activities.) **Sport and recreational facilities and programs** are provided to all students through both Hart House and the Faculty of Physical Education and Health.

#### School of Graduate Studies, Student Services

[all campuses]

All graduate students at the University of Toronto have access to registrarial services and co-curricular programs at the School of Graduate Studies that assist students in meeting their academic goals.

Administrative staff at the School of Graduate Studies (SGS) provide **registrarial** services to graduate students including but not limited to recruitment, admission, orientation, registration, fees, program progress, awards/financial assistance and graduation.

The **Grad Room** is an accessible space on the St. George campus which provides University of Toronto graduate students with a lounge area and a multi-purpose space for academic, social and professional graduate student programming.

Grad Room is home to the **Graduate Professional Skills Program (GPS)**. GPS is a non-academic program presented by SGS consisting of a variety of offerings that provide doctoral stream students a range of opportunities for professional skills development. The program focuses on skills beyond those conventionally learned within a disciplinary program, skills that may be critical to success in the wide range of careers that graduates enter, both within and outside academe. GPS aims to help students communicate effectively, plan and manage their time, be entrepreneurial, understand and apply ethical practices, and work effectively in teams and as leaders.

The Office of **English Language and Writing Support (ELWS)** provides graduate students with advanced training in academic writing and speaking. By emphasizing professional development rather than remediation, ELWS helps students cultivate the ability to diagnose and address the weaknesses in their oral and written work. ELWS offers four types of instruction designed to target the needs of both native and non-native speakers of English: non-credit courses, single-session workshops, individual writing consultations, and website resources.

**University of Toronto, Faculty of Arts and Science**  
**Cinema Studies Institute**  
**Appraisal Report – New Graduate Program Proposal**  
June 24, 2011

## **Report Summary**

The two reviewers, Dana Polan (NYU) and Abé Mark Nornes (University of Michigan) visited University of Toronto campus for the review on June 3, 2011. They initially met Prof. Rob Baker (Vice Dean, Research and Graduate Studies) and Prof. Janet Paterson (Principal, Innis College). They then met with Acting Director Prof. Kay Armatage, Graduate Coordinator Prof. Corinn Columpar, and Director Prof. Charlie Keil. In the course of the rest of the day, they met the core faculty of the Cinema Studies Institute, a cohort of current MA students, seven cognate unit chairs and directors, and bibliographers and archivists from the Robarts and Innis libraries and Media Commons. The day ended with a final summary meeting with Prof. Keil, followed by a de-briefing with Prof. Baker and Dean Brian Corman (School of Graduate Programs and Vice-Provost of Graduate Education). As outlined below, the review panel concludes that the PhD degree is a convincing proposal, and, a natural outcome of the impressive program building at the BA and MA levels over the past decade or more. It meets a variety of needs both on and off campus, and enjoys the support of students, faculty and administrators. The reviewers encourage the establishment of the PhD in Cinematic Media Studies.

## **Program evaluation criteria**

### **1. Objectives**

#### **a) Consistency of the program with the institution's mission and unit's academic plans.**

Cinema Studies has long been a successful component of the University of Toronto's humanities curriculum at both the undergraduate and graduate level. The strength of the program -- measured by any number of parameters from extensive undergraduate enrollment to the international reputation of its faculty and their widely valued contributions to the discipline -- makes it make sense to offer a Ph.D. There are few such doctoral programs in Canada and the strength of this faculty combined with the resources of the university (for example, the library's audiovisual holdings to be addressed below) give it an evident comparative advantage.

#### **b) Clarity and appropriateness of the program's requirements and associated learning outcomes in addressing the academic division's undergraduate or graduate Degree Level Expectations.**

As we note below, coursework plus a doctoral thesis seem to us to be standard and appropriate for a humanities Ph.D. The program is proposing a course of study and independent research that is in keeping with the general expectations of doctoral work in the humanities.

#### **c) Appropriateness of the degree or diploma nomenclature.**

A PhD is the appropriate degree for this level of study. However, while we recognize that the faculty put an enormous amount of thought into the name "Cinematic Media Studies" and chose it in the spirit of inclusivity, and that every unit centered on the study of cinema has confronted the problem of naming, we nevertheless feel some discomfort over the proposed name of "Cinematic Media Studies" and have encouraged the unit to consider alternatives. Judging from the make-up of the faculty, the curriculum, and also the language of the proposal, it is clear that the current strengths of this unit are in areas like silent cinema, documentary, and the avant-garde. In this sense the name does, indeed, express their identity: this is a cinema studies department that is serious about embracing other media for creating, distributing and exhibiting the moving image. We understand the unit's quandary, but urge them to return to the naming discussion in order to produce a more satisfactory solution.



## **2. Admission requirements**

- a) Appropriateness of the program's admission requirements for the learning outcomes established for completion of the program.**
- b) Sufficiency of explanation of any alternative requirements for admission into the program such as minimum grade point average or additional languages or portfolios, along with how the program recognizes prior work or learning experience.**

Since there aren't any "alternative requirements" for admission to this program, we will treat items a. and b. as one.

Overall, we find the admission requirements to be appropriate to the intent of this proposed Ph.D. program: successful applicants to the program will have to possess a master's degree by time of admission and in their applications must submit standard items such as a personal statement and a writing sample.

We did wonder, however, about the extent to which the program would be able to give full consideration to applicants who might be approaching a cinema studies doctoral program with a master's degree in an area other than cinema. In our experience, cinema studies programs at the doctoral level can well benefit from students from a diversity of academic backgrounds (for example, literary studies, cultural studies, philosophy of art, and so on) and one of us even found beneficial a case where a student with a masters in biology came into the Ph.D. program in cinema to work on science documentaries. There are perhaps no limits to the masters programs that might feed into a cinema studies doctoral program (especially one that wants to see itself as interdisciplinary and emphasizing cinema's inter-medial and cross-cultural filiations).

The issue for us is that the relative brevity of the doctoral curriculum (3 semesters course work), while perhaps laudable in other ways, may work against candidates with degrees not in cinema: there simply isn't a great deal of room in a 3 semester schedule for remedial courses and for overall strengthening of a student's general background in world cinema, its history, and its aesthetics. Certainly, the Toronto program offers masters courses that a Ph.D. student could take if his/her background were deemed incomplete in terms of knowledge of the byways of cinema study. But the schedule for that would be tight, and there might also be a self-fulfilling admission process by which that sort of student ended up being given less consideration during the admissions process than a student with a seemingly more solid cinema background. In this respect, it is perhaps predictable that the greatest pool of applicants for the Ph.D. will come from the program's own M.A. students. That's not necessarily a bad thing in itself although it might limit the diversity of candidate backgrounds for the Ph.D. pool. (Additionally, we note the University of Toronto clearly serves as a destination school for many Ontario students from the bachelor's degree on. For instance, several of the students we spoke with had done their undergraduate degree in the cinema program at the University of Toronto. It is no doubt advisable to ensure that not many students do their BA, MA and Ph.D. in the same program.)

We don't have a solution to propose to the question of non-cinema MAs applying to the program, and it is not anything that we would see as a serious problem. We just want to make sure that the admissions committee tries to remain as open as it can to achieving a blend of students from diverse backgrounds of study as this will help ensure the interdisciplinary nature of the Ph.D.

## **3. Structure**

- a) Appropriateness of the program's structure and regulations to meet specified program learning outcomes and Degree Level Expectations.**

As noted above, the curriculum and dissertation requirements seem to us to be well in keeping with general expectations about doctoral work in the humanities.

- b) Rationale for program length in order to ensure that the program requirements can be reasonably completed within the proposed time period.**

Because entrance to the new PhD is predicated on successful completion of an MA, the three semester sequence of coursework should be adequate. And with another semester for exams, this would leave two years for dissertating. NYU has a similar structure; however, they have found that students feel rushed, and

feel discomfort at having to study for prelims while also taking classes. It is also worth reiterating, as noted above, that students with challenging research projects may also require a bit more time. For example, students interested in foreign cinema almost always need more time for language study; this is particularly true for Eastern European, Asian, and other less commonly taught languages. Without this extra time it is unlikely the students could compete with graduates of other schools, and especially those with area studies degrees. It does appear, however, that the graduate programs at University of Toronto are suitably flexible to accommodate these cases, so the goal of a four-year PhD is appropriate.

The review panel was impressed by the enthusiastic support of the chairs and directors from cognate departments. We encourage the unit to develop regular use of collaborative programs to formalize their relationship with the other departments.

#### ***4. Program content***

- a) Ways in which the curriculum address the current state of the discipline or area of study.**
- b) Identification of any identified unique curriculum or program innovations or creative components.**

The strength of the program is not so much that it is unique or innovative as that it is rigorous, serious, and solid and meets a curricular need at the university and in the Canadian-context. Certainly, many of the faculty are engaged in cutting-edge scholarship and their fine, individual contributions to the work of the field would often deserve to be deemed unique and innovative. We might even suggest that there are clustered interests among some of the faculty that might give the program unique strengths and unique visibility to the field at large. For instance, at least three of the faculty have noted reputations in areas of early cinema history -- such as silent film, 1920s film, history of classical American cinema emerging out of popular culture traditions (for example, children's entertainment) of the 19th century -- while several other faculty are particularly well versed in avant-garde or non-narrative traditions in film (for example, feminist experimental cinema). These convergences of scholarly concerns do represent particular and even unique strengths in the department and we might suggest that these should be advertised and capitalized upon (in, for instance, student recruitment) as much as any putative concern of the program with "cinematic media" -- a concern that we, as noted, have some questions about and which in any case might not be most representative of what is special or especially strong about this program.

- c) For research-focused graduate programs: Clarity of the nature and suitability of the major research requirements for degree completion.**

The requirement that students write a full length doctoral thesis seems to us to be fully in line with standard procedures for doctoral research in the humanities. Given the extent to which so much ongoing scholarship in cinema studies includes an historical, even archival dimension, it is noteworthy that the Ph.D. curriculum includes a required course in historiography. This can only be of benefit to all doctoral students in the program, whether or not their own scholarship takes a specifically historical (as opposed, say, to a more theoretical or conceptual) approach to cinema.

- d) Evidence that each graduate student in the program is required to take all of the course requirements from among graduate level courses.**

There are three core courses at the graduate level that students would be required to take. There is some room for electives but we never encountered any sentiment from the faculty that these could be chosen from undergraduate courses. We assume that the program requirements are in keeping with general regulations at the university around graduate enrollment in graduate courses.

#### ***5. Mode of delivery***

**Appropriateness of the proposed mode(s) of delivery (distance learning, compressed part-time, online, mixed-mode or non-standard forms of delivery, flex-time options) to meet the intended program learning outcomes and Degree Level Expectations.**

The proposal describes a conventional PhD with classes, exams, and lengthy dissertation. Nothing else has been proposed and nothing else would be appropriate. Although some schools are considering new forms of theses, such as online or multi-media, these are rarely at the peer universities (at least for the time being). In any case, the proposal makes no mention of them, although we presume digital forms of appendixes or addenda could be accommodated. Given the need in some cases in cinema scholarship to "quote" visual material (for example, a shot or a sequence of shots that the written text may be referring to), it may be that it would be appropriate for a specific thesis to include visual materials -- whether still or moving -- in an accompanying dvd or cd-rom, and we would hope that that would be in conformity with any broader regulations at the University of Toronto about the inclusion of supplemental materials to be included with a full-length written dissertation.

## ***6. Assessment of teaching and learning***

- a) Appropriateness of the proposed methods for the assessment of student achievement of the intended program learning outcomes and Degree Level Expectations.**
- b) Completeness of plans for documenting and demonstrating the level of performance of students, consistent with the academic division's statement of its Degree Level Expectations (see New Program Manual).**

We will address a. and b. together.

The assessment process for this proposed degree is the typical one: after successful completion of coursework, the student writes a doctoral-quality thesis and defends it before his/her committee. This seems appropriate.

Since question 6 refers to assessment "of teaching" as well as of learning, it is worth saying a few words about this. In our view, it is indeed important for ABD students who want to be competitive in the academic job market (and in other areas of potential employment) to have teaching experience, both in sections and, when possible, stand-alone courses. The Cinema Studies Institute clearly has a very successful undergraduate program that requires the hiring of many instructors and course assistants, and we were reassured that all Ph.D. students would have opportunities to teach and to T.A. It might be desirable to have a regular, announced means by which Ph.D. students could apply to T.A. specific courses or to serve as instructors for stand-alone courses.

## ***7. Resources***

- a) Adequacy of the administrative unit's planned utilization of existing human, physical and financial resources, and any institutional commitment to supplement those resources to support the program.**

In conjunction with the establishment of the PhD, the institute will bring forward a recommendation to the Faculty of Arts and Science and the University of Toronto governance to change its status to that of an EDU:A. This would allow at least two or more faculty members to migrate to the new unit as 100% FTEs. We also expect the faculty and administration will encourage cognate departments to consider creating affiliated or joint positions in areas like digital studies and television. In terms of staff, the unit enjoys a rich support system of administrators, bibliographers, archivists, and projectionists.

- b) Participation of a sufficient number and quality of faculty who are competent to teach and/or supervise in the program.**

We were very impressed by the commitment of faculty to the program -- both the intellectual energy they were putting into it and the amount of time they clearly were giving it. We have no doubt but that the faculty are participating in sufficient number in the teaching and supervision of students. The program has one lecturer and proposes to add another but there is no sense in the program that lecturers should not serve, when appropriate and desired, on doctoral committees (and in some cases, co-supervise).

The proposed number of admits to the Ph.D. program (5 per year) would not overly tax the current faculty (and indeed would give them an additional realm of intellectual stimulation through their ongoing dialogue with doctoral students about the latter's research.)

Of course, insofar as cinema studies as a discipline has a history of opening itself up to new areas of concern (especially in programs that recognize strongly cinema's inter-medial and inter-disciplinary nature), there may be new faculty hires in the program down the road. We would expect any new additions to the program to be faculty who would contribute to the Ph.D. program through excellence in teaching and commitment to supervision.

While we were impressed by the affiliated faculty c.v.s in and of themselves, and while we found the enthusiasm for the program by the cognate department chairs we met with heartening, we would caution against too much reliance on non-cinema trained scholars for coverage of a cinema curriculum. As is no doubt the case at many universities (including our own!), the relative popularity of cinema as mass art means that many scholars from other areas feel they can easily teach film and often end up doing so without the same rigor that they would want to bring to their own disciplines. This is not a comment on the solidity of the work of any of the affiliate faculty in their own fields of research and of primary teaching -- and there are in fact faculty in other departments who are veritable cinema scholars in their primary scholarly commitments -- but we did feel that some affiliates bore only a tangential or minimal relationship to cinema study. It is nice to have "friends" of the program but we caution against over-reliance on non-experts for a discipline that has had historically to fight to prove its rigor and seriousness.

**c) Adequacy of resources to sustain the quality of scholarship and research activities of graduate students, including library support, information technology support, and laboratory access.**

The unit has a pleasant graduate lounge. This will help in recruitment and provide a place for students to prepare for classes. More importantly, it will also serve as a social space that builds and maintains a sense of community now that students will be residing in the unit over the space of several years. For this reason, you might consider adding a television and Blu-ray player to the room as an investment in cohort-building.

The unit has one 35mm space in Town Hall, and it will soon add another at the library. The university should ensure that the new 35mm projector(s) will be variable speed, so silent era prints can be properly exhibited (this should be the case for all replacement equipment in the future as well). We left with the impression that access to other halls on campus was limited, and that the screenings for PhD seminars would be forced into small rooms with wall-mounted screens by virtue of their size. Efforts should be made to keep screenings in theatrical spaces as much as possible, and regardless of class size.

The library is extremely supportive of the unit. That said, the audio-visual collection is still rather small. All faculty reported that the library purchases anything they need, but it probably does not have the depth necessary to accommodate a wide variety of PhD projects. This may come over time, but this might be an opportune moment to grow the collection in targeted directions. Since the faculty are determined to develop television and digital media studies, the library should start working on these areas now. The television collection is quite weak, and neither the library or the Media Commons has started collecting video games and the platforms to play them on.

One of the best resources the department has is the satellite library at Innis College. The collection of film books is strong, although tv and digital media require development (and the sooner the better as this will take time). Few of University of Toronto's peers have such fine departmental libraries to support their graduate programs, yet they are the core resource for scholarship.

**d) Faculty recent research or professional/clinical expertise needed to sustain the program, promote innovation and foster an appropriate intellectual climate.**

The faculty in the Cinema Studies Institute have a fabulous track record in publishing, conference participation, successful grant application, and so on, and in this way they easily serve as models of academic professionalization for graduate students. (This was confirmed for us in our meeting with current M.A. students.)

Thus far (and this is perhaps appropriate for an M.A. program where not all students plan to go on to the doctorate), most advisement around professionalizing activities for students in the program (for example, how to prepare and present a conference paper) tends, as the current students observed, to take place in a one-on-one setting of an individual student's regular advising session with his/her individual advisor. We might recommend that the Ph.D. program try to regularize and generalize advisement in the overall practices and procedures of academic professionalization through workshops, pro-seminars, and so on around topics like conference presentation, the job market, journal publication, c.v. preparation and so on.

One current resource that students clearly relish -- and have benefitted both intellectually and professionally from -- is the annual graduate student conference. Students plan the conference (including choice of overall theme), invite submissions from students elsewhere, bring in a noted professor to serve as keynote speaker, and deliver papers of their own. We think this is a great initiative and contributes wonderfully to students' professionalization. Such an initiative makes even more sense at the doctoral level and we encourage the faculty to continue their valued support of it (both intellectually and budgetarily).

**e) Where appropriate to the program, financial assistance for students will be sufficient to ensure adequate quality and numbers of students.**

It would seem that there is a standard package of support offered to Ph.D. students across disciplines at the University of Toronto. At several occasions during our visit, it was asserted to us that the standard package usually is adequate and we readily accept that. We do note, however, that a targeted four-year trajectory for admission-to-award-of the-degree is below the North American average (a lamentable situation no doubt but a very real one that won't easily go away) and that even five years may be hard to achieve in some cases. For instance, dissertation projects that require additional language training or extensive field work can easily extend the time of research and writing (especially for a curriculum that projects three semesters of coursework, making activity such as formal language study hard to find room for).

**f) Supervisory load distribution and the qualifications and appointment status of supervisors.**

During the program-building phase at University of Toronto, faculty took on 2.5 teaching loads out of necessity. The fruits of this labor are impressive.

## ***8. Quality and other indicators***

**a) Quality of the faculty (e.g., qualifications, research, innovation and scholarly record; appropriateness of collective faculty expertise to contribute substantively to the proposed program).**

Many of the faculty are internationally reputed, stellar scholars who bring great credit to the program. They are publishing cutting-edge and far-reaching work. One mark of their success in scholarship is the number of SSHRC awards they have received.

We were impressed by the intellectual energy and enthusiasm of the faculty and the evident respect they all held for each other. This is a dynamic program and the faculty clearly will direct the Ph.D. program in innovative directions that will have highly laudable consequences for ongoing research in the field.

**b) Program structure and faculty research that will ensure the intellectual quality of the student experience.**

All indications point to the launching of a top PhD program. The MA has helped the unit put procedures and graduate classes in place, as well as nurture a staff that understands the challenges of a graduate program. The research programs of the faculty are innovative and at the forefront of cinema and media studies. Finally, the unit's already strong undergraduate program will enjoy important benefits from the PhD. Currently, there are not enough cinema graduate students to cover the graduate assistant slots for the large undergraduate classes. The PhD will produce more students of even higher quality for undergraduate teaching, an extremely important side-benefit of maintaining a PhD program.

18 August 2011

Professor Cheryl Regehr  
Vice Provost, Academic Programs  
University of Toronto

Dear Cheryl:

**RE: New Graduate Program Proposal: Ph.D. in Cinema Studies  
Divisional Administrative Response to Appraisal Report**

Professor Dana Polan, Department of Cinema Studies, New York University, and Professor Abé Mark Nornes, Department of Screen Cultures, University of Michigan, conducted an external review of the proposed Ph.D. program in Cinema Studies on 3 June 2011. The reviewers provided a considered and comprehensive assessment of the current strengths of the Cinema Studies Institute (CSI), and the supports necessary for the proposed doctoral program to thrive.

**Response Summary**

In the course of their response, the reviewers took note of the reputation and achievements of the CSI core faculty, the rigour and quality of the proposed Ph.D. curriculum content and structure, the appropriateness of the admission and program requirements as well as research requirements and learning outcomes, the breadth and depth of the audiovisual materials available to students, the enthusiastic support of cognate department chairs and faculty, and the evident success of the existing M.A. program. The reviewers concluded that the proposed doctoral program would enjoy success, both in terms of attracting superior students and enhancing the profile of the study of cinema in Canada and North America.

**Proposal Strengths**

The reviewers found the proposal to be a “natural outcome of the impressive program-building at the BA and MA levels over the past decade or more.” Citing Cinema Studies’ longstanding success at the University of Toronto, the faculty strengths, and the university’s impressive resources, the reviewers concluded that it makes sense to offer a Ph.D. and that such a program will enjoy a comparative advantage over similar programs currently offered in Canada. They found the proposal to be “rigorous, serious, and solid” meeting a curricular need at the university and in the Canadian context.

The reviewers noted the appropriateness of the program’s admission requirements and associated learning outcomes. They appreciated the emphasis on historiography in the proposed Ph.D. curriculum that would benefit all the doctoral students. The structure of the proposed curriculum is appropriate as are the different means of evaluation used to assess student progress.

The report reserved particular praise for the achievements of CSI faculty members, seeing their contributions as integral to the success of the proposed Ph.D. The reviewers stressed the commitment of the faculty members to teaching and the high profile of their research achievements in that faculty members “have a fabulous track

record in publishing, conference participation, successful grant application, and so on, and in this way they easily serve as models of academic professionalization for graduate students.” One mark of their success noted by the reviewers is the number of SSHRC awards faculty have received. Of course, this bodes well for CSI’s ability to supplement student funding packages through research assistantships. The reviewers concluded that this “dynamic program and the faculty clearly will direct the Ph.D. program in innovative directions that will have highly laudable consequences for ongoing research in the field.”

In terms of staff, the reviewers noted that CSI enjoys a rich support system of administrators, bibliographers, archivists, and projectionists. As well, there is a distinct advantage of having a specialized collection in Innis’ college library for the proposed Ph.D. These supports, coupled with the strength of the faculty, augurs well for a successful doctoral program.

## **Reviewer Suggestions**

The reviewers made several suggestions. We list the most pertinent ones below, along with our responses:

*1) that CSI consider changing its proposed doctoral program name from the proposed Cinematic Media Studies to Cinema Studies based on the current strengths of faculty members.*

The Director has consulted with CSI faculty members, who have agreed that reverting to “Cinema Studies” for the name of the doctoral program makes most sense at this time as outlined by the reviewers. It will also provide continuity across all levels of the unit, undergraduate, M.A., and Ph.D.

*2) that CSI remain open to admitting students with diverse backgrounds*

The Director has discussed the matter with the Dean of the School of Graduate Studies. CSI will be open to admitting strong candidates that may not necessarily possess the requisite Cinema Studies M.A., but such applicants will have to be assessed on a case-by-case basis. In some instances, these candidates might need to take some preparatory courses to qualify. As a general principle, CSI will ensure that it recruits the best students, and will work within university policies to admit students with diverse backgrounds. At the same time, it is imperative that CSI maintain a consistent level of preparation across its pool of admitted applicants so that the learning experience of its graduate students is not compromised.

*3) that faculty from cognate units, who do not possess the extensive training and reputation in cinema studies not be relied on overly within the proposed Ph.D. program*

We feel confident that CSI will remain vigilant on this issue, as they have demonstrated in their handling of their M.A. program. The core faculty will take on the majority of the supervisory roles and we expect that those faculty members from outside the unit would only be enlisted on committees when their specialized areas of expertise were required.

*4) that the library expand its resources in appropriate areas*

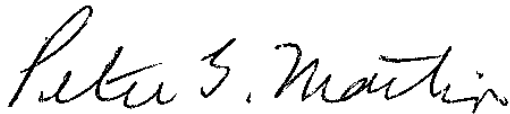
Robarts Library and the Media Commons have always been extremely supportive and flexible in their purchasing policies of audiovisual materials. We have every reason that they will continue to do so, recognizing the growth and vitality of Cinema Studies.

*5) that CSI ensure that various forms of professional development support be provided to its doctoral students, including their participation in the pre-existing annual graduate symposium*

CSI remains committed to the ongoing professional development of its graduate students, and will only increase its efforts at the doctoral level. Apart from the non-credit seminar for Ph.D. students that will highlight a variety of development matters, CSI will regularly offer special sessions to help doctoral students develop necessary skills in this domain. And we expect that the presence of doctoral students will only enhance the success of the annual graduate symposium. In addition, CSI will also encourage their students to participate in the broader Graduate Professional Skills Program offered through SGS.

## Summary

We are pleased that the reviewers perceived the evident strengths of the Cinema Studies Institute and its Ph.D. proposal. In praising its top faculty, the university resources and the quality of the proposed curriculum, the reviewers confirmed that all indications support the launching of this top PhD program. We further appreciate their helpful comments regarding how this program might be refined and strengthened in additional ways.

A handwritten signature in black ink that reads "Peter S. Martin". The signature is written in a cursive style with a large initial 'P' and 'M'.

Prof. Peter Martin  
Acting Vice Dean, Research and Graduate Programs





September 14, 2011

Meric Gertler  
Dean  
Faculty of Arts and Science

Re: Appraisal Report, proposed new PhD, Cinema Studies

Dear Meric,

I am very pleased by the extremely positive appraisal of the proposed new PhD, Cinema Studies. The Faculty's administrative response to the appraisal nicely summarizes the report and highlights the specific suggestions made by the reviewers for consideration. I note that the reviewers made one substantive recommendation which you have adopted: to change the name of the proposed program from the PhD Cinematic Media Studies to the PhD Cinema Studies, which will reflect current faculty strengths and provide continuity across the programs offered by the unit. At the same time, you have provided thoughtful responses to other suggestions from the reviewers including that the program remain open to admitting students with diverse backgrounds, rely primarily on core faculty with backgrounds in cinema studies, continue to work with the library to expand resources in appropriate areas, and provide opportunities for the on-going professional development of students.

The reviewers described the proposed PhD as rigorous, serious, and solid and a "natural outcome of the impressive program building at the BA and MA levels." In particular, they emphasized the University's comparative advantage in offering the program due to the international reputation of the program's faculty and their "widely valued contributions to the discipline." I will be very pleased to recommend this new Doctoral program to governance for approval, following approval at the Divisional level.

Sincerely,

Cheryl Regehr  
Vice-Provost, Academic Programs

cc. Jane Alderdice, Rob Baker, Brian Corman, Jane Harrison, Helen Lasthiotakis, Scott Moore,  
Teresa Nicoletti, Elizabeth Smyth