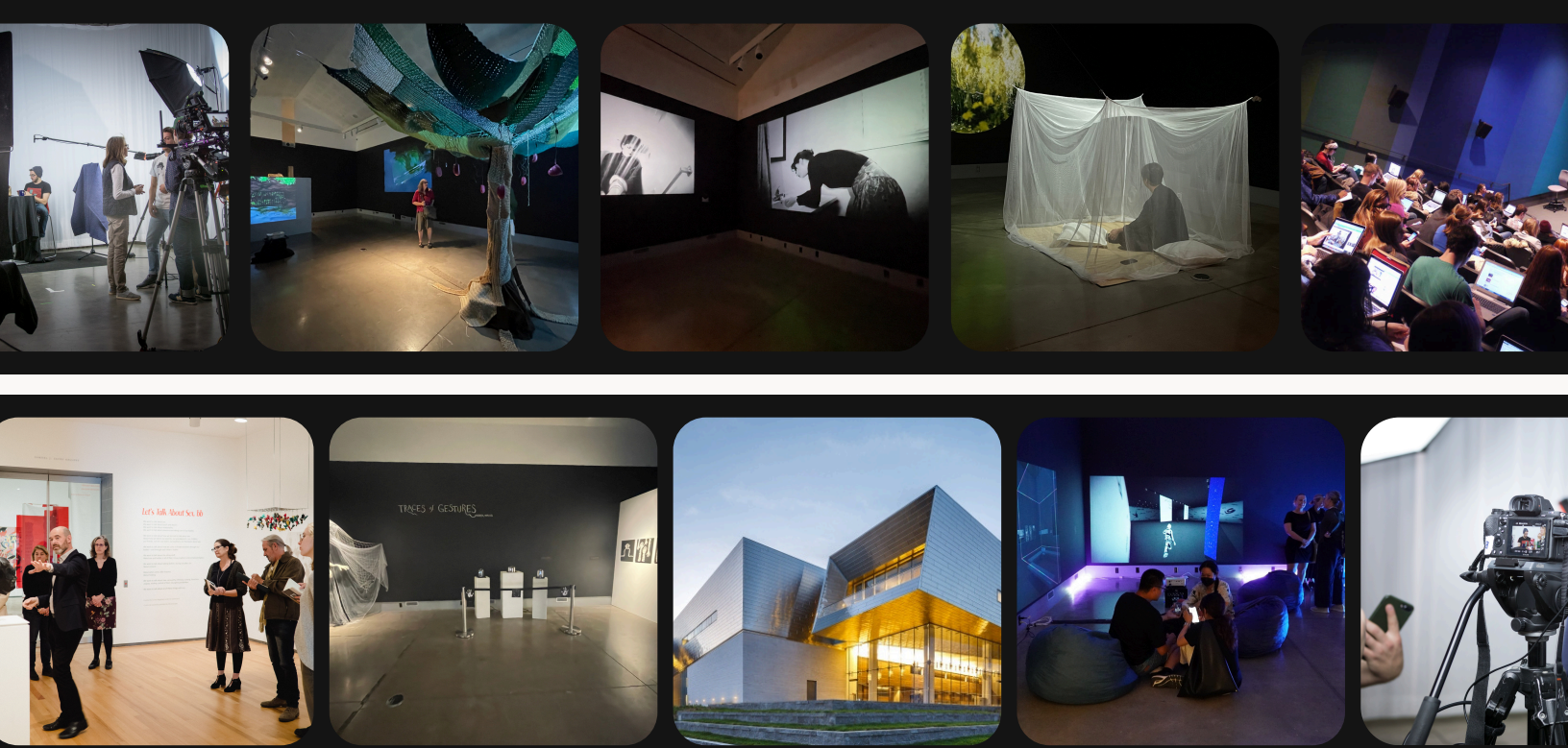


LEARN. CREATE. CURATE.

WITH SCREEN CULTURES AND  
CURATORIAL STUDIES (SCCS)



MA STUDENT HANDBOOK



**AGNES**  
ETHERINGTON  
ART CENTRE

GRADUATE  
FILM &  
MEDIA  
PROGRAM

SCREEN CULTURES &  
CURATORIAL STUDIES



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### Key for links contained in this document:

Link to webpage [blue underlined text](#)

Send an e-mail [green underlined text](#)

Downloadable form/document [purple underlined text](#)

# Welcome to SCCS

## Overview

Launched in the Fall of 2019, Screen Cultures and Curatorial Studies is a collaboration between Queens' [Department of Film and Media](#) and the [Agnes Etherington Art Centre](#) (the AGNES) offering a unique funded one-year MA and four-year PhD. The program's three strongly interconnected areas of focus—studies, production, and curation—are designed to stimulate inventive dialogue in ways that ensure their respective influence, and in ways that open exciting points of access to multiple disciplinary formations. This collaborative tripartite structure is not offered in any other film, media, cinema, art or communication MA or PhD program in Ontario.

Housed in the state-of-the-art [Isabel Bader Centre for the Performing Arts](#) (IBCPA) and the [AGNES](#), the Master's and PhD in Screen Cultures and Curatorial Studies are unique because of their linkage to adjacent disciplines: film and media studies and, more generally, the study of screen cultures, film and media production, and curatorial studies and practice. These multidisciplinary programs provide students with a wide range of educational and professional opportunities, including academia, arts management, programming, media production (from mainstream media, to artistic and activist production), and curating. Exhibition space is available to students at the [Art & Media Lab](#) in the [IBCPA](#), the [AGNES](#), [Union Gallery](#) (on an application basis), and/or online, to accommodate curatorial projects. The [Vulnerable Media Lab](#) offers opportunities for restoration, remediation and curation of media collections. The [AGNES](#) is currently undergoing a transforming renovation of its space: follow the development [here](#).

Program [Faculty members](#) straddle scholarly, programming, curation and creative practices. Visiting scholars, filmmakers, artists, and curators in the core and elective courses provide opportunities for practice-based, experiential, applied learning, allowing students to integrate new knowledge gained from graduate-level coursework and to implement newly acquired skills in and beyond the gallery, festival and museum.

## Research Areas

- Archives, Curation, and Remediation
- Curatorial Studies
- Environmental Film and Media
- Experimental Media
- Feminist, Critical Race, Indigenous and LGBTQ2+ Screen Cultures
- Film, Media and Performance Studies
- Film, Media and Screen Cultures
- Historical and Contemporary Film and Media
- Moving Image Production
- National Cinemas, Cultural Institutions and Curatorial Events

## Solus Student Centre

The [SOLUS Student Centre](#) is designed to provide you with the tools to manage all of your [admission](#), [registration](#), [academic](#), [financial](#), and [personal information/contact details](#) during – and after – your academic career at Queen's.

Find information on how to access and navigate the SOLUS Student Centre on the Registrar's [Solus Help](#) webpage.

## Lockers & Fobs

At the beginning of Fall term students will be allocated a shared locker in the SCCS Seminar Room (IBCPA 307) and issued with a fob to allow access to the Seminar Room and other Department facilities (e.g., editing suites) bookable through Connect 2.

## Connect2

Connect2 is an online resource booking system for The Department of Film & Media that allows you to access a variety of equipment and studio spaces. You can [log in](#) using your Net ID.

## SCCS News

SCCS News is the department of Film and Media's newsletter for the SCCS community. You will be automatically subscribed (you can, of course, opt out) and it is delivered bi-weekly on Thursdays.

## School of Graduate Studies and Post-doctoral Affairs (SGSPA)

The SGSPA provides a suite of workshops, events and resources that support graduate students' and postdoctoral fellows' academic, professional, and personal success. You can find lot of information and guidance on their [website](#). Their newsletter is delivered by e-mail weekly on Thursdays and you can [subscribe](#) to it to learn about events and other opportunities for grad students.

## Master's (MA) Program

The Master's (MA) in Screen Cultures and Curatorial Studies is a 12-month program.

### Admission Requirements

BAH (or an equivalent 4-year BA), or a BFA degree from a recognized university in film, media studies, or cognate fields (e.g. communication, cultural studies, film and media production, visual arts, art history, English, comparative literature, popular culture).

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

### Funding Packages

The Department of Film and Media provides financial support for MA students. The current minimum level of funding is \$18,000 for the academic year.

The funding package is derived from a combination of internal and external awards (Queen's Graduate Awards [QGA] and named internal Fellowships, and in most cases Teaching Assistantships (TAs)). This funding does not cover all living expenses, but rather covers the tuition and contributes to living expenses.

Tuition costs are the responsibility of the students. Information about tuition and fees can be found on the [University Registrar's website](#). Annual enrolment is expected with three semesters of tuition.

### External (and Internal) Awards

We encourage all incoming students to apply for external funding from OGS, SSHRC and other sources. For more information, see the School of Graduate Studies and Post-Doctoral Affairs (SGSPA) webpages on [Awards and Scholarships](#) and the Faculty of Arts and Science (FAS) webpages on [Funds & Awards](#).

### Conference Travel Award (CTA)

The SGSPA allocates a lump sum of funding for conference travel to each department/program based on a two-year average of student enrolments. Awards must be used to provide financial support for travel, accommodation,

food and registration fees associated with a recognized conference (including those held online) at which the student is presenting their own or co-authored paper or poster. Some other conditions apply and the SCCS Student Representative co-ordinates the fund requests. The amount available varies each year and is distributed equitably (on average \$600 per student).

## Degree Requirements

Students are required to complete 3 core courses and 2 option courses, as well as a Thesis/Project. Students are allowed to take additional courses, upon consultation with their supervisor and the Graduate Chair.

## Courses

Students should consult with their supervisor about course selection. All MA students must take SCCS 810, 812, and 814. The 2 option courses will be drawn from the list of available courses and determined in consultation with the supervisor and/or the Graduate Chair.

Students cannot self-enrol in courses and are automatically enrolled in core courses SCCS 810, 812, 814 and 899. Students must submit their option course choices to [graduatefilm@queensu.ca](mailto:graduatefilm@queensu.ca) and will be sent a reminder in advance of the enrolment period. It is the student's responsibility to check their enrolments each term in [Solus](#). Contact [graduatefilm@queensu.ca](mailto:graduatefilm@queensu.ca) with any queries or get [Solus help](#).

## Core and Option Courses

### *Core SCCS courses:*

SCCS 810A/B (6.0) Professional Development in Screen Cultures and Curatorial Studies

SCCS 812 (3.0) Critical and Theoretical Approaches to Screen Cultures and Curatorial Studies

SCCS 814 (3.0) Histories and Methodologies of Screen Cultures and Curatorial Studies

### *Option SCCS courses:*

SCCS 815 (3.0) Studies in Screen Cultures I

SCCS 818 (3.0) Studies in Screen Cultures II

SCCS 820 (3.0) Media Production Seminar

SCCS 828 (3.0) Critical Curatorial Studies Seminar

SCCS 830 (3.0) Curating in Context

SCCS 840 (3.0) Directed Reading



For detailed descriptions of all SCCS courses visit [SCCS Courses](#).

PhD students may also choose Option Courses from Cultural Studies courses if there are spaces available. Relevant courses may also be found in Art History, Gender Studies, English, and International Development Studies.

CUST PhD Option Courses: CUST 806/3.0; CUST 892/3.0; CUST 816/1.0; CUST 800/3.0; CUST 804/3.0; CUST 807/3.0; CUST 893/3.0; CUST 817/1.0; CUST 815/1.0. For detailed descriptions of Cultural Studies courses click [Cultural Studies Courses](#).

Courses outside SCCS require permission from the instructor, the student's supervisor, and the Graduate Chair of SCCS. A completed [ACF](#) (Academic Change Form) must be submitted to [graduatefilm@queensu.ca](mailto:graduatefilm@queensu.ca).

### *Certificate in media pedagogies.*

Training in film, media and cultural pedagogy is an integral part of the SCCS program. Such training can lead to career paths inside and outside of academia. PhD. students design a course in their area of studies as part of their PhD proposal submission, and most students work as teaching assistants/fellows in a variety of courses.

We offer a variety of training and support to facilitate these activities through a combination of specific sessions designed by us and offered through SCCS 810, and online modules are available from the [Center for Teaching and Learning](#) (CTL) and the [Human Rights Office](#).

After completing the training available, students will receive a [Certificate in Media Pedagogies](#). The certificate is internal to the Department of Film and Media and will not be reflected in a student's transcript.

## Final MA Work

The MA final work can take any one of the four following formats, depending on the focus of the student:

### *Major Research Paper (MRP)*

Students may write a major research paper. This is a substantial academic essay of several chapters (10,000 – 15,000 words) presenting evidence to illuminate a research question. It makes clear its methodology and engages with relevant scholarship.

### *Project*

Students may produce a media work with a complementary written component situating the work into larger debates in the field (5,000 – 7,500 words). That is, students are required to articulate their project's rationale, conditions of production, and implications in relation to academic scholarship. The two components together are expected to be equivalent to a MA MRP in ambition or scope.

### *Curatorial Project*

Students may produce a curatorial project/installation (the Art and Media Lab is booked for the summer) with a complementary written component situating the work into larger debates in the field (5,000 – 7,500 words). Again, students are required to articulate their project's rationale, conditions of production, and implications in relation to academic scholarship. The two components together are expected to be equivalent to a MA research paper in ambition or scope.

### *Video Essay*

Students may create a video essay synthesizing studies, curatorial and production questions, with a complementary written component, that includes a theoretical framework, a methodology section, and that situates the work into larger debates in the field (5,000 – 7,500 words). Again, students are required to articulate their project's rationale, relation to academic scholarship, and original contribution. The two components together are expected to be equivalent to a MA research paper in ambition or scope.



## Progress through the MA Program

<b>September</b>	<p>Fall Term Begins.</p> <p>3 courses:            SCCS 812 (Core) – Develop MA Project theoretical foundation.            SCCS 810A (Core)            1 Elective</p> <p>SASS and SGSPA Academic Writing skills workshops, if necessary.</p>
<b>October</b>	<p>Confirm supervisor and meet with them to plan and set goals for the terms/year.</p>
<b>November &amp; December</b>	<p>Research sources for bibliography/filmography.            Complete coursework.</p>
<b>January</b>	<p>Winter Term Begins.</p> <p>3 courses:            SCCS 814 (Core) – Develop MA Project methodological approach.            SCCS 810B (Core)            1 Elective</p> <p>Meet with supervisor about Final MA project and select Second Reader.            Discuss bibliography/filmography/cultural texts.            Discuss Ethics Review process, if necessary.</p>
<b>February, March &amp; April</b>	<p>Present first draft of project proposal.            Work on proposal idea and bibliography/filmography with supervisor.            Finish coursework.            Proposal workshop.            Proposal Approval Meeting (PAM) with supervisor and second reader.  <a href="#">MA Proposal Approval Form</a></p>
<b>May, June &amp; July</b>	<p>Attend sessions to present and report on work in progress.            Work on proposal idea and bibliography/filmography with supervisor.</p>
<b>August</b>	<p>Submit final project to supervisor and second reader.            Attend SCCS Summer Institute (when held).            Public presentations of final MA projects at end of August.  <a href="#">MA Examination Form</a></p>
<b>Throughout</b>	<p>Stay in touch with supervisor.            Consult and share work with fellow students            Attend pertinent events at Queen's.            Reach out to potential colleagues, audiences, and supporters via conferences, community events, etc.</p>

## Guidelines for Progress through the MA

During **Fall term**, students will complete courses and confirm their supervisor.

Students will take SCCS 812 (core) and develop the theoretical foundation of their MA project. The 812 paper will be revised once during the course, and will serve as a foundation for the project proposal (that is, it will be revised again after further reading).

Students whose academic writing skill needs improvement will be required to attend workshops and sessions through [SASS](#) and [SGSPA](#).

By January students should meet with their supervisor to discuss their final project. In consultation with the supervisor, a second reader should also be sought at this point. (If the chosen party is not permanent Queen's faculty, the supervisor checks with the SCCS Graduate Coordinator, before finalizing this choice.)

**Important:** If working with human participants, Ethics Review processes should start no later than January, in consultation with the supervisor. Students should do the [CORE](#) training online.

During **Winter term**, students will complete courses and work on their proposal idea and bibliography/filmography with their supervisor. Students will take SCCS 814 (core) where they will develop their methodological approach to their project.

In mid-February students will present a first draft of their project proposal to their peers.

In April students will attend a concentrated workshop to develop and submit a proposal to both their supervisor and second reader. Approval meetings will be scheduled for the middle of April and the [MA Proposal Approval Form](#) must be submitted to [graduatefilm@queensu.ca](mailto:graduatefilm@queensu.ca) by the end of April.

Throughout the **Summer term** (May, June and July) students will attend sessions to present work in progress.

In the beginning of August students will submit the final work to the supervisor and second reader.

In the second part of August all students will present publicly their major projects.

## Final MA Work Proposal Guidelines

### *Major Research Paper and Video Essay Proposals*

The format of the proposal may vary, and is determined in consultation with the supervisor, but the general expectation is for a document of 8-10 pages, accompanied by a bibliography of at least 20 entries, that makes clear the theoretical, methodological, and substantive elements and structure of the thesis. All proposal bibliographies should contain at least 10 annotations. Students are required to show the relation of the research to the relevant academic literature. Proposals for research that require expenditures (such as travel) should include a budget. All proposals should include a timeline (and a budget, when applicable).

### *Research-Creation and Curatorial Project Proposals*

As above, the general expectation is for a document of 8-10 pages, accompanied by a bibliography of at least 20 entries, that makes clear the theoretical, methodological, and substantive elements and structure of the thesis. All proposal bibliographies should contain at least 10 annotations. In consultation with the supervisor, a Research-Creation proposal may integrate artistic production or curation (see [Guidelines for Research-Creation](#) for more information). If it does, the length of the written part of the proposal will be reduced accordingly, again in consultation with the supervisor. In the proposal, students will demonstrate how they conceive the relationship between the artistic or curatorial component of their work and the analytical/theoretical component and will explain how they will document the artistic or curatorial component. Students are also required to show the relation of the research to the relevant academic literature. All proposals are to include a timeline and a budget. Students whose work will involve community collaborators must show that they have identified and communicated with appropriate participants, and they must justify their choice of participants given the theoretical, political, methodological, and practical contexts of their project. Students who work with human participants will have to undergo an application for ethics clearance from [GREB](#).

## Formal Process for MA Final Work Presentation and Defense

Supervisors and students should consult the [SGSPA regulations](#). A student's project will be examined by the supervisor and one other examiner. The oral defense takes place as a public presentation at the end of August. Each student presents their project for 20 minutes and answers questions from the committee and the public for another 20 minutes.

At least ten working days prior to the August public presentation, the student must supply the supervisor, second reader, and

[graduatefilm@queensu.ca](mailto:graduatefilm@queensu.ca) with a copy of their written component. Students may be asked to revise parts of their written and/or creative component before approving the final submission to [Qspace](#).

Unlike the PhD process, examiners do not submit reports. After the defense, the SCCS Graduate Chair reports the result to the School of Graduate Studies and Post-Doctoral Affairs using the required [MA Examination Form](#).

Before the student can graduate, they must submit a final copy of their work and documentation of any project activities to [Qspace](#). Please check the SGSPA site for forms of submission of documentation of creative work.