COMPARATIVE MEDIA ANALYSIS AND PRACTICE
JOINT PH.D. PROGRAM
VANDERBILT UNIVERSITY

PROPOSAL

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1. MISSION STATEMENT

The Joint Ph.D. in “Comparative Media Analysis and Practice” (CMAP) is a new trans-institutional program designed to advance the critical investigation of modern media culture and the innovative making of digital objects. Echoing various goals of Vanderbilt’s “Academic Strategic Plan” of 2014, the program aspires to produce new insights and discoveries in a highly interdisciplinary and collaborative framework, training graduate students with diverse backgrounds for future leadership positions within and beyond the academy. One of its principal goals is to interrogate how different media and technologies structure the production of knowledge, the modes of cultural exchange, and the registers of artistic expression and sensory perception. Encouraging transformative partnerships and experimental work, CMAP asks timely questions about the aesthetics, ethics, economics, and politics of newer media so as to inspire innovative research agendas and energize new types of collaboration between humanists and scientists, between scholars and makers, between academy, entertainment culture, and tech-industry.

CMAP students must be students earning their Ph.D. in an academic department at Vanderbilt. Doctoral students who complete the requirements for their departments and for CMAP are awarded joint doctoral degrees. CMAP addresses graduate students from all branches of the university, be they humanists, social scientists, natural scientists, engineers, education specialists, management or health care experts. Designed as part of a six year course of doctoral studies, it offers a rigorous set of interdisciplinary learning modules and collaborative projects that are meant to enrich and add to a student’s primary field of study. Integrating theory and practice, CMAP emphasizes the role of digital technologies as creative means of knowing and interpreting the world, of reframing the past and imagining alternate futures. Students in this program approach digital media as objects of critical study and computing as a laboratory of creative thought, path-breaking analysis, and aesthetic experimentation. CMAP targets open-minded and technologically curious students who in their future careers aspire to research and teach across various disciplines in the academy. As importantly, CMAP addresses doctoral students who plan to enter the professional world outside of the academy and apply their expertise in media history, theory, and practice to the shifting landscapes of knowledge production and dissemination, of art, entertainment, and entrepreneurship today.
CMAP graduates are active participants in contemporary media culture. As thinkers they push for new ways of understanding and probing the role of media in society; as creative makers they shape digital objects that unsettle conventional templates. Knowledgeable about the theory, history, and analysis of modern media and digital culture, CMAP graduates apply their insights and skills to produce innovative work and--whether they choose to become scholars, pedagogues, media professionals, or all at once--promote meaningful and sustainable media practices in the future.
2. PROGRAM RATIONALE AND STRUCTURE

CMAP offers a rigorous series of interdisciplinary seminars, digital practice modules, collaborative research projects, projects of creative making, and internship options that enrich and add to a student’s primary field of study and expertise. Unlike a more traditional graduate minor or graduate certificate program, CMAP is designed as a Joint Ph.D. program; students completing the program will receive degrees such as "Ph.D. in English and Comparative Media Analysis and Practice," officially to be listed on their transcript and final diplomas. The program provides a fully integrated and sequenced set of learning modules, to be taken parallel to a student’s normal course of doctoral studies during five consecutive semesters and two summer periods (Maymesters). At the same time, CMAP is designed to reflect back onto and intensify the kind of work graduate students carry out in their primary degree programs, including the topics, methodologies, and formats of their dissertations. CMAP students will typically indicate their interest in and be accepted to CMAP during the regular graduate recruitment and admission process. To be admitted to the program, Joint Ph.D. students need to be admitted in their primary department and be accepted to the program by the CMAP admissions committee. Successful candidates will enter Vanderbilt as Joint Ph.D. students and enroll in CMAP modules as members of an interdisciplinary and trans-institutional cohort of students in the first semester of their doctoral studies. Though exceptions are possible depending on exam trajectories of individual primary departments, the program is designed in such a way that students will typically conclude their sequence of CMAP course and practice modules during the semester prior to their preliminary or comprehensive Ph.D. exams. In some cases, students already admitted to a doctoral program at Vanderbilt may enter the CMAP program at the beginning of their second year of study at Vanderbilt.

CMAP works closely with students’ primary departments, whether it is in the humanities, the social sciences, the natural sciences, engineering, or business, in order to assure that a student’s pursuit of a Joint Ph.D. will not extend the projected time frame of six years. The experience of being part of an interdisciplinary cohort is essential to provide a robust sense of direction, continuity, and coherence, and to foster interdisciplinary interaction and collaboration. Joint Ph.D. students need to pass all degree requirements and exams of their primary department. Up to 9 credit hours of CMAP course work may count toward a graduate student’s primary degree requirement, if so authorized by a student’s respective primary department. Graduate students enrolled in CMAP only write one dissertation to fulfill the
requirements for the Joint Ph.D. This dissertation will need to meet all requirements and expectations of a student’s primary degree department, yet it should also incorporate theoretical or analytical dimensions associated with the CMAP program.

CMAP strongly encourages students to explore creative new formats of the dissertation. CMAP believes that an extended research project is and will remain the defining feature and capstone of doctoral education. It urges students and affiliated departments, however, to engage innovative and digitally-mediated paths of dissertation research and extend the spectrum of formats these research projects might take in the end. Dissertations written to earn the Joint Ph.D. are invited to make full use of multimedia tools in order to present and communicate their research: they may embrace alternate forms of scholarly communication, feature various forms of interactive web-based collaboration, incorporate image, audio, and moving image components, or involve public humanities projects—as long as such expansions of the dissertation do not conflict with the expectations of a student’s primary department or those of the Graduate School. Independent of its chosen format and topic, dissertations by CMAP students must be accompanied by two short online presentations to fulfill the final CMAP requirement.

CMAP seminars and digital practice streams offer foundational knowledge in understanding modern media as much as they familiarize students with technical skill sets in the making and analysis of diverse media objects. CMAP does not consider in-depth technological training as secondary to the acquisition of theoretical, historical, or analytical knowledge. The program views the creative making of advanced media objects as an important strategy for knowing the world, as much as it recognizes our ability to engage more deeply with the full spectrum of contemporary media and technologies as indispensable for meeting the changing expectations of our students in a digitally-mediated world and to develop innovative modes of inquiry, analysis, and communication.

Doctoral education, especially in the Humanities, is often understood as an exclusive training ground for future university-based researchers and instructors. The prestige of doctoral programs is based on a program’s ability to place students in tenure-track positions at similar or even higher ranked academic institutions. CMAP is dedicated to the notion that narratives of success and failure of academic programs can no longer be merely a matter of the academic placement record of a department’s graduates. CMAP’s rigorous sequence of learning and
practice modules is designed to prepare graduate students for successful academic careers in response to ongoing changes in the modes of scholarly inquiry and communication, as much as it prepares doctoral students for successful careers outside of academia or in non-faculty positions throughout higher education. Whether CMAP graduates find jobs at research universities or small colleges, in private media industries or in non-profit public humanities projects, in teaching, development, or research: CMAP measures the success of its students, not by their ability to attain faculty positions comparable to those of their advisors, but by how these graduates translate their passion for innovation, intellectual engagement, and critical analysis into effective strategies to make a difference within and beyond the academy.
3. AFFILIATED DEPARTMENTS AND SUPPORTING UNITS

The following Vanderbilt departments have articulated their interest so far to support the program in general and enable interested students to pursue a Joint Ph.D. with CMAP. We anticipate to add more departments from Arts & Sciences and other schools to the list once the program has been approved.

- Anthropology
- Germanic and Slavic Languages
- English
- French & Italian
- History
- Neuroscience
- Spanish & Portuguese
- Vanderbilt Center for Medicine, Health and Society (special Joint M.A. version, see “#13”)

The following units, programs, and centers have articulated their interest to support the program’s teaching mission in one way or another:

- Center for Second Language Studies
- Cinema and Media Arts
- The Curb Center for Art, Enterprise and Public Policy
- History of Art
- Robert Penn Warren Center for the Humanities
4. POTENTIAL STUDENT INTEREST AND IMPACT ON GRADUATE PROGRAMS AT VANDERBILT

The CMAP Joint Ph.D. is designed to add unique intellectual perspectives and skills to the work of doctoral students in affiliated Vanderbilt departments in the humanities, the natural sciences, and the social sciences. It provides a structured site of interdisciplinary encounters and trans-institutional collaborations for graduate students largely missing in the current fabric of Vanderbilt doctoral education. Inasmuch as CMAP equally highlights the validity of academic and non- or alternative academic career paths, the program will add something to the education of technology- and media-oriented students that individual departments and programs may often not be able to offer on their own. Neither to be mistaken for a mere certificate program nor a program offering analytical tools and perspectives currently associated with the so-called digital humanities, CMAP’s rigorously integrated focus on the theory, history, ecology, politics, and rhetoric of modern media and media culture and its cohort structure should provide individual graduate departments with a viable incentive for recruitment purpose--an opportunity persuasive enough to attract talented graduate students to Vanderbilt to study in one discipline precisely because they will also able to add CMAP’s transinstitutional array of perspectives and qualifications to their course of doctoral study. Because Ph.D. students enrolled in CMAP are required to carry out seminar, workshop, collaborative project, and internship work in addition to that of doctoral students in existing free-standing Ph.D. programs, the program is designed as a six rather than a five year program.

In its design as a Joint Ph.D., CMAP is meant to assume a unique role in American higher education spearheading an interdisciplinary effort to integrate theory and analysis, academic and non-academic training, advanced media literacy and the making of media objects. Though numerous universities have recently established new doctoral programs in media studies, digital media, and the so-called digital humanities, no comparable program--combining theory, analysis, and practice--is currently in operation that pursues its goals while allowing students to remain associated with a primary department of study.

Some of the leading departments in digital media studies, training students in analytical, theoretical, and practical skills, are located at Brown University, MIT, and Stanford University. Brown identifies the uniqueness of its “Modern Culture and Media” program in its
“commitment to situate the study of media in the context of the broader examination of modern cultural and social formations. . . . MCM students are knowledgeable about the theory, history and analysis of media and culture and are able to produce innovative work that interrogates and transforms conventional understandings of these forms.” At MIT, Ph.D students in “Media Arts and Sciences” perform their studies within the horizon of the MIT Media Lab, meant to “design technologies to create a better future.” Current projects under way are as varied as “the students who conduct them: from tools for learning and expression, to innovative devices for human adaptation and augmentation, to new modes of transportation for tomorrow’s smart cities.” The Stanford Literary Lab finally is designed to discuss, design, and pursue “literary research of a digital and quantitative nature.” Though not a degree granting program, it promotes collaborative research around experimental topics.

Given historical investments into specialized faculty and technological infrastructures, universities such as Brown, MIT, and Stanford are able to offer forms of focused Ph.D. training in digital media studies that cannot but leave other universities speechless. CMAP, however, understands such differences in scale as an opportunity rather than an obstacle. The idea of a Joint Ph.D. is to engage students who embrace digital media studies to intensify the work in their primary fields of study as much as to allow today’s landscape of media studies to be energized by questions and perspectives developed in the academy in general. CMAP’s vision is to produce students who as technologically capable, articulate thinkers can move across given fields and disciplines of expertise and speak to various needs and audiences, whether they use their doctoral training to pursue careers as researchers and teachers or as creative media professionals.

Recent years have seen the rise of various literature and language departments across North America seeking to enhance student training by exposing them to the analytical methods associated with the so-called digital humanities. Penn State, for instance, offers various programs that redefine the study of literature and language in terms of digital and quantitative methods of analysis. The Digital Humanities Center at UCLA offers a minor and graduate certificate in Digital Humanities, meant to use some of the fundamental tools the digital information age to “answer cultural, social, historical, and philological questions, both those traditionally conceived and those only enabled by new technologies.” What programs like these offer is training in text mining, topic modeling, and database analysis so as to encourage students to integrate new digital technologies into their research procedures. None of these
programs, however, connect the acquisition of advanced research skills to a larger understanding of the role of media and digital technologies in society; nor are these programs necessarily designed to establish collaborations across academic fields, disciplines, and schools and to train its graduates to enter academic, alternative academic, and non-academic job markets with equal confidence and qualification.

In its design as a Joint Ph.D. program, CMAP could serve as a powerful tool to attract graduate students to Vanderbilt whose general interest in media and digital culture dovetails with their research interest in their primary fields of study. As importantly, CMAP should be of great interest to doctoral students eager to consider non-academic or alternative academic forms of employment. Last but not least, in its effort to empower cross-disciplinary conversations and collaborations, CMAP will be of unique interest to doctoral students eager to learn from various academic practices and knowledges in a transinstitutional program setting in order to pursue their thinking, teaching, and research. In an effort to make the best out of the resources of Vanderbilt’s relatively small campus, CMAP’s aspiration is to centralize interdisciplinary work on media and digital culture in one place instead of asking students to seek out opportunities across various Vanderbilt departments and schools.
5. DEGREE REQUIREMENTS FOR THE JOINT PH.D.

5.1. Seminars
Students pursuing a CMAP Joint Ph.D. are required to take five core seminars (15 credit hours total), sequenced over the course of two and a half years. No other seminars or electives are required to fulfill the CMAP seminar requirement. Each of these five seminars is specially designed for the CMAP cohort of students, but will allow other interested graduate students to enroll if space permits. Each of the five CMAP core seminars will be team-taught. Organized and supervised by one CMAP faculty member to warrant continuity, each seminar will involve, aside from more conventional seminar room experiences, various collaborative student research projects. Due to the interdisciplinary nature of the materials, core seminar leaders will draw on the expertise of other CMAP faculty to design, teach, and supervise individual modules during any given semester.

CMAP seminars provide a wide range of concepts and perspectives to understand the ways in which different media structure the production and circulation of knowledge, the modes of cultural exchange and social interaction, and the registers of artistic expression and sensory perception. They offer theoretical and analytical tools to foster a critical engagement with both older and newer media objects. They explore questions about the aesthetics, ethics, and politics of modern media so as to inspire innovative research agendas and energize new types of collaboration between humanists and scientists, between scholars and makers, between academy, entertainment culture, and tech-industry.

> Seminar 01: Media and the Senses (3 credit hours) [CMAP 5001]
This seminar provides a rigorous introduction to modern media theory. Special attention is given to the way in which contemporary media address and reshape the human sensorium. Students will engage with different theories of vision, hearing, touch, smell, taste, and locomotion and with how media technologies such phonography, photography, cinema, and digital imaging have captured and reworked human sensory perception. Additional attention will be paid to the question of how the human body and brain have been theorized and mapped as media, as the primary medium of sensation. Readings will include the work of classical media theorists such as Benjamin, Helmholtz, and McLuhan, as well as more recent writing from fields and disciplines as diverse as neuroaesthetics, medical imaging, gaming
theory, cultural anthropology, and musicology.

> Seminar 02: History of Media (3 credit hours) [CMAP 5002]
This seminar is designed to offer a broad historical survey of different media technologies and of how different media have been used (and feared) as modes of knowing and engaging with the world. Special attention is given to moments of historical rupture in order to reconstruct the technological protocols and social meanings of older and new media: the invention of the printing press; the revolutionary advent of photographic and phonographic inscription in the nineteenth century; the transition from silent to sound film; the coming of both personal computing and touch screen interfaces; the emergence of x-ray and MRI technologies. Additional focus will be given to historical and contemporary models of media convergence, i.e., technological and cultural efforts to bundle different media channels and revoke the modernist obsession with issues of medium specificity.

> Seminar 03: Media and Society (3 credit hours) [CMAP 5003]
This seminar provides a rich set of concepts and perspectives to think about the role of media in modern society. It addresses different political and economic frameworks of media production and distribution; the role of authorship and copyright in an era of digital distribution and sampling; the tensions between privacy and publicness in a time of advanced data collection, marketing, and surveillance; the use of media in past and present political decision making; the role of different media in the negotiation of gender and sexual difference; media and disability; media and the politics of power, body, knowledge, and identity. This seminar also focuses on the recent rise of social networking and the ubiquity of our media encounters; the transformation of entertainment industries and academic institutions in times of online connectivity and digital data management; and general questions of media accessibility in a globalized society. Students will familiarize themselves with critical tools to assess the impact of social processes onto past and present media landscapes; as much as they will learn how to map the impact of various older and newer media onto their respective political, economic, and cultural contexts.

> Seminar 04: Media Ecology (3 credit hours) [CMAP 5004]
The term media ecology has been coined to describe the systematic study of media in past and present media environments - the ways in which the interplay between technology and culture, information and communication, code and meaning deeply structure all aspects of human life.
This seminar is designed to study how media of all sorts have come to define the spaces of human life, action, experience and what we may call “our world” in the first place. We will study the impact of media technologies on built environments such as urban centers, academic learning spaces, museum and gallery settings, hospitals, transitory spaces (airports, malls, train stations), and domestic interiors. We will also study how different technologies and media are used to alter the shape of our natural surroundings, be it to address issues of climate change or remake specific landscapes in form of aesthetic projects. Special attention will be given to the ubiquity of media encounters today and how this may affect the experiences, actions, and interactions of sensate bodies in space and time.

> Seminar 05: Project, Research, and Professionalization Colloquium (3 credit hours) [CMAP 5005]

CMAP students will use this colloquium to discuss and develop media-based papers and presentations they plan to contribute to seminars in their “home” departments during the given semester. The seminar will also serve as a site to review and refine previous summer projects and to develop some ground for the CMAP aspects of future dissertation projects. In addition, the seminar will provide a space for institutional and professional self-reflection and develop various perspectives for future career moves, be they academic or non-academic.

5.2. Digital Practice Streams

CMAP students are required to participate in two streams of workshops specially designed to build more advanced skills in making media objects and handling digital information (8 credit hours total). CMAP views the creative making of media objects--be they interactive web pages, videos, computer games, audio files, or multimedia presentations--as an important strategy for knowing and engaging the world; digital design skills are indispensable to successful future careers in academic and non-academic job markets alike. As importantly, CMAP students are expected to develop considerable proficiency in navigating, reading, and producing data. Though students will come from different academic backgrounds, a basic familiarity with tools such as statistical analysis and digital mapping will be considered essential to face a future of big data and digital media, no matter whether CMAP graduates pursue research, teaching, or alternative-academic careers after their studies.

The individual modules of CMAP’s two digital practice streams are offered in alternating years
during the month of May (Maymester). While each of the modules within a particular stream is designed to familiarize students with basic knowledge about existing software strategies and hardware options, these workshop modules are also meant to foster curiosity about and critical openness toward newly emerging technologies and techniques. In the summer months immediately following each of the two streams, CMAP students will be required to work on a collaborative project with at least two other CMAP students. The topic for this project will be assigned by the CMAP faculty supervisor in consultation with the teams of students and it may carry individual students beyond their primary area of study and expertise. The product of these summer projects is to utilize skills developed in more than one of the May modules. It will be due on August 15 and be used to conclude the awarding of 4 credit hours of summer credit.

> **Digital Practice Stream 01: Rhetorics of the Digital (4 credit hours) [CMAP 5010]**

- Fundamentals in Programming and Coding
- Basic Principles and Tools of Web Design
- Text, Print, and Typography in the Digital Age
- Creative Work with Moving Images and Sound
- Beyond the Powerpoint Template: Moving Digital Presentations to New Levels
- Introduction to 3D Modeling and Spatial Reconstruction
- Basic Strategies of Animation and Game Development
- Social Media and Public Humanities
- Tools and Strategies of Digital Pedagogy and Online Education
- Computing and Desktop Fabrication
- Creativity and Social Practice
- Media and Arts Policy

> **Digital Practice Stream 02: Working with Data (4 credit hours) [CMAP 5011]**

- Fundamentals of Digitization
- Understanding Databases
- Text and Data Mining Strategies
- Understanding Topic Modeling
- Fundamentals of Medical Imaging Techniques and Technologies
- Introduction to Geographical Information and Mapping Systems
- Basics Concepts of Statistics
- Copyright Law in the Digital Age
5.3. The Ph.D. Qualifying Exam

Doctoral students enrolled in CMAP will take the qualifying exam as stipulated by their primary departments. The candidate’s Ph.D. committee for the qualifying exam should include at least one member of the CMAP faculty. In certain cases, students will need and allowed to take their Qualifying Exam prior to having concluded CMAP’s entire seminar stream. CMAP will work closely with students and their respective advisors and DGSs to ensure that CMAP requirements will not conflict with a student’s effort to pass required exams in their primary department in a timely and expected time frame.

5.4. The Dissertation

Doctoral students enrolled in CMAP write just one dissertation to fulfill the requirements for the Joint Ph.D. In addition to satisfying all necessary expectations and requirements of their primary degree department, joint-degree dissertations typically incorporate theoretical and analytical perspectives that reflect a student’s participation in CMAP core seminars and digital practice modules. The candidate’s dissertation committee should include at least one member of the CMAP faculty. Additionally, in order to obtain the CMAP joint degree, students are required to design two online video presentations featuring their dissertation during the semester leading up to their dissertation defense. One of these presentations should address specialized audiences, the other a general lay public. Each of these presentations should last 15 minutes and make use of multimedia tools to communicate the candidate’s research creatively. Project videos will be evaluated by the CMAP steering committee prior to a candidate’s defense. Project videos will be uploaded to the CMAP website. Degree candidates and program graduates may use these videos to promote their work and themselves on the academic or non-academic job market.

5.5. Internships

CMAP students are required to carry out 40 hours of internship work at some point in the course of their graduate studies. These internships are meant to offer viable opportunities to probe one’s knowledge and media skills within alternative- or non-academic settings. The program will help organize internship opportunities in the entertainment industry, museums, publishing houses, web design companies, non-profit organizations, literary archives, local radio or television stations, online education facilities, and others. Students are encouraged to pursue their own opportunities matching their interests and specializations. No credit hours will be given for internship activities.
5.6. Teaching/Advising Project (optional)

At some point in the fourth or fifth year of their graduate study at Vanderbilt, CMAP students may use their expertise in the theory, analysis, and making of digital objects in order to teach an undergraduate course in our outside of their respective home department, or contribute to a creative and independent project of one or several undergraduate students in their respective home departments during one full semester. This contribution can take many different forms and will be closely coordinated between the CMAP student’s home department and the CMAP program director. It could be that CMAP students will be assigned to help a faculty member with the initial development of an undergraduate senior thesis, to offer a workshop for undergraduate majors about media history, data analysis or digital production, to teach an undergraduate class, to work with a group of students on a matter of public relevance in Nashville, or to facilitate a meaningful cross-college experience for undergraduate students drawing on CMAP’s transinstitutional infrastructure. CMAP students will begin to propose possible T/A projects during the third year of their study and work closely with the CMAP program director and their respective dissertation director and DGS to develop the project. Small funds may be available to individual students to support certain projects. A student’s T/A contribution in a given semester will be considered equivalent to the work done in the role of a Teaching Assistant.
6. ADMISSION AND ENROLLMENT PROCEDURES FOR THE JOINT PH.D.

6.1. Application Requirements
Applicants to the program are required to have a B.A. or an M.A. in any of the primary fields of study to which they apply. Only applicants who intend to earn a Ph.D. will be accepted into the program. They will apply to their primary fields of study and indicate additional interest in joining the CMAP program upon arrival at Vanderbilt. Applicants will submit the usual application to the College of Arts & Science, Vanderbilt University, including 1) official transcripts of all previous undergraduate and graduate study; 2) three letters of recommendation; 3) a statement of purpose; 4) GRE scores; 5) TOEFL score for international students who have not studied in an English-speaking country. In addition to their application to their primary field, CMAP applicants will also need to submit a 5 page narrative detailing their interest in the CMAP program. In some cases, students already admitted to a doctoral program at Vanderbilt may want to enter the CMAP program at the beginning of their second year of study at Vanderbilt. In order to do so, they will directly apply to the CMAP program during their first year of study and with the above-named documents by the deadline stipulated for the graduate application process.

6.2. Acceptance and Recruitment
Each year, the CMAP program director will appoint a CMAP admissions committee with four members drawn from the CMAP faculty and steering committee. This committee will work closely with the graduate admissions committee in all affiliated graduate programs to screen, evaluate, and select possible candidates for the joint degree. Applicants will be contacted by email as soon as their admission has been approved by the affiliated department and the College of Arts & Science, and efforts will be made to arrange a phone call between the student and the CMAP Program Director. Students will be given the following information: That an official letter is forthcoming; that funding will be guaranteed at a certain rate and whether the student has been nominated for a supplemental fellowship. The student will also be informed of the date of the recruitment weekend (if known) and strongly encouraged to attend. The CMAP recruitment weekend will be planned in consultation with related departments so that students in a variety of disciplines will have the opportunity to meet one another, and to think
in interdisciplinary terms from the outset.

6.3 Advising of Students
The CMAP program director will serve as the principal advisor to all entering students. Near the end of the third semester of graduate study, the CMAP program director will consult with the student’s DGS in his or her primary field of study to discuss progress towards Ph.D. candidacy and the design of the Ph.D. Committee. It is the responsibility of the student, his or her advisor in the primary field of study, and the CMAP program director to determine the composition of the Ph.D. Committee; the official participation of each member should be solicited by the Primary Advisor according to the guidelines of the primary department of study, ideally however in the first half of the student’s third year.

6.4 Advanced Standing
The CMAP program does not expect to offer advanced standing to any incoming Ph.D. students.
7. PROGRESS, STANDING AND DISCIPLINARY ACTION

7.1 Grades and Satisfactory Progress
Students must show competency in classroom performance and advance toward degrees in a timely fashion. Students are expected to earn a B or above in all their courses, and they must maintain a B+ average or better to remain in good standing in the program, normally carrying no Incompletes in coursework [see policy on incomplete work below]. Students will not earn credit for any class in which they receive a grade lower than a B-.

Only students in good standing and without incompletes may take the Qualifying Examination and present a dissertation proposal. Students will be expected to participate actively in the academic life and attend lectures, presentations, and other activities sponsored by CMAP and allied departments.

7.2 Academic Review
Each professor of record will submit both a grade and a written evaluation for every graduate student in every CMAP course to the CMAP program director at the end of term. The CMAP steering committee as a whole will discuss the progress of its students at the end of each academic year.

7.3 Policy on Incomplete Coursework
Incompletes in CMAP courses will not be allowed except in extraordinary circumstances. The student will be required to submit a REQUEST FOR INCOMPLETE form [internal document] to the professor of record and the CMAP program director. According to University rules, an incomplete ("I") not replaced by a letter grade (A-D) within one year may be changed at the discretion of the instructor to the grade “F.” Otherwise, the “I” automatically becomes permanent and remains on the transcript as such.

7.4 Financial Support
Student financial support will be handled by the student’s primary department. The CMAP program director will consult closely with the primary department’s chair and/or DGS to discuss whether adequate progress toward the joint degree and its impact on funding decisions.

7.5 Disciplinary Action, Dismissal from Program
In the event that a student is involved in disciplinary action through the Graduate Honor
Council, he or she will be placed on probation for the semester in which the Council determines that a violation has taken place and for the subsequent semester. At the end of that time the CMAP steering committee will review the student's record to determine if the student should be allowed to continue in the program. If a student submits work that is not entirely his or her own, either for coursework or in conjunction with the Dissertation, the Steering Committee, in consultation with the student's Primary Advisor, can recommend the student's removal from the program.

7.6. Residency Requirements for the Joint Ph.D.
According to Graduate School guidelines, full-time students are expected to register for course credit-hours during each fall and spring semester. 23 of these credit hours must be taken in the CMAP program in order to meet CMAP’s core requirements; 9 of these 23 credit hours may also count toward the student’s primary degree program. After completion of the required 72 hours for the Ph.D. degree, full-time students register for 0 hours of dissertation research at the Minimum Tuition Rate (currently $200 each semester). Candidates for the Ph.D. degree who are away from the University must continue to register for 0 hours of dissertation research to remain in good standing. After commencing graduate studies at Vanderbilt, a student may be granted leave of absence by the Graduate School for a maximum of one year.
8. ADMINISTRATIVE STRUCTURE

The CMAP program will be headed by the CMAP program director, initially appointed for a 5 year period. The CMAP program director’s tasks are to overlook all aspects of the program, carry out necessary communications and consultations with the affiliated departments, recruit and advise CMAP students, represent the program to the college and university administration, organize program faculty meetings on a regular basis, ensure the staffing of individual seminars and digital practice streams, and work with the Administrative Assistant to warrant the program’s everyday operations. The advising and curricular work of the program director will be supported by an associate program director, appointed for 3 years. The associate program director will in particular communicate with and advise CMAP students in the final phases of their dissertation. He or she will also overlook the internship program. Both the program director and the associate program director must be tenured or tenure-track Vanderbilt faculty members.

Initially appointed by the program director for a period of 3 years each, the members of the CMAP steering committee will serve essential functions to assess student progress, recruit new students, create new and secure existing relays to affiliated departments, help organize internship opportunities, and participate in critical decisions about the curriculum. They will also serve as the body deciding whether individual students have fulfilled all CMAP requirements for the joint degree and evaluate the media presentations required to accompany a student’s final dissertation. The steering committee will meet at least once a semester at the request of the CMAP program director. Its members will suggest and vote on their own successors in order to warrant smooth rotation.

Affiliated faculty members will be involved in teaching individual modules of CMAP seminars and digital practice streams. They may not do so every year, but they will serve as a potential pool for these courses. Affiliated faculty members may also participate in the advising of individual CMAP students and serve as CMAP representatives on these students’ Ph.D. committees.

CMAP everyday operations will be supported and ensured by a half-time Administrative
Assistant whose other half would ideally be lodged in the Cinema and Media Arts Program (CMA). No additional office spaces will be necessary in the initial phases of the program, even though we advocate the construction of a trans-institutional Creative Media Lab for graduate students to foster and enhance the collaborative and experimental nature of CMAP research and teaching (see Appendix 3). In the long-term vision, the CMAP program director will also serve as the director of the Creative Media Lab and oversee its various operations, including its post-doctoral program component.
9. FACULTY

9.1. CMAP Program Director
- Lutz Koepnick

9.2. CMAP Associate Program Director
- Jennifer Fay

9.3. CMAP Steering Committee
- Joy Calico (Music | Max Kade Center for European and German Studies)
- Jay Clayton (English | Curb Center | Cinema & Media Arts)
- Jennifer Fay (Cinema & Media Arts | English)
- Doug Fisher (Computer Science | Institute for Digital Learning)
- Lutz Koepnick (German | Cinema & Media Arts)
- Kevin Murphy (History of Art)
- Lynn Ramey (French)
- John Sloop (Communication Studies)
- Mark Wallace (Neuroscience | Vanderbilt Brain Institute)
- Helmut Smith (History)
- Mel Ziegler (Art)

9.4. Affiliated Faculty
- Clifford Anderson (Director, Scholarly Communications | Law Library)
- Derek Bruff (Center for Teaching | Department of Mathematics)
- Joy Calico (Music | Max Kade Center for European and German Studies)
- Jennifer Fay (Cinema & Media Arts | English)
- Doug Fisher (Computer Science | Institute for Digital Learning)
- Rogers Hall (Peabody College | Teaching and Learning)
- Aimi Hamrai (Medicine, Health, and Society)
- Todd Hughes (Center for Second Language Studies)
- Claire Sisco King (Communication Studies | Cinema & Media Arts)
- Lutz Koepnick (German | Cinema & Media Arts)
- Dan Levin (Psychology and Human Development)
- Stan Link (Music)
• Jim McFarland (German | Cinema & Media Arts)
• Kevin Murphy (History of Art)
• Vesna Pavlovic (Art)
• Lynn Ramey (French)
• Jonathan Rattner (Cinema & Media Arts | Art)
• Lynn Ramey (French)
• Helen Shin (English)
• John Sloop (Communication Studies)
• Helmut Smith (History)
• Chris Strasbaugh (Director of Visual Resources | History of Art)
• Rebecca VanDiver (History of Art)
• Mark Wallace (Neuroscience | Vanderbilt Brain Institute)
• Steven Wernke (Anthropology)
• Christoph Zeller (German)
• Mel Ziegler (Art)
10. BUDGETARY IMPLICATIONS

10.1. Student Costs
The initial cohort of CMAP Joint Ph.D. students shall be no larger than 6 students, shared with various affiliated primary departments. We anticipate the following maximum of additional costs for individual students over the course of their studies, based on the current tuition rate of $1782 per credit hour. Please note that various alternative financing models are currently under discussion that would radically cut the costs listed below. The financing of credit hours may vary from department to department. In the best case scenario, costs for credit hours would entirely be absorbed into the number of normally allotted credit hours of 72.

- 23 credit hours of coursework over 2.5 year, of which 9 credit hours may be shared with home department course requirements: $24,948 (if the costs for CMAP course work were not to be absorbed into the normally allotted 72 credit hours.)
- 1 additional year of funding per student (TA, RA, stipend), to cover all CMAP and home department requirements if necessary: $25,000.
- Student insurance for one additional year of funding: $2,284.
- TOTAL MAXIMUM COST for one student over entire period of study (CMAP credit hours + 1 year of TAship + 1 year of additional insurance): $52,232.
- MINIMUM TOTAL COST for cohort of 6 students over entire period study: $163,704. (CMAP credits hours absorbed into 72 credit hours)
- MAXIMUM TOTAL COST for cohort of 6 students over entire period of study: $313,392. (CMAP credit hours to be added to 72 credit hours)

10.2. Computer Facilities
Students of early cohorts will initially draw on various existing computer labs across campus, even though a special space for teaching, administrative purposes, and collaborative work will need to be set aside from the first semester of operations already. After a few semesters of building and consolidating the individual aspects of the program, CMAP shall be housed in a to-be-developed state-of-the-art Creative Media Lab (CML). The CML will offer an open and interdisciplinary space for research, teaching, meeting, career development, and tinkering at a central location on campus. (See Appendix 3 for more on this infrastructure.)
10.3. Library
No additional funds will be requested for library costs.

10.4. Compensation for Teaching
With the exception of CMAP 5005 (“Project and Research Colloquium”), CMAP seminars and digital practices streams rely on modular teaching, asking faculty from various academic credit hours to contribute course modules to individual seminars or workshops. With the exception of CMAP 5005, CMAP seminars and digital practice streams will be offered on a two-year rotating schedule. Each CMAP seminars will have 12 sessions involving faculty teaching beyond their regular teaching course load. Each CMAP digital practice streams will have 8 sessions. In order to compensate on-campus and off-campus faculty for their contributions beyond regular teaching obligations, each of the four CMAP seminars (CMAP 5001-5004) and each of the two CMAP digital practices streams (CMAP 5010 and 5011) will require a budget of $5,000. On-campus contributors will be remunerated through payments into their research accounts; off-campus staff will receive direct payments.

- TOTAL TEACHING BUDGET PER YEAR: $15,000.

10.5. Lecture and Workshop Budget
- In order to facilitate intellectual exchange and practical enrichment, the CMAP program will be able to draw on an $5,000 annual lecture fund.

10.6. Recruiting and Promotion Budget
- $5,000 per year

10.7. Teaching/Advising Project Budget
- $3,000 per year
11. ASSESSMENT PLAN

Assessment of the proposed Joint Ph.D. program in Comparative Media Analysis and Practice will be accomplished through the definition and supervision of “learning outcomes” essential to achieving the program’s goals. The key parameters include a) advanced knowledge of historical and theoretical perspectives of media studies, b) critical understanding of media objects in their larger cultural context, c) creative research skills for leading roles in academic discourse and non-academic employments, d) advanced knowledge in the production, analysis, curation, and presentation of digital information. The outcomes are to be measured through annual review of CMAP seminar and digital practice stream work, as well as a review of the Qualifying Exam, the media-based presentation of the dissertation project, and the dissertation defense itself. Results of each assessment will determine recommendations to and by the CMAP program director and associate director for improved methods in the implementation of both our learning and professional goals. See APPENDIX 3 for the respective assessment forms corresponding to our rubrics of evaluation.

The benchmarks for our CMAP program are directly related to its goals. These are the training of Ph.D. students in various disciplines to assume leadership positions in their respective discipline, as academic professors and educators eager to pursue interdisciplinary work in their research and teaching and make technology and digital media one of the decisive cornerstones of their intellectual agendas. As importantly, CMAP aspires to train Ph.D. students eager to take on leadership roles beyond traditional academic careers: as versatile professionals and entrepreneurial forces in the future’s media, publishing, and entertainment industries, in think tanks and non-profit organizations, in the private research and development sectors, in cultural institutions such as museums, archives, or government agencies, in venues dedicated to experiment with new educational technologies, and last but not least in self-created careers for which we do not own a name yet. An evaluation of our program after five years will reveal Ph.D. candidates undertaking advanced dissertation research, and receiving top-level fellowships for advancing their scholarly positions. Success will be measured by the addition and retention of the best prepared and most gifted graduate students. In ten years we expect that students with our Joint Ph.D. will be employed in tenure-track positions at leading research or teaching institutions; in diverse jobs in the private and public sector, where
advanced critical skills in the making and analysis are more and more in demand; and in jobs of their own making in which critical skills in media analysis and practice will serve as a powerful engine of innovation and success.
12. TIMELINE FOR PROGRAM IMPLEMENTATION

Hoping that the program proposal will be approved in the course of the current academic year, we anticipate the first cohort of students to begin their studies in the program in fall 2016. Once approved as a program, CMAP promotional brochures and web sites will be developed in the summer and early fall 2015 and shared with DGSs, chairs, and faculty in affiliated programs for recruitment purposes. We will also see to it that the graduate application process will include CMAP as an additional application option by early fall 2015. The first two seminars to be taught will be CMAP 5001 (fall 2016) and CMAP 5002 (spring 2017). The first digital practices stream (CMAP 5010) will be offered in May 2017. Drafts for the syllabi for all seminars and digital practice streams have been written already and submitted to the curriculum committee for approval (see Appendix 1). We expect the first students to graduate with a CMAP joint-degree in 2021 or 2022--and we hope that our vision of a Creative Media Lab (see Appendix 4) will be realized by then as well for the benefit of then current and future CMAP cohorts.
13. THE JOINT M.A. VERSION

Vanderbilt M.A. Programs such as “Social Foundations of Health” at the Vanderbilt Center for Medicine, Health and Society have articulated strong interest in the possibility of a CMAP Joint M.A. version. Only applicants who intend to earn an M.A. in another home department will be accepted into the Joint M.A. program. They will apply to their primary fields of study and indicate additional interest in joining the CMAP program. In addition to their application to their primary field, CMAP applicants will need to submit a 3 page narrative detailing their interest in the CMAP program. We do not expect to admit more than one Joint M.A. student to the program per year.

Students admitted to the Joint M.A. program will be required to take four core seminars CMAP 5001-5004, and one of the two digital practice streams (CMAP 5010 or 5011) as part of their regular course load. In addition, they will be required to produce a 15 minute online presentation to communicate the candidate’s research creatively to a larger audience. In addition to satisfying all necessary expectations and requirements of their primary degree department, Joint M.A. students incorporate theoretical and analytical perspectives that reflect a student’s participation in CMAP into their final theses. Joint M.A. students will only write one M.A. thesis. The candidate’s thesis committee should include at least one member of the CMAP faculty. Students completing the program will receive degrees such as “M.A. in Social Foundations of Health and Comparative Media Analysis and Practice,” to be officially listed as such on their transcript and final diploma.
14. CATALOGUE TEXT

Comparative Media Analysis and Practice (CMAP)

DIRECTOR  Lutz Koepnick
ASSOCIATE DIRECTOR  Jennifer Fay
DIRECTOR OF GRADUATE STUDIES  Lutz Koepnick

Affiliated Faculty

PROFESSORS: Jay Clayton (English; Curb Center for Art, Enterprise, and Public Policy; Cinema and Media Arts), Douglas Fisher (Computer Science; Institute for Digital Learning), Rogers Hall (Peabody College of Education and Human Development), Lutz Koepnick (German; Cinema and Media Arts); Daniel Levin (Psychology and Human Development); Kevin Murphy (History of Art); John Sloop (Communication Studies); Helmut Smith (History); Mark Wallace (Neuroscience; Vanderbilt Brain Institute), Mel Ziegler (Art)
ASSOCIATE PROFESSORS: Joy Calico (Music; Max Kade Center for European and German Studies), Jennifer Fay (Cinema and Media Arts; English), Claire Sisco King (Communication Studies; Cinema and Media Arts), Stan Link (Music), Lynn Ramey (French), Steven Wernke (Anthropology), Christoph Zeller (German)
ASSISTANT PROFESSORS: Jim McFarland (German; Cinema and Media Arts), Vesna Pavlovic (Art), Jonathan Rattner (Cinema and Media Arts; Art), Helen Shin (English; Cinema and Media Arts; Asian Studies), Rebecca VanDiver (History of Art)
OTHER: Clifford Anderson (Director, Scholarly Communications, Law Library), Derek Bruff (Center for Teaching; Department of Mathematics), Todd Hughes (Center for Second Language Studies), Chris Strasbaugh (Director of Visual Resources, History of Art)

DEGREE OFFERED: COMPARATIVE MEDIA ANALYSIS AND PRACTICE. Joint Ph.D.; Joint M.A.

The joint-program in “Comparative Media Analysis and Practice” (CMAP) is designed to advance the critical investigation of modern media culture and the innovative making of digital objects. CMAP invites graduate students from all branches of the university, be they humanists, social scientists, natural scientists, engineers, education specialists, management or health care
experts. The program aspires to produce new insights and discoveries in a highly interdisciplinary and collaborative framework, training graduate students with diverse backgrounds for future leadership positions within and outside the academy. Students completing the program will receive degrees such as “Ph.D. in Anthropology and Comparative Media Analysis and Practice” or "M.A. in Social Foundations of Health and Comparative Media Analysis and Practice,” to be officially listed as such on their transcripts and diplomas.

The Joint Ph.D.

Students pursuing a Joint Ph.D. in CMAP must be students earning their Ph.D. in an academic department at Vanderbilt. Doctoral students who complete the requirements for their departments and for CMAP are awarded joint doctoral degrees. CMAP students are required to take five core seminars (CMAP 5001-5005), sequenced over the course of two and a half years. Each of these five seminars is specially designed for the CMAP cohort of students and will be team-taught. CMAP students are required to participate in two streams of workshops (CMAP 5010-5011), specially designed to build more advanced skills in making media objects and handling digital information. The individual modules of CMAP’s two digital practice streams are offered in alternating years during the month of May. While each of the modules within a particular stream will familiarize students with basic knowledge about existing software strategies and hardware options, these workshop modules are also meant to foster curiosity about newly emerging technologies and techniques. In the summer months immediately following each of the two streams, CMAP students will be required to work in groups on collaborative projects.

CMAP doctoral students will take the qualifying exam as stipulated by their primary departments. The candidate’s Ph.D. committee for the qualifying exam and dissertation must include at least one member of the CMAP faculty. Doctoral students enrolled in CMAP write just one dissertation to fulfill the requirements for the Joint Ph.D. In addition to satisfying all necessary expectations and requirements of their primary degree department, joint-degree dissertations typically incorporate theoretical and analytical perspectives that reflect a student’s participation in CMAP core seminars and digital practice modules. Additionally, during the semester leading up to their dissertation defense, students are required to design two online video presentations featuring their dissertation. One of these presentations should address specialized audiences, the other a general lay public.
CMAP students are required to carry out 40 hours of internship work at some point in the course of their graduate studies. These internships offer opportunities to probe one’s knowledge and media skills within non-academic settings. In their fourth or fifth year of graduate study at Vanderbilt, CMAP students may use their expertise in the theory, analysis, and making of digital objects in order to contribute to a creative and independent project of one or several undergraduate students in their respective home departments during one full semester. Considered as an equivalent of the work of a teaching assistant, this optional program element can take many different forms and will be closely coordinated between the CMAP student’s home department and the CMAP program director.

Applicants to the program are required to have a B.A. or an M.A. in any of the primary fields of study to which they apply. Only applicants who intend to earn a Ph.D. will be accepted into the program. They will apply to their primary fields of study and indicate additional interest in joining the CMAP program. In addition to their application to their primary field, CMAP applicants will need to submit a 5 page narrative detailing their interest in the CMAP program. In some cases, students already admitted to a doctoral program at Vanderbilt may want to enter the CMAP program at the beginning of their second year of study at Vanderbilt.

*The Joint M.A.*

Only applicants who intend to earn an M.A. in another home department will be accepted into the Joint M.A. program. They will apply to their primary fields of study and indicate additional interest in joining the CMAP program. In addition to their application to their primary field, CMAP applicants will need to submit a 3 page narrative detailing their interest in the CMAP program. Students admitted to the Joint M.A. program will be required to take CMAP core seminars 5001-5004, and one of the two digital practice streams (CMAP 5010 or 5011) as part of their regular course load. In addition, they will be required to produce a 15 minute online presentation to communicate their thesis research creatively to a larger audience. Joint M.A. students will only write one M.A. thesis. The candidate’s thesis committee should include at least one member of the CMAP faculty.

Detailed information is available upon request from the program director.
15. TWO-YEAR CURRICULUM PLAN

FALL 2016
• CMAP 5001: MEDIA AND THE SENSES | Instructor of Record: Lutz Koepnick

Spring 2017
• CMAP 5002: HISTORY OF MEDIA | Instructor of Record: Jennifer Fay

Summer 2017
• CMAP 5010: Digital Practice Stream 01: Rhetorics of the Digital | Instructor of Record: Lutz Koepnick

FALL 2017
• CMAP 5003: MEDIA THEORY | Instructor of Record: Lutz Koepnick

Spring 2018
• CMAP 5004: MEDIA ECOLOGY | Instructor of Record: Jennifer Fay

Summer 2018
• CMAP 5011: WORKING WITH DATA | Instructor of Record: Lutz Koepnick

NOTE: Professors Fay and Koepnick have received permission from the respective chairs or directors of their departments or programs to serve as instructors of record for these courses as part of their regular teaching load.
APPENDIX 1
COURSE SYLLABI

Note: All following course syllabi have been submitted in January 2015 for review and approval to the ORCA course approval system.
COURSE DESCRIPTION:
This seminar provides a rigorous introduction to modern media theory. Special attention is given to the way in which contemporary media address and reshape the human sensorium. Students will engage with different theories of vision, hearing, touch, smell, taste, and locomotion and with how media technologies such as phonography, photography, cinema, and digital imaging have captured and reworked human sensory perception. Additional attention will be paid to the question of how the human body and brain have been theorized and mapped as media, as the primary medium of sensation. Readings will include the work of classical media theorists such as Benjamin, Helmholtz, and McLuhan, as well as more recent writing from fields and disciplines as diverse as neuroaesthetics, medical imaging, gaming theory, cultural anthropology, and musicology.

CLASS TIME:
Tuesdays 7-10 pm

REQUIRED TEXTS:
Materials marked “OAK” in the course schedule will be made available electronically. All other books are available for purchase at the Vanderbilt University Bookstore:

- Marshall McLuhan, Understanding Media
- Lev Manovich, The Language of New Media
- W. J. T. Mitchell et al, Critical Terms of Media Studies
- Mark Smith, Sensing the Past: Seeing, Hearing, Smelling, Tasting and Touching in History
- Robert Jütte: A History of the Senses: From Antiquity to Cyberspace
- David Howes, Empire of the Senses: The Sensual Culture Reader

GRADE DISTRIBUTION:
- Midterm paper (6-8 pages) exam: 20%
- Collaborative final project: 25%
- 2 class presentations, at least one collaborative: 15%
· Active participation in class blog: 15%
· Attendance and participation: 25%

COURSE POLICIES:
· ATTENDANCE: You are expected to attend all seminar meetings. Arrive on time to class so as not to disturb others. A student who misses more than two classes may expect a penalty of .1 for every subsequent absence on the final grade. A student who misses six or more classes will fail based on attendance alone.
· PARTICIPATION: Twenty-five percent of your grade is based on your class participation. You are expected to come to class having done the reading. Good participants are ready to jump into class discussion every day. Their comments and questions are informed by the reading. Above all, they are respectful of other students and are consistently thoughtful in their comments.
· READINGS: Readings should be completed as noted in the course schedule. Not everything in the reading will be covered in class and some readings can be difficult. Thus it is important that you read closely and take notes. You are responsible for the content in the readings even when the material does not come up explicitly in class.
· LAPTOPS: You may use laptops, tablet computers, or smart phones in class to take notes and, by browsing for and retrieving relevant information, contribute productively to our discussion. Other uses of laptops, tablets, and smartphones are not allowed.
· ACADEMIC INTEGRITY: Plagiarism or other violations of Vanderbilt’s Honor System will not be tolerated. For more information, see: http://www.vanderbilt.edu/student_handbook/chapter2.html.
· SPECIAL ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES: CMAP is committed to making educational opportunities available to all students. In order for its faculty members to properly address the needs of students who have disabilities, it is necessary that those students approach their instructors as soon as the semester starts, preferably on the first day of class. They should bring an official letter from the Opportunity Development Center (2-4705) explaining their specific needs so that their instructors are aware of them early on and can make the appropriate arrangements.
· RELIGIOUS HOLIDAYS: Students who expect to miss classes, examinations, or any other assignment as a consequence of their religious observance should provide me with notice of the dates of religious holidays on which they will be absent no later than during the second week of the semester.
· OFFICE HOURS: I am happy to talk to you during scheduled office hours (and by appointment) about the material in this class. If you want to discuss your performance in the class or a grade earned on a paper or exam, you must bring with you your notes from lecture, readings, and screenings to the meeting.

ENROLLMENT CAP: 20

CLASS ROOM NEEDS:
Seminar seating; excellent video projection; excellent sound projection.

REGULAR HOMEWORK ASSIGNMENTS:
Students will be asked to read various texts in preparation for each course meeting. These texts include materials on the history and theory of media, the history and theory of the senses, in particular our senses of sight, hearing, touch, smell, and kinesthesia. Students will also be provided with a curated web page containing links to relevant materials—sound clips, videos, etc.—to be watched and listened to in preparation for class. Students will also be asked to actively participate in a weekly class blog to deepen discussion and reflect on particular materials and problems. Assignments for the final project are collaborative and process-oriented.

ENROLLMENT
This course is primarily open to first and second year cohorts of the CMAP program to fulfill their program course requirements. However, additional graduate enrollment is possible for students who do not participate in the program, with instructor’s permission, up to the specified course enrollment cap.

INSTRUCTOR(S)
This course will rely on a variety of thematic modules, taught or co-taught by various on-campus experts from different disciplines and departments. The course’s principal instructor will lead introductory and final meetings and be present at all meetings, coordinate different teaching modules, build thematic bridges and recap preceding discussions, integrate different modules into a whole, and supervise projects and be responsible for the grading. On-campus experts will be asked to appear at various junctures throughout the semester. This course will draw on colleagues from anthropology, art history, cinema and media arts, computer
engineering, history, musicology, neuroscience, philosophy, and robotics.

**SCHEDULE OF WEEKLY TOPICS**

**Week 1 | What is a Medium?**  
McLuhan; *Critical Terms for Media Studies*

**Week 2 | Theorizing Media Through the Senses**  
Marks, Hansen, McCullough, Pallasmaa, Jütte, Howes

**Week 3 | Listening I**  
Helmholtz, Nancy, Kahn, Schaeffer

**Week 4 | Listening II**  
Horowitz, Sterne, Levitin

**Week 5 | Seeing I**  
Berger, Crary, Panofsky

**Week 6 | Seeing II**  
Arnheim, Bazin, Benjamin, Mulvey

**Week 7 | Seeing III**  
Galloway, Manovich

**Week 8 | Touch**  
Classen

**Week 9 | Movement, Sensory Integration, Robotics**  
Merleau-Ponty, Winfield

**Week 10 | Smell and Taste**  
Korsmeyer, Classen, Drobnick
Week 11 | Synesthesia I: From Wagner’s *Gesamtkunstwerk* to Modernist Experiments with Sensory Coupling
Wagner, Kandinsky, Moholy-Nagy

Week 12 | Synesthesia II: Perspectives from Cognitive Neurosciences
Robertson / Sagiv, van Campen, Cytowic

Week 13 | Synesthesia III: Sensory Perception in an Age of Ambient Media and Media Convergence
Jencks, Manovich, McCullough, Smith

Week 14 | FINAL DISCUSSION
COURSE DESCRIPTION:
This seminar is designed to offer a broad historical survey of different media technologies and of how different media have been used (and feared) as modes of knowing and engaging with the world. Special attention is given to moments of historical rupture in order to reconstruct the technological protocols and social meanings of older and new media: the invention of the printing press; the revolutionary advent of photographic and phonographic inscription in the nineteenth century; the transition from silent to sound film; the coming of both personal computing and touch screen interfaces; the emergence of satellite imaging, x-ray and MRI technologies. Additional focus will be given to historical and contemporary models of media convergence, i.e., technological and cultural efforts to bundle different media channels and revoke the modernist obsession with issues of medium specificity. The seminar concludes with case studies on historiographical and conceptual methodologies for writing media histories.

CLASS TIME:
Thursdays 7-10 pm

REQUIRED TEXTS:
Materials marked “OAK” in the course schedule will be made available electronically.
All other books are available for purchase at the Vanderbilt University Bookstore:

- Laura Kurgan, Close up at a Distance: Mapping, Technology, Politics
- Akira Lippit, Atomic Light (Shadow Optics)
- Friedrich Kittler, Gramophone, Film, Typewriter
- Mary Anne Doane, The Invention of Cinematic Time: Modernity, Contingency, The Archive
- Henry Jenkins, Convergence Culture: Where Old and New Media Collide

GRADE DISTRIBUTION:
- Midterm paper (6-8 pages) exam: 20%
- Collaborative final project: 25%
- 2 class presentations, at least one collaborative: 15%
· Active participation in class blog: 15%
· Attendance and participation: 25%

COURSE POLICIES:
· ATTENDANCE: You are expected to attend all seminar meetings. Arrive on time to class so as not to disturb others. A student who misses more than two classes may expect a penalty of .1 for every subsequent absence on the final grade. A student who misses six or more classes will fail based on attendance alone.
· PARTICIPATION: Twenty five percent of your grade is based on your class participation. You are expected to come to class having done the reading. Good participants are ready to jump into class discussion every day. Their comments and questions are informed by the reading. Above all, they are respectful of other students and are consistently thoughtful in their comments.
· READINGS: Readings should be completed as noted in the course schedule. Not everything in the reading will be covered in class and some readings can be difficult. Thus it is important that you read closely and take notes. You are responsible for the content in the readings even when the material does not come up explicitly in class.
· LAPTOPS: You may use laptops, tablet computers, or smart phones in class to take notes and, by browsing for and retrieving relevant information, contribute productively to our discussion. Other uses of laptops, tablets, and smartphones are not allowed.
· ACADEMIC INTEGRITY: Plagiarism or other violations of Vanderbilt’s Honor System will not be tolerated. For more information, see: http://www.vanderbilt.edu/student_handbook/chapter2.html.
· SPECIAL ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES: CMAP is committed to making educational opportunities available to all students. In order for its faculty members to properly address the needs of students who have disabilities, it is necessary that those students approach their instructors as soon as the semester starts, preferably on the first day of class. They should bring an official letter from the Opportunity Development Center (2-4705) explaining their specific needs so that their instructors are aware of them early on and can make the appropriate arrangements.
· RELIGIOUS HOLIDAYS: Students who expect to miss classes, examinations, or any other assignment as a consequence of their religious observance should provide me with notice of the dates of religious holidays on which they will be absent no later than during the second
week of the semester.

· **OFFICE HOURS:** I am happy to talk to you during scheduled office hours (and by appointment) about the material in this class. If you want to discuss your performance in the class or a grade earned on a paper or exam, you must bring with you your notes from lecture, readings, and screenings to the meeting.

**ENROLLMENT CAP:** 20

**CLASS ROOM NEEDS:**
Seminar seating; excellent video projection; excellent sound projection.

**REGULAR HOMEWORK ASSIGNMENTS:**
Students will be asked to read various texts in preparation for each course meeting. These texts include materials on the history and theory of media, the history and theory of the senses, in particular our senses of sight, hearing, touch, smell, and kinesthesia. Students will also be provided with a curated web page containing links to relevant materials—sound clips, videos, etc.—to be watched and listened to in preparation for class. Students will also be asked to actively participate in a weekly class blog to deepen discussion and reflect on particular materials and problems. Assignments for the final project are collaborative and process-oriented.

**ENROLLMENT**
This course is primarily open to first and second year cohorts of the CMAP program to fulfill their program course requirements. However, additional graduate enrollment is possible for students who do not participate in the program, with instructor’s permission, up to the specified course enrollment cap.

**INSTRUCTOR(S)**
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draw on colleagues from anthropology, art history, cinema and media arts, computer engineering, history, musicology, neuroscience, philosophy, and robotics.

**SCHEDULE OF WEEKLY TOPICS**

**Week 1 | Origin Stories: New Media, Old Media.**
- Friedrich Kittler, *Gramophone, Film Typewriter*
- Wendy Chun, *New Media, Old Media: A History and Theory Reader*

**Week 2 | Photography and the Representation of History**
- Geoffrey Batchen, *Burning with Desire*
- John Tagg, *Burden of Representation: Essays on Photographies and History*
- Jonathan Crary, *Techniques of the Observer*

**Week 3 | The Thoughts That Made the Pictures Move**
- André Bazin, “The Myth of Total Cinema”
- Rudolf Arnheim, “The Thoughts That Made the Pictures Move”
- Selections from Leo Charney and Vanessa Schwartz, eds, *Cinema and the Invention of Modern Life.*

**Week 4 | Inventing Cinema and Modern Time**
- Mary Anne Doane, *The Emergence of Cinematic Time*

**Week 5 | Telephone/Telegraphy: Across Distance.**
- David Hochfelder, *The Telegraph in America*

**Week 6 | Broadcast: Radio, TV, and Liveness.**
- Michele Hilmes, *Only Connect*
- Lynn Spiegel, *Make Room for TV*
- Paddy Scannell, *Television and the Meaning of “Live”*

**Week 7 | Video and Remote Control**
· Barbara Klinger, *Beyond the Multiplex*
· Lucas Hilderbrand, *Inherent Vice*
· Kiri Miller, *Playing Along*

**Week 8 | Computing Revolution**
· Raúl Rojas, Ulf Hashagen, *The First Computers*
· Severo Ornstein, *Computing in the Middle Ages*

**Week 9 | Satellite, Space, Earth**
· Marshall McCluen, *Global Village*
· Lisa Parks, *Cultures in Orbit*
· Ben Lazier, “Earthrise”

**Week 10 | Technologies of Mapping**
· Laura Kurgan, *Close Up at a Distance: Mapping, Technology, and Politics*

**Week 11 | Historical Methodologies I: Intersecting Media Histories**
· Akira Lippit, *Atomic Light, Shadow Optics*
· Henry Jenkins, *Convergence Culture: Where Old and New Media Collide*

**Week 12 | Historical Methodologies II: War and Media History**
· Paul Virilio, *War and Cinema: The Logistics of Perception*
· Jan Mieszkowski, *Watching War*
· W.J.T. Mitchell, *Cloning War: The War of Images from 9/11 to the Present*

**Week 13 | Historical Methodologies III: Histories of Amateur Media**
· Robert Sklar, *Movie Made America*
· Laura Rascoroli, et al. *Amateur Filmmaking: The Home Movie, The Archive, the Web*

**Week 14 | FINAL DISCUSSION**
COURSE DESCRIPTION:
This seminar provides a rich set of concepts and perspectives to think about the role of media in modern society. It addresses different political and economic frameworks of media production and distribution; the role of authorship and copyright in an era of digital distribution and sampling; the tensions between privacy and publicness in a time of advanced data collection, marketing, and surveillance; the use of media in past and present political decision making; the role of different media in the negotiation of gender and sexual difference; media and disability; media and the politics of power, body, knowledge, and identity. This seminar also focuses on the recent rise of social networking and the ubiquity of our media encounters; the transformation of entertainment industries and academic institutions in times of online connectivity and digital data management; and general questions of media accessibility in a globalized society. Students will familiarize themselves with critical tools to assess the impact of social processes onto past and present media landscapes; as much as they will learn how to map the impact of various older and newer media onto their respective political, economic, and cultural contexts.

CLASS TIME:
Tuesdays 7-10 pm

REQUIRED TEXTS:
Materials marked “OAK” in the course schedule will be made available electronically. All other books are available for purchase at the Vanderbilt University Bookstore.

GRADE DISTRIBUTION:
- Midterm paper (6-8 pages): 20%
- Collaborative final project: 25%
- 2 class presentations, at least one collaborative: 15%
- Active participation in class blog: 15%
- Attendance and participation: 25%
COURSE POLICIES:

· ATTENDANCE: You are expected to attend all seminar meetings. Arrive on time to class so as not to disturb others. A student who misses more than two classes may expect a penalty of .1 for every subsequent absence on the final grade. A student who misses six or more classes will fail based on attendance alone.

· PARTICIPATION: Twenty five percent of your grade is based on your class participation. You are expected to come to class having done the reading. Good participants are ready to jump into class discussion every day. Their comments and questions are informed by the reading. Above all, they are respectful of other students and are consistently thoughtful in their comments.

· READINGS: Readings should be completed as noted in the course schedule. Not everything in the reading will be covered in class and some readings can be difficult. Thus it is important that you read closely and take notes. You are responsible for the content in the readings even when the material does not come up explicitly in class.

· LAPTOPS: You may use laptops, tablet computers, or smart phones in class to take notes and, by browsing for and retrieving relevant information, contribute productively to our discussion. Other uses of laptops, tablets, and smartphones are not allowed.

· ACADEMIC INTEGRITY: Plagiarism or other violations of Vanderbilt’s Honor System will not be tolerated. For more information, see: http://www.vanderbilt.edu/student_handbook/chapter2.html.

· SPECIAL ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES: CMAP is committed to making educational opportunities available to all students. In order for its faculty members to properly address the needs of students who have disabilities, it is necessary that those students approach their instructors as soon as the semester starts, preferably on the first day of class. They should bring an official letter from the Opportunity Development Center (2-4705) explaining their specific needs so that their instructors are aware of them early on and can make the appropriate arrangements.

· RELIGIOUS HOLIDAYS: Students who expect to miss classes, examinations, or any other assignment as a consequence of their religious observance should provide me with notice of the dates of religious holidays on which they will be absent no later than during the second week of the semester.

· OFFICE HOURS: I am happy to talk to you during scheduled office hours (and by appointment) about the material in this class. If you want to discuss your performance in the class or a grade earned on a paper or exam, you must bring with you your notes from lecture, readings, and
screenings to the meeting.

ENROLLMENT CAP: 20

CLASS ROOM NEEDS:
Seminar seating; excellent video projection; excellent sound projection.

REGULAR HOMEWORK ASSIGNMENTS:
Students will be asked to read various texts in preparation for each course meeting. These texts include materials on the political, cultural, and economic aspects of media history, past and present. Students will also be provided with a curated web page containing links to relevant materials—sound clips, videos, etc.—to be watched and listened to in preparation for class. Students will also be asked to actively participate in a weekly class blog to deepen discussion and reflect on particular materials and problems. Assignments for the final project are collaborative and process-oriented.

ENROLLMENT
This course is primarily open to first and second year cohorts of the CMAP program to fulfill their program course requirements. However, additional graduate enrollment is possible for students who do not participate in the program, with instructor’s permission, up to the specified course enrollment cap.

INSTRUCTOR(S)
This course will rely on a variety of thematic modules, taught or co-taught by various on-campus experts from different disciplines and departments. The course’s principal instructor will lead introductory and final meetings and be present at all meetings, coordinate different teaching modules, build thematic bridges and recap preceding discussions, integrate different modules into a whole, and supervise projects and be responsible for the grading. On-campus experts will be asked to appear at various junctures throughout the semester. This course will draw on colleagues from anthropology, art history, cinema and media arts, communication studies, education history, philosophy, political science and sociology.
SCHEDULE OF WEEKLY TOPICS

Week 1 | Introduction

Week 2 | Media History and Cultural History: Two Models
Readings:
· Benjamin, “The Work of Arts in the Age of Technical Reproducibility”
· Gitelman, Always Already New: Media, History, and the Data of Culture

Week 3 | Media and Knowledge
· Kittler, Discourse Networks (sel)

Week 4 | Media and Social Change
· Howard, Democracy’s Fourth Wave? Digital Media and the Arab Spring

Week 5 | Media and Power
· Nichols, Dollarocracy: How the Money and Media Election Complex is Destroying America

Week 6 | Media and Money
· Vaidhyanathan, The Googlization of Everything

Week 7 | Authorship and Copyright: Past and Present
· Litman, Digital Copyright
· Digital Millennium Copyright Act
· Postigo, The Digital Rights Movement

Week 8 | Media, Gender, and Sexual Difference
· Haraway, Simians, Cyborgs, and Women: The Reinvention of Nature

Week 9 | Media and Disability
· Pulin, Design Meets Disability

Week 10 | Network Theory I
· Galloway/ Thacker, The Exploit: A Theory of Networks
**Week 11 | Network Theory II**
- Castells, *Networks of Outrage and Hope*

**Week 12 | Social Media and the End of Privacy**
- Van Dijck, *The Culture of Connectivity: A Critical History of Social Media*

**Week 13 | Media and Surveillance**
- Bauman/Lyon, *Liquid Surveillance: A Conversation*

**Week 14 | FINAL DISCUSSION**
- Crary, *24/7: Late Capitalism and the Ends of Sleep*
COURSE DESCRIPTION:
The term media ecology has been coined to describe the systematic study of media in past and present media environments - the ways in which the interplay between technology and culture, information and communication, code and meaning deeply structure all aspects of human life. This seminar is designed to study how media of all sorts have come to define the spaces of human life, action, experience and what we may call “our world” in the first place. We will study the impact of media technologies on built environments such as urban centers, academic learning spaces, museum and gallery settings, hospitals, transitory spaces (airports, malls, train stations), and domestic interiors. We will also study how different technologies and media are used to alter the shape of our natural surroundings, be it to address issues of climate change or remake specific landscapes in form of aesthetic projects. Special attention will be given to the ubiquity of media encounters today and how this may affect the experiences, actions, and interactions of sensate bodies in space and time.

CLASS TIME:
Tuesdays 7-10 pm

REQUIRED TEXTS:
Materials marked “OAK” in the course schedule will be made available electronically. All other books are available for purchase at the Vanderbilt University Bookstore.

GRADE DISTRIBUTION:
- Midterm paper (6-8 pages): 20%
- Collaborative final project: 25%
- 2 class presentations, at least one collaborative: 15%
- Active participation in class blog: 15%
- Attendance and participation: 25%

COURSE POLICIES:
· **ATTENDANCE:** You are expected to attend all seminar meetings. Arrive on time to class so as not to disturb others. A student who misses more than two classes may expect a penalty of .1 for every subsequent absence on the final grade. A student who misses six or more classes will fail based on attendance alone.

· **PARTICIPATION:** Twenty five percent of your grade is based on your class participation. You are expected to come to class having done the reading. Good participants are ready to jump into class discussion every day. Their comments and questions are informed by the reading. Above all, they are respectful of other students and are consistently thoughtful in their comments.

· **READINGS:** Readings should be completed as noted in the course schedule. Not everything in the reading will be covered in class and some readings can be difficult. Thus it is important that you read closely and take notes. You are responsible for the content in the readings even when the material does not come up explicitly in class.

· **LAPTOPS:** You may use laptops, tablet computers, or smart phones in class to take notes and, by browsing for and retrieving relevant information, contribute productively to our discussion. Other uses of laptops, tablets, and smartphones are not allowed.

· **ACADEMIC INTEGRITY:** Plagiarism or other violations of Vanderbilt’s Honor System will not be tolerated. For more information, see: [http://www.vanderbilt.edu/student_handbook/chapter2.html](http://www.vanderbilt.edu/student_handbook/chapter2.html).

· **SPECIAL ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES:** CMAP is committed to making educational opportunities available to all students. In order for its faculty members to properly address the needs of students who have disabilities, it is necessary that those students approach their instructors as soon as the semester starts, preferably on the first day of class. They should bring an official letter from the Opportunity Development Center (2-4705) explaining their specific needs so that their instructors are aware of them early on and can make the appropriate arrangements.

· **RELIGIOUS HOLIDAYS:** Students who expect to miss classes, examinations, or any other assignment as a consequence of their religious observance should provide me with notice of the dates of religious holidays on which they will be absent no later than during the second week of the semester.

· **OFFICE HOURS:** I am happy to talk to you during scheduled office hours (and by appointment) about the material in this class. If you want to discuss your performance in the class or a grade earned on a paper or exam, you must bring with you your notes from lecture, readings, and screenings to the meeting.
ENROLLMENT CAP: 20

CLASS ROOM NEEDS:
Seminar seating; excellent video projection; excellent sound projection.

REGULAR HOMEWORK ASSIGNMENTS:
Students will be asked to read various texts in preparation for each course meeting. These texts include materials on the on political, cultural, and economic aspects of media history, past and present. Students will also be provided with a curated web page containing links to relevant materials—sound clips, videos, etc.—to be watched and listened to in preparation for class. Students will also be asked to actively participate in a weekly class blog to deepen discussion and reflect on particular materials and problems. Assignments for the final project are collaborative and process-oriented.

ENROLLMENT
This course is primarily open to first and second year cohorts of the CMAP program to fulfill their program course requirements. However, additional graduate enrollment is possible for students who do not participate in the program, with instructor’s permission, up to the specified course enrollment cap.

INSTRUCTOR(S)
This course will rely on a variety of thematic modules, taught or co-taught by various on-campus experts from different disciplines and departments. The course’s principal instructor will lead introductory and final meetings and be present at all meetings, coordinate different teaching modules, build thematic bridges and recap preceding discussions, integrate different modules into a whole, and supervise projects and be responsible for the grading. On-campus experts will be asked to appear at various junctures throughout the semester. This course will draw on colleagues from anthropology, art history, cinema and media arts, communication studies, education history, neuroscience, philosophy, political science and sociology.

SCHEDULE OF WEEKLY TOPICS

Week 1: What Are Media Ecologies?
Week 2: Media Ecology before Media Studies
Lewis Mumford, *Technics and Civilization*
Robert K. Logan, *The Alphabet Effect*

Week 3: Ecologies of Propaganda
Jacques Ellul, *Propaganda: The Formation of Men’s Attitudes*
Mark Wollaeger, *Modernism, Media, and Propaganda: British Narrative From 1900-1945*

Week 4: Media and Political Feeling
Fred Turner, *The Democratic Surround.*
Bruno Latour, *Politics of Nature: How to Bring the Sciences into Democracy*

Week 5: Expanded Cinema and the Future of Humankind
Gene Youngblood, *Expanded Cinema*
R. Buckminster Fuller, *Operation Manual for Planet Earth*

Week 6: Architectural Surround
Reyner Banham, *The Architecture of the well-tempered Environment*
Anthony Vidler, *Warped Space: Art, Architecture and Anxiety in Modern Culture*

Week 7: The Aesthetics of Space
Marc Augé, *Non-Places: An Introduction to Supermodernity*
Gaston Bachelard, *The Poetics of Space*

Week 8: Urban Environments
Mike Davis, *Ecology of Fear: Los Angeles and the Imagination of Disaster*
William Cronon, *Nature’s Metropolis: Chicago and the Great West*

Week 9: Wellness and the Aesthetics of Universal Design
Virginia Postrel, “The Art of Healing”
Aimi Hamraie “Universal Design Research as a New Materialist Practice,”; “Proximate and Peripheral: Ableist Discourses of Space and Vulnerability Surrounding the UNCRPD,“

**Week 10: Ecologies of Education**
Neil Postman and Charles Weingarnter, *Teaching as a Subversive Activity*

**Week 11: Exhibitionary Complex**
Griselda Pollock, *Encounters in the Virtual Feminist Museum: Time, Space, and the Archive*

**Week 12: Environmental Studies and Concept of Earth**
Ursula K. Heise, *Sense of Place and Sense of Planet*
Elizabeth Grosz, *Chaos, Territory, Art: Deleuze and the Framing of The Earth*

**Week 13: Virtual Ecologies**
Elizabeth Grosz, *Architecture from the Outside: Essay on Virtual and Real Space*
David Green and Tom Chandler, *Virtual Ecologies and Environments*

**Week 14: Designed Environments**
Peter Sloderdijk, *Terror from the Air*
Rob Nixon, *Slow Violence: Environmentalism and the Poor*

**Week 15: Things and the New Materialism**
Jane Bennet, *Vibrant Matter: The Political Ecology of Things*
Timothy Morton, *Hyperobjects*
Steven Shiviroyo, *The Universe of Thing: On Speculative Realism.*
**CMAP 5005: Project, Research, and Professionalization Colloquium**

**COURSE CREDIT HOURS:** 3

**INSTRUCTORS:** TBD

**COURSE DESCRIPTION:**
CMAP students will use this colloquium to discuss and develop media-based papers and presentations they plan to contribute to seminars in their “home” departments during the given semester. The seminar will also serve as a site to review and refine previous summer projects and to develop some ground for the CMAP aspects of future dissertation projects. In addition, the seminar will provide a space for institutional and professional self-reflection and develop various perspectives for future career moves, be they academic or non-academic.

**CLASS TIME:**
Mondays 7-10 pm

**REQUIRED TEXTS:**
Materials marked “OAK” in the course schedule will be made available electronically. All other books are available for purchase at the Vanderbilt University Bookstore:

- Anderson, *Makers: The New Industrial Revolution*
- Burdick et al, *Digital_Humanities*
- Kelley, *Creative Confidence: Unleashing the Creative Potential Within Us All*

**GRADE DISTRIBUTION:**
- 3 class presentations: 50%
- Attendance and participation: 50%

**COURSE POLICIES:**
- **ATTENDANCE:** You are expected to attend all seminar meetings. Arrive on time to class so as not to disturb others. A student who misses more than two classes may expect a penalty of .1 for every subsequent absence on the final grade. A student who misses six or more classes will fail based on attendance alone.
- **PARTICIPATION:** Fifty percent of your grade is based on your class participation. You are expected to come to class having done the reading. Good participants are ready to jump into
class discussion every day. Their comments and questions are informed by the reading. Above all, they are respectful of other students and are consistently thoughtful in their comments.

· READINGS: Readings should be completed as noted in the course schedule. Not everything in the reading will be covered in class and some readings can be difficult. Thus it is important that you read closely and take notes. You are responsible for the content in the readings even when the material does not come up explicitly in class.

· LAPTOPS: You may use laptops, tablet computers, or smart phones in class to take notes and, by browsing for and retrieving relevant information, contribute productively to our discussion. Other uses of laptops, tablets, and smartphones are not allowed.

· ACADEMIC INTEGRITY: Plagiarism or other violations of Vanderbilt’s Honor System will not be tolerated. For more information, see: http://www.vanderbilt.edu/student_handbook/chapter2.html.

· SPECIAL ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES: CMAP is committed to making educational opportunities available to all students. In order for its faculty members to properly address the needs of students who have disabilities, it is necessary that those students approach their instructors as soon as the semester starts, preferably on the first day of class. They should bring an official letter from the Opportunity Development Center (2-4705) explaining their specific needs so that their instructors are aware of them early on and can make the appropriate arrangements.

· RELIGIOUS HOLIDAYS: Students who expect to miss classes, examinations, or any other assignment as a consequence of their religious observance should provide me with notice of the dates of religious holidays on which they will be absent no later than during the second week of the semester.

· OFFICE HOURS: I am happy to talk to you during scheduled office hours (and by appointment) about the material in this class. If you want to discuss your performance in the class or a grade earned on a paper or exam, you must bring with you your notes from lecture, readings, and screenings to the meeting.

ENROLLMENT CAP: 10

CLASS ROOM NEEDS:
Seminar seating; excellent video projection; excellent sound projection.
REGULAR HOMEWORK ASSIGNMENTS:
Students will be asked to read various texts in preparation for each course meeting. These texts include up-to-date materials on the current state of media studies, on issues of professionalization, on jobs and career trajectories in media, education, and business. As important, students will provide own projects of past and current semesters, as well as emerging dissertation research abstracts, for reading, commentary, and critique. Students will also be provided with a curated web page containing links to relevant materials—sound clips, videos, etc.—to be watched and listened to in preparation for class. Students will also be asked to actively participate in a weekly class blog to deepen discussion and reflect on particular materials and problems.

ENROLLMENT
Enrollment to this colloquium is limited to third year cohorts of the CMAP program only. This course will be taken as the final course requirement of the CMAP program. Typically, students will take their comprehensive exams in their “home” departments toward the end or after completing this particular

SCHEDULE OF WEEKLY TOPICS

Week 1 | Introduction

Week 2 | Presentation and Discussion of Summer Projects

Week 3 | Media Practice, Creativity, and Entrepreneurship in and Beyond the Academy I
· Burdick et al, Digital_Humanities

Week 4 | Media Practice, Creativity, and Entrepreneurship in and Beyond the Academy II
·Anderson, Makers: The New Industrial Revolution
· Creative Confidence: Unleashing the Creative Potential Within Us All

Week 5 | Presentation of Current Projects I
· Students present, discuss, and develop media-based papers and presentations they plan to contribute to seminars in their “home” departments during the given semester
Week 6 | Presentation of Current Projects II
· Students present, discuss, and develop media-based papers and presentations they plan to contribute to seminars in their “home” departments during the given semester

Week 7 | Presentation of Current Projects III
· Students present, discuss, and develop media-based papers and presentations they plan to contribute to seminars in their “home” departments during the given semester

Week 8 | Presentation of Current Projects IV
· Students present, discuss, and develop media-based papers and presentations they plan to contribute to seminars in their “home” departments during the given semester

Week 9 | On Research Tools, Technologies, and Platforms
· Student review of tools, digital libraries, and initiatives such as Creative Commons, HathiTrust, Project Gutenberg, Spatial Humanities, Wikipedia, etc.

Week 10 | Associations, Collections, Journals, Institutions
· Student review of scholarly and non-scholarly associations, centers, and forums that provide leadership, technical support, and infrastructural visions in various fields of media practice.

Week 11 | On Grants and Grant Writing

Week 12 | Discussion of Dissertation Projects and Abstracts I

Week 13 | Discussion of Dissertation Projects and Abstracts II

Week 14 | FINAL DISCUSSION
CMAP 5010: Digital Practice Stream 01: Rhetorics of the Digital

COURSE CREDIT HOURS: 4
INSTRUCTORS: TBD

COURSE DESCRIPTION:
CMAP students are required to participate in two streams of workshops specially designed to build more advanced skills in making media objects and handling digital information. CMAP views the creative making of media objects--be they interactive web pages, videos, computer games, audio files, or multimedia presentations--as an important strategy for knowing and engaging the world; digital design skills are indispensable to successful future careers in academic and non-academic job markets alike. As importantly, CMAP students are expected to develop considerable proficiency in navigating, reading, and producing data. Though students will come from different academic backgrounds, a basic familiarity with tools such as statistical analysis and digital mapping will be considered essential to face a future of big data and digital media, no matter whether CMAP graduates pursue research, teaching, or alternative-academic careers after their studies.

The individual modules of CMAP’s two digital practice streams are offered in alternating years during the month of May (Maymester). While each of the modules within a particular stream is designed to familiarize students with basic knowledge about existing software strategies and hardware options, these workshop modules are also meant to foster curiosity about and critical openness toward newly emerging technologies and techniques. In the summer months immediately following each of the two streams, CMAP students will be required to work on a collaborative project with at least two other CMAP students. The topic for this project will be assigned by the CMAP faculty supervisor in consultation with the teams of students and it may carry individual students beyond their primary area of study and expertise. The product of these summer projects is to utilize skills developed in more than one of the May modules. It will be due on August 15 and be used to conclude the awarding of 5 credit hours of summer credit.

CLASS TIME:
Eight four-hour workshops taught over four weeks during May (Maymester) in even-numbered years. Open to both cohorts of CMAP students still taking CMAP classes.
REQUIRED TEXTS:
Materials marked “OAK” in the course schedule will be made available electronically. All other books are available for purchase at the Vanderbilt University Bookstore.

GRADE DISTRIBUTION:
- Attendance 50%
- Collaborative Media Project, due by August 15: 50%

COURSE POLICIES:
- ATTENDANCE: You are expected to attend all workshop meetings. Arrive on time to class so as not to disturb others. A student who misses more than two classes may expect a penalty of .1 for every subsequent absence on the final grade. A student who misses six or more classes will fail based on attendance alone.
- PARTICIPATION: Fifty percent of your grade is based on your class participation. You are expected to come to class having done required preparation work. Good participants are ready to jump into class discussion and/or have questions every day. Their comments and questions are informed by the reading. Above all, they are respectful of other students and are consistently thoughtful in their comments.
- READINGS: Readings should be completed as noted in the course schedule. Not everything in the reading will be covered in class and some readings can be difficult. Thus it is important that you read closely and take notes. You are responsible for the content in the readings even when the material does not come up explicitly in class.
- ACADEMIC INTEGRITY: Plagiarism or other violations of Vanderbilt’s Honor System will not be tolerated. For more information, see: http://www.vanderbilt.edu/student_handbook/chapter2.html.
- SPECIAL ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES: CMAP is committed to making educational opportunities available to all students. In order for its faculty members to properly address the needs of students who have disabilities, it is necessary that those students approach their instructors as soon as the semester starts, preferably on the first day of class. They should bring an official letter from the Opportunity Development Center (2-4705) explaining their specific needs so that their instructors are aware of them early on and can make the appropriate arrangements.

ENROLLMENT CAP: 20
CLASS ROOM NEEDS:
Seminar seating; excellent video projection; excellent sound projection, WIFI.

ENROLLMENT
This course is primarily open to first and second year cohorts of the CMAP program to fulfill their program course requirements. However, additional graduate enrollment is possible for students who do not participate in the program, with instructor’s permission, up to the specified course enrollment cap.

INSTRUCTOR(S)
This series of workshops will rely on a variety of thematic modules, taught or co-taught by various on- or off-campus experts from different disciplines and departments. The course’s principal instructor will lead introductory and final meetings and be present at all meetings, coordinate different teaching modules, and supervise projects and be responsible for the grading.

SCHEDULE OF WEEKLY TOPICS

Week 1.1. | Fundamentals in Programming and Coding
Week 1.2. | Introduction to 3D Modeling
Week 2.1. | Text, Print, and Typography in the Digital Age
Week 2.2. | Principles of Creative Web Design
Week 3.1. | Creative Work with Moving Images and Sound Design
Week 3.2. | Basic Strategies of Animation and Game Development
Week 4.1. | Tools and Strategies of Digital Pedagogy and Online Education
Week 4.2. | Desktop Fabrication
CMAP 5011: Digital Practice Stream 02: Working with Data
COURSE CREDIT HOURS: 4
INSTRUCTORS: TBD

COURSE DESCRIPTION:
CMAP students are required to participate in two streams of workshops specially designed to build more advanced skills in making media objects and handling digital information. CMAP views the creative making of media objects--be they interactive web pages, videos, computer games, audio files, or multimedia presentations--as an important strategy for knowing and engaging the world; digital design skills are indispensable to successful future careers in academic and non-academic job markets alike. As importantly, CMAP students are expected to develop considerable proficiency in navigating, reading, and producing data. Though students will come from different academic backgrounds, a basic familiarity with tools such as statistical analysis and digital mapping will be considered essential to face a future of big data and digital media, no matter whether CMAP graduates pursue research, teaching, or alternative-academic careers after their studies.

The individual modules of CMAP’s two digital practice streams are offered in alternating years during the month of May (Maymester). While each of the modules within a particular stream is designed to familiarize students with basic knowledge about existing software strategies and hardware options, these workshop modules are also meant to foster curiosity about and critical openness toward newly emerging technologies and techniques. In the summer months immediately following each of the two streams, CMAP students will be required to work on a collaborative project with at least two other CMAP students. The topic for this project will be assigned by the CMAP faculty supervisor in consultation with the teams of students and it may carry individual students beyond their primary area of study and expertise. The product of these summer projects is to utilize skills developed in more than one of the May modules. It will be due on August 15 and be used to conclude the awarding of 5 credit hours of summer credit.

CLASS TIME:
Eight four-hour workshops taught over four weeks during May (Maymester) in odd-numbered years. Open to both cohorts of CMAP students still taking CMAP classes.
REQUIRED TEXTS:
Materials marked “OAK” in the course schedule will be made available electronically. All other books are available for purchase at the Vanderbilt University Bookstore.

GRADE DISTRIBUTION:
- Attendance 50%
- Collaborative Media Project, due by August 15: 50%

COURSE POLICIES:
- ATTENDANCE: You are expected to attend all workshop meetings. Arrive on time to class so as not to disturb others. A student who misses more than two classes may expect a penalty of .1 for every subsequent absence on the final grade. A student who misses six or more classes will fail based on attendance alone.
- PARTICIPATION: Fifty percent of your grade is based on your class participation. You are expected to come to class having done required preparation work. Good participants are ready to jump into class discussion and/or have questions every day. Their comments and questions are informed by the reading. Above all, they are respectful of other students and are consistently thoughtful in their comments.
- READINGS: Readings should be completed as noted in the course schedule. Not everything in the reading will be covered in class and some readings can be difficult. Thus it is important that you read closely and take notes. You are responsible for the content in the readings even when the material does not come up explicitly in class.
- ACADEMIC INTEGRITY: Plagiarism or other violations of Vanderbilt’s Honor System will not be tolerated. For more information, see: http://www.vanderbilt.edu/student_handbook/chapter2.html.
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ENROLLMENT CAP: 20
CLASS ROOM NEEDS:
Seminar seating; excellent video projection; excellent sound projection, WIFI.

ENROLLMENT
This course is primarily open to first and second year cohorts of the CMAP program to fulfill
their program course requirements. However, additional graduate enrollment is possible for
students who do not participate in the program, with instructor’s permission, up to the
specified course enrollment cap.

INSTRUCTOR(S)
This series of workshops will rely on a variety of thematic modules, taught or co-taught by
various on- or off-campus experts from different disciplines and departments. The course’s
principal instructor will lead introductory and final meetings and be present at all meetings,
coordinate different workshop modules, and supervise projects and be responsible for the
grading.

SCHEDULE OF WEEKLY TOPICS

Week 1.1. | Digital Curation Today

Week 1.2. | Fundamentals of Digitization

Week 2.1. | What is a Database?

Week 2.2. | Text and Data Mining Strategies

Week 3.1. | Understanding Topic Modeling

Week 3.2. | Fundamentals of Medical Imaging Techniques and Technologies

Week 4.1. | Introduction to Geographical Information and Mapping Systems

Week 4.2. | Copyright Law in the Digital Age
TRAJEKTORY 1
Ph.D. Student in Anthropology; admitted with a BA; starting CMAP in the second year of her studies

YEAR ONE

Fall Semester
Anth 314: History of Anthropological Thought Part I (3 credit hours)
Anth 333: Race as a Cultural and Legal Construct (3 credit hours)
Anth 286: Activism and Social Change: Theory, Experience, and Practice (3 credit hours)
TA for the home department

Spring Semester
Anth 315: History of Anthropological Thought Part II (3 credit hours)
Anth 328: Violence and Its Embodiments in the Past and Present (3 credit hours)
Anth 224: Political Anthropology (3 credit hours)
TA for the home department

Summer
Ethnographic fieldwork in Latin America and/or FLAS-funded indigenous language instruction

YEAR TWO

Fall Semester
Anth 312: GIS for Anthropology Research A (3 credit hours)
Anth 335: Space, Place, and Landscape (3 credit hours)
CMAP 5001: Media and the Senses (3 credit hours)
TA for the home department
**Spring Semester**
Anth 318: Political Violence (3 credit hours)
Anth 277: Conversational K'iche' Maya (3 credit hours)
CMAP 5002: History of Media (3 credit hours)
TA for the home department

**Maymester**
CMAP 5010: Digital Practice Stream 01: Rhetorics of the Digital (4 credit hours)

**Summer**
Collaborative DPS Project (due August 15, possibly August 30 if delayed by fieldwork)
Ethnographic fieldwork in Latin America and/or FLAS-funded indigenous language instruction

---

**YEAR THREE**

**Fall Semester**
Anth 330: Research Design in Anthropology (3 credit hours)
Anth 278: Advanced K'iche' Maya (3 credit hours)
CMAP 5003: Media and Society (3 credit hours)
TA for the home department
Written Master’s Exam (Comprehensive Exams) (November)

**Spring Semester**
Anth 329: The Anthropology of Death: Body, Place, and Memory (3 credit hours)
Anth 288a: Independent Research: Readings in XXXXX (3 credit hours)
CMAP 5004: Media Ecology (3 credit hours)
TA for the home department
QUALIFYING EXAM PREPARATORY MEETING (April)

**Maymester**
CMAP 5011: Digital Practice Stream 02: Working with Data (4 credit hours)
Summer
Collaborative DPS Project (due August 15, possibly August 30 if delayed by fieldwork)
Ethnographic fieldwork in Latin America

YEARS FOUR

Fall Semester
Anth 288b: Independent Research: Readings in XXXXX (3 credit hours)
CMAP 5005: Project, Research, and professionalization Colloquium (3 credit hours)
TA for the home department
QUALIFYING EXAM (dissertation proposal defense) (September) If they advance to Ph.D. candidacy, then they can start applying for external research grants to support their doctoral dissertation research (NSF, Fulbright-Hays, Wenner-Gren, SSRC)

Spring Semester
Anth 399: Ph.D. Dissertation Research (3 credit hours)
TA for the home department

Maymester
CMAP Internship (40 hours)

Summer
Ethnographic fieldwork in Latin America

YEARS FIVE

Anthropology expects student to be on independent, external funding this year

Fall Semester
Dissertation Field Research in Latin America supported by an external grant

Spring Semester
Dissertation Field Research in Latin America supported by an external grant
**Summer**
Ethnographic fieldwork in Latin America supported by an external grant

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### YEAR SIX

**Fall Semester**
Anth 399: Ph.D. Dissertation Research (3 credit hours) Sometimes fieldwork is still going on or there are short trips back to the field. Otherwise, this is data analysis time and applying for dissertation write-up grants.
TA: CMAP Teaching/Advising Project (optional)

**Spring Semester**
Anth 399: Ph.D. Dissertation Research (0 credit hours) Data analysis, writing parts of dissertation.
TA for the home department

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### YEAR SEVEN

**Fall Semester**
Anth 399: Ph.D. Dissertation Research (0 credit hours) Writing the dissertation; applying for post-docs and jobs.
TA for the home department

**Spring Semester**
Anth 399: Ph.D. Dissertation Research (0 credit hours) Writing the dissertation
TA for the home department

CMAP ONLINE DISSERTATION VIDEO PROJECT (due by April)

DISserTATION DEFENSE (April)
TRAJECTORY 2
Ph.D. Student in German Studies; admitted with an MA; starting CMAP upon arrival at Vanderbilt

YEAR ONE

Fall Semester
GER 393: Intellectual Constellation (3 credit hours)
GER 390: 19th Century German Literature (3 credit hours)
CMAP 5001: Media and the Senses (3 credit hours)
TA

Spring Semester
GER 391: 20th Century German Modernism (3 credit hours)
GER 392: Problems of Theory in German Studies (3 credit hours)
CMAP 5002: History of Media (3 credit hours)
TA

Maymester
CMAP 5010: Digital Practice Stream 01: Rhetorics of the Digital (4 credit hours)

Summer
Collaborative DPS Project (due August 15)

YEAR TWO

Fall Semester
GER 294: Selected Topics: Adorno, Kracauer, Benjamin (3 credit hours)
SLS 310: Foreign Language Teaching (3 credit hours)
CMAP 5003: Media and Society (3 credit hours)
TA
Spring Semester
CMA 288B: Topics in the Study of Film (3 credit hours)
GER 392: Problems of Theory in German Studies: Hannah Arendt (3 credit hours)
CMAP 5004: Media Ecology (3 credit hours)
TA

Maymester
CMAP 5011: Digital Practice Stream 02: Working with Data (4 credit hours)

Summer
Collaborative DPS Project (due August 15)

YEAR THREE

Fall Semester
GER 392: Problems of Theory in German Studies: Reading Writing Poetry (3 credit hours)
GER 393: Intellectual Constellation: Art: Kant to Heidegger (3 credit hours)
CMAP 5005: Project, Research, and Professionalization Colloquium (3 credit hours)
TA
QUALIFYING EXAM PREPARATORY MEETING (November)

Spring Semester
GER 392: Problems of Theory in German Studies: Reading and Writing in the Digital Age (3 credit hours)
GER 399: Ph.D. Dissertation Research (6 credit hours)
TA
QUALIFYING EXAM (August)
YEAR FOUR

Fall Semester
GER 399: Ph.D. Dissertation Research (1 unit)
TA: CMAP Teaching/Advising Project (optional)

Spring Semester
GER 399: Ph.D. Dissertation Research (0 credit hours)
TA

Maymester/Summer
CMAP Internship (40 hours)

YEAR FIVE

Fall Semester
Research Abroad (DAAD, Fulbright, or internal fellowship)

Spring Semester
Research Abroad (DAAD, Fulbright, or internal fellowship)

YEAR SIX

Fall Semester
GER 399: Ph.D. Dissertation Research (0 credit hours)
TA

Spring Semester
GER 399: Ph.D. Dissertation Research (0 credit hours)
TA
CMAP ONLINE DISSERTATION VIDEO PROJECT (due by April)
DISSERTATION DEFENSE (April)
TRAJECTORY 3
Ph.D. Student in German Studies; admitted with a BA; starting CMAP in the second year of her studies

YEAR ONE

Fall Semester
GER 389: Philosophical Backgrounds of German Literature (3 credit hours)
GER 393: Intellectual Constellation (3 credit hours)
GER 390: 19th Century German Literature (3 credit hours)
GER 392: Problems of Theory in German Studies (3 credit hours)

Spring Semester
GER 391: 20th Century German Modernism (3 credit hours)
GER 392: Problems of Theory in German Studies (3 credit hours)
GER 316: Literary Theory and Criticism (3 credit hours)
GER 387: Studies in Medieval Literature (3 credit hours)

YEAR TWO

Fall Semester
GER 294: Selected Topics: Adorno, Kracauer, Benjamin (3 credit hours)
SLS 310: Foreign Language Teaching (3 credit hours)
CMAP 5001: Media and the Senses (3 credit hours)
TA
Oral Master’s Exam (December)

Spring Semester
CMA 288B: Topics in the Study of Film (3 credit hours)
GER 392: Problems of Theory in German Studies: Hannah Arendt (3 credit hours)
CMAP 5002: History of Media (3 credit hours)
TA
Written Master’s Exam (April)

Maymester
CMAP 5010: Digital Practice Stream 01: Rhetorics of the Digital (4 credit hours)

Summer
Collaborative DPS Project (due August 15)

YEAR THREE

Fall Semester
GER 330: Expressionism (3 credit hours)
GER 393: Intellectual Constellation: Art: Kant to Heidegger (3 credit hours)
CMAP 5003: Media and Society (3 credit hours)
TA

Spring Semester
GER 294: Selected Topics (3 credit hours)
GER 392: Problems of Theory in German Studies: Reading and Writing in the Digital Age (3 credit hours)
CMAP 5004: Media Ecology (3 credit hours)
TA
QUALIFYING EXAM PREPARATORY MEETING (April)

Maymester
CMAP 5011: Digital Practice Stream 02: Working with Data (4 credit hours)

Summer
Collaborative DPS Project (due August 15)
YEAR FOUR

Fall Semester
GER 399: Ph.D. Dissertation Research (0 credit hours)
CMAP 5005: Project, Research, and Professionalization Colloquium (3 credit hours)
TA
QUALIFYING EXAM (early January)

Spring Semester
GER 399: Ph.D. Dissertation Research (0 credit hours)
TA

Maymester/Summer
CMAP Internship (40 hours)

YEAR FIVE

Fall Semester
Research Abroad (DAAD, Fulbright, or internal funding)

Spring Semester
Research Abroad (DAAD, Fulbright, or internal funding)

YEAR SIX

Fall Semester
GER 399: Ph.D. Dissertation Research (0 credit hours)
TA: CMAP Teaching/Advising Project

Spring Semester
GER 399: Ph.D. Dissertation Research (0 credit hours)
TA
CMAP ONLINE DISSERTATION VIDEO PROJECT (due by April)

DISSERTATION DEFENSE (April)
TRAJECTORY 4
Ph.D. Student in English; admitted with an MA; starting CMAP in second year at Vanderbilt

YEAR ONE

Fall Semester
ENG 355: Proseminar: Conflict of the Faculties 2.0 (4 credit hours)
ENG 318: Seminar in Victorian Prose and Poetry (4 credit hours)
ENG 355: ENG 355: Special Topics in English and American Literature (4 credit hours)

Spring Semester
ENG: 320: Studies in American Literature (4 credit hours)
ENG 326: Introduction to Literary Modernism (4 credit hours)
ENG 5726: New Media (4 credit hours)
M.A. Thesis in ENG due June 1st

YEAR TWO

Fall Semester
ENG 306: Seminar in Sixteenth-Century Literature (4 credit hours)
ENG 355: Special Topics in English and American Literature (4 credit hours)
CMAP 5001: Media and the Senses (3 credit hours)
TA: Teaching 100-level freshman writing in ENG.

Spring Semester
ENG 314: Seminar 1160- 1800 (4 credit hours)
ENG 320: Studies in American Literature (4 credit hours)
CMAP 5002: History of Media (3 credit hours)
TA: Teaching 100-level freshman writing in ENG
Maymester
CMAP 5010: Digital Practice Stream 01: Rhetorics of the Digital (4 credit hours)

Preliminary Field Lists for Qualifying Exams due, May 31st

Summer
Collaborative DPS Project (due August 15)

YEAR THREE

Fall Semester
ENG: 316: Seminar in Romantic Prose and Poetry (4 credit hours)
ENG 330: Seminar in the Enlightenment and Its Literary Connections (4 credit hours)
CMAP 5003: Media and Society (3 credit hours)
TA: Teaching 100-level freshman writing in ENG

Project Publish (ENG workshop)
QUALIFYING EXAM PREPARATORY MEETING, November

Spring Semester
ENG 398: Non-Candidate Research (1 credit hour)
CMAP 5004: Media Ecology (3 credit hours)
TA: Teaching 100-level freshman writing in ENG
ENG QUALIFYING EXAM, March
ENG Preliminary Dissertation Abstract, April 15th
ENG Oral Defense, May

Maymester:
CMAP 5011: Digital Practice Stream 02: Working with Data (4 credit hours)
ENG Final Diss Proposal, June 15

Summer
Collaborative DPS Project (due August 15)
YEAR FOUR

Fall Semester
ENG 399: Ph.D. Dissertation Research (0 credit hour)
CMAP 5005: Project, Research, and Professionalization Colloquium (3 credit hours)
TA: Teaching 100-level freshman writing in ENG

Spring Semester
ENG 399: Ph.D. Dissertation Research (0 credit hour)
TA: Teaching 100-level freshman writing in ENG

Maymester/Summer
CMAP Internship (40 hours)

YEAR FIVE

Fall Semester
ENG 399: Ph.D. Dissertation Research (0 credit hour)
TA: CMAP Vanderbilt Immersion Project within the home department

Spring Semester
ENG 399: Ph.D. Dissertation Research (0 credit hour)
TA: Teaching in home department

YEAR SIX

Fall Semester
ENG 399: Ph.D. Dissertation Research (0 credit hour)

Spring Semester
ENG 399: Ph.D. Dissertation Research (0 credit hour)

CMAP ONLINE DISSERTATION VIDEO PROJECT (due by April)
DISSERTATION DEFENSE (April)
TRAJECTORY 5
M.A. Student in Medicine, Health, and Society; admitted with an B.A.; starting CMAP in first year at Vanderbilt

YEAR ONE

Fall Semester
MHS 310: Interdisciplinary Research Methods (3 credit hours)
MHS 320: Special Topics in Social Foundations of Health (3 credit hours)
CMAP 5001: Media and the Senses (3 credit hours)
TA for the home department

Spring Semester
MHS 300: Graduate Colloquium (3 credit hours)
MHS 305: Foundations of Global Health (3 credit hours)
CMAP 5002: History of Media (3 credit hours)
TA for the home department

Maymester
CMAP 5010: Digital Practice Stream 01: Rhetorics of the Digital (4 credit hours)

Summer
Collaborative DPS Project (due August 15, possibly August 30 if delayed by fieldwork)

YEAR TWO

Fall Semester
MHS 369: Thesis Research (3 credit hours)
MHS 320: Special Topics in Social Foundations of Health (3 credit hours)
CMAP 5003: Media and Society (3 credit hours)
TA for the home department

Spring Semester
MHS 306: Essential Skills in Global Health (3 credit hours)
MHS 369: Thesis Research (3 credit hours)
CMAP 5004: Media Ecology (3 credit hours)
TA for the home department

CMAP ONLINE THESES VIDEO PROJECT (due by April)

THESIS DEFENSE (April)
APPENDIX 3
ASSESSMENT FORMS
**Evaluation Rubric: CMAP SEMINAR ASSESSMENT**

Joint-PhD Candidate: _____________________________
Evaluating Faculty: ______________________________
Date: _____________________________

<table>
<thead>
<tr>
<th></th>
<th>Poor (1)</th>
<th>Competent (2-3)</th>
<th>Excellent (4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrates critical understanding of class material</td>
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<tr>
<td>Demonstrates critical ability to work collaboratively</td>
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<tr>
<td>Demonstrates critical understanding of presenting material effectively</td>
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<tr>
<td>Applies a critical perspective to his/her contributions to class and to that of others</td>
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<tr>
<td>Offers innovative arguments, perspectives, and interventions during classroom debates</td>
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<tr>
<td>Demonstrates eagerness to straddle disciplinary divides and build bridges between different fields and research perspectives</td>
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<tr>
<td>Demonstrates critical skills in using various techniques and technologies to carry out and present research</td>
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</table>
**Evaluation Rubric: CMAP DIGITAL PRACTICE STREAM ASSESSMENT**

<table>
<thead>
<tr>
<th></th>
<th>Poor (1)</th>
<th>Competent (2-3)</th>
<th>Excellent (4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrates critical understanding of media objects and digital tools</td>
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<tr>
<td>Demonstrates critical ability to work collaboratively</td>
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<tr>
<td>Demonstrates critical ability to put to work new techniques and technologies</td>
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<tr>
<td>Applies a critical perspective to his/her media project</td>
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<tr>
<td>Demonstrates eagerness to ask new questions and offer innovative solutions</td>
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<tr>
<td>Demonstrates critical ability to carry out projects within set time frames</td>
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<tr>
<td>Demonstrates eagerness to straddle disciplinary divides and build bridges between different fields and research perspectives</td>
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</tbody>
</table>
**Evaluation Rubric: QUALIFYING EXAM ASSESSMENT**

Joint-PhD Candidate: ___________________________
Evaluating Faculty: ___________________________
Date: ___________________________

<table>
<thead>
<tr>
<th></th>
<th>Poor (1)</th>
<th>Competent (2-3)</th>
<th>Excellent (4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Develops answers that respond in full to the questions posed by</td>
<td></td>
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<tr>
<td>the committee</td>
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<tr>
<td>Develops answers that demonstrate a clear sense of direction</td>
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<tr>
<td>and focus deriving from a specific thesis in response to</td>
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<tr>
<td>examination questions</td>
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<tr>
<td>Demonstrates commanding familiarity with key primary texts</td>
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<tr>
<td>pertinent to question</td>
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<tr>
<td>Demonstrates a careful understanding of key secondary, critical</td>
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<tr>
<td>and/or theoretical texts pertinent to question</td>
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<tr>
<td>Offers substantively original arguments or makes worthwhile</td>
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<tr>
<td>interventions into critical debates</td>
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<tr>
<td>Applies a critical perspective to his/her own arguments and</td>
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<tr>
<td>that of others, noting strength and weakness of research and</td>
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<td></td>
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<tr>
<td>approaches</td>
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</tbody>
</table>
# Evaluation Rubric: ASSESSMENT OF MEDIA-BASED PRESENTATION OF DISSERTATION

Joint-PhD Candidate: ____________________________
Evaluating Faculty: ____________________________
Date: ____________________________

<table>
<thead>
<tr>
<th></th>
<th>Poor (1)</th>
<th>Competent (2-3)</th>
<th>Excellent (4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applies a variety of media skills to presenting dissertation project effectively</td>
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<tr>
<td>Demonstrates ability to communicate complex arguments effectively to non-specialist audience</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Demonstrates ability to communicate complex arguments effectively to specialist audience</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Applies a critical perspective to his/her own project and presentation, noting strengths and weaknesses of research and approach</td>
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</tbody>
</table>
Evaluation Rubric: ASSESSMENT OF DISSERTATION DEFENSE

Joint-PhD Candidate: __________________________
Evaluating Faculty: __________________________
Date: __________________________

<table>
<thead>
<tr>
<th></th>
<th>Poor (1)</th>
<th>Competent (2-3)</th>
<th>Excellent (4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pursues a research question pertinent to the field of study and develops argument</td>
<td></td>
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<tr>
<td>and analysis that makes a significant contribution to the field</td>
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<tr>
<td>Demonstrates ability to experiment with forms, methods, and media to carry out,</td>
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<tr>
<td>formulate, and present research</td>
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<tr>
<td>Reviews primary material related to the research question, demonstrating</td>
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<tr>
<td>comprehensive understanding of and critical perspective</td>
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<td></td>
</tr>
<tr>
<td>Demonstrates mastery of research and critical methodology appropriate to field of</td>
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<td></td>
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<tr>
<td>inquiry</td>
<td></td>
<td></td>
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<tr>
<td>Applies a critical perspective to her/his own research and to that of others,</td>
<td></td>
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<tr>
<td>appropriately assessing strength and weaknesses</td>
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<td></td>
</tr>
<tr>
<td>Communicates arguments clearly and effectively, following appropriate style</td>
<td></td>
<td></td>
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<tr>
<td>guidelines</td>
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<tr>
<td>Has crafted a project that could plausibly be revised into a series of articles or an academic book, or could be published and presented in a creative new-media format</td>
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</tbody>
</table>
After a few semesters of building a cohort of students, and of consolidating the individual aspects of the program, CMAP shall be housed in a to-be-developed state-of-the-art Creative Media Lab (CML). The CML will offer an open space for research, teaching, meeting, and tinkering at a central location on campus. CML’s mission is to facilitate collaboration and cross-fertilization between the humanities, the social sciences, and the life sciences, between artists, engineers, and scholars, between theorists, a new generation of makers, and external businesses. Echoing the goals of Vanderbilt’s “Strategic Plan,” the CML is meant to foster learning and discovery by bringing graduate students with different disciplinary backgrounds together, and serve as as location for career development preparing graduate students for their next journey. Its physical footprint will be between 3,000 and 5,000 square feet. It houses twelve to fifteen mobile work stations for students and researchers within an open and fluid architectural space; a number of more permanent stations for full-time administrative, technical, and research staff; a flexible seminar and modular lecture room setting; an experimental area for testing and staging innovative interface and hardware designs; a small library room with books, software manuals, and video games; and an inviting lounge area for unscripted encounters, networking, relaxing, and playing. CML also entails, or is directly linked via distributed networking, to (1) a sound and video recording studio, equipped to produce advanced audiovisual media objects as well as online course materials; (2) a digital fabrication laboratory (FabLab), providing large-scale printers, a 3D printer, a CNC router, a vinyl and laser cutter, and other developing digital manufacturing and/or prototyping tools; and other media centers on campus such as the Visual Resource Center in the History of Art department.

CML users not only engage advanced computing to pursue research in the humanities and the social sciences; they also explore the role of digital and other media in modern culture and knowledge production. CML is largely project driven. It offers a playground for creative collaboration across given fields and disciplines; a site to participate in workshops and mini-seminars; a go-to-place to obtain the help of digital graphic, sound, and animation professionals, data mining and data analysis experts, web designers and software programmers. CML offers a spatial anchor for graduate students enrolled in CMAP. Many of their joint projects, classes, workshops, and interactions will take place here. CML, however, is wide open to faculty across given disciplines and schools whose research involves, as tool or object, digital media; and to undergraduate students, eager to carry out new forms of research and learning in the open infrastructure of the CML.
The permanent staff at CML includes: (1) a computer programmer and technician; (2) a digital artist, working at the intersection of moving and still image/sound design; (3) an administrative assistant and event organizers; (4) a fellowship and local business and internship coordinator. CML will have 3-4 faculty fellows each year on a rotating basis to carry out specific projects. CML will also house 3-4 unique lines for postdoctoral research fellows, employed for 2-3 years. These fellows will carry out a diverse range of research projects, but also offer help with CML’s modular workshops on issues such as creative web design, digital image- and filmmaking, big data analysis, etc. The CML will be directed by the CMAP program director.
CML User Profiles

I am working on a dissertation about the role of social media in American and European election campaigns. CML offers a stimulating space to discuss this project with fellow graduate students.

Joint-Ph.D. Student in Political Science and CMAP

I am in the process of constructing a fully-playable video game as part of my dissertation on the history of the French Revolution. I would not be able to carry out this project without the help of the CML staff.

Joint-Ph.D. student in History and CMAP

CML offers great resources to help me with my collaborative project on literary genre developments during the Goethe period. The staff’s expertise on techniques of data mining and analysis is of crucial help to drive my project forward.

German professor

My instructor in film studies sends me here to work on my final assignment. What I am trying to do is to record a new audio commentary for the DVD of Citizen Kane, involving lots of research I have done at the library over the semester. The CML community is helping me to record the audio track and synchronize my research with the images.

UG major in Cinema and Media Art

Great place to sit down, use one of the work stations to complete my assignment for my engineering classes. I work better with other people around me.

UG Engineering major
I want to create fun instructional videos on aspects of the medical profession for high school students. I’m using the CML to learn basic video editing and sound design, but also getting great input from students in screenwriting and theater on how to tell the story of “the day in the life” of various medical professionals.

Second Year Medical student

My study group and I meet here twice a week. We are designing a multi-part sculpture for our Art Class. We use the advanced 3D design program that is on one of the computers here. In the end we’ll print it out with the 3D printer in the FabLab in the Art Building. Shouldn’t be a problem because the buildings are connected with super-fast broadband cables.

UG Art major

Love this place. Come here in between classes to check out video games from the game library and play online games with people all across the world.

UG undeclared major

GIS is big in history right now. My dissertation is about mapping the rapid transformation of parks and public spaces in Shanghai from the last 19th century to the present. It’s a web project. I am constructing a multi-layered online map with various collaborators in the US and in China. Who knows: maybe in the end we turn this thing into an app you can download to your cell phone and make use of when traveling to Shanghai.

Joint-Ph.D. student in History and CMAP

CML workshops have given me great ideas to develop more effective presentation formats to communicate my research.

English professor
I come to CML in order to collaborate with staff and other students on my emerging dissertation. I am writing a thesis on the history of digital imaging in brain research. I want this dissertation to speak to larger audiences than just neuroscientist. It’s a kind of cultural history. People here at CML know so much about the history of digital media in other arenas of contemporary culture. Their knowledge and input makes my work so much stronger.

Ph.D. student in Neuroscience

I come to campus quite often to talk to various people in the business and music school. Never knew where to go in-between my meetings. CML is a great place just to stop by, have a cup of coffee in the lounge, see what people are working on, make connections for future projects.

Local entrepreneur, developing projects for the music industry

I teach a two-week workshop on techniques of data-mining in the Humanities here, twice a semester. The participants seem to come from all ends of campus. And they learn skills that not only makes their research stronger, but qualifies them for alternative academic career should they want to do so. During other times, I work on my book on the emergence of early modern book markets in Europe.

Postdoc

I offer a 7 week seminar here on how to edit video and sound for web distribution formats. Participants range from undergraduate, to graduate students, to faculty. Often they think they know already what they are doing. But once I familiarize them with some of the magic of digital animation, things often take a new turn. I love the wow that goes through the room when people present their projects at the end of session. When I don’t teach or have open hours for CML users, I work on various art projects. My most important one right now is to produce an online cartoon series that freely mixes still and animated cells.

Digital Artist in Residence
Lots of people come to me to have me write code and programs for them. But I don’t see my function in simply finding quick solutions for set problems. Whenever I work with someone on intricate computing issues, we spend considerable time talking through the problem and exploring solutions the student or faculty member didn’t even anticipate.

Lab technician

Feels like an important step into the future of higher education.

Staff Writer for the Chronicle of Higher Education
APPENDIX 5
LETTERS OF SUPPORT AND ENDORSEMENT
MEMO

FROM: Betsey A. Robinson, Chair, Committee on Graduate Education
TO: Faculty Council
RE: Committee on Graduate Education approval of Comparative Media Analysis & Practice
DATE: 1/31/2015

On October 21, 2014, Lutz Koepnick came to the meeting of the Committee on Graduate Education to discuss the proposal for a new joint PhD program, Comparative Media Analysis and Practice (CMAP). The program was designed to develop within the new trans-institutional environment created by the recent Academic Strategic Plan (2014). This interdisciplinary program is “designed to advance the critical investigation of modern media culture and the innovative making of digital objects.” Each candidate for a CMAP degree will pursue the Ph.D. in an academic department at Vanderbilt, and each will be required to complete a number of requirements above and beyond those of his/her department. Thus CMAP is designed as a six-year program (vs. the usual 5 for degrees in departmental programs). It will prepare students for both academic and non-academic positions.

CGE members were very impressed with the plans for CMAP, but asked Koepnick et al to revise and resubmit, making the recommendations that follow. The revised proposal addressed all concerns, as noted under each heading.

1. CGE asked for some clarification of requirements. We also requested more consideration and discussion of when students could join CMAP. While a significant number might apply when applying for admission to a PhD program, there seems an interest in allowing student already enrolled in departmental PhD programs to apply en route.

   Response: Koepnick et al. edited the proposal to emphasize the possibility of multiple entry points; the edited proposal also indicates more clearly that students in the program are required to take five, and no more than five, team-taught core seminars and two workshop classes. No additional coursework is required.

2. CGE asked that sample student trajectories for students should be provided. We recommend 3-4 of these, showing that students in participating programs would be able to complete CMAP requirements alongside department commitments. This should demonstrate some flexibility on the part of CMAP, depending on when students join the programs as well as home departments’ timetables and degree requirements.

   Response: Koepnick et al. added four sample student trajectories for anthropology, German, and English, tracking progress of students with different entry levels and entry
points (Appendix 2 in the final submission).

In the revised proposal and in these trajectories, Koepnick et al. have made clear that CMAP requirements should not conflict with qualifying exams. In their comments, they note: “Though rigorous in its cohort design, CMAP is more than flexible to accommodate different departmental setups and to work with individual departments to come to local solutions. Once approved, the program would produce exact trajectories for each affiliated department and student, ensuring effective progress. The four trajectories will hopefully provide enough evidence for now that individual departments are eager to collaborate with CMAP to come to the most effective solutions.”

3. CGE recommended further integration of certain departments, faculty, and staff: e.g. members of Anthropology, History of Art, and the Visual Resources Center.

Response: Koepnick et al. reached out to those recommended, and incorporated an anthropologist among his student trajectories. When submitting the final proposal, Koepnick noted that he is also working on bringing Peabody College on as an official affiliate.

4. CGE discussed the need for CMAP to be a 6-year program, because of the coursework and projects that will be needed above and beyond departmental requirements. While students will be admitted to (and funded by) departmental programs, it will be crucial for CMAP to have the funds to support the extra year’s work.

Response: Koepnick et al. understand that they will need to work with Dean Greene to ensure adequate funding for such a six-year scheme and eventually to implement it.

CGE met again on Tuesday, November 18, 2014, having studied the modified proposal. Committee members were satisfied that Koepnick et al. addressed all concerns raised in the previous meeting. He and his team have developed an exciting program that is designed to click into gear with extant departmental PhD programs. We believe that it will attract a great deal of interest and excitement at Vanderbilt, and that it will draw excellent students looking for the particular blend of academic rigor and applied technologies that it will offer. The committee approved it unanimously and enthusiastically.
4 February 2015

Prof. Lutz Koepnick
Department of German and Slavic Languages

Dear Prof. Koepnick,

I write to convey the Department of Anthropology’s enthusiastic endorsement of the proposed joint-Ph.D. in Comparative Media Analysis and Practice (CMAP). We will be pleased to allow future students to participate in this program if they are admitted and funded as envisioned.

We see this as an attractive addition to our graduate program, particularly for students in the field of cultural/social anthropology, in which media studies and methodological innovations in media techniques in social science research are focal concerns. For a program like ours in which student cohorts necessarily are small, this joint Ph.D. is particularly valuable in enhancing our ability to compete with larger programs, and in creating a framework for our graduate students to take advantage of VU’s stellar interdisciplinary faculty resources.

This program connects with scholarship that several of our current faculty and graduate students in Anthropology are doing on indigenous video production, uses of digital and social media in activism and advocacy, Latin American politics of representation, visual media based in geographical information systems data, the open software movement in Brazil, and non-Western sensory phenomenologies of new technologies. We are hosting an international conference at Vanderbilt next month, InDigital Latin America Conference: Indigenous Engagement with Digital & Electronic Media, with participation by scholars from South America, Europe, and the U.S., and indigenous film makers from two Brazilian tribes, the Kayapo and Kuikuro. The CMAP program intersects with many issues central to contemporary anthropology, and we see great potential to develop intellectual synergies across the university through this program.

The Director of Graduate Studies in Anthropology, Tiffiny Tung, has reviewed the CMAP proposal and endorses its fit with the structure of our graduate program. We see substantial benefits in developing this joint Ph.D.

Sincerely,

Beth A. Conklin,
Associate Professor and Chair
RE: request for letter of support for cmap proposal

Wollaeger, Mark A

Sent: Friday, January 23, 2013 at 9:30 AM
To: Koepnick, Lutz

As DGS in English, I am very excited about the new CMAP program. First, we would like to be able to support our current PhD students who have a strong interest in media, but currently we don't think we have the resources to do so adequately, and media studies has become increasingly important to literary studies over the last decade. Second, I think CMAP would help recruit more disciplinarily diverse cohorts in the future. Third, interdisciplinarity has been a buzz word for a long time, but too often interdisciplinarity amounts merely to poaching on another discipline. CMAP, in contrast, will allow students to genuinely occupy new space between disciplines – e.g., literature and film, literature and digital media – in ways likely to produce innovative work.

The English Department supports this new program with great enthusiasm. Please let me know if you need more information.

******************************************************************************

Mark Wollaeger
Professor and Director of Graduate Study in English
http://as.vanderbilt.edu/english/graduate/
Vanderbilt University
http://as.vanderbilt.edu/english/bio/mark-wollaeger
Now in paperback: The Oxford Handbook of Global Modernisms
Now in paperback: Modernism, Media, and Propaganda (Princeton)
http://press.princeton.edu/titles/5295.html
Series Editor, Modernist Literature & Culture, Oxford UP
Dear Lutz,

the Department of Germanic and Slavic Languages is very much in support of the new Joint-Ph.D. Program in Comparative Media Analysis and Practice (CMAP). My colleagues and I view it as an exciting new field of inquiry with excellent professional prospects for current and future graduate students in our program.

With best wishes, Meike

Dr. Meike G. Werner
Assoc. Prof. of German and European Studies
Chair, Department of Germanic and Slavic Languages
Vanderbilt University
VU Station B #322167
Nashville, TN 37235-1567
Tel 615-322-2651
Fax 615-343-7588
e-mail: meike.werner@vanderbilt.edu
Dear Lutz,

I have enjoyed reading every word of the CMAP proposal and am genuinely enthusiastic and eager to see students begin work in this forum. I had originally thought the six-year course of study might be insufficient for students to develop mastery in two principal areas, but your scenarios for various disciplines and students at different stages of their graduate careers makes it clear that this can be done. Moreover, the digital dissertation project will be a very exciting opportunity. No question that this curricular innovation will put Vanderbilt’s graduate school on the cutting edge! Thanks for all your work.

Please make the following two changes, if possible:
  1) Our department should be listed as French and Italian (rather than just French)
  2) Please add the Center for Second Language Studies to your list of affiliated centers and programs.

I genuinely hope that the administration will work creatively with you to find a space for this exciting program. The $$ we got 4 years ago for the Center for Second Language Studies turned a very dismal space into a bright and highly functional one.

Please accept my apologies again for begin so slow to respond.

Best,

Virginia

Virginia Scott, Chair
Department of French and Italian
Vanderbilt University
Professor Lutz Koepnick  
Gertrude Conaway Vanderbilt Professor of German, Cinema and Media Arts  
Department of Germanic & Slavic Languages  
VU Station B #351567 | 2301 Vanderbilt Place  
Vanderbilt University  
Nashville, TN 37235-1567  

27 January 2015  

Dear Lutz,  

I am writing to offer my enthusiastic support and endorsement for the Comparative Media Analysis and Practice (CMAP) joint PhD program proposal that you are spearheading. As we have discussed on past occasions, I believe that this program will be of interest to a subset of graduate students within the Neuroscience Graduate Program, which I direct. I would be highly enthusiastic about these students being a part of the CMAP program. As the discipline of neuroscience extends its tendrils increasingly into the domains of media and the arts (as evidenced by the birth of new subdisciplines such as neuroaesthetics), I see enormous opportunity for interactions and synergism between our programs.  

I wish you the best of luck in the birth of this exciting new program, and I would love for the neuroscience community and the Vanderbilt Brain Institute to play a role in the program.  

Sincerely,  

Mark T. Wallace, Ph.D.  
Director, Vanderbilt Brain Institute  
Director, Neuroscience Graduate Program  
Professor of Hearing & Speech Sciences, Psychology and Psychiatry
Dear Lutz,

I write to express my department’s enthusiastic support of the CMAP program. As in all humanities disciplines, expertise in digital media plays an increasingly important part in the training of future historians. Many of our Ph.D. students have already begun to explore the use of media theory and practice for their own scholarly research and teaching. My colleagues and I greatly welcome this well-structured program that will offer them the knowledge and skills they need and seek, particularly as our department continues to broaden our Ph.D. training to include preparation for non-academic careers. I anticipate an eager reception of the CMAP Joint Ph.D. program among our students, should the Faculty Council approve the proposal. I have spoken to most of my colleagues about this program and again, we are pleased and excited to offer our support.

Best wishes,
Joel

Joel F. Harrington
Centennial Professor and Chair
Department of History
Vanderbilt University
615-322-2577
Dear Lutz,

Thank you for your visit to our department today. It was very helpful. Our Faculty agreed today that future graduate students from the department of Spanish and Portuguese will be allowed to participate in the CMAP, should they be admitted and supplied with the projected funding.

Cheers,
Benigno

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Dr. Benigno Trigo, Chair
Department of Spanish and Portuguese
Vanderbilt University
PMB 351617
2301 Vanderbilt Place
Nashville, TN 37235-1617
Tel: (615) 322-6930
Fax: (615) 343-7280

Academia.edu
Check out my latest book: Kirsteva's Fiction
Check out my book: Remembering Maternal Fictions
Dear Lutz,

We enthusiastically support the joint CMAP-MHS MA program. Through coursework in CMAP, our students will develop media analysis skills which are critical to research in a numerous areas of interest to our students, such as healthcare reform, health disparities, and global public health campaigns. Joint training in MHS and CMAP will encourage innovative, interdisciplinary thesis projects and expand our students’ post-MA career trajectories. We will allow our students to enroll in CMAP courses; a model course schedule is included below.

Sincerely,

JuLeigh Petty, PhD
Assistant Director
Medicine, Health and Society
Vanderbilt University
331 Calhoun Hall
(615)343-0916
juleigh.petty@vanderbilt.edu
APPENDIX 6
APPROVAL VOTE OF CMAP STEERING COMMITTEE

The eleven members of the CMAP steering committee (see p. 24) were asked to cast a vote on Friday, February 6, 2015, approving or disapproving the above proposal.

The final vote tally was:

YES: 10
NO: 0
NOT ABLE TO ATTEND THE VOTE: 1

Lutz Koepnick
February 6, 2015