



UNIVERSITY OF TORONTO

## Proposal for a Graduate Program

*Master of Arts Program*  
in  
Cinema Studies  
October 2006

### TABLE OF CONTENTS

	<i>Page</i>
Description and rationale for the proposal.....	4
Pedagogical and other academic objectives, including expected benefits of the proposed program .....	7
Impact on the Department's and Division's program of study, including impact on other divisions, if any .....	8
Consultation with other affected divisions .....	9
Appropriateness of the name and designation of the new program .....	9
Program description and requirements, course titles/numbers, faculty members.....	10

Appendix 1 Library Resources and Scholarly Domains

Appendix 2 Cinema and Film Research Centres and Institutes

Appendix 3 Canadian, US, and International PhD and Master's Programs in Cinema Studies

**Description of proposed program**

The Master's Program in Cinema Studies is proposed as a new graduate program leading to the degree of Master of Arts. It is a 12-month post-baccalaureate program designed for students who have completed a four-year Bachelor's degree or equivalent in Cinema Studies, or a related area, with at least B+ standing. These entry requirements will ensure a scholarly foundation in the field of Cinema Studies.

The objective of the program is to build a strong course-based MA focusing on enhanced understanding of cinema and its role within a changing social and cultural context. We will begin by establishing a small program (of 10-15 students) for the first few years in order to conduct an annual formative evaluation of the program and incorporate student and faculty feedback into the following year's programming. Within a five year period, the program is expected to expand to accepting close to 20 students.

The Master's Program in Cinema Studies at the University of Toronto will foster innovative and advanced inquiry into the history, theory, and criticism of moving images and their cultural context. We will emphasize cinematic modes of production, circulation, and spectatorship, and thereby provide students with a thorough grounding in the discipline in its current form. Additionally, however, we will investigate how cinema connects with other practices and objects in visual culture and explore the impact of technological innovation, economic competition, and cultural transformation on both cinema studies and screen media.

The MA Program will integrate historical, theoretical and cultural approaches to the study of the medium within its core curriculum. Our core faculty offer specific strengths in understanding how to link cinema's past to the changes that will define its future. In an age of digital technology, global networks of production and circulation, and shifting patterns of viewership, it is vital that students learn how to contextualize cinema's changing roles and functions. The graduate program's emphasis on historical, theoretical, and cultural frameworks will encourage students to relate the current media landscape to previous pivotal moments in the history of the cinematic institution, to central questions of form, materiality, and the production of meaning, and to issues of social and cultural practice. The program will achieve a global perspective by complementing research areas of the core faculty with graduate-level course offerings of faculty in other departments and units, many of which also focus on specific national cinemas and transnational developments. Finally, the MA program will offer opportunities for its students to learn from those directly involved in filmmaking and in the cultural institutions which both shape and reflect the changing status of cinema. These opportunities are uniquely available to a program that has forged relationships with the vibrant film community within the city of Toronto, as evidenced in the recent or current academic collaborations with filmmakers such as Atom Egoyan, Robert Lantos, and Don McKellar, and internship programs established with film festivals and TVOntario.

In sum, the MA program in Cinema Studies will offer its students a theoretically informed, historically grounded, and culturally based investigation into the development and ongoing transformation of cinema both as cultural production and academic discipline. Moreover, the program will provide these students with specific opportunities to observe how cinema's changing status intersects with the operations of cultural institutions within the city of Toronto (including film festivals, film journals, and cinematheques).

Accordingly, the MA in Cinema Studies will equip students to:

- 1) apply methods of historiographical, theoretical, and cultural analysis to understand cinema as an art form, a cultural force, a transnational communication medium, and a multi-faceted commercial institution;
- 2) serve as educators in Cinema Studies and related fields both nationally and internationally,

within secondary schools, colleges, and other educational settings that do not require graduates with a doctorate;

- 3) contribute to research that will advance the knowledge base of Cinema Studies as it expands to include other media and practices in visual culture;
- 4) acquire a specialized knowledge of research methods and bodies of literature that complement other disciplines in the humanities and social sciences;
- 5) pursue doctoral work in Cinema Studies and related disciplines.

Further, in addition to teaching, other potential employment opportunities for MA graduates include programming, research, and administration at film festivals, arts and culture publications, repertory theatres and cinematheques, and within film, television, and new media production.

Cinema Studies MA graduates will be expected to demonstrate knowledge in the following areas:

#### Cinema Studies Theory and Analysis

Conceptual Principles & Historical Traditions  
Contemporary Applications

#### History of the Cinema

Historiographical Issues  
Methods of Writing and Researching Film History

#### Cinema and Culture

Modes of Production, Circulation and Reception  
National Traditions and Transnational Transformations  
Cinema and the Social Sphere & Cinema as Cultural Practice

These objectives are to be achieved through coursework and the option of either a major research paper or an internship (that includes a research component).

Our confidence in our ability to realize these curricular goals is based on the scholarship of our core faculty; library and archival holdings that can support Master's level research; the academic rigour of the proposed Master's degree program; the reputation of the University of Toronto Cinema Studies Program for pedagogical excellence; and the success of alumni from our undergraduate program who have gone on to graduate programs at prestigious international universities.

#### **Rationale for proposal**

As one of the oldest undergraduate film study programs in Canada, the Cinema Studies Program (CSP) at Innis College has contributed in pivotal ways to the evolution of this academic discipline, both in Canada and on the international level. The program was actively involved in founding the Film Studies Association of Canada as a scholarly forum, and has hosted conferences, organized guest lectures by distinguished members of the field, and served as a base for visiting scholars-in-residence. (In 2005/06, for example, we hosted a Fulbright Doctoral Scholar, and in 2006/07, we will host scholars from China and the Czech Republic.) Our undergraduates consistently gain acceptance to top-ranked graduate programs in the U.S. and abroad.

Although courses that became established as required core courses for the program were offered as early as 1971, 2005 marked the official thirtieth anniversary of Cinema Studies as a college-based degree program. In those thirty years Cinema Studies has developed into a major area of academic research that has influenced scholarship in many related disciplines, including the traditional study of

the arts (literature studies in all languages, art history, communications) and the new academic areas that have developed over the past two decades (cultural studies, visual studies, critical studies, visual anthropology, etc.). Cinema Studies offers historical, theoretical, analytical, and cultural study of the defining medium of the twentieth century.

One important marker of the rapid development of Cinema Studies as a discipline is the degree of institutionalization that has occurred: in response to the growth of Cinema Studies scholarship, free-standing MA and PhD programs are developing at an increasingly rapid rate in North America and Europe. Cinema Studies has developed its own canon, as evidenced in a variety of scholarly domains such as dedicated journals and press series (see Appendix 1), and research centres and institutes (see Appendix 2). Appendix 3 lists Canadian, US, and international doctoral and master's programs with a Cinema Studies focus. Internationally recognized universities commonly hire graduates from Cinema Studies programs in full-time tenure-stream positions, even in departments where PhD programs have long been established (e.g., History, English, French, etc.).

Because of its status as a distinct discipline, Cinema Studies does not lend itself to a collaborative program model as a first step toward a free-standing Master's program. A collaborative program could not offer the core curriculum that Cinema Studies at the University of Toronto is proposing. Moreover, the nature of a collaborative program, wherein different collaborating departments admit graduate students according to their own departmental admission criteria, would create barriers of entry to students applying with degrees from undergraduate programs in Cinema Studies. In short, students best suited to pursue graduate instruction in the discipline would find it all but impossible to gain entry to a collaborative program. For these reasons, a free-standing MA is far preferable to a collaborative program.

Thus, the time is right for the University of Toronto to establish its own degree-granting graduate program in Cinema Studies at the Master's level. The research and teaching profile of the current CSP faculty continues to attract international attention, and the reputation of the undergraduate program has created strong student interest in a Master's program, within Canada and beyond. Typically, the director of the undergraduate program receives several inquiries a month from undergraduates outside the program asking whether a graduate-level program in cinema studies will be mounted at any time in the near future. Through recent (and approved future) hires, we have expanded our faculty base to the point that an extensive and appealing range of graduate courses can be offered to incoming graduate students. Graduate education is central to the larger research mandate of the proposed Cinema Studies Institute, to be housed with the Faculty of Arts & Science.

As mentioned above, Cinema Studies' maturity as a discipline is reflected in the steady growth in graduate programs available in North America and Europe. Even so, the existing Canadian English-language Master's Programs in Cinema Studies still number only four at this time, with two in Ontario (at Carleton and York), one in Quebec (at Concordia), and one in British Columbia (at UBC). The University of Toronto's MA program will distinguish itself by offering: a more varied and rigorous core curriculum at 1.5 FCEs (as opposed to the standard 1.0 FCE offered by other programs); internships that capitalize on the diverse film culture within the city of Toronto (only Concordia mounts a similar placement course); sustained contact with a range of internationally recognized, yet locally situated film artists (such as Atom Egoyan and Robert Lantos); and a core faculty with distinct research specializations.

The proposed MA in Cinema Studies will realize several of the priorities articulated in the University of Toronto's Stepping Up academic plan. The wide array of primary resources available through the Media Commons' special collections will offer students unique research opportunities, a key to graduate student development. The internship program will also add to the student experience, at the same time that it connects the students to the broader community as they learn about the operations

of particular film cultural institutions within the city. Visiting filmmakers, some of them with official connections to the Cinema Studies Program, such as Lantos and Egoyan, will promote that sense of connectedness to a broader film culture as they share their insights and perspectives with the graduate students. Students will also benefit from the structure of the Cinema Studies curriculum, which brings together faculty from a broad range of departments and divisions, in the true spirit of interdisciplinarity. Finally, the avowed goal of the MA program in Cinema Studies to pursue pedagogical excellence while preparing students to understand cinema's ever-changing role will be a model for how to tailor a rigorous academic program to the realities of our contemporary cultural landscape.

### **Pedagogical and other academic issues, including expected benefits of the proposed program**

Scholars are attracted to the University of Toronto by the opportunity to work with colleagues sharing similar research interests and to engage with accomplished graduate students. Currently, faculty holding a partial appointment in the CSP only have the opportunity to teach students properly trained in the discipline at the undergraduate level. Graduate teaching and supervision are limited to circumscribed opportunities available in the home department of these faculty members. As a result, they are often faced with an uneven knowledge base among enrolled graduate students. The lack of a graduate-level Cinema Studies program also precludes access to a pool of trained graduate students available as Research or Teaching Assistants. The existence of an MA program will give core faculty in Cinema Studies parity with members of other academic units. Moreover, it will enhance the pedagogical experience of faculty in other units who also teach graduate-level film courses, by providing them with a body of students whose expertise in cinema is already established.

In terms of the broader community, the proposed MA program will meet various societal needs, by training future educators in one of the fastest growing sectors of humanities instruction, by producing scholars who will possess expertise valuable to the film industry (an industry central to the economies of Toronto, Ontario, and Canada), and by putting students into contact with the very institutions that will require their set of skills in the future.

### **Impact on the Department's and Division's program of study, including impact on other divisions**

The introduction of a Master's program has been an initiative the CSP has been preparing for some time now. It was identified as a priority within the Stepping Up academic plan, and was strongly endorsed in the external review (completed in December 2005) commissioned by the Faculty of Arts & Science.

Careful curricular planning will ensure that the same number of undergraduate courses will be offered once a graduate program is in place as was the case in the years immediately preceding the introduction of the MA. With the hire of two more approved majority appointments, our core faculty cohort will increase sufficiently to allow smooth incorporation of graduate instruction. (Nearly all of our core faculty already offer graduate courses in film; the introduction of a MA in Cinema Studies will permit that teaching to be channeled toward the new Master's program.)

Introducing a Master's program will also have several positive effects on the nature and quality of the existing undergraduate program. In particular, we anticipate the following:

- 1) The graduate students enrolled in the MA program will form a pool of teaching assistants for the undergraduate courses requiring such assistance. Knowing that they have trained TAs, instructors of these undergraduate courses will be assured of reduced training.

Undergraduate students enrolled in the courses will benefit from studying under TAs who possess expertise in the subjects under study.

- 2) The presence of graduate students in a limited number of joint graduate/ upper level undergraduate seminars will elevate the quality of discussion and improve the intellectual climate, thereby benefiting the undergraduates enrolled.
- 3) With a graduate program in place, there will be an increased need and opportunity for inviting more guest speakers, be they academics or film professionals. As undergraduates will be permitted access to these talks, they will benefit.

### **Consultation with other affected divisions**

During initial discussion of the planned Master's in Cinema Studies, all faculty members currently affiliated with the CSP were informed of the proposed initiative and asked if they would be interested in participating. All faculty who currently teach graduate-level film courses signaled their interest in having those courses listed as part of the broader MA curriculum.

Separate discussions were held with faculty members teaching undergraduate film courses at University of Toronto at Scarborough (UTSC) and University of Toronto at Mississauga (UTM), as well as the director of the Institute of Communication and Culture at UTM. These faculty members recognized the expanded opportunities for the teaching of graduate-level film courses the Cinema Studies MA would afford them, and strongly supported the initiative. All parties agreed that it would be fruitful to pursue further discussions concerning possible ways to integrate the curricular aims of the diverse programs on the three campuses.

As a next stage, the Director of the CSP contacted Chairs of the affected divisions and asked them about their ability and intention to support this proposed Master's program. Every one of the Chairs approached voiced strong support, and each has written a letter articulating that support.

Finally, discussions have occurred with divisions not currently collaborating with the CSP about the possibility of creating ties in the future. These discussions (with Deans of the Faculty of Music and of Information Studies, the director of the Institute of Communication and Culture at UTM, and professors from the Rotman School of Management) have been encouraging, and will continue in the future.

### **Appropriateness of the name and designation of the new program**

The new graduate program will be a Master of Arts degree (MA). This will be the first graduate degree program offered by the Cinema Studies Program at the University of Toronto. Most Master's degrees awarded for Cinema Studies in North America are granted as MAs, though occasionally, a blended program of studies and production might be categorized as an MFA.

## **Program description and requirements, course titles/numbers, and faculty members**

### **Program description and requirements**

#### **Admission requirements:**

For admission to the MA program, applicants must meet the following standard: successful completion of an appropriate four-year University of Toronto bachelor's degree, or its equivalent from a recognized university; at least a B+ standing, demonstrated by an average grade in the

final year, or over senior courses; the successful completion of a minimum of six FCEs in cinema studies, or a comparable program preparation.

**Program requirements:**

The Master's Program will be based solely on coursework, with no thesis required. Students will be required to finish 4.0 FCEs over the course of an academic year, extending from September until August. Of the 4 FCEs, 1.5 will be mandatory, 'core' courses under the CIN rubric. An additional 1.0 FCE will be devoted to either the writing of a major research paper or pursuing an internship; the internship option also entails writing a paper based on the learning or research experience gained from the internship. Students will be required to fill out the remaining 1.5 FCE in the following way: 0.5-1.0 (out of 1.5 on offer) may be chosen from changing special topics courses also under the CIN rubric (but with the possibility of being cross-listed with another department, depending on the departmental home of the instructor); the final 0.5-1.0 may be chosen from film-based courses offered out of other units, lacking a CIN designator, but approved as relevant to the Cinema Studies Master's Program curriculum.

Required courses:

CIN 1000F: Historiography of the Cinema (offered in the fall session)

CIN 1001S: Theories of the Cinema (offered in the winter session)

CIN 1002S: Cinema and Culture (offered in the winter session)

Plus one of:

CIN 1006Y: Major Research Paper in Cinema Studies (offered in the summer session)

CIN 1007Y: Internship in Cinema Studies (offered in the fall, winter, or summer session)

Optional courses (students may choose between 0.5-1.0 FCEs from Group A and 0.5-1.0 from Group B):

Group A:

CIN 1003F / CIN 1004F: Special Topics in Cinema Studies I / II (offered in the fall session)

CIN 1005S : Special Topics in Cinema Studies III (offered in the winter session)

Group B:

These will be selected from the appropriate and available non-CIN HCE courses on offer in the University of Toronto Graduate Calendar. Students will choose their courses in consultation with the Cinema Studies Graduate Coordinator. A list of potential courses appears under Course Descriptions, below.

**Part-time studies**

The program is developed will be offered as a full-time twelve-month Master's program. The program is not offered on a part-time basis.

**Course titles/numbers**

CIN 1000F: Historiography of the Cinema

This course examines the principles guiding the writing and conceiving of film history, how these have affected our understanding of the discipline and its canon, and how they apply to ongoing developments.

CIN 1001S: Theories of the Cinema

This course examines prominent and influential theories of the cinema, especially in light of the changing status of the medium in recent years.

CIN 1002S: Cinema and Culture

How does cinema engage with and affect the world beyond the text, particularly in an era increasingly defined by globalization and shifting networks of circulation?

CIN 1003F & CIN 1005S: Special Topics in Cinema Studies I & III

These courses will address issues related to cinema history, theory and/or cinema and culture, determined by faculty interest and curricular need. These courses are offered exclusively to graduate students.

CIN 1004F: Special Topics in Cinema Studies II

These courses will cover a range of topics, drawing on the scholarly interests of the faculty and touching on issues relevant to the field. This course will be offered jointly to upper-level Cinema Studies undergraduate students and graduate students, with enhanced requirements for the graduate students enrolled.

CIN 1006Y: Major Research Paper in Cinema Studies

This course provides each student with the opportunity to write a major research paper on a topic to be devised in consultation with an individual member of the Cinema Studies core faculty. Students will be encouraged to make use of the special collections housed with the Media Commons as the basis for their research projects.

CIN 1007Y: Internship in Cinema Studies

Students will be given a placement in one of a number of selected settings (such as film journals, film festivals, and Cinematheque Ontario), designed to provide a unique learning experience about a facet of cinema. Upon completion of their internship, students will write a paper based on the learning or research opportunities afforded by the internship.

In addition to the above-listed courses, depending on their course of study, students may be able to choose between one and two more courses (totaling no more than 1.0 FCE) from a selection of film-based graduate-level courses offered outside of Cinema Studies. Students will select these courses in consultation with the graduate coordinator. We anticipate that these courses will be taught by faculty members from Category 6 listed in Table 2; discussions have taken place with the Chairs of the relevant units to establish that a limited number of spaces will be available to MA students in Cinema Studies. A selection of relevant courses offered in years past includes:

COL 3380 / Globalization and Culture

COL 5010 / Theory and Practice of Literary Adaptation

COL 5027 / Memory, Trauma, and History

COL 5052 / Marxism and Form

GER 1770 / Reviewing the 50s: German Cinema Under Reconstruction

GER 1771 / Topics in German Cinema Studies

GER 1780 / Topics in German Visual Culture

HIS 1280 / History and Soviet Cinema

HIS 1520 / Readings in Visual Culture and American History

HIS 1521 / Time and Place: Cultural Studies of Place in America

HUN 1451/ Three Hungarian Film Directors

SLA 1037H / Theatre and Cinema in Extremis: Staging 20<sup>th</sup> Century Aesthetics and Politics

## Faculty members

Faculty Members by Field	
<i>Tenured/Tenure-track core faculty who are involved in teaching and/or supervision in other graduate programs in addition to being a core member of the graduate program under consideration.</i>	<b>FIELDS</b>



Faculty Name	Rank	M/F	Home Unit	Supervisory Privileges	
ARMATAGE, Kay	Professor	F	Cin. Stud. 67%; Women & Gender Stud. 33%	Full	
COLUMPAR, Corinn	Assist. Professor	F	Cinema Studies 40% ; English 60%	Associate	
FENNER, Angelica	Assist. Professor	F	German 67% ; Cinema Studies 33%	Full	
GIERI, Manuela	Assoc. Professor	F	Italian 100% ; 1.0 FCE Cinema Studies	Full	
KEIL, Charlie	Assoc. Professor	M	Cinema Studies 40% ; History 60%	Full	
SAMMOND, Nicholas	Assist. Professor	M	Cinema Studies 67% ; English 33%	Associate	Not Applicable
Faculty Name	Rank	M/F	Home Unit	Supervisory Privileges	FIELDS
TESTA, Bart	Sr. Lecturer	M	Cinema Studies 100%	Not currently a member	Not Applicable
Faculty Name	Rank	M/F	Home Unit	Supervisory Privileges	FIELDS
FITTING, Peter	Professor Emeritus	M	Dept. of French	Full	Not Applicable
Faculty Name	Rank	M/F	Home Unit	Supervisory Privileges	FIELDS
AMBROS, Veronika	Assoc. Professor	F	Slavic Languages & Literature	Full	Not Applicable
BARTON, Bruce	Assoc. Professor	M	Drama	Full	
BROWN, Elspeth	Assoc. Professor	F	English	Full	
CAZDYN, Eric	Assoc. Professor	M	East Asian Studies	Full	
CLANDFIELD, David	Professor	M	French	Full	
DeKERCKHOVE, Derek	Professor	M	French	Full	
HUTCHEON, Linda	Professor	F	English	Full	
JENNINGS, Eric	Assoc. Professor	M	History	Full	
JOHNSON, Stephen	Assoc. Professor	M	Drama	Full	
LAHUSEN, Thomas	Professor	M	History;Comparative Literature	Full	
LANCASHIRE, Anne	Professor	F	English	Full	
LEONARD, Garry	Professor	M	UTSC Humanities	Full	
LIVAK, Leonid	Assoc. Professor	M	Slavic Languages & Literature	Full	
MAURICE, Alice	Assist. Professor	F	UTSC Humanities	Associate	
PATRICK, Julian	Assoc. Professor	M	English	Full	
RUTHERFORD, Paul	Professor	M	History	Full	
SOLDOVIERI, Stefan	Assist. Professor	M	UTM French, German & Italian	Full	
SOMIGLI, Luca	Assoc. Professor	M	Italian	Full	
SONG, Jesook	Assist. Professor	F	East Asian Studies	Associate	
TROJANOWSKA, Tamara	Assoc. Professor	F	Slavic Languages & Literature	Full	

<sup>1</sup> Mandatory retirement has ended by agreement at the University of Toronto. Faculty members are not required to make a

decision before the 30<sup>th</sup> of the month of June preceding their 65th birthday.

<sup>2</sup> This is the budget unit paying the salary: department, school, research centre or institute, or other.

<sup>3</sup> “Full” indicates doctoral supervision privileges while “Associate” indicates participation on doctoral committees, but no supervisory or co-supervisory privileges; typically this applies to an assistant professor whose department has not yet granted full supervision.

<sup>4</sup> Field names do not apply within this program.

<sup>5</sup> Faculty members are listed under the categories suggested, as applicable:

### **Core Faculty:**

Currently, there are seven core faculty members. Though four of the seven have minority appointments with Cinema Studies budgetarily, their approved teaching responsibilities differ from the stated budgetary arrangements. Specifically, Keil and Columpar both teach only 0.5 FCE with History and English respectively, despite CSP being the minority budget partner. Even CSP’s 60% share of the budget for Sammond does not fully reflect his teaching responsibilities with the program, which are the same as Columpar’s (i.e. 0.5 FCE with English). Finally, an arrangement with Italian ensures that Gieri teaches 1.0 FCE with CSP every year.

Of the seven core faculty members, one is a full professor, two associates, three assistants, and one a senior lecturer. The full professor is eligible for retirement in 2008, though this does not mean that retirement will occur. Two more appointments to Cinema Studies, as requested in the Stepping Up official plan, have received decanal approval from the Faculty of Arts & Science for the next two academic years, with the first, a shared appointment with History, to be in place by July 2007 (CSP 67% / HIS 33%) and the second, a shared appointment with French, to be in place by July 2008 (CSP 67% / FRE 33%). This will bring the total of core faculty members to nine.

Our core faculty offer a range of expertise in relation to the proposed curriculum, with each person having facility in at least one of the primary core curricular areas, as well as areas of research specialization which will lend themselves to the special topics central to additional graduate courses. Moreover, the tenured faculty are acknowledged leaders in their respective fields of study, with multiple publications in their areas of research, attesting to their commitment and productivity. Several of the faculty members belong to broad-based research consortia (including Grafics, the Women Silent Film Project, and the Griffith Project) and attend consultation meetings and symposia related these projects. All the core faculty regularly attend international conferences and other academic meetings; several serve as readers for academic presses and/or on the editorial boards of film journals, and are asked to function as external reviewers of tenure and/or promotion files and theses written at other institutions. All of these accomplishments speak to the high level of activity achieved by the core faculty as a whole.

Listed below are some of the key research areas pursued by each of the core faculty members:

Kay Armatage – feminist film criticism; women filmmakers; contemporary independent film; autobiographical films; film festivals and the circulation of films; documentary; Canadian cinema; avant-garde.

Corinn Columpar – the filmmaking practices and textual politics of various counter-cinematic traditions (feminist, queer, aboriginal, “independent”); corporeality and representation; colonial and postcolonial cinemas; feminist film criticism; contemporary cinematic representations of cultural hybridity.

Angelica Fenner – transnational and diasporic cinemas; European film history (especially German, French, Italian, and Scandinavian); globalization and the media; race, ethnicity, and representation;

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sound in the cinema; comparative studies in world cinema.

Manuela Gieri – auteur cinema and genre filmmaking in Italy (Fellini, Pasolini, Antonioni, Scola, comedy Italian style); contemporary Italian cinema; Italian audiovisual culture from the 1930s-1980s; Pirandello, the avant-gardes and the cinema; early Italian film theory, 1907-1937; Italian and European documentary; semiotics; voices and images of the "diaspora": Italian-American and Italian-Canadian audiovisual culture

Charlie Keil – 'transitional' American cinema; changes to cinematic style; turn-of-the-century cinema and modernity; D.W. Griffith; film marketing and promotion; contemporary North American cinema; the formation of Hollywood; early filmmaking, film exhibition and film culture in Ontario.

Nicholas Sammond – cinema and social practice; film and childhood; race, labour, and ethnicity in film; feminist film theory; animation; history of media effects; film and social and cultural criticism

Bart Testa – U.S., European, and Canadian experimental cinema, Chinese contemporary cinemas, European cinemas, film genres, film narrative and narration; religion and film; selected film directors (Antonioni, Pasolini, Kieslowski, Scorsese, Lynch, Lang, and Wong).

**Non-core Faculty:**

Of the remaining faculty members listed in the table above, all currently teach film-related courses, either at the graduate and/or undergraduate level. A number of these (principally Cazdyn, Lahusen, Maurice, and Soldovieri) consistently teach graduate film courses (or are slated to do so), and can be counted on to contribute to the Cinema Studies Master's program in a sustained and meaningful fashion. Others, either near or past retirement age (such as Clandfield, Fitting, and Lancashire) have expressed a desire to teach graduate-level film courses as their schedules allow, even past official retirement. Still others (Ambros, Johnson, Leonard, Livak, Patrick, Somigli, Song, Trojanowska) either teach graduate-level film courses sporadically and have indicated that they will continue to do so, or would be happy to do so once our graduate program is in place. Finally, the remaining (Barton, Brown, De Kerckhove, Hutcheon, Jennings, Rutherford) would occasionally teach graduate courses with a film component, courses that would prove relevant to certain of the graduate students enrolled in the Master's program.

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**Appendix 1:**  
**I) Library Resources &**  
**II) Scholarly Domains**

## **BACKGROUND**

University of Toronto libraries comprise a rich resource for the support of graduate work in the study of film. The library system supports research in all areas of the humanities and social sciences, in all formats (print, electronic, microform, audio, visual, digital, etc). Cinema studies material is located primarily at the Robarts, Innis College, and Engineering & Computer Science libraries, as well as several campus libraries.

### **I) LIBRARY RESOURCES**

#### **a. DESCRIPTION OF THE COLLECTION:**

The collection of the University of Toronto Libraries is the largest in Canada and the third largest in North America, with over nine million volumes and 88,000 licensed electronic resources. The Robarts Library collects widely in cinema studies, covering all periods and countries. Related fields such as culture, drama, literature and theatre are extensively collected.

Collection Development librarians in the central library system work with book dealers around the world who supply material according to subject profiles developed and monitored by selectors; at present arrangements with dealers in more than 50 countries are in place. Additionally, the selector for film studies reviews the national bibliographies of various countries to ensure relevant material falling outside dealer profiles is also acquired.

University of Toronto faculty and students have access to nearly 40,000 electronic journals in all fields. About 45 core film studies journals are available online as are many important periodicals in related disciplines. This compares favorably with the holdings of electronic cinema periodicals at both NYU and the University of Southern California. Other core and related journals are available in print in Robarts, Innis and other campus libraries.

More than 500 online journal indexes are available to help researchers and students locate articles in their field. Key indexes for cinema studies are *Index to Film & TV Periodicals*, *International Index to the Performing Arts*, *MLA Bibliography*, *Art Abstracts*, *Expanded Academic Index*, *Periodicals Contents Index*, *Arts & Humanities Citation Index*, *Social Sciences Citation Index*, *Gender Studies Database*, and *Readers' Guide Abstracts*. North American doctoral and masters theses since 1997 are also downloadable via *ProQuest Digital Dissertations*.

#### **b. SUPPORTING COLLECTIONS**

Media Commons (Robarts Library)

The Media Commons Archives supports in-depth research by the University community. It also holds important and numerous collections that focus on Canadian film/video production, broadcasting, non-print journalism, media studies, and the music industry. Some of these include the Gordon Sparling Collection, the Frank Peers Collection, Moses Znaimer Collection, the Robert Lantos Collection, the Alliance Atlantis Collection, the Patrick Watson Collection, the Greg Gormick/Clyde Gilmour Collection, the Syd Kessler - Jody Colero Collection of Advertising, the NOW Magazine Collection, and the Blue Rodeo Collection. They contain all film, video, audio, photographic, digital and printed media formats.

The Audiovisual Library section of the Media Commons provides educational media resources to support courses taught at the University of Toronto. The Library has over 10,000 videos, DVD's, 16mm films as well as a small collection of reference material.

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Other Toronto area libraries with strong cinema studies resources are the Toronto Reference Library and branches of the Toronto Public Library, York University, Ryerson University, the National Film Board of Canada, and the Toronto International Film Festival Reference Library.

c. BUDGET AND COMMITMENT

The strength of the Library's financial commitment to film studies, and all fields of research, depends on University policy and government funding. It is still the University's stated policy to protect, so far as possible, the Library's acquisitions budget from rising costs. The acquisitions fund will, therefore, continue to be supported relative to the total funding made available to the Library by the University.

**II) SCHOLARLY DOMAINS**

a. JOURNALS:

The following Cinema Studies journals are available either in print or online, or both:

Asian Cinema  
Cahiers du Cinema (French)  
Camera Obscura  
Canadian Journal of Film Studies  
Cineaction  
Cineaste  
Cinema Journal  
Cinema Scope  
Cinemaya (South Asia)  
Discourse  
Documentary  
Film & History  
Film Comment  
Film History  
Film International (Sweden)  
Film International: Iranian Film Quarterly  
Film Quarterly  
Film Studies (U.K.)  
Framework  
IRIS  
Jump Cut  
Kinema  
Millenium Film Journal  
New Cinemas: Journal of Contemporary Film  
October  
Point of View (POV)  
Post Script  
Screen (U.K.)  
Sight & Sound  
Studies in European Cinema  
Studies in French Cinema  
Studies in Hispanic Cinemas  
Take One  
Velvet Light Trap  
Vertigo (U.K.)  
Wide Angle

b. SELECTED PUBLISHERS:

The University of Toronto Library currently purchases film & film-related books from the following publishers, among numerous others:

Amsterdam University Press

[http://www.aup.nl/do.php?a=show\\_visitor\\_booklist&b=series&series=2&l=2](http://www.aup.nl/do.php?a=show_visitor_booklist&b=series&series=2&l=2)

Berghahn Books

<http://www.berghahnbooks.com/stock.php?sort=bysubject&filter=film>

British Film Institute

<http://www.bfi.org.uk/>

Cambridge University Press

<http://www.cambridge.org/us/>

Columbia University Press

<http://www.cambridge.org/us/>

Duke University Press

<http://www.dukeupress.edu/>

Eurospan (Hong Kong U. Pr. & Chinese U. Pr)

<http://www.eurospan.co.uk/eurospan/index.asp?TAG=&CID>

Edinburgh University Press

<http://www.eup.ed.ac.uk/>

FAB Press

<http://www.fabpress.com/perl/search.pl?T=home>

I.B. Tauris

<http://www.ibtauris.com/>

Indiana University Press

<http://www.iupress.indiana.edu/catalog/>

Intellect Press

<http://www.intellectbooks.co.uk/index.php>

Manchester University Press

<http://www.manchesteruniversitypress.co.uk/>

Oxford University Press

<http://www.oup.com/us/corporate/publishingprograms/acadprof/?view=usa>

Rodopi

<http://www.rodopi.nl/oi.asp>

Routledge (Taylor & Francis)

[http://www.routledge.com/shopping\\_cart/categories/categories\\_products.asp?parent\\_id=3388](http://www.routledge.com/shopping_cart/categories/categories_products.asp?parent_id=3388)

Tamesis Books

<http://www.tamesisbooks.com/tammain.htm>

UNIREPS (Australia & New Zealand)

<http://www.unireps.com.au/About.htm>

University of California Press

<http://www.ucpress.edu/>

University of Exeter Press

<http://www.exeterpress.co.uk/film.htm#A%20Paul%20Rotha%20Reader>

University of Illinois Press

<http://www.press.uillinois.edu/>

University of Minnesota Press

<http://www.upress.umn.edu/index2.html>

Wallflower Press

<http://www.wallflowerpress.co.uk/>

c. ONLINE JOURNAL INDEXES:

The University of Toronto Library subscribes to the following online film & film-related indexes:

AFI Catalog (American Film Institute)

Art Abstracts

Arts & Humanities Citation Index

Complete Index to World Film (1895+)

Expanded Academic Index

Film Index International (BFI)

Film Literature Index

Gender Studies Database

Humanities Abstracts

Index to Film & TV Periodicals (FIAF)

International Index to the Performing Arts

MLA International Bibliography

Periodicals Contents Index

Readers' Guide Abstracts

Social Sciences Abstracts

Social Sciences Citation Index

North American doctoral and masters theses (full-text) since 1997 are also downloadable via ProQuest Digital Dissertations.

## **Appendix 2: Cinema & Film Research Centres and Institutes**

### **I) Canada**

### **II) United States**

### **III) International**

#### **I) CANADA**

GRAFIX – University of Montreal (Group de Recherche sur l'Avènement et la Formation des Institutions Cinématographique et Scénique/ Research Group on the Advent and the Formation of the Film and Scenic Institutions)

#### **II) UNITED STATES**

FILM STUDIES CENTRE – Harvard University

FILM STUDIES CENTRE – University of Chicago

#### **III) INTERNATIONAL**

BILL DOUGLAS CENTRE FOR THE HISTORY OF CINEMA AND POPULAR CULTURE – University of Exeter

CENTRE FOR CINEMATIC RESEARCH – University of Barcelona

CENTRE FOR FILM STUDIES – University of Essex

ROEHAMPTON CENTRE FOR RESEARCH IN FILM AND AUDIOVISUAL CULTURES – University of Surrey

SCHOOL OF MODERN LANGUAGES: CENTRE FOR FILM STUDIES – St. Andrew's University

SCHOOL OF MODERN LANGUAGES & CULTURES: CENTRE FOR WORLD CINEMAS – Leeds University

MEDIA RESEARCH INSTITUTE – University of Stirling



**Appendix 3: CDN, US and International PhD and Master's Programs in Cinema Studies**

<u>Institution</u>	<u>Postgraduate Program</u>		
	<u>MA</u>	<u>MFA</u>	<u>PhD</u>
<b>CDN</b>			
Carleton University	x		
Concordia University	x	x	
University of British Columbia	x		x
University of Montreal	x		x
York University	x	x	
<b>US</b>			
American University	x	x	
Central Michigan University	x		
Chapman University	x	x	
Emory University	x		
Indiana University	x		x
Northwestern University	x	x	x
New York University -Tisch	x	x	x
Ohio University	x	x	
San Francisco State	x	x	
University of Chicago			x
University of Iowa	x	x	x
University of Miami	x		
University of Michigan	x		x
University of Utah		x	
University of California - Santa Barbara	x		x
University of California - Santa Cruz		x	
University of California - Los Angeles	x	x	x
University of North Texas	x	x	
University Southern California	x	x	x
University of Texas -Austin	x	x	x
University of Wisconsin - Madison	x		x
Yale University			x
<b>Int'l</b>			
East Anglia (UK)	x		x
Nottingham Trent (UK)	x		
University of Amsterdam (N)	x		x
University of Canterbury (NZ)	x		x
University of Glasgow (UK - Scotland)	x		
University of London - Birkbeck (UK)	x		x
University of London - Goldsmith's (UK)	x		
University of New South Wales (Australia)			x
University of Surrey (UK)	x		x
University of Warwick (UK)	x		x
University College Dublin (Ireland)	x		