



**FOR RECOMMENDATION**

**PUBLIC**

**OPEN SESSION**

**TO:** Committee on Academic Policy and Programs

**SPONSOR:** Susan McCahan, Vice-Provost, Academic Programs  
**CONTACT INFO:** (416) 978-0490, [vp.academicprograms@utoronto.ca](mailto:vp.academicprograms@utoronto.ca)

**PRESENTER:** See Sponsor  
**CONTACT INFO:**

**DATE:** September 4, 2020 for September 21, 2020

**AGENDA ITEM:** 6

**ITEM IDENTIFICATION:**

New Undergraduate Program Proposal: Major in Cinema Studies, University of Toronto Mississauga (UTM).

**JURISDICTIONAL INFORMATION:**

The Committee on Academic Policy and Programs approves new undergraduate programs within an existing degree, as defined by the *University of Toronto Quality Assurance Process (AP&P Terms of Reference, Section 4.4.b.i.)*.

**GOVERNANCE PATH:**

1. UTM Academic Affairs Committee [For Recommendation] (September 15, 2020)
2. **Committee on Academic Policy and Programs [for approval] (September 21, 2020)**

**PREVIOUS ACTION TAKEN:**

The proposal for the Major in Cinema Studies received approval from the UTM Academic Affairs Committee on September 15, 2020.

**HIGHLIGHTS:**

This is a proposal for a new Major in Cinema Studies that will lead to an Honours Bachelor of Arts degree. It will be offered by the Department of Visual Studies at the University of Toronto

Mississauga (UTM). The Major will consist of 7.5 full-course equivalents (FCEs) and requirements will include: three required courses (1.5 FCEs) and an additional 6.0 FCEs from CIN and/or cross-listed courses. Of the 6.0 FCEs, 2.0 FCEs must be at the 200 level, 2.0 FCEs must be at the 300 level or above, and 0.5 FCE must be at the 400 level. At least 5.0 FCEs must be CIN courses. Students must take a minimum of 1.0 FCE dedicated to “Auteurs”; 1.0 FCE dedicated to “Cinemas in Context”; and 1.0 FCE dedicated to “Genres.” The Major program builds on the existing freestanding Minor in Cinema Studies, which will continue to be offered.

The Cinema Studies program will be devoted to the stylistic, historical and theoretical analysis of film. Students will learn about film as a unique mode of communication in the 20th and 21st centuries, while also investigating what it is that film can be said to share with allied art forms. Surveys of major world cinemas and oeuvres, and courses on particular genres and forms, will introduce students to a range of cinematic traditions and practices. Throughout the program, students will consider the impact moving images have on personal and cultural identities and on society in general, and engage with questions about the relation between aesthetics and politics. The Cinema Studies program will develop students’ visual analysis, critical thinking and writing skills, which are relevant to many different possible careers.

According to the proposal, potential program pairings with Cinema Studies might include: English/Creative Writing; Art and Art History; Philosophy; Biomedical Communications; and Communication, Culture, Information and Technology. The proposal notes that the space and other resources needed to mount the program, such as projectors, lighting, and sound equipment, are in place. This will be supplemented by resources in UTM’s planned new Arts, Culture and Technology building, when it is completed.

Enrolment in the program will begin with a modest intake of 20 second-year students in 2021-2022, and the Department expects to gradually increase enrolment in the program to approximately 33 second-year intakes in 2026-2027; there will be approximately 80 students at steady state (in 2026-2027).

Consultation occurred within UTM as well as with the tri-campus Cinema Studies Institute. Decanal consultation with the Faculty of Arts & Science and the University of Toronto Scarborough occurred in late May 2020. Both divisions responded positively and in support of the program and had no concerns.

The program was subject to external appraisal on June 26, 2020 by Professors Gregory Flaxman, Department of English and Comparative Literature, University of North Carolina at Chapel

Hill, and Charles Tepperman, Department of Communication, Media and Film, University of Calgary. The external appraisers made a number of suggestions which resulted in changes to the program, as reflected in the Dean's response to the appraisal report.

**FINANCIAL IMPLICATIONS:**

The new financial obligations resulting from this program will be met at the divisional level.

**RECOMMENDATION:**

Be it Resolved,

THAT the proposed Major in Cinema Studies, as described in the proposal from the University of Toronto Mississauga dated August 20, 2020, be approved effective September 1, 2021.

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**DOCUMENTATION PROVIDED:**

- *Proposal for a Major in Cinema Studies, UTM*



# University of Toronto

## New Undergraduate Program Proposal

This template has been developed in line with the University of Toronto’s Quality Assurance Process. This template should be used to bring forward all proposals for new undergraduate programs for governance approval under the University of Toronto’s Quality Assurance Process. It is designed to ensure that all evaluation criteria established by the Quality Council are addressed in bringing forward a proposal for a new program.

Please note that all proposed new undergraduate programs are subject to external review.

<b>Name of proposed program:</b>	Major in Cinema Studies
<b>Degree conferred:</b>	Honours Bachelor of Arts (HBA)
<b>Department/unit (if applicable) where the program will be housed:</b>	Department of Visual Studies
<b>Faculty/academic division:</b>	University of Toronto Mississauga (UTM)
<b>Dean’s office contact:</b>	Amrita Daniere Vice-Principal, Academic & Dean <a href="mailto:Vpdean.utm@utoronto.ca">Vpdean.utm@utoronto.ca</a>
<b>Proponent:</b>	Jill Caskey Chair, Department of Visual Studies <a href="mailto:Jill.caskey@utoronto.ca">Jill.caskey@utoronto.ca</a>
<b>Direct entry or selection of POST at end of 1<sup>st</sup> year:</b>	Selection of POST at end of First Year
<b>Version date:</b>	August 20, 2020

<b>Development &amp; Approval Steps</b>	<b>Date (e.g., of external appraisal site visit, final sign off, governance meeting, quality council submission, ministry submission)</b>
New Program Consultation Meeting	November 27, 2017
<b>Consultation Proponents/Dean's Office/Provost's Office</b>	
Provost's Advisory Group	May 20, 2020
Decanal signoff  <i>In signing off I confirm that I have ensured appropriate:</i> <ul style="list-style-type: none"> <li>✓ compliance with the evaluation criteria listed in UTQAP section 2.3</li> <li>✓ consultation with the Office of the Vice-Provost, Academic Programs early in the process of proposal development</li> <li>✓ Consultation with faculty and students, other University divisions and external institutions</li> </ul>	Amrita Daniere Vice-Principal, Academic & Dean University of Toronto Mississauga  June 4, 2020
Provostial signoff  <i>In signing off I confirm that the new program proposal:</i> <ul style="list-style-type: none"> <li>✓ Is complete</li> <li>✓ Includes information on all the evaluation criteria listed in UTQAP section 2.3</li> </ul>	Susan McCahan, Vice-Provost, Academic Programs  June 9, 2020
External Appraisal	June 26, 2020
Faculty/divisional governance (UTM Academic Affairs Committee)	September 15, 2020
<b>Submission to Provost's Office</b>	
AP&P	September 21, 2020
Academic Board (if a new degree)	Not applicable
Executive Committee of Governing Council (if a new degree)	Not applicable
The program may begin advertising as long as any material includes the clear statement that, "No offer of admissions will be made to the program pending final approval by the Quality Council and the Ministry of Training, Colleges and Universities (where the latter is required)." 	
Ontario Quality Council	October 9, 2020
Submitted to the Ministry (in case of a new degree)	Not applicable

# New Undergraduate Program Proposal

Major Program in Cinema Studies  
Department of Visual Studies  
University of Toronto Mississauga

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# 1 Summary

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Please provide a brief overview of the proposed program summarizing the key points from each section of the proposal. (You may wish to complete this section last.) This may need to be used on a stand-alone basis:

A new Major program in Cinema Studies is being proposed by the Department of Visual Studies (DVS) at U of T Mississauga (UTM), which currently offers a Minor program in this subject. The new Major will lead to a four-year Honours Bachelor of Arts (HBA) degree program and will be comprised of 7.5 full course equivalents (FCE) within the 20.0 FCE HBA degree.

The Cinema Studies Major at UTM is designed to equip students with the skills that they need to function effectively and successfully in an increasingly visual culture—a mission consistent with the larger ambitions of the Department of Visual Studies (DVS). The Major will offer a variety of courses in the history and theory of cinema and related forms of moving image media. It will provide students with a broad and conceptually sophisticated knowledge of film history and cultures, and a deep understanding of the philosophical questions that stem from our engagement with moving image media. Through surveys of major world cinemas and oeuvres, and courses on particular genres and forms, students will learn about film as a unique mode of communication in the 20<sup>th</sup> and 21<sup>st</sup> centuries, and understand the processes through which moving images are produced, distributed, and consumed in different cultures and contexts. Students will consider how moving images have an impact on personal and cultural identities and on society in general, and many questions about the relation between aesthetics and politics. The Cinema Studies program will develop visual analysis, critical thinking, and communication skills that are a foundation for many possible future careers. The development of the Major has been part of the unit’s academic plan since 2010, when the DVS began offering the Minor program. Since that time, the number of program students has increased from 49 to 225, and a recent survey of those students indicated that over 50% of them would take a Major if it became available. The external review of the Department of Visual Studies in 2016 noted the “impressive popularity” of the Cinema Studies Minor and strongly recommended the implementation of the Major to meet student demand, to provide students interested in pursuing higher degrees in Cinema Studies with adequate academic preparation for graduate study, and to offer students interested in careers in industry sufficient background to move forward within the field. The reviewers also stressed that a Major would offer “an outstanding opportunity to attract additional students.”



This year 450 students enrolled in CIN101H5: An Introduction to Cinema Studies. Given the strong interest from students for the Cinema Studies Minor and Cinema Studies courses, we anticipate further growth in this field. Once established and known, a steady rate of enrolment for the new Major of approximately 20–35 students per academic year (75–105 in total) is expected.

This proposal was developed through a faculty retreat as well as consultation with all relevant units at the University of Toronto.

The distinctive features of the proposed Major, discussed in more detail in the Program Rationale Section below, are its emphasis on film philosophy and on film as part of the history of art and visual culture, the latter reinforced by its position in the Department of Visual Studies.

## 2 Effective Date and Date of First Review

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Anticipated date students will start the program: The first cohort will be admitted in September 2021.

First date degree program will undergo a UTQAP review and with which unit<sup>1</sup>: 2022-2023 under the next UTQAP review of the Department of Visual Studies at UTM.

## 3 Academic Rationale

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Please use the headings below:

- Identify what is being proposed and provide an academic rationale for the proposed program (what is being created and why?).
- Explain the appropriateness of the program name and degree nomenclature.
- If relevant, describe the mode of delivery (including blended or online; placement, etc.) and how it is appropriate to support students in achieving the learning outcomes of the program.
- Context

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<sup>1</sup> Programs that are inter- and multidisciplinary must identify a permanent lead administrative division and identify a commissioning officer for future cyclical program reviews.

- ▶ Discuss how the program addresses the current state of the discipline or area of study. (Identify pedagogical and other issues giving rise to the creation of this program. Where appropriate, speak to changes in the area of study or student needs that may have given rise to this development.)
- ▶ Describe the consistency of the program with the University's mission as specified within the Statement of Institutional Purpose and unit/divisional academic plan and priorities.
- Distinctiveness
  - ▶ Identify any unique curriculum or program innovations or creative components

### **What is being proposed and academic rationale**

This proposed Cinema Studies Major will build on an existing Minor program in Cinema Studies, the expertise of full-time continuing faculty in the Department of Visual Studies, UTM, faculty in other units at UTM, and demonstrated student interest.

The DVS offers the following programs:

- Specialist, Major & Minor in Art History;
- Specialist & Major in Art and Art History (joint program with Sheridan College);
- Minor in Cinema Studies;
- Specialist in Visual Culture and Communication;
- Minor in Visual Culture

Like the existing programs, the Cinema Studies Major will equip students with the skills that they need to function effectively and successfully in an increasingly visual culture. The Major will offer a variety of courses in the history and theory of cinema and related forms of moving image media. What will distinguish the program from existing undergraduate cinema studies programs is its film philosophical emphasis. In place of a largely technical and formalistic approach to film as art, the program explores why we watch films and considers the wide range of effects and experiences that follow from encounters with film. Students will gain the skills necessary to understand how images contribute to our sense of self, what we share with other people and other cultures, and also the differences, personally and culturally, that define our lives. To do this, our program will emphasize the development of a series of interrelated skills and practices. Students will be trained in the practice of close visual analysis—introduced to both the logics and histories of style, while, at the same time, learning how to tend to the specificity of each film as a distinct work of art or instance of cultural production. Students will also learn how to relate the close formal analyses that they

perform to a host of social, political, and cultural contexts and to articulate what a film has to say about those contexts. The Major will introduce students to a wide array of national and international cinemas that will give them an occasion to think about how the moving image both binds and separates cultures in the global systems through which films circulate.

The impetus for this program is as urgent as it is complex. Most importantly, there has been significant demand for a Major by our students and our class enrolments are the best indicator of that demand. Second, the philosophical dimension of the major—the way in which we tend to the ontological and epistemological questions that follow from moving image media—is in many respects a product not only of the strength of our faculty but also has to do with the distinctive make-up of our student body. Our student body is strikingly and importantly diverse. In any one class, students will come from a wide array of different cultural traditions. Cinema provides us with a way of beginning to think about what it is that we have in common, but precisely as a way of then beginning to acknowledge in fine detail the cultural differences that complicate the way that “in common” might be understood. In emphasizing broader philosophical questions about media—say, about what it means to experience or be witness to a place that has never been—we are drawing on the strengths of three of the core faculty members who will teach in the program: Brian Price, Meghan Sutherland, and Elizabeth Wijaya. All three faculty members work directly in the field of film and media philosophy, an area that is rapidly expanding and changing the way that film studies is taught in universities. One way of understanding the difference between media theory and media philosophy is to simply recognize that film “theory” often indicates a medium-specific, and site-specific, approach to cinema. By contrast, a philosophy of media is more concerned to understand the moving in a much broader, less medium-specific sense. For example, rather than ask how an image comes into being—that is, what difference does it make if a film is made in analog or digital process—we want to know how we come into being, personally or socially, with images. It is often important to know the kind of technology that is being used, but that is in no way the most important question that we can ask about a film, since what we are concerned with is a complicated way of addressing the complexities of our ordinary experience with media.

**Appropriateness of the program name and degree nomenclature**

The Honours Bachelor of Arts degree is the appropriate and recognized degree for the discipline.

In calling our major Cinema Studies, we are deliberately and pragmatically taking on what should be described as a productive misnomer, as does every other Film Studies and Cinema Studies program. In one sense, “film” and “cinema” are medium-specific terms—namely, celluloid-based images—that refer to a specific exhibition context, the theatre. Our program will, of course, feature traditional cinematic images, and in our screenings we do aim to simulate the theatrical environment, not least in order to preserve the intended scale of the image. But the program will also examine a range of different historical and contemporary moving image formats and technological platforms. Despite the ever-increasing array of media platforms and the pace of technological change, however, the terms “cinema” and “film” have considerable currency with undergraduates, who might be puzzled by alternative names like screen studies, screen cultures, or moving image studies, even if those terms get closer to the technological flux of moving image media. One reason for this surely has to do with the general currency of “film studies” or “cinema studies” internationally—an awareness that students might very well have of what their friends in other places might also be studying; another may be related to the international (and local) visibility of film festivals, which often have the word “film” in the title if they are English-language-based, and “cinema” in many other linguistic contexts.

The accelerated pace of change in formats and technologies is one reason why the philosophical approach to the Major is in order. That is to say, while acknowledging the differences between how images are made—whether analog or digital, for example—we do not presume that those differences determine questions of style and effect, and we train students to ask questions, first, about how style functions in normative and singular ways prior to any reflection on technology as a determining factor. Rather than beginning with an overarching, foundation claim about how style follows from its technological basis, we ask students simply to begin to notice what they themselves see; to accumulate, in and as a group, a series of naïve-seeming observations (e.g. that the couch is red) all of which we then work to make sense of in relation to each other, in effort to discover what we take to be the guiding logic of the film, in conceptual and stylistic terms. It might seem that Film Philosophy would be a suitable name for the program. However, there are several reasons why we have not chosen this name. First, the program’s emphasis on film philosophy is precisely that – an emphasis, a strong one but not an all-encompassing approach – for, as is normal with Humanities programs, the instructors who teach within the Cinema Studies program, and the faculty who teach cross-listed courses that contribute to the program, also bring a variety of other perspectives to bear on the moving image materials under study. Second, when we speak of a philosophical approach to moving media, which will uniquely define our program

on an international level, we do not mean to imply that students will be learning the formal language of professional philosophy, such as one must encounter it in a philosophy department. Rather, the philosophical approach that informs this major is much more pragmatic and does not in that way depend on metaphysical theories of existence any more than it will depend on an epistemological clarification. In place of a language of objectivity, which haunts professional philosophy, we are much more concerned to consider how our presence in one community and/or other matters to how we believe what we believe and why we say what we say. We take the moving image to be central to the way that communities are shaped, torn apart, sealed together, or mixed. In this way, the histories and stylistic considerations that we bring to the study of moving image media cannot be separated from reasons about why films matter to human experience, historically and in/for the present, and the future. Third, it might be seen to encroach on the Department of Philosophy at UTM, which is most certainly not our intention, though we do believe some Philosophy students may wish to take the program as an appropriate double major combination to their Philosophy Major, or select courses from the Cinema Studies program to complement it.

### **Context**

#### **i) How the program addresses the current state of the discipline or area of study**

Film and media studies have undergone a massive expansion and subsequent complication of the major concepts and approaches that have been largely in place since the emergence of the discipline in the 1970s. Indeed, the structure of most film studies programs follows the model put forth in David Bordwell and Kristin Thompson's *Film Art* and also *Film History*. (An equally popular textbook, Corrigan and White's *The Film Experience*, is nearly identical to Bordwell and Thompson's books, both in method and organizational structure.) *Film Art* is a formalistic account of cinema, which depends on the establishment of stylistic norms that are correlated, even if tacitly, to what are understood as cognitive norms. *Film History* understands film history in terms of categorical distinctions predicated on national difference. Most film programs follow this model, despite the complications that are being introduced in the field in very significant ways. While we want our students to become conversant in matters of style, we do not wish to introduce formalist conceptions that sever style from effect or singularity. For this reason, our approach to style will be more rhetorical than formalist, and will stay close practices of close reading, which means that convention is only a starting point, not the endgame of stylistic analysis and identification. That is to say, we want students to first learn to reckon with the uniqueness of a work of art, the film as something—despite its likely origin in a process of industrial manufacture—that has to be

understood in its stylistic and thematic specificity, prior to any larger critical or social assessment that we want to make about it. More importantly, perhaps, our program is informed by a major shift in the field toward film and media philosophy, especially as this field has both extended the historical reach of film by situating cinema in a longer history of inquiry about human perception, consciousness, and the understanding of self and other. One reason that this shift has taken place in the field is that it directly takes on the question of the practicality of a liberal arts education. For us, practicality does not mean technical training; rather, the practical is the experience of reflecting on how, among other things, we make sense of our world and the differences we encounter there, and how cinema figures into that understanding in a relatively, but also not wholly, unique way.

**ii) The consistency of the program with the University’s mission and unit/divisional academic plan and priorities.**

Like the other programs in the DVS, the Cinema Studies Major supports the University’s mission as outlined in the Statement of Institutional Purpose, which is to be “an internationally significant research university, with undergraduate, graduate and professional programs of excellent quality” and to create graduates who are “educated in the broadest sense of the term, with the ability to think clearly, judge objectively, and contribute constructively to society.”<sup>2</sup> Students in the program explore film as a medium and cultural experience that speaks to philosophical questions that have a very real bearing on the way we live our lives, and over the course of the program they develop skills critical to navigating and contributing to today’s visual cultures. The Cinema Studies Major is consistent with the priorities of the DVS and also relates to the Department’s other program offerings. As a medium, cinema has always thrived on the strategies and histories of related arts—painting, theatre, sculpture, dance, poetry, photography, and so on. As a commercial object, it is also subject to the same imperatives and aesthetic strategies that inform modern forms of advertising. In this sense, cinema cuts across and complements Art History and Visual Culture in complicated yet synergistic ways. Owing to the program’s home in the DVS, our Cinema Studies students are uniquely positioned to understand film as part of the history of art and also as a vital aspect of various forms of social and political life. For this reason, our Cinema Studies curriculum is driven by conceptual issues about aesthetic experience, and these questions gain their strength from the historical and transmedial contexts that are brought to bear in the classroom. That is to say, what distinguishes this program from many other undergraduate Cinema Studies programs is our commitment to seeing the study of cinema in a broader aesthetic and social context.

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<sup>2</sup> <http://www.utoronto.ca/about-uoft/mission-and-purpose>

The Cinema Studies Major is fully in line with UTM's 2017 Academic Plan<sup>3</sup>. The vision laid out in the plan stresses community, creativity, and communication. UTM aims to create "superbly well-educated undergraduates" who use their knowledge and "skills of interpretation, innovation, and communication to lead and to serve their communities." The Cinema Studies Major will produce students with highly developed interpretive and rhetorical skills in written, oral, and visual communication. Driven by the world-class research of the program's core faculty members, who are leading figures in the new subfield of film philosophy, the program will inspire students to think and to create with questions of community in mind. The UTM vision also stresses the appreciation and understanding of "different cultures, histories and points of view" as "essential elements of global awareness." Thanks to the expertise of core faculty members and the design of the program proposed, the Cinema Studies Major integrates global content into the curriculum at every level of study, introducing students to selected filmmakers from around the world in introductory courses and delving deeper into different cultures of cinema and processes of globalization in courses such as CIN215H5: Bollywood in Context (Jain) and CIN308H5: East & Southeast Asian Cinemas of Migration (Wijaya).

In addition to aligning with UTM's Academic Plan, the Cinema Studies Major also responds to U of T's Three Priorities<sup>4</sup>. It will offer research-based, experience-based, and internationalized learning through rigorous academic courses as well as an internship opportunity, and international opportunities through our exchange partners as well as UTM Abroad modules (Elizabeth Wijaya, for instance, has already expressed interest in teaching a module, and Language Studies, which will offer numerous cross-listed courses for the proposed program, also offers international learning opportunities). The program will also leverage our location, which offers so many film-related possibilities through TIFF and other festivals, and the large and multifaceted film-making community and related enterprises in the area.

### **Distinctiveness**

#### **i) Innovative aspects of the proposed program**

The proposed Major's philosophical orientation distinguishes it from other undergraduate programs in North America. As a philosophically inflected cinema studies major, faculty and

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<sup>3</sup> [http://www.utm.utoronto.ca/dean/sites/files/dean/public/shared/UTM\\_AcademicPlan\\_V1C.pdf](http://www.utm.utoronto.ca/dean/sites/files/dean/public/shared/UTM_AcademicPlan_V1C.pdf)

<sup>4</sup> <http://threepriorities.utoronto.ca/>

students alike are in a unique position to ask what it might mean, in the 21<sup>st</sup> century, to have images in common, more often than we have language in common. How does film help us to learn and to reckon with difference, personal, cultural, and political? How does film help us to understand the world, and also the ways in the world can be made differently? Such questions have a real bearing on the way we live our lives, and are indicative of the orientation of the growing field of film philosophy within the evolving discipline of Cinema Studies. DVS faculty members have played a key role in the development of film philosophy, and this Major program directly responds to this change in the field. We want our students to have a sense of the complex history of cinema. But we also want them to know that history is a way of better understanding the world they live in now—how, for example, the rapid shifts in sound-image technologies change the way we live. At root, we are asking students to think about how moving image media contribute to both the shape of the world, which includes their own role in shaping it as consumers and producers, and also our understanding of ourselves, our cultures, and the cultures and others with whom we are as yet unfamiliar. As far as we know, this will be one of the first Major programs that is deliberately built around film philosophy, and this will distinguish our Cinema Studies program from others at the University of Toronto and elsewhere. In this sense, what is unique about our program is that we are expressly working to expand the insights of more traditional versions of a cinema studies curriculum to broader histories of social, political, and aesthetic concerns, and in a way that is meant to emphasize the skills honed along the way as important to understanding how such issues are being transformed and understood in the present. While students could, in theory (and some may, in practice), take all of their Cinema Studies course credits within the DVS, the non-DVS courses that count for program credit, offered in departments including Language Studies and English and Drama, will complement the core curriculum by bringing additional social and aesthetic concerns and contexts to their understanding of cinema, along with the extra-disciplinary approaches through which to address them.

## **ii) Other programs**

Many universities offer programs in Film Studies or Cinema Studies, either in dedicated Film Studies or Cinema Studies Departments, or as part of Art, English, Literature, or Communications Departments (often with different emphases in each). What makes our program unique is its philosophical orientation combined with an emphasis on film's relationships to the visual arts and visual culture. Film philosophy continues to emerge at a rapid pace in both film and philosophy departments, and our core Cinema Studies faculty have played an important role in the development of that subfield. It is appropriate that they



should be the first (to our knowledge) to develop an undergraduate program built on this approach.

At the University of Toronto St. George Campus (UTSG), Cinema Studies is currently offered as a Minor, Major, and Specialist at the Cinema Studies Institute, Faculty of Arts and Science.<sup>5</sup> The Department of English at the U of T Scarborough (UTSC) campus offers a Minor program in Literature and Film Studies.<sup>6</sup>

The Major offered by the Cinema Studies Institute (CSI) offers a grounding in the aesthetic, technological, economic, and sociocultural dimensions of film. Core courses focus on film analysis and the integration of film history and theory. Advanced courses allow for more in-depth examination of particular topics, ranging from specific filmmakers and genres to how cinema engages with different cultures, spectators, and nation-states. UTSG has offered Cinema Studies courses for over 30 years, and the CSI program, with its larger faculty and the many cross-listed courses offered by other units at UTSG, offers a breadth of coverage that our program cannot and does not attempt to replicate.

UTSC's Minor in Literature and Film Studies focuses on film both as a specific art form and as a medium within the broader context of literary production. In addition to studying the relation between literature and cinema, the program considers the place of technology and visual culture in modernity, the politics of the screen image, and the role of cinema in globalism and consumer culture. It has a focus on how the evolution of the moving image and 'screen culture' situates us as *readers* as well as viewers (emphasis added).

As indicated above, the Cinema Studies Major in the DVS will be conceptually oriented, built around film philosophy and particularly interested in the relationship between film and visual art and culture. The three campuses thus offer quite distinctive approaches to the study of film. UTSG, by virtue of its size and history, offers the most comprehensive program, one that offers wide coverage and a range of approaches. Because UTSC's program is housed in an English Department, its emphasis is on film as a language, and film reading. Owing to its home in the Department of Visual Studies, our Major approaches film as part of the history of art and also as a vital aspect of various forms of social and political life. Upon completion of our Major, students will be well prepared to continue their education in Cinema Studies with

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<sup>5</sup> <http://www.cinema.utoronto.ca/>

<sup>6</sup> <https://www.utsch.utoronto.ca/engdept/minor-literature-and-film-studies>

the MA and PhD programs offered by the Cinema Studies Institute at the St. George Campus, where the Cinema Studies faculty in the DVS hold their graduate appointments.

Section 4 (Need and Demand) below discusses in detail the differences between the Cinema Studies Major and other programs in Canada.

## 4 Need and Demand

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- Provide a brief description of the need and demand for the proposed program focusing, as appropriate, on:
  - ▶ student interest
  - ▶ societal need
  - ▶ employment opportunities for prospective graduates
  - ▶ interest expressed by potential employers
  - ▶ professional associations
  - ▶ government agencies or policy bodies and how this has been determined.
  - ▶ How is the program distinct from other programs at U of T? (Address, if relevant, how this program might affect enrolment in other related programs offered here.)
  - ▶ With specific reference to the impact on need and demand, describe how the proposed program relates to (is similar to or different from) existing programs offered by other universities in North America and Internationally (with specific reference to Canadian and Ontario examples). In doing this you may wish to append a table showing other programs.

Enrolments in the existing Cinema Studies Minor program have grown steadily over the past five years, and we currently have 225 Minors. Students regularly ask when we will institute a Major program in Cinema Studies, and in a recent survey of 200 students conducted by the Department, over 50% of the respondents indicated they would enrol in a Major if it became available.<sup>7</sup> In a broader poll conducted of 658 students enrolled in FAH101H5 (Introduction to Art History), CIN101H5 (An Introduction to Cinema Studies), and VCC101H5 (Introduction to Visual Culture), 59% said that they were interested in taking more CIN courses, and 43% said

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<sup>7</sup> In February 2017, the Department of Visual Studies surveyed students currently enrolled in the Minor program in Cinema Studies. In answer to the question “Would you take a Cinema Studies Major if it were offered,” 104 students replied yes; 46 replied no; and 50 replied maybe.

that they would consider changing their majors to CIN.<sup>8</sup> Despite the fact that we currently offer only a Minor program, we already have students applying to enter UTM through the OUAC with a stated preference for Cinema Studies.<sup>9</sup> In 2019-2020, 268 students took CIN101H5: An Introduction to Cinema Studies.<sup>10</sup>

In the twentieth century, it was often the case that students majored in English as a way of preparing to enter into a wide variety of language-based professions, including writing careers—grant writing, technical writing, fiction—and also the study and practice of law, which depends on refined rhetorical skills. In the visual culture in which we now live, the skills that students will develop through the Cinema Studies Major will prepare them for a similarly wide range of careers in the 21<sup>st</sup> century. The program will equip students with visual literacy; a broad and conceptually sophisticated knowledge of the history and cultures of moving images; the ability to think critically and construct arguments; and effective written and communication skills. Students will gain an understanding of the way moving images have created and mediated cultural values; the range of interpretations to which moving images are open; and the methods and theories that enable moving image research and interpretation. The program’s emphasis on objects and ideas; visual and verbal literacy; and critical thinking, reading, and writing skills make it excellent preparation for a variety of careers. We foresee students pursuing graduate study in film and related disciplines (such as

<sup>8</sup> In January 2019, 31% of respondents said that they were very interested in taking more CIN courses and 28% were somewhat interested in taking more; 23% replied “yes” to considering changing their major to CIN and 20% replied “maybe.”

<sup>9</sup> As of June 25, 17 students who have accepted offers to UTM for fall 2018 admission indicated Cinema Studies as their intended Major. Information provided by the UTM Office of the Registrar on June 25, 2018.

<sup>10</sup> The enrolments in CIN101H5 have:

Enrolled Cnt as values**		2014/2015	2015/2016	2016/2017	2017/2018	2018/2019	2019/2020
CIN101H5	Fall	130	118	266	427	280	268
	Winter	0	140	0	n/a	n/a	n/a
	Summer	28	n/a	n/a	n/a	n/a	n/a

\*\*Data Source: Course Enrolment at Count Date

November 1<sup>st</sup> for Fall, Feb 1<sup>st</sup> for Winter, June 1st for Summer

Winter = 20141, Summer=20145

\* Because there was only one suitable screening room in 2015–16, we offered CIN101H5 in both the fall and winter terms. Summer offerings are also included here. Data provided by Steph Sullivan in consultation with Cesar Mejia, April 30, 2020.

TV Studies) as well as other career trajectories that are enabled by the visual sophistication, interpretive flexibility, and communication skills they gain from the program. With the program's emphasis on philosophy, our students will be just as likely to go on to jobs in the public sector, into law (where issues of copyright, of close analysis of visual evidence, among other things, depend on advanced visual literacy), just as often as they might find work in museums, film and video production, or web-based media platforms. While we would not wish to prescribe what other programs students take to complete their degree requirements, we recognise a number of synergetic pairings: Cinema Studies and English/Creative Writing for those who wish to pursue careers in law, film criticism, and/or screenwriting and other forms of production; Cinema Studies and Art and Art History for those interested in film production and specific careers within it such as Art Direction; Cinema Studies and Philosophy for those who wish to pursue graduate studies in Film Philosophy; Cinema Studies and Biomedical Communications (housed in the UTM Department of Biology); and Cinema Studies and Communication, Culture, Information and Technology (CCIT) for those interested in digital media culture.

While our program in Cinema Studies is distinct from others offered across the tri-campus (its differences from the Cinema Studies Institute at UTSG and the Minor in Literature and Film Studies at UTSC are outlined in the previous section), it is also distinct from other programs in North America. Within Canada, undergraduate programs in film studies tend to focus on the history and theory of film and electronic media in isolation from the broader history of visual culture and philosophical inquiry, and they often fill out this curriculum with courses in film production that, however useful, make it difficult to engage in the intensive philosophical study of mediated visibility and world-construction that forms the defining strength of this UTM program.<sup>11</sup> For instance, the University of Manitoba offers students the opportunity to take courses in film studies and production within a single integrated program, and Carleton University supplements a curriculum focused primarily on film and new media history with free-standing courses in filmmaking. Although York University offers a Bachelor of Arts in Cinema and Media Studies that is separate from its Bachelor of Fine Arts in Film Production, their program in Film Studies emphasizes the history and theory of avant-garde film and media above all—a point of distinction that, however worthwhile, also shifts attention away from the more expansive philosophical questions that attend the complex roles moving

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<sup>11</sup> <https://umanitoba.ca/student/admissions/programs/film-studies.html>  
<https://carleton.ca/filmstudies/>

images play in the broader construction of social worlds and values.<sup>12</sup> Accordingly, while the practical orientation toward film production that most of these programs attempt to incorporate into their curriculum to some extent may at first appear to provide an advantage to students who want to pursue the many film-related job opportunities offered by the GTA, the fact of the matter is that these opportunities extend far beyond the realm of film production per se to encompass curatorial jobs, jobs in film archives, jobs writing film criticism for both old and new media platforms, jobs in film festival programming, and jobs in cultural policy development, among others—to say nothing of jobs in film education at both universities and museums. For professional opportunities such as these, the intensive, historically adaptable training in conceptual analysis and writing that students in the DVS Cinema Studies Major will receive alongside more traditional forms of training will equip them with an ideal mix of skills to perform the nimble kinds of cultural writing and analysis called for in a rapidly changing technological landscape, where the medium of “film” converges with countless other media platforms and traditions of visual culture to form the basis of global social relations writ large, and knowledge of the dominant production techniques today will be rendered obsolete with the speed of the next software update. What is more, students in the DVS Cinema Studies Major will have the opportunity to take an internship course through VST410H5: Internship in Visual Studies that will further facilitate their introduction to many of these same writing-intensive job opportunities.

As this scenario suggests, our emphasis on film philosophy renders us highly unique. Core faculty in the program are leading figures in the growing field of film philosophy. Film philosophy is frequently taught at the graduate level (PhD programs in Film or Cinema and Media Studies with a film philosophy orientation exist at the University of Chicago, University of Edinburgh, Kings College, and Harvard<sup>13</sup>), but it is not yet a staple of undergraduate programs, and UTM’s Cinema Studies Major will be a truly pioneering program in this regard.

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<sup>12</sup> <https://futurestudents.yorku.ca/program/film-production>  
<https://futurestudents.yorku.ca/program/cinema-media-studies>

<sup>13</sup> <https://cms.uchicago.edu/content/graduate-program>  
<https://www.ed.ac.uk/literatures-languages-cultures/film/phd-film-studies>  
<https://www.kcl.ac.uk/study/postgraduate/research-courses/film-studies-research-mphil-phd.aspx>  
<https://gsas.harvard.edu/programs-of-study/all/film-visual-studies>

## 5 Enrolment

- Provide details regarding the anticipated yearly in-take and projected steady-state enrolment target including a timeline for achieving it. Include approximate domestic/international mix. (Please adjust the table as necessary.)
- Please provide an explanation of the numbers shown and their relation to the Faculty/division's enrolment plan. Please be specific where this may differ from approved enrolment plans.

**Table 1: Undergraduate Enrolment Projections**

	2021-2022	2022-2023	2023-2024	2024-2025	2025-2026	2026-2027
1 <sup>st</sup> year	n/a	n/a	n/a	n/a	n/a	n/a
2 <sup>nd</sup> year	20	22	25	27	30	33
3 <sup>rd</sup> year	n/a	16	18	20	22	24
4 <sup>th</sup> year	n/a	n/a	16	18	20	22
Total enrolment	20	38	59	65	72	79

\*Note: 3rd to 4th year enrollments remain consistent.

\*\*Results of the 2019 survey of DVS students suggest far more students would be interested in the major (23% = 131 students) (see Note 7).

Table 1 above outlines the projected enrolment in the proposed major for the first six (6) years. Beginning with a modest intake of 20 second-year students in 2021-2022, the Department expects to gradually increase enrolment in the program to approximately 33 second-year intakes in 2026-2027. **Accounting for normal attrition, this will mean approximately 80 students at steady state (in 2026-2027).** These enrolment projections reflect the Department's records on the sharp increase of enrolments in CIN 101H5: An Introduction to Cinema Studies and other Cinema Studies courses over the last three years, as well as surveys of students in Visual Studies (VST) courses. Enrolments in the Cinema Studies Minor program have grown exponentially during the last four years, and based on faculty exchanges with students, we expect that enrolments in the Minor will continue to grow along with enrolments in the Major as new students incorporate the program into their study plans. Part of this assumption rests on the explicitly interdisciplinary nature of the programs offered by the Department of Visual Studies—a feature of the Department that exposes numerous students from Art History, Art & Art History and Visual Culture & Communication programs to incorporate Cinema Studies courses in their closely related

curriculum—and part of it rests on our direct awareness of a significant number of students who find the requirements of the Minor a particularly useful addition to the curriculum of other Majors and Specialist degrees earned in other departments. Above all, though, our projections reflect calculations based on enrolment growth that indicate tremendous enthusiasm for the program among current and incoming students. As a second-year entry program, this proposed new major will draw from existing first-year UTM students and is not anticipated to affect the net enrolment at UTM. Though interest in this program is strong, growth is not anticipated to be beyond the projected numbers in Table 1 above. The majority of the students enrolling in this program will be students who are either currently in the minor program awaiting approval of this major option or would have enrolled in the minor previously. With modest, but realistic, estimated enrolment and growth, there is no internal redistribution of resources required; however, the Department and the Dean's Office will be monitoring the program with a view to pre-emptively resolve any unexpected issues in advance.

## 6 Admission Requirements

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- Provide formal admission requirements as they will appear in the undergraduate calendar or other official admissions materials.
- Explain how the program's admission requirements are appropriate for the learning outcomes established for completion of the program.
  - ▶ How will they help to ensure students are successful?
    - Provide sufficient explanation of any additional requirements for admission to the program such as minimum grade point average, special language, portfolio, etc. (and how the program recognizes prior work or learning experience, if applicable).
- Is this a direct-entry or indirect-entry program; please explain.

The Cinema Studies Major program will be a second-year entry program. The majority of students interested in Cinema Studies will be admitted to UTM under the Visual Studies admit post and complete a first year of general studies in this area (including CIN101H5F – An Introduction to Cinema Studies and CIN102H5 – Modernity and the Moving Image). Students will be able to apply for admission to the major after completing their first year of undergraduate courses during UTM's annual Program Request Period in the Spring and Summer terms. The Cinema Studies Major program will be a Type 2 program, which means it will not be limited by space but will require students to meet specific entry requirements.

Successful applicants to this program will have completed a minimum of 4.0 credits, including CIN101H5, CIN102H5, and ISP100H5 (Writing for University and Beyond: Writing About Writing). The requirement of successful completion of CIN101H5 and CIN102H5 will ensure that students have the foundation necessary for the upper level courses in the program. Program admission requirements are detailed in Appendix B (Proposed Calendar Copy). From our thorough analysis of recent enrolment numbers in CIN courses, enrolment trends in the Cinema Studies Minor and related programs, and the interest and demand for the major, we are confident that enrolment and growth will closely following our projections in Table 1 above. However, the Department and the Dean's Office will be monitoring the program with a view to pre-emptively resolve any unexpected issues in advance.

## 7 Program Requirements, Learning Outcomes, Degree Level Expectations (DLEs) and Program Structure

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- In a curriculum map, or in the table below, or in another format appropriate for the discipline, state the program learning outcomes and program requirements, and show how the program learning outcomes are appropriate for the degree level expectations.
- Discuss how the design, structure, requirements and delivery of the program are appropriate for the program learning outcomes and degree level expectations.
  - ▶ The sequencing of required courses or other learning activities, etc.
  - ▶ The mode of delivery of the program (face-to-face; blended or online; placement, etc.) and how it is appropriate to support students in achieving the learning outcomes of the program and the degree level expectations.
  - ▶ Describe how the specific elements of the curriculum (e.g., Internships, etc.) will be administered.
  - ▶ A clear indication of how faculty “scholarship and research is brought to bear on the achievement of Degree Level Expectations” (UTQAP 1.1).
  - ▶ Describe how the program structure and delivery methods reflect universal design principles and/or how the potential need to provide mental or physical health accommodations has been considered in the development of this program.

The program requires 7.5 credits, consisting of CIN101H5, CIN102H5, ISP100H5, and 6.0 additional credits from CIN and/or cross-listed courses. Of these 6.0 credits, 2.0 credits must be at the 200-level, 2.0 credits must be at the 300-level or above, and 0.5 must be at the 400-



level. At least 5.0 credits must be CIN courses. Of these credits, 1.0 must be taken from the list of “Auteurs” courses, 1.0 from the list of “Cinemas in Context” courses, and 1.0 from “Genres” courses. A listing of CIN courses and approved cross-listed courses is included below.

Students will begin the program by completing the three required courses for the Major (CIN101H5 – An Introduction to Cinema Studies and CIN102H5 – Modernity and the Moving Image; ISP100H5 – Writing for University and Beyond: Writing About Writing) in their first year of study for a total of 1.5 credits. These courses will be required for admission to the Major program. CIN101H5 and CIN102H5 will be Recommended Preparation for 200-level courses, and CIN101H5 will be a Prerequisite to all CIN courses at the 300-level and above. ISP100H5 is part of a UTM-wide initiative to improve foundational writing skills in our undergraduate students across all disciplines. Though the course is offered to all first-year students across UTM, this requirement remains a program requirement rather than a degree requirement for practical reasons at the divisional level. For the Cinema Studies Major specifically, writing will be an essential and critical skill for program success with multiple senior level courses requiring students to demonstrate and assimilate their knowledge in particular contexts as well as provide analyses and draw conclusions based on their research. Much of this will need to be done in written form. The foundation that ISP100H5 will provide to Cinema Studies students early in the program will allow students to successfully achieve the program learning outcomes in their senior level courses.

Once students meet the 1.5 credit requirement at the 100-level (with the option of completing CIN102H5 simultaneously with a 200-level course if they choose), they will complete 2.0 additional program courses in each subsequent year of study. 200-level CIN courses are split between courses on Auteurs, which introduce students to the works of major film directors (e.g. Alfred Hitchcock, Abbas Kiarostami), and courses on Cinemas in Context (e.g. Bollywood, East Asian Cinema), which attune students to the vital role that cinema plays in specific national, regional and cultural traditions around the world. At the 300-level, CIN courses tend to spotlight specific film genres and the philosophical debates that attend them. 400-level CIN offerings are mainly seminar and topic courses. In total, seven new CIN courses were recently introduced to support the Major. To ensure that the program’s learning outcomes are met, students will be required to take a minimum of 1.0 credits in the group of courses dedicated to “Auteurs,” 1.0 credits in the “Cinemas in Context” courses, and 1.0 “Genre” courses (see lists below).

Appendix A provides a detailed listing of all courses (with course descriptions) associated with the Cinema Studies Major; Appendix B outlines the admission and program requirements in a proposed calendar entry; and Appendix G offers sample course syllabi from a selection of CIN courses (CIN101H5 – An Introduction to Cinema Studies; CIN205H5 – Canadian Auteurs; and CIN310H5 – Melodrama).

Cross-listed courses may count for up to 2.0 credits toward the CIN Major (see course list below as well as Appendix A); 5.0 credits must come from CIN courses. Non-cross-listed courses with significant Cinema Studies content in other programs may be allowed to count for program credit only with permission, prior to enrolment, from the program director.

CIN Courses that count for program credit are:

- CIN101H5 An Introduction to Cinema Studies (HUM)
- CIN102H5 Modernity and the Moving Image (HUM)
- CIN203H5 The Films of Alfred Hitchcock (HUM)
- CIN204H5 The Films of Martin Scorsese (HUM)
- CIN205H5 Canadian Auteurs (HUM)
- CIN206H5 Auteurs (HUM)
- CIN207H5 East Asian Cinema (HUM)
- CIN208H5 Abbas Kiarostami: Being and Movement (HUM)
- CIN215H5 Bollywood in Context (HUM)
- CIN290H5 Topics in Cinema Studies (HUM)
- CIN301H5 Topics in Cinema Studies (HUM)
- CIN302H5 Topics in Cinema Studies (HUM)
- CIN303H5 Global Auteurs (HUM)
- CIN304H5 The Violent Image (HUM)
- CIN305H5 Taiwan New Wave in Our Time (HUM)
- CIN306H5 The Comedic Image (HUM)
- CIN307H5 Movement (HUM)
- CIN308H5 East and Southeast Asian Cinemas of Migration (HUM)
- CIN309H5 Colour and the Moving Image (HUM)
- CIN310H5 Melodrama (HUM)
- CIN399Y5 Research Opportunity Program (HUM)
- CIN400H5 Topics in Cinema Studies (HUM)
- CIN401H5 Topics in Cinema Studies (HUM)

- CIN402H5 Avant-Garde Film and Video (HUM)
- CIN403H5 Queerscapes, Screenscapes, Escapes: Gender and Sexuality Across East and Southeast Asian Cinema (HUM)
- CIN404H5 Film Noir and the Problem of Style (HUM)
- CIN405H5 Cinema and Emotion (HUM)
- CIN420H5 Independent Study (HUM)

Cross-listed Courses:

- DRE350H5 Film Genres in Performance (HUM)
- DRE352H5 Stage to Screen (HUM)
- FRE393H5 French Society through Film (HUM)
- FRE397H5 Colonialism and Post-colonialism in French Cinema (HUM)
- GER353H5 German National Cinemas (HUM)
- GER354H5 Topics in German Cinema Studies (HUM)
- ITA242H5 Classics of Italian Cinema (HUM) (INTL-O)
- ITA246H5 Contemporary Italian Cinema I (HUM)
- ITA247H5 Contemporary Italian Cinema II (HUM)
- ITA307H5 Modern Italian Literature and Cinema (HUM)
- ITA313H5 Quentin Tarantino and the Spaghetti Western Effect (HUM)
- ITA342H5 Post War Italian Cinema I: Mastering Neorealism (HUM)
- ITA343H5 Post War Italian Cinema II: Moving Beyond Neorealism (HUM)
- PHL221H5 Philosophy at the Movies (HUM)
- RLG331H5 Religion on Screen (HUM)
- SPA275H5 Latin American Cinema (HUM)
- VCC205H5 Monsters (HUM)
- VST410H5 Internship in Visual Studies (HUM)

As mentioned above, students will take a minimum of 1.0 credits in each of three core program areas: "Auteurs," "Cinemas in Context," and "Genres." The courses listed below count in each area, as will certain topics courses each year (these are not listed below). Additional courses may be counted toward these requirements with permission from the program director.

Auteurs:

- CIN203H5 The Films of Alfred Hitchcock (HUM)

- CIN204H5 The Films of Martin Scorsese (HUM)
- CIN205H5 Canadian Auteurs (HUM)
- CIN206H5 Auteurs (HUM)
- CIN208H5 Abbas Kiarostami: Being and Movement (HUM)
- CIN303H5 Global Auteurs (HUM)

**Cinemas in Context:**

- CIN207H5 East Asian Cinema (HUM)
- CIN215H5 Bollywood in Context (HUM)
- CIN305H5 Taiwan New Wave in Our Time (HUM)
- CIN308H5 East and Southeast Asian Cinemas of Migration (HUM)
- CIN403H5 Queerscapes, Screenscapes, Escapes: Gender and Sexuality Across East and Southeast Asian Cinema (HUM)

**Genres:**

- CIN304H5 The Violent Image (HUM)
- CIN306H5 The Comedic Image (HUM)
- CIN310H5 Melodrama (HUM)
- CIN404H5 Film Noir and the Problem of Style (HUM)
- CIN402H5 Avant-Garde Film and Video (HUM)
- VCC205H5 Monsters (HUM)

**Learning Outcomes:** As with our other programs, Cinema Studies aims to provide both discipline-specific knowledge and skills as well as those that are staples of studies in the Humanities in general. Upon completion of the program, Cinema Studies majors will be able to:

1. Identify and describe the formal qualities, techniques, movements, and genres of film and other forms of moving images.
2. Demonstrate knowledge of major film-makers, national cinemas, and technological changes in a global context.
3. Identify and describe the processes through which moving images are produced, distributed, valued, and consumed in different cultures and contexts.
4. Recognize and critically evaluate a variety of interpretive frameworks applied to the study of cinema (as found in scholarly literature, criticism, and primary sources) and the ways in which knowledge is constituted, valued, and contested.

5. Observe, describe, analyse, and interpret moving images from a wide range of historical, aesthetic, and geographical contexts using key terms, concepts, and methodological approaches.
6. Develop, revise, and hone arguments based on close looking and critical research, and communicate clearly and concisely in oral, written, and visual forms.
7. Critically reflect on how the medium of cinema shapes our experience and culture, and provides a platform for political and philosophical engagement on a global scale.
8. Constructively engage with divergent interpretations and points of view in discussions, group projects, and individual work.
9. Develop and implement study practices founded upon academic integrity, including time-management skills, taking responsibility for their own learning, and autonomy in completing set tasks.

There are two required courses for the major, CIN101H5: An Introduction to Cinema Studies and CIN102H5: Modernity and the Moving Image. CIN101H5 introduces students to the vocabulary and skills they need to analyze films formally and also to begin to reflect on larger philosophical questions about perception and human experience that cinema uniquely stages. It introduces students to a wide variety of films and forms of new media, and acclimates them to ways of understanding the rhetorical dimensions of sound-image relations. The course cultivates observation and good writing through exercises that ask students to look for themselves and then develop a language that captures the complexity of what they observe. Visual analysis and revision exercises (part of the Departmental Writing Initiative) thus begin cultivating students' ability to see and to describe effectively. If CIN101H5 focuses on close looking, CIN102H5 provides students with an occasion to situate such observations in a wider social and historical context. CIN102H5 will cover a series of different periods in the history of cinema in order to teach students to begin to understand the complex relations that exist between films and the cultures in which they emerge, and especially with respect to how crises about technological change, in one period or another, can help us to understand both the role that technology plays in both the creation of cinema and also its reception. CIN102H5 will introduce students to methods for thinking about how cinema can be understood historically, and how our sense of history itself can be complicated by the moving image.

At the 200-level, students take lecture courses devoted to the oeuvres of specific filmmakers and specific national, regional and/or cultural traditions of cinema (Bollywood, for example). These courses expand on concepts introduced in CIN101H5 and CIN102H5 and deepen

students' knowledge of film history, film's global context, and the evolution of individual filmmakers' styles and ideas over time through case studies. Students are required to take 1.0 credits each in courses dedicated to "Auteurs" and "Cinemas in Context."

At the 300-level, more courses on specific cinemas and film-makers are offered, along with generically oriented courses on topics like the Comedic Image, the Violent Image, and Melodrama. Genre-based courses build on students' increasing familiarity with film history to develop an understanding of how certain problems—conceptual, aesthetic, or social—can be understood across a wider body of works. Familiar objects are confronted in unfamiliar ways in these courses, which explore questions about categorization, will, and freedom that emerge from close engagement with the works studied. Students are required to take 1.0 credits in courses dedicated to "Genres."

At the 400-level, courses are conceptually oriented, drawing upon the skills and knowledge gained in previous coursework to examine more focused topics like Colour or Film Noir and the Problem of Style. Students in the Major are required to take 0.5 credits at the 400-level.

Over the course of the program, then, students develop a broad knowledge base and an increasingly sophisticated conceptual engagement with the culture of moving images. Students also have the opportunity to learn outside the classroom through the Departmental internship course (VST410H5: Internship in the Arts and Visual Studies) and the University's study abroad and exchange options.

### **Mode of Delivery**

All of our courses are half (H) courses. Courses at the 100 and 200 levels consist of lectures, tutorials, and screenings. Courses at the 300-level are offered in smaller lecture format, which affords more in-class discussion, and have associated screenings. And 400-level classes are discussion-based seminars, which are also accompanied by screenings. At every level, students have the opportunity for discussion either in smaller or larger groups. See Appendix G, Sample Syllabi.

One of the key differences in format between Cinema Studies and other Humanities courses is the requirement for screenings. Most films—today just as often as in the past—are shot in scales that are determined by their exhibition formats. And in most cases, those formats are designed for theatrical presentation, which means that in order to study a film properly we ideally need to see it in roughly the same scale that it was originally exhibited. Likewise, the

social dimension of moviegoing—the fact of other people’s presence and thus their reactions—is, we believe, an important part of what distinguishes cinema as an art form. We believe that, circumstances permitting, students need to see films together, since communal reactions to films are part of what we need to understand about film as a social and aesthetic experience. It is how, for instance, we might take very quick note of social taboos, insofar as we might all laugh in moments when something unsayable is said. Last, if we are going to continue to regard film as an art form, then we want also to encourage the viewing of films at the scale intended for the creation of the work. Although small-scale digital formats such as cell phones and computer screens can certainly provide a functional alternative during a disruption of regular course meetings and in the context of an online course, and we realize that the norms of film exhibition are evolving even as we speak, it is an established best practice of the field to screen films in their intended format. Just as importantly, we believe strongly that the emergence of new exhibition formats makes it all the more important for students learning the history of cinema to gain a comparative understanding of how these cultural and technological developments relate to the shifting aesthetic, industrial, and political dimensions of the medium. Not only do we find that students watch films on their phones and computers in a state of ordinary distraction that prevents them from noticing the same level of detail that they do when watching in the proper exhibition format, and from appreciating film as an art form rather than simple commercial amusement; we also find that, in the absence of a robust experience of cinema as an art form that encompasses the event of public exhibition as one of its driving elements, they struggle to understand what cinema *has been* as an art form for the vast majority of its history. As the part of this proposal on Resources indicates, the department is working with both the Registrar’s Office and the ACT Planning Committee to ensure that we equip all new and existing rooms with proper screening technologies. No major problems with this aspect of our plans are anticipated. In circumstances where ideal conditions for in-person, large scale film screenings may not be possible, alternatives are available to help ensure that students can still progress through the Program and achieve the program learning outcomes and course objectives set for them. A range of options are currently available and can be deployed as needed with minimal disruption to course offerings. Possible alternatives include smaller in-person group screenings, virtual group screenings, individual synchronous streaming followed by an online roundtable discussion/ chat, or private film streaming. Additionally, the University of Toronto Library system is working on a process to stream films they own without breaking any copyright laws, and streaming subscriptions can be used.

A curriculum map is included in Appendix C.

**Table 2: DLEs, Program Learning Outcomes and Requirements**

Degree Level Expectations (DLEs)	Program Learning Outcomes (PLOs) <i>(see Section 7 above)</i>	How the Program Design/Structure Supports the Attainment of Student Learning Outcomes	Assessments Within Requirements for Achieving the PLOs and DLEs
<p><b>1. Depth and Breadth of Knowledge</b></p> <p>a) knowledge and a critical understanding of the central concepts, current methodologies and recent advances, theoretical approaches and assumptions, and intellectual history of at least one discipline</p> <p>b) an understanding of many of the major fields in that discipline and the relationship of the discipline to other disciplines</p> <p>c) a detailed knowledge of and some experience with the practice and</p>	<p>Depth and Breadth of Knowledge is defined in the Major in Cinema Studies as:</p> <ul style="list-style-type: none"> <li>- Identify and describe the formal qualities, techniques, movements, and genres of film and other forms of moving images (PLO#1)</li> <li>- Demonstrate knowledge of major film-makers, national cinemas, and technological changes in a global context (PLO#2)</li> <li>- Identify and describe the processes through which moving images are produced, distributed, valued, and consumed in</li> </ul>	<p>CIN101H5: Introduction to Cinema Studies introduces students to the formal qualities and techniques of film (including types of shots, principles of editing, uses of sound, lighting, etc.) and the corresponding discipline-specific technical vocabulary of film studies. It also introduces students to important examples of films and forms of new media from a variety of cultures and time periods, which are representative of some of the major developments, movements (narrative as well as experimental), narrative and stylistic conventions, oeuvres, and different production cultures that will be taken up in more detail in higher level courses. Some basic philosophical concepts about film and its relation to the world are also introduced.</p>	<p>Assessments of Depth and Breadth of Knowledge include exams in introductory courses; ongoing quizzes on assigned readings and screenings; and most importantly, writing assignments that require students to analyze the relationship between the use of various formal/aesthetic techniques of filmmaking and the social and political contexts in which they make meaning—a challenge that requires them to carry out in-depth textual analysis while also connecting the points of that analysis to a broader range of scholarly concerns and developments from the history of politics, art, philosophy, science and culture. Indeed, one of the</p>



<p>fundamentals of research and enquiry in a discipline</p>	<p>different cultures and contexts (PLO #3)</p>	<p>CIN102H5: Modernity and the Moving Image introduces students to film history by focusing on a selection of moments of significant technological change, situating films and filmmakers from each moment in terms of their wider cultural frame. Students are introduced to more important historical film-makers, national cinemas, and technological developments. At the 200- level, students take lecture courses devoted to the oeuvres of specific filmmakers and courses focused on regional or national cinemas. They are required to take at least 1.0 credits dedicated to “Auteurs” and “Cinemas in Context,” respectively. These courses expand on concepts introduced in CIN101H5 and deepen students’ knowledge of specific national film and media cultures and histories, film’s global context, and the evolution of individual filmmakers’ style and ideas over time through case studies. At the 300-level, CIN courses become more generically oriented. Courses build on students’ increasing familiarity with film history to develop an understanding of how certain problems—conceptual, aesthetic, or social—can be understood across a</p>	<p>strengths of the program’s distinctive courses is its recognition of the fact that the history of cinema explicitly connects all of these different milieus. Writing assignments in 300- and 400-level courses give students an opportunity to integrate and synthesize their knowledge of these different milieus.</p>
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		<p>wider body of works. Students will be required to take a minimum of 1.0 credits dedicated to courses on “Genres.”</p> <p>At the 400-level, courses are conceptually oriented and treat more focused topics. At every level, courses examine the social role of film and other forms of moving images, considering their impact on individual and cultural identities, and the way film and society can both reflect and determine one another. Students in the Major will be required to take at least 0.5 credits at the 400 level.</p>	
<p><b>2. Knowledge of Methodologies</b>  a) an understanding of methods of enquiry or creative activity, or both, in their primary area of study</p>	<p>Knowledge of Methodologies is defined in the Major in Cinema Studies as:</p> <ul style="list-style-type: none"> <li>- Recognize and critically evaluate a variety of interpretive frameworks applied to the study of cinema (as found in scholarly literature, criticism, and primary sources), and the ways in which knowledge is</li> </ul>	<p>In CIN101H5: Introduction to Cinema Studies, students are introduced to key concepts and approaches to the moving image, and the instructor models reflection on some of the larger philosophical questions about perception and human experience that cinema uniquely stages. This foundation is built on over the course of the program in classes that may focus on a variety of relevant theoretical and philosophical issues.</p> <p>CIN102H5 introduces students to methods for thinking about how cinema can be understood historically, and how our sense</p>	<p>Students’ Knowledge of Methodologies is assessed through article analyses and reviews of scholarly literature that specifically ask students to compare different approaches to the same film and/or the same subject. Students are also introduced to different methods of analysis for non-scholarly sources, such as magazines and newspapers, and asked to demonstrate their ability to distinguish between the uses of such materials by incorporating them into their own arguments in</p>

	<p>constituted, valued, and contested (PLO#4)                  - Critically reflect on how the medium of cinema shapes our experience and culture, and provides a platform for political and philosophical engagement on a global scale. (PLO #7)</p>	<p>of history itself can be complicated by the moving image. It introduces comparative approaches to periodicity.</p> <p>At the 200-level, our courses devoted to specific film-makers teach basic and competing models of auteur criticism. Courses devoted to national or regional cinemas introduce both national and more global/transnational approaches to film.</p> <p>By the fourth year, students will have been exposed to a variety of theoretical and philosophical concepts and debates from film studies and will be able to select and apply appropriate analytical and interpretive methods and theories to the study of moving images.</p>	<p>appropriate ways. Faculty will assess students' ability to select and apply appropriate analytical and interpretive methods and theories to specific targets of analysis through careful evaluation of all written assignments.</p>
<p><b>3. Application of Knowledge</b>                  a) gather, review, interpret, present, produce and critically evaluate information, arguments, assumptions, abstract concepts, hypotheses and/or creative options</p>	<p>Application of Knowledge is defined in the Major in Cinema Studies as:                  - Observe, describe, analyse, and interpret moving images from a wide range of historical, aesthetic, and geographical contexts using key terms,</p>	<p>Students have the opportunity to apply knowledge through classroom work of various sorts in all CIN courses. In CIN101H5, students develop and apply skills of observation, description, analysis, and interpretation through close looking and describing exercises, and visual analyses. Over the course of their degree, they move from modes of analysis grounded predominantly in close looking to</p>	<p>Modes of assessment for the Application of Knowledge include in-class discussions focused on the interpretation of films in which students must explain the basis of their appeal to specific concepts to in the interpretation of films screened for the course; writing assignments that ask students to analyse the aesthetic, philosophical</p>

<p>b) make informed judgments in accordance with the major theories, concepts, intellectual and artistic traditions, and methods of the subject(s) of study</p> <p>c) apply relevant concepts, principles, and techniques, both within and outside the discipline</p> <p>d) frame appropriate questions, solve problems, propose and test solutions</p> <p>e) formulate coherent lines of argument</p> <p>f) if applicable, produce a creative work.</p>	<p>concepts, and methodological approaches (PLO #5)</p> <p>- Develop, revise, and hone arguments based on close looking and critical research, and communicate clearly and concisely in oral, written, and visual forms (PLO #6)</p>	<p>research-based work that brings together visual analysis and outside sources.</p> <p>In CIN102H5, they learn to situate visual analysis in terms of social-historical context and begin to locate and evaluate relevant evidence from primary and secondary sources. Students apply their knowledge of and research into relevant contexts in 200- and 300-level courses, and begin to analyse films and scenes using concepts from film theory and philosophy.</p> <p>At the 200-level, students undertake comparative analysis of films, which is developed at the 300-level into comparative analyses of film makers. At the 400-level, students apply their knowledge of film theory and philosophy not only to film subjects and in the service of writing a theory of their own.</p>	<p>and social significance of films with reference to key concepts and texts introduced in the classroom; and, in some courses, filmmaking projects that allow students to incorporate the philosophical concepts, aesthetic techniques and historical accounts of film technology and culture into the making of their own films.</p>
<p><b>4. Communications Skills</b></p> <p>a) express information, arguments, and analyses accurately and with clarity, both orally and in writing</p>	<p>Communication Skills is defined in the Major in Cinema Studies as:</p> <p>- Develop, revise, and hone arguments based on close</p>	<p>All CIN courses have a substantial writing component and emphasise the development of critical reading, writing, and oral presentation skills. CIN101H5 includes a Writing Initiative that develops</p>	<p>Students are expected to make informed contributions to class discussions from first-year tutorials to fourth-year seminars. Modes of assessment for Communications</p>

<p>b) present work in a variety of formal and informal contexts in forms appropriate to the discipline</p> <p>c) communicate effectively to a range of audiences</p> <p>d) use communication technologies effectively</p>	<p>looking and critical research, and communicate clearly and concisely in oral, written, and visual forms (PLO #6)</p> <p>- Constructively engage with divergent interpretations and points of view in discussions, group projects, and individual work (PLO #8)</p>	<p>students' grammatical and structural competencies while focusing on clear and precise description, using appropriate vocabulary to convey complex thoughts about films<sup>14</sup>. It also stresses the importance of revising writing through the inclusion of a revision exercise.</p> <p>In CIN102H5, students practice incorporating peer-reviewed sources into their essays.</p> <p>At the 200- and 300-levels, students write about multiple films by the same film maker, and different films by multiple filmmakers, in each case demonstrating a shared concern and arguing a thesis.</p> <p>By the fourth year, student writing should exhibit a sophisticated understanding of, and ability to analyze, sound/image relations and their relationship to theme/meaning. Students, moreover, will begin to write a film or media theory of their own. Teaching students to write theory (just as English departments regularly include courses in creative</p>	<p>Skills include oral participation grades and presentation assignments in tutorials, lectures, and seminars. Students are carefully evaluated on the quality of these contributions in all Cinema Studies courses. Term papers develop the same skills in the written form, and faculty will evaluate how effectively students can construct a thesis and supporting evidence for it in their marking and feedback on all term paper assignments. The same can be said in more advanced exercises that are designed to help students learn to write their own theories of film and media: in advanced courses, all assignments teaching this skill will be carefully evaluated for indications of strong analytical reasoning, clear organization, and effective articulation of original arguments about film and media.</p>
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<sup>14</sup> <http://www.utm.utoronto.ca/asc/writing-development-initiative-wdi>

		<p>writing) is a unique feature of the program. We view theory as a teachable practice, even if it looks different, pedagogically, from what students may have learned to do or write in previous classes. Courses aim to develop students' ability to convey ideas and present arguments orally in a well-organised, clear, and effective manner. All classes involve some form of discussion-based pedagogy that challenges students to communicate their ideas, to think actively, and to respond to their peers' contributions.</p>	
<p><b>5. Awareness of Limits of Knowledge</b>  a) demonstrate an understanding of the limits to their own knowledge and ability   b) demonstrate an appreciation of the uncertainty, ambiguity and limits to knowledge and how this might influence analyses and interpretations</p>	<p>Awareness of Limits of Knowledge is defined in the Major in Cinema Studies as:  - Recognize and critically evaluate a variety of interpretive frameworks applied to the study of cinema (as found in scholarly literature, criticism, and primary sources), and the ways in which knowledge is constituted, valued, and contested (PLO#4)</p>	<p>Developing an awareness of the limits of knowledge and of subjective responses is critical to Cinema Studies. Through the study of diverse film cultures, students become aware of how historical, cultural, and linguistic differences shape understanding, and learn to see their own perspectives as shaped by numerous factors. Students are introduced to diverse film cultures in CIN101H5 and CIN102H5, and their knowledge is developed through both "Auteurs" and "Cinemas in Context" courses. In "Auteurs" classes, they will encounter the limits to grasping authorial intention, as well as defining the "essential</p>	<p>Classroom assessments that foster Awareness of Limits of Knowledge and the skills to recognize and address these limits include critical analyses of course materials and research projects that stress the importance of critical evaluation and participation in tutorial and seminar discussions that focus on assessing the relative merits competing interpretations of films and scholarly texts. Students are expressly asked to analyse articles and write literature reviews in which they evaluate and interpret</p>

		<p>meaning” of a work. “Cinemas in Context” classes introduce students to the limits of using classical film theory and other North American methodological frameworks drawn from the American studio system for the study of cultures shaped by radically different aesthetic, cultural, and intellectual traditions. Students will be exposed to different approaches and points of view in lectures, readings, and discussions, and they will see, and learn to demonstrate, the ways in which films, and works of art more broadly, can produce different understandings and interpretations, even when multiple interpreters refer to the same visual and aural cues/evidence. “Genres” courses will address the limits of grasping audience interpretation or reading practices, and how they shape the kinds of claims we make about media. The program as a whole will teach students to see individual perspectives as part of a larger discussion about a given work or concept, and to examine affective reactions to, and impressionistic judgments of, films and other forms of moving images. By virtue of the fact that all of these courses revolve</p>	<p>the limits of primary and secondary source materials.</p>
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		<p>around the skill of interpretation, the limits and contingencies of particular understandings of a given film or concept are not just thematized, but also enacted in the space of the classroom.</p>	
<p><b>6. Autonomy and Professional Capacity</b></p>	<p>Autonomy and Professional Capacity is defined in the Major in Cinema Studies as:                      - Develop and implement study practices founded upon academic integrity, including time-management skills, taking responsibility for their own learning, and autonomy in completing set tasks (PLO #9)</p>	<p>In the required first-year Cinema Studies courses, the concepts of intellectual honesty and academic integrity are introduced and tested through the online academic integrity tutorials created by the RGASC. The principles and importance of academic integrity are stressed in lecture, tutorials, syllabi, and through use of the Academic Integrity Checklist for all submitted work. Students are introduced to standard citation styles of the discipline in assignments. This foundation is built on over the course of the program. Cinema Studies courses involve a heavy time commitment with screenings as well as lectures and tutorials. Students are responsible for the independent completion of class projects, with the assistance and supervision of the course instructor. Students are assigned group projects in various courses that require them to engage in constructive and</p>	<p>Assessments of Autonomy and Professional Capacity include assignments that specifically require students to carry out independent research in the library to formulate an original thesis-based argument while also identifying and selecting appropriate scholarly sources to support that argument; the use of formal assessment tests on Academic Integrity through the RGASC; and assignments that require students to study, select and employ specific citation formats independently using online and library-based resources and evaluate their success in doing so. More fundamentally, Cinema Studies courses require a significant time investment—some meet for 6 hours of sessions each</p>



		<p>productive collaboration with their peers and the opportunity for self- and group evaluation. At all levels, beginning with the revision assignment associated with the Writing Initiative in CIN101H5: Introduction to Cinema Studies, students are expected to make constructive use of feedback. Students in all programs are expected to take responsibility for navigating their program of study, with the assistance of the department's undergraduate advisor and the program director.</p>	<p>week—so the importance of time management and regular attendance is stressed and evaluated accordingly.</p>
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## 8 Assessment of Learning

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- Appropriateness of the proposed methods for the assessment of student achievement of the intended program learning outcomes and degree level expectations.
- Describe plans for documenting and demonstrating the level of performance of students consistent with the DLEs. (Assessment of Teaching and Learning examples in [Guide to Quality Assurance Processes](#))

Cinema Studies courses will make use of a wide variety of modes of assessment over the course of the program to evaluate students' ability to analyse moving images, apply concepts, and construct arguments; their comprehension and analysis of written scholarship; and their oral and written communication skills. These include visual analyses; article summaries; response papers; essays of varying length supported by research, evidence, analysis, and synthesis, including longer essays in 400-level courses; in-class writing; screening journals; quizzes; creative assignments; midterm and final examinations with a range of question types; and individual and group presentations. Cinema Studies courses are writing-intensive, building from ISP100H5 and the first-year Writing Initiative incorporated into CIN101H5: Introduction to Cinema Studies. Most courses require two papers as well as other assignment types. Attendance, participation, and preparation for classes will be graded in a variety of ways, and students will be required to demonstrate increasing levels of autonomy and professional capacity over the four years of the program.

The program's effectiveness will be assessed through monitoring of the learning objectives outlined in the curriculum map and the Degree Level Expectations. The Chair and/or Associate Chair will monitor course evaluations, grades, and GPAs, and make recommendations to instructors about how to better align their courses with those objectives and DLES.

The fourth column of Table 2 (Degree Level Expectations) describes how the methods for assessing student achievement are appropriate and effective relative to established program learning outcomes and degree-level expectations.

The appropriateness of both new and current course offerings and their effectiveness in supporting the DLEs and PLOs outlined in this document will be tracked by the Departmental Curriculum Committee, which will review all proposed curricular changes to CIN courses and programs as well as course evaluations; the Cinema Studies faculty; and the Department of

Visual Studies Chair on an ongoing basis. These reviews will be especially important at the 200-level, as course offerings grow and change over time. The Department will make use of exit and alumni surveys in order to provide a complete picture of the program's ability to support its DLEs and PLOs.

## 9 Program Description and Calendar Copy

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- Provide a description of the program (audiences: prospective and current students, staff, and employers) that can be used for external and internal posting that includes the key features of the program:
  - ▶ Program's purpose (who is it for, what are the outcomes).
  - ▶ Nature of learning environment (including mode of delivery).
  - ▶ Approaches to teaching/learning/assessment.
  - ▶ Basic information (e.g., FCE count, program length, etc.).
- Provide, as an appendix, a clear and full calendar copy including:
  - ▶ The program description; the program requirements including all required courses and recommended electives and their prerequisites, including for any streams.
- Provide as an appendix:
  - ▶ A full list of the all courses included in the program including course numbers, titles, and descriptions.
  - ▶ Please indicate clearly whether they are new/existing. (Please note that all new courses should be proposed and approved independently in line with established academic change procedures. Where possible, append full course proposals as an appendix).

The Cinema Studies program is devoted to the stylistic, historical, and theoretical analysis of film. Students learn about film as a unique mode of communication in the 20th and 21st centuries, while also investigating what it is that film can be said to share with allied art forms. Surveys of major world cinemas and oeuvres, and courses on particular genres and forms, introduce students to a range of cinematic traditions and practices. Throughout the program, students consider the impact moving images have on personal and cultural identities and on society in general, and engage with questions about the relation between aesthetics and politics. The Cinema Studies program develops students' visual analysis, critical thinking, and writing skills, which are relevant to many different possible careers.

7.5 credits are required, including CIN101H5, CIN102H5, ISP100H5, and 6.0 additional credits from CIN and/or cross-listed courses. Of these 6.0 credits, 2.0 credits must be at the 200-level, 2.0 credits must be at the 300-level or above, and 0.5 must be at the 400-level. At least 5.0 credits must be CIN courses. Students must take a minimum of 1.0 credits in courses dedicated to “Auteurs,” a minimum of 1.0 credits in courses dedicated to “Cinemas in Context,” and a minimum of 1.0 credits in courses dedicated to “Genres.” A list of courses that count in each area is available on the Department website. Non-CIN courses may also count for credit in these areas with permission of the program director.

**The following progression of courses is strongly recommended:**

First Year	2.0 credits: CIN101H5 and CIN102H5 and ISP100H5 and 0.5 at the 200-level in CIN or cross-listed courses
Second Year	2.0 credits at the 200 level in CIN and/or cross-listed courses
Third Year	2.0 credits at the 300/400 level in CIN and/or cross-listed courses
Fourth Year	1.5 at the 300/400 level of which 0.5 must be at the 400 level in CIN and/or cross-listed courses

**Notes:**

1. A minimum of 1.0 credit must be taken in each of the following three areas: Auteurs, Cinemas in Context, and Genres. See the departmental website for the distribution of courses by area: [www.utm.utoronto.ca/dvs](http://www.utm.utoronto.ca/dvs)
2. To complete the Major, 5.0 credits must be CIN courses. The remaining credits may be taken from cross-listed courses.

**Limited Enrolment** – Enrolment in this program is limited to students who have completed a minimum of 4.0 credits, including CIN101H5, CIN102H5, and ISP100H5.

See Appendix A for the list of courses and course descriptions.

See Appendix B for the calendar copy.

## 10 Consultation

- Describe the expected impact of what is being proposed on the nature and quality of other programs delivered by the unit/division.

- Describe the expected impact of what is being proposed on programs being offered by other units/divisions.
- Describe any consultation with the Deans of Faculties/divisions that will be implicated or affected by the creation of the proposed program as per UTQAP 2.4.2 “The Dean ensures that appropriate consultation is conducted with faculty and students, other University divisions and external institutions.”

The Cinema Studies Major, which builds on an existing, thriving Minor, will be entirely in keeping with the nature and quality of other programs delivered by the DVS. Like the existing Minor, the Cinema Studies Major will complement our other programs: Cinema Studies students will be encouraged to understand cinema as belonging to the history of art and how a knowledge of art history can only deepen their understanding of the medium. And the philosophical dimension of the Cinema Studies program resonates strongly with the conceptual focus of Visual Culture courses. We see Cinema Studies as one of the pillars of a Department in which all courses encourage creativity, critical thinking, and comparisons and connections across visual media. In other words, we foresee no negative impact on the nature and quality of other DVS programs.

The Cinema Studies Minor currently draws students enrolled in other Major programs across UTM, from Anthropology to Women and Gender Studies. The single largest number of students comes from the Major in Communication, Culture, Information, and Technology (CCIT) program (78), who may opt to take Cinema Studies as part of a double Major, or who may continue to opt for the Minor program—they are unlikely to take Cinema Studies instead of CCIT, a higher tuition fee program they have chosen for its specific features. The next largest groups of students taking the Minor come from English (21), Art and Art History (15), Art History (11) and Professional Writing (11). As with the CCIT Majors, the Art and Art History students are unlikely to take a Cinema Studies Major instead of the Art and Art History program, though they may opt for a double Major. Cinema Studies offers a natural complement to the other programs mentioned, and interested students will probably persist in some combination of these programs. The numbers of students from other Majors (all less than 10, and most of them between 1 and 5) suggest that any possible impact to other units will be negligible. We do not foresee any impact to the Cinema Studies Institute at UTSG or the Literature and Film Minor at UTSC.

We do foresee some new synergies being forged by the Cinema Studies Major: our new hire Elizabeth Wijaya, who specialises in East Asian cinema, will be offering courses that Language

Studies will cross-list for their proposed Chinese Language and Culture Minor (in development). And a recently introduced Creative Writing Minor in English will include screenwriting courses that will be of interest to Cinema Studies Majors.

Consultation with the Department of Language Studies, the Department of Historical Studies, the Department of English and Drama, and the Institute for Communication, Culture, Information, and Technology at UTM; the Cinema Studies Institute at UTSG; and the Department of English at UTSC has taken place and no concerns have been raised. Consultation with the Cinema Studies Institute has taken place, and students in the new major will be eligible to apply to the CSI's MA program.

Decanal consultation with the Faculty of Arts & Science (St. George campus) and the University of Toronto Scarborough (UTSC) occurred in late May 2020. Both divisions responded positively and in support of the program and had no concerns.

## 11 Resources

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The DVS will increase CIN courses to meet the demand that accompanies the new Major. Our new tenure-stream hire, Elizabeth Wijaya, will contribute teaching in these additional CIN courses. The CIN Major may very well lead to greater demand for VST410H5 (Internship in Visual Studies), which is currently capped at 25. The increase in our faculty complement means that we could potentially offer two sections of this course, and we are currently working with the Dean's Office to support and enhance the internship program.

## 12 Faculty

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- Complete Table 3 below
- Brief commentary, including:
  - ▶ Evidence of the participation of a sufficient number and quality of faculty who will actively participate in the delivery of (teach and/or supervise) the program.
  - ▶ Evidence of and planning for adequate numbers and quality of faculty and staff to achieve the goals of the program.
  - ▶ The role of any adjunct or contractual (e.g., stipendiary) faculty.
  - ▶ The provision of supervision of experiential learning opportunities, as appropriate.
  - ▶ If relevant, plans and commitment to provide additional faculty resources to support the program.

- ▶ Planned/anticipated class sizes (connect this to delivery method, Section 8 and assessment methods, Section 9).
- ▶ Provide the CVs of all faculty who appear in Table 3, as evidence substantiating the above. The appendix should form a separate document with a table of contents and all CVs in alphabetical order. CVs should be submitted in a consistent format.

The core faculty for the Cinema Studies Major will be DVS tenure-stream professors Kajri Jain, Brian Price, Meghan Sutherland, and Elizabeth Wijaya, all of whom hold a graduate faculty membership in the Cinema Studies Institute. Jain, Price, and Sutherland currently teach courses in the Minor program. It should also be noted that several members of the faculty who will teach in the Major are experts in global and international cultures of cinema, including recent hires such as core Cinema Studies faculty member Elizabeth Wijaya (whose research focuses on East and Southeast Asian cinema, language, and migration), current core faculty such as Kajri Jain (who teaches Bollywood), as well as faculty in other units who offer courses that count for Cinema Studies Minor program credit. These faculty members are intimately connected with the current proposal and the courses they teach will contribute greatly to the part of UTM’s larger mission that stresses the value of understanding and appreciating “different cultures, histories and points of view.” From the perspective of faculty workload, we currently have 3.0 FTEs dedicated to the Major, and the standard faculty workload entails 1.5 credits of undergraduate teaching per year, so covering the necessary courses should not put undue pressure on faculty teaching loads, and DVS also has budgeted for appropriate support from sessionals and TA support at the 200- and 300-levels

Cross-listed courses that count toward the Major are offered on a regular basis in other UTM units including Language Studies, Historical Studies, and English and Drama by tenure- and teaching-stream faculty including Jordache Ellapen, Claude Evans, Rasmus Larsen, Teresa Lobalsamo, and Bart Scott. Sessional instructors will be hired on a course by course basis to cover faculty research and study leaves.

The labour of the Program Director and other administrators have been accounted for in our evaluation of Resources and will not require any increase in the workload of faculty.

**Table 3: Detailed Listing of Committed Faculty**

Name	Unit of Primary Budgetary Appt and %	Unit of Other Budgetary Appointment	Commitment to Other Programs (please list other programs in which the	Nature of Contribution to This Program
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		and % (if applicable)	person routinely teaches/supervises)	(course instructor [CI], etc.)
<b>Tenure Stream: Professor</b>				
Brian Price	Visual Studies 100%		Cinema Studies Institute (UTSG); graduate program	CI Core, Electives
<b>Tenure Stream: Associate Professor</b>				
Kajri Jain	Visual Studies 100%		Department of Art History (UTSG); graduate program	CI Core, Electives
Meghan Sutherland	Visual Studies 100%		Cinema Studies Institute (UTSG); graduate program	CI Core, Electives
<b>Tenure Stream: Assistant Professor</b>				
Elizabeth Wijaya	Visual Studies 100%		Cinema Studies Institute (UTSG); graduate program	CI Core, Electives
Jordache Ellapen	Historical Studies 100%		Women and Gender Studies (UTSG); graduate program	CI Electives
J. Barton Scott	Historical Studies 100%		Department for the Study of Religion; graduate program	CI Electives
<b>Teaching stream: Associate Professor, Teaching Stream</b>				
Claude Evans	Language Studies 100%			CI Electives
<b>Teaching Stream: Assistant</b>				



<b>Professor, Teaching Stream</b>				
Teresa Lobalsamo	Language Studies 100%			CI Electives
<b>Non-Tenure Stream (i.e., CLTA)</b>				
Matthew Stoddard (July 1, 2020- June 30, 2021)	Visual Studies (57% Part-Time Academic Staff)			CI Core, Electives

**Note:** For a complete alphabetical list of the approved Core and Elective course offerings that each of these associated faculty members currently plans to offer as part of the Major, see Table 4 below.

**Table 4: List of Proposed Course Offerings for Major by Faculty Member**

Faculty Member	Course Offerings
Jordache Ellapen	TBD: courses will be proposed in the fall, including one on Black Queer Cinema and Visual Culture (Elective)
Claude Evans	FRE393H5: French Society Through Film (Elective) FRE397H5: Colonialism and Post-Colonialism in French Cinema (Elective)
Kajri Jain	CIN215H5: Bollywood in Context (Elective)
Teresa Lobalsamo	ITA242H5: Classics of Italian Cinema (Elective) ITA246H5: Contemporary Italian Cinema (Elective) ITA247H5: Contemporary Italian Cinema II (Elective) ITA307H5: Modern Italian Literature and Cinema (Elective) ITA313H5: Quentin Tarantino and the Spaghetti Western Effect (Elective) ITA342H5: Post War Italian Cinema I: Mastering Neorealism (Elective) ITA343H5: Post War Italian Cinema II: Moving Beyond Neorealism (Elective)
Brian Price	CIN101H5: Introduction to Cinema Studies (Core) CIN102H5: Modernity and the Moving Image (Core) CIN203H5: The Films of Alfred Hitchcock (Elective) CIN204H5: The Films of Martin Scorsese (Elective) CIN206H5: Auteurs (Elective) CIN208H5: Abbas Kiarostami: Being and Movement (Elective) CIN303H5: Global Auteurs (Elective) CIN304H5: The Violent Image (Elective) CIN306H5: The Comedic Image (Elective) CIN307H5: Movement (Elective) CIN402H5: Avant-Garde Film and Video (Elective)
J. Barton Scott	RLG331H5: Religion on Screen (Elective)
Matt Stoddard	Various CIN topics courses (Elective)
Meghan Sutherland	CIN101H5: Introduction to Cinema Studies (Core) CIN102H5: Modernity and the Moving Image (Core) CIN205H5: Canadian Auteurs (Elective) CIN205H5: Auteurs (Elective) CIN308H5: Melodrama (Elective)

	VCC205H5: Monsters (Elective)
Elizabeth Wijaya	CIN101H5: Introduction to Cinema Studies (Core) CIN102H5: Modernity and the Moving Image (Core) CIN207H5: East Asian Cinema (Elective) CIN305H5: Taiwan New Wave in Our Time (Elective) CIN308H5: East and Southeast Asian Cinemas of Migration (Elective) CIN403H5: Queerscapes, Screenscapes, Escapes: Gender and Sexuality Across East Asian and Southeast Asian Cinemas (Elective)

**Note:** CIN101H5 and CIN102H5 will be taught by core Cinema Studies faculty in different years, so they appear multiple times in this table. Although Topics courses are regularly offered, they do not appear in this table.

## 13 TA Support

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- Give details regarding the nature and level of TA support required by the program.

We will require continuation of the TA support we already have for our first- and second-year classes, all of which have tutorials. The tutorials for first-year courses are capped at 25, and for second-year courses at 38. In keeping with the DVS TA formula at UTM, 300-level courses are given graders if they reach sufficient size. We require (and currently receive) TA support for weekly screenings (PRA) for all CIN courses.

## 14 Learning Resources

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- Evidence that there are adequate resources to sustain the quality of scholarship and research activities of undergraduate and graduate students, including library support.

Please see the following appendices:

Appendix D: Library statement confirming the adequacy of library holdings and support for student learning.

Appendix E: Standard statement concerning student support services.

## 15 Space/Infrastructure

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- Evidence that there are adequate resources to sustain the quality of scholarship and research activities of undergraduate and graduate students, including information technology support and laboratory access; address any unique requirements including renovations to existing space, new space, equipment, etc.
- Note: The requirements for physical facilities should be identified by providing information on the change in the number of people to be accommodated by type (i.e., faculty, students, administrative staff, etc.) as well as information on changes in equipment and activities requiring accommodation. The division/Faculty should state whether it plans to bring forward proposals for additional space; the renovation of existing space; or whether the current space allocation to the academic program will accommodate the new initiative.

Our Cinema Studies courses do have specific space/infrastructure requirements in terms of projectors, lighting, and sound. Working with UTM Facilities, the DVS has had a large (500-person capacity) and a medium-sized (150-person capacity) lecture room in the CCT Building brought up to standards suitable for Cinema Studies classes and screenings. Recently another large (300-person) lecture room in Kaneff has been refurbished to be suitable for screenings. There are two 75-person rooms in the CCT Building with appropriate lighting. These rooms, along with some smaller classrooms that are suitably equipped for our tutorials and seminars, will provide adequate classroom space for the proposed major. For smaller classes, we require sufficient window coverings for lectures, tutorials, and screenings, as moving images are shown every week. Smaller rooms in the New North building do not work for CIN or VST in general, as they are too bright or have small screens placed at an angle in the corner of the room. The ACT Building at UTM, once completed, will contain a 120-person proper theatre-style viewing room and a 650-person lecture hall that will also be properly equipped. The Department is actively coordinating with the Registrar's Office to ensure that all new and existing rooms meet the criteria for proper screening spaces going forward.

Our current DVS Undergraduate Counsellor will advise students in this program.

## 16 Other Resource Implications

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- For example,
  - ▶ Are there interdivisional teaching implications?

- ▶ Will the new program affect any existing agreements with other institutions, or will require the creation of a new agreement to facilitate the new program (e.g., Memorandum of Understanding, Memorandum of Agreement, etc.)? (Existing joint programs are offered with Centennial, Sheridan and Michener.)
- ▶ If this is a new joint program, please indicate how future reviews of the program will be conducted in accordance with UTQAP 2.1: “Where a program is held jointly with an Ontario institution that does not have an IQAP that has been ratified by the Quality Council, the UTQAP will serve as the guiding document and University of Toronto will be the lead institution. Where a program is held jointly with an Ontario institution that does have an IQAP that has been ratified by the Quality Council, a lead institution will be selected. Program proposals specify how future reviews will be conducted.”
- Please consult with the Provost’s office ([vp.academicprograms@utoronto.ca](mailto:vp.academicprograms@utoronto.ca)) early regarding any resource implications described in this section.

The Cinema Studies Major will be offered exclusively on the UTM campus through UTM-based courses. As such, there will be no interdivisional teaching implications. There will also be no need to create any new agreements with other institutions or alter any existing agreements.

## 17 Quality and Other Indicators

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- Please describe the appropriateness of the faculty’s collective expertise and how it contributes substantively to the proposed program. Define and use indicators to provide evidence of the quality of the faculty (e.g., qualifications, research, innovation and scholarly record)
- Please explain how the program structure and faculty research will ensure the intellectual quality of the student experience.
- Please describe any elements that enhance the program’s diversity.

The Cinema Studies faculty at UTM all teach and work in ways that work to understand cinema and related media forms in terms of aesthetic, political, and ethical questions—and all do so by relating close formal analyses of films to broader contextualized questions about history, politics, and social belonging/social exclusion. Despite this consistency of sensibility, their work cuts across a wide variety of national and transnational contexts, including East Asian, Southeast Asian, South Asian, Eastern and Western European, Canadian, and American cinema, and thus offers students diverse entry points into the understanding of the

circulation and signification of global cinemas. The conceptual strength and geographical reach of the core Cinema Studies faculty are augmented by those of faculty teaching film courses in other units at UTM, as outlined in Section 12.

As should be evident by now, faculty research directly informs this Major. Two of the core faculty (Price and Sutherland) are leading figures in the field of film philosophy and co-editors of the journal *World Picture*, and a recent hire (Wijaya) is an up-and-coming scholar in this field. Jain, Price, and Sutherland currently teach courses in the Minor program. With the program's emphasis on the development of critical visual analysis, writing, thinking, and rhetorical skills, and on students' creative problem-solving skills through production courses, the student experience will be of an extremely high intellectual quality.

The research and teaching of the core Cinema Studies faculty are informed by philosophical approaches to media while covering a diverse range of national cinemas and conceptual points of interest.

As suggested above, the program covers a geographically and thematically diverse range of topics. The diversity of the program is enhanced through its mixture of experiential and academic learning options. The diversity of UTM's student body is reflected in the diversity of the core faculty.

## Appendix A: Courses

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### **Cinema Studies (CIN) Courses that count for program credit:**

#### **CIN101H5 An Introduction to Cinema Studies (HUM)**

Introduction to film analysis, concepts of film style, and narrative. Topics include documentary, avant-garde, genres, authorship, ideology and representation. [24L, 48S, 24T]

Exclusion: INI115Y1, NEW115Y1, VIC115Y1, ERI201H5, ERI202H5, CIN202H5, CIN205Y5, CIN105H1, ENGB70H3

#### **CIN102H5 Modernity and the Moving Image (HUM)**

Looking at a few periods of intense technological change—for example, with the invention of photography, and the introduction of sound, of colour, of television—we will consider the ways in which artists, filmmakers, studios, and media conglomerates have responded to such changes and to accompanying ideas about the role that moving technology plays in our conception of history and the future. [24L, 12T, 36P]

Prerequisite: CIN101H5

#### **CIN203H5 The Films of Alfred Hitchcock (HUM)**

The establishment of film as a serious art form is coincident with the earliest critical writing on Alfred Hitchcock that emerged in the 1950s. Since then, Hitchcock has remained one of the most important filmmakers of all time, spawning not only a massive body of critical scholarship but also legions of imitators. This course will serve as an introduction to both the films (such as *Psycho* and *North by Northwest*) and related issues: questions of suspense, authorship, morality and spectatorship. [24L, 12T, 36P]

Prerequisite: CIN101H5 / Recommended Preparation: CIN102H5

#### **CIN204H5 The Films of Martin Scorsese (HUM)**

This course will examine the films of Martin Scorsese, one of the most influential figures in the history of cinema. Scorsese's films will be understood in relation to questions about imitation and originality, genre, violence, male hysteria, and also as meditations on the history of film itself. [24L, 12T, 36P]

Prerequisite: CIN101H5 / Recommended Preparation: CIN102H5

#### **CIN205H5 Canadian Auteurs (HUM)**

This course will offer a comparative study of a selection of major contemporary Canadian filmmakers, including Denys Arcand, Atom Egoyan, David Cronenberg, Sara Polley, Denis Villeneuve, Ruba Nadda, Denis Côté, Guy Maddin, Michael Snow, and Joyce Wieland. [24L, 12T, 36P]

Prerequisite: CIN101H5 / Recommended Preparation: CIN102H5

### **CIN206H5 Auteurs (HUM)**

This course will look closely at the work of a single director. Emphasis will be given to the aesthetic, historical, cultural, and philosophical contexts that inform the director's work. We will also tend closely to the style and central preoccupations of the director under examination. [24L, 12T, 36P]

Prerequisite: CIN101H5 / Recommended Preparation: CIN102H5

### **CIN207H5 East Asian Cinema (HUM)**

This course is an introduction to East Asian cinema from the 1960s to the present, including films from Hong Kong, Taiwan, China, Japan, and Korea. With an emphasis on formal aesthetic analysis of short and feature-length films, we will examine film waves, genres, film festivals, and interconnected film industries. Throughout the course, we will consider not only the production, exhibition, and reception spaces of East Asian cinema but also critically examine its definitions and borders. [24L, 12T, 36P]

Prerequisite: CIN101H5 / Recommended Preparation: CIN102H5

### **CIN208H5 Abbas Kiarostami: Being and Movement (HUM)**

This course will survey the work of the Iranian filmmaker, Abbas Kiarostami, and will do so with an especial interest in the way that Kiarostami's films raise important questions about tradition, judgment and the fluidity of self and world. [24L, 12T, 36P]

Prerequisite: CIN101H5 / Recommended Preparation: CIN102H5

### **CIN215H5 Bollywood in Context (HUM)**

India has arguably the most popular and prolific film industry in the world. This course contextualizes the relatively recent 'Bollywood' phenomenon within the history of Indian commercial cinema and key aspects of modern Indian culture, emphasizing the popular cinema's role in constructing historically changing ideas of national and gendered identity. It also challenges the assumptions of film theories developed in relation to Hollywood or European cinema by introducing film theory concepts that address South Asian image-cultures (such as darshan, frontality, melodrama and interruption). [24L, 12T, 36P]

Exclusion: VCC390H5 - Topic: Bollywood, CIN302H5

Prerequisite: CIN101H5 / Recommended Preparation: CIN102H5

### **CIN290H5 Topics in Cinema Studies (HUM)**

The course may have a historical, genre, theoretical, auteur, or other focus. See the Department of Visual Studies website at [www.utm.utoronto.ca/dvs](http://www.utm.utoronto.ca/dvs) for the current topic. [24L, 12T, 36P]

Prerequisite: CIN101H5 / Recommended Preparation: CIN102H5



### **CIN301H5 Topics in Cinema Studies (HUM)**

The course may have a historical, genre, theoretical, auteur, or other focus. Students should contact the program director for the current topic. [24L, 36P]

Prerequisites: CIN101H5, CIN102H5

### **CIN302H5 Topics in Cinema Studies (HUM)**

The course may have a historical, genre, theoretical, auteur, or other focus. Students should contact the program director for the current topic. [24L, 36P]

Prerequisites: CIN101H5, CIN102H5

### **CIN303H5 Global Auteurs (HUM)**

This course is devoted to three major international filmmakers: Michael Haneke (Austria), Olivier Assayas (France), and Hou Hsiao-Hsien (Taiwan). While different in many important respects, these filmmakers are nevertheless linked by their tendency to make international films that are themselves mediations on national identity in an increasingly globalized world. Screenings will include *Cache*, *Code Unknown*, *Carlos*, *Demonlover*, *The Flight of the Red Balloon* and *Goodbye South, Goodbye*, to name just a few. [24L, 36P]

Prerequisites: CIN101H5, CIN102H5

### **CIN304H5 The Violent Image (HUM)**

It is commonly believed that violent images produce violent, or desensitized people. In this class, we will examine the multiple forms of violence in film, television, and videogames as well as the variety of discourses about violence and images. Rather than confirming the moral logic of condemnation of the violent image, we will ask instead what good a violent image might do. [24L, 36P]

Prerequisites: CIN101H5, CIN102H5

### **CIN305H5 Taiwan New Wave in our Time (HUM)**

The film *In Our Time* (1982), which combined short works by four directors (Edward Yang, Jim Tao, Ke Yizheng, and Zhang Yi), is regarded as the beginning of Taiwan New Cinema, generally considered to have ended in the late 1980s. Figures such as Hou Hsiao Hsien, Wang Tung, Chu Tien-wen, Wu Nien-Jen, Hung Hung, Hsiao Yeh, Tsai Chin, and Sylvia Chang played key roles, as directors, screenwriters, producers, and/ or actors. From examining films within the era to their impact on contemporary global cinema, this course asks: how may a film be transnationally and transgenerationally re-animated for shifting areas and constellations of viewers? This course speculates that the time of the Taiwan New Wave is still beckoning, even from beyond the contested shores of Taiwan. [24L, 36P]

Prerequisites: CIN101H5, CIN102H5

### **CIN306H5 The Comedic Image (HUM)**

Comedies routinely depend on the performance of the unthinkable in the ordinary. Our laughter follows from the saying or doing of the unsayable and the undoable. Comedy is in this way both a form of bad manners and also a uniquely philosophical genre, insofar as saying the unsayable means that we are able to recognize more than what we see or typically say. This course will survey the history of comedy and its relation to thought, perception, and social values. [24L, 36P]

Prerequisites: CIN101H5, CIN102H5

### **CIN307H5 Movement (HUM)**

Since the advent of cinema, filmmakers and film theorists have repeatedly attempted to define film as a unique art form on the basis of its most defining characteristic: movement. Painters can represent movement, but film is movement itself. Not surprisingly, many filmmakers who are recognized as significant artists are most easily identified by the distinctive style of their camera movement. This class will be devoted to a consideration of the nature, meaning, and styles of movement in film. [24L, 36P]

Prerequisites: CIN101H5, CIN102H5

### **CIN308H5 East and Southeast Asian Cinemas of Migration (HUM)**

Migration, voluntary and involuntary, has intensified in an unprecedented manner in recent history. More than ever, it is critical to examine forms of proximity, hospitality, and regionality. Including films by migrants, films about the migrant experience, and the migratory routes of cinema itself, this course addresses the ethics, politics, and praxis of mobility and displacement. How, through East and Southeast Asian cinemas, could we envision counter-bodies and counter-strategies with which we may collectively imagine and inhabit the world? [24L, 24P]

Prerequisites: CIN101H5, CIN102H5

### **CIN309H5 Colour and the Moving Image (HUM)**

Consider philosophical, scientific, and historical discourses about colour, this course explores a variety of ways of analysing colour style in film and video art. As we begin to come to terms with the perception instability of colour as a positive phenomenon, we will consider how and why dominant histories of film style have been written, especially as the taming of colour has been central to an ongoing categorical distinction between narrative cinema and the avant-garde, morality and hedonism. [24L, 24P]

Exclusion: CIN301H5 – Topic: Colour

Prerequisites: CIN101H5, CIN102H5

### **CIN310H5 Melodrama (HUM)**

Film and Televisual melodramas regularly enact a conflict between personal desire and social expectation. This course will cover a range of films and television melodramas and consider the

social contexts in which these works emerge, and often as critiques of the very cultures to which they belong or reject. [24L, 36P]

Exclusion: CIN301H5 – Topic: Melodrama

Prerequisites: CIN101H5, CIN102H5

### **CIN399Y5 Research Opportunity Program (HUM)**

This course provides a richly rewarding opportunity for students in their third year or beyond to work on the research project of a professor in Cinema Studies in return for 399Y course credit.

Students enrolled have an opportunity to become involved in original research, enhance their research skills, and share in the excitement and discovery of acquiring new knowledge.

Participating faculty members post their project descriptions for the following summer and fall/winter session on the ROP website in mid-February and students are invited to apply at that time. [Contact Hours Vary by Project]

### **CIN400H5 Topics in Cinema Studies (HUM)**

The course may have a historical, genre, theoretical, auteur, or other focus. Students should contact the Department for the current topic. [24S, 36P]

Prerequisites: CIN101H5, CIN102H5, 1.0 credit in 200-level CIN & 1.0 credit in 300-level CIN or PI

### **CIN401H5 Topics in Cinema Studies (HUM)**

The course may have a historical, genre, theoretical, auteur, or other focus. Students should contact the Department for the current topic. [24S, 36P]

Prerequisites: CIN101H5, CIN102H5, 1.0 credit in 200-level CIN & 1.0 credit in 300-level CIN or PI

### **CIN402H5 Avant-Garde Film and Video (HUM)**

This course will look at alternative forms of filmmaking and television production. If there is a defining feature of avant-garde film and video, it is a general resistance to the thematic and stylistic norms of mainstream production and popular culture as way of seeing for all. Thus, in this course, we will be looking at both highly personal and sometimes autobiographical works of art. [24S, 36P]

Prerequisites: CIN101H5, CIN102H5, 1.0 credit in 200-level CIN & 1.0 credit in 300-level CIN or PI

### **CIN403H5 Queerscapes, Screenscapes, Escapes: Gender and Sexuality in East Asian and Southeast Asian Cinema (HUM)**

"Queerness is not yet here." José Esteban Muñoz begins *Cruising Utopia* with the provocation that queerness is a mode of desire that allows for an escape from the conditions of the present. How does queer studies contribute to the building of and the continued hope for a more just world? Through cinema, theory, and philosophy, this course makes the claim that investigating queerness in the world marks a critical move away from restrictive modes of identification and

holds open life's horizons of possibility. Course texts emphasize queer cinemas of Asia and their transnational connections. [24S, 36P]

Prerequisites: CIN101H5, CIN102H5, 1.0 credit in 200-level CIN & 1.0 credit in 300-level CIN or PI

### **CIN404H5 Film Noir and the Problem of Style (HUM)**

By way of an introduction to some of the key instances of film noir, this course is concerned with what we will call the paradox of style; namely, that style can indicate both what is specific and also what is general, what is unique and what is repeatable. We will look at the way in which this paradox is amplified by issues of gender, genre, fashion, and power that seem to concern so many films in this tradition. [24S, 36P]

Exclusion: CIN401H5 – Topic: Film Noir and the Problem of Style

Prerequisites: CIN101H5, CIN102H5, 1.0 credit in 200-level CIN & 1.0 credit in 300-level CIN or PI

### **CIN405H5 Cinema and Emotion (HUM)**

This interdisciplinary course looks at such difficult emotions as shame, jealousy, forgiveness, and love and how film complicates our understanding of them. [24S, 36P]

Exclusion: CIN401H5 – Topic: Difficult Emotions, Moving Images

Prerequisites: CIN101H5, CIN102H5, 1.0 credit in 200-level CIN & 1.0 credit in 300-level CIN or PI

### **CIN420H5 Independent Study (HUM) (NEW)**

Students who have demonstrated unusual ability in earlier years will be encouraged to undertake, under the supervision of one or more staff members, special research projects culminating in a major research paper. Not more than two half-courses in Independent Studies may be taken in a single year. Students must have written consent of their faculty supervisor(s) and the undergraduate counsellor before registering.

Prerequisites: CIN101H5, CIN102H5, 1.0 credit in 200-level CIN & 1.0 credit in 300- or 400-level CIN; PI

## **Courses in other units that can count for credit in the Cinema Studies**

### **Major:**

### **ISP100H5 Writing for University and Beyond: Writing About Writing (HUM, SCI, SSC)**

This course will focus on delivering transferable writing- and reading-related skills that are necessary for success in the transition to university work. Topics include understanding context and readers' expectations, thinking critically, and identifying and working within relevant

conventions. The course will use a “Writing About Writing” approach within a small class size context to address fundamental aspects of the writing process and academic writing tasks. The emphasis will be on helping students develop skills that will enable them to work effectively in whatever contexts they may encounter, rather than on specific content or disciplinary requirements. The course will be delivered from the perspective that all writers can improve their writing, so that students with strong writing skills will benefit from this course as well as those with weaker backgrounds. There will be a required competency assessment in the first week of classes, and students must pass the threshold set to continue in the course. Those below the threshold will be automatically enrolled in ISPO10H5, Basics of Writing in English. [36S]

### **DRE350H5 Film Genres in Performance (HUM)**

An introduction to the concept of genre through a selection of filmed and videotaped performances, playscripts, and theoretical readings. A number of genres will be covered, including some of: comedy, melodrama, police drama, western, science fiction, and horror. Includes optional practical workshop component. [24S, 24P]

Exclusion: CIN305Y

Prerequisite: 4.0 credits, including at least 1.0 Humanities course.

### **DRE352H5 Stage to Screen (HUM)**

A theoretical and historical study of the relationship between live and recorded media, with special consideration of the translation/adaptation from theatrical production to film and television production. Discussion will focus on case studies. Includes optional practical workshop component. [24S, 24P]

Prerequisite: 4.0 credits, including at least 1.0 Humanities.

### **FRE393H5 French Society through Film (HUM)**

A historical perspective on French films with a focus on the specificity of French cinema from the Poetic Realism of the 1930s to the New Wave of the 1950s and 1960s, the 'cinema du look' of the 1980s and the various genres of contemporary French cinema: heritage film, film noir and comedies in particular. Special attention will be paid to issues in French society as depicted in films. [24L, 24T]

Recommended foundation course for FRE397H5.

Exclusion: FRE394H5, FRC393H5

Prerequisite: FRE280Y5 or a minimum grade of 77% in FSL406H5 or equivalent.

Recommended Preparation: FRE283H5

### **FRE397H5 Colonialism and Post-colonialism in French Cinema (HUM)**

A study of a selection of films from Francophone countries, for instance, France, Quebec, Burkina-Faso, Senegal. [24L, 24T]

Exclusion: FRE396H5, FRE395H5, FRC397H5

Prerequisite: FRE283H5, FRE280Y5 or a minimum grade of 77% in FSL406H5 or equivalent.  
Recommended Preparation: FRE393H5

### **GER353H5 German National Cinemas (HUM)**

An introductory survey of the history of German cinemas from the silent period to the present. Counts toward the Minor in Cinema Studies. Knowledge of German is not required. [24L, 24P - includes screening of films]  
Exclusion: GER351H5, 352H5

### **GER354H5 Topics in German Cinema Studies (HUM)**

This course will cover various topics that may include genre studies, a period focus (Weimar, New German Cinema, Nazi Cinema, GDR Cinema), directors (Fritz Lang, Wim Wenders), or themes (transnational cinema, cinema and the city, film and history, film and literature, etc.). This course may be repeated for credit with different content. This course can be completed for credit toward a Cinema Studies Program (major or minor). Knowledge of German is not required. [24L, 24P - includes screening of films]  
Exclusion: GER351H5,352H5  
Recommended Preparation: GER353H5

### **ITA242H5 Classics of Italian Cinema (HUM, INTLO)**

(Offered in English) This course is a survey of the most critically acclaimed and/or financially successful films in Italian cinema, throughout the years. In addition to analyzing films internally and externally, students will also consider the differences and similarities in reception, depending on where (in Italy or abroad) audiences watched the releases. Students have the option of participating in local (film festivals) and international field trips (studios, on-site locations). When travel experiences are offered, additional costs and application processes apply. [24L, 24T]  
Exclusion: ITA241H5, ITA242Y5, ITA243Y5, ITA240Y1, ITA340H1, ITA341H1, ITA342H1, ITA345H1, ITA347H1, ITA441H1  
Prerequisite: Open to all students. If enrolled in an Italian Minor, Major or Specialist program, ITA100Y5.

### **ITA246H5 Contemporary Italian Cinema I (HUM)**

(Offered in English) This course is a study of Italian cinema from the 1980s to the present. Dramas, documentaries, comedies, and short films, from various directors (Bernardo Bertolucci, Nanni Moretti, Giuseppe Tornatore, and others), will be analyzed. Prevalent themes include odes to Italian cinema, family matters, love, celebrity culture. [24L, 24T]  
Exclusion: ITA245H5, ITA246Y5, ITA247Y5, , ITA240Y1, ITA340H1, ITA341H1, ITA342H1, ITA345H1, ITA347H1, ITA441H1  
Prerequisite: Open to all students. If enrolled in an Italian Minor, Major or Specialist program, ITA100Y5.

### **ITA247H5 Contemporary Italian Cinema II (HUM)**

(Offered in English) This course is a study of Italian cinema from the 1980s to the present. Dramas, documentaries, comedies, and short films, from various directors (Gianni Amelio, Nanni Moretti, Gabriele Salvatores, Giuseppe Tornatore, and others), will be analyzed. Prevalent themes include the crisis of cinema and the cinema of the crisis, identity and immigration, religion, Italians in the Holocaust, the Second World War, violence, crime, politics. [24L, 24T]

Exclusion: ITA248H5, ITA246Y5, ITA247Y5, ITA240Y1, ITA340H1, ITA341H1, ITA342H1, ITA345H1, ITA347H1, ITA441H1

Prerequisite: Open to all students. If enrolled in an Italian Minor, Major or Specialist program, ITA100Y5.

### **ITA307H5 Modern Italian Literature and Cinema (HUM)**

(Offered in English) A study of various novels, short stories and plays and of their adaptation into film. Among the authors to be studied are Verga, Moravia, Bassani and De Filippo and among the film directors Visconti, Scola, Bertolucci and De Sica. [24L] Note: Extra hours will be scheduled for viewing of films.

Exclusion: ITA306H5

Prerequisite: ITA200Y5/201Y5 or permission of the department. Prerequisite only applicable to students enrolled in an Italian Minor, Major or Specialist program.

Recommended Preparation: Minimum 0.5 credits in any ITA literature and/or cinema course.

### **ITA313H5 Quentin Tarantino and the Spaghetti Western Effect (HUM)**

(Offered in English) This course explores the cinema of director Quentin Tarantino and the influence that the Spaghetti Western and, in particular, the works of Sergio Leone (director of *The Good, the Bad, the Ugly*, and several others) had on the Italian-American auteur. Films screened and analyzed will include both those in the filmographies of Tarantino and Leone, and will be studied within a variety of frameworks (cinematographic, political, social, theoretical). [24L, 24T]

Exclusion: ITA240Y1, ITA340H1, ITA341H1, ITA342H1, ITA345H1, ITA347H1, ITA441H1.

Prerequisite: Open to all students. If students are enrolled in an Italian Minor, Major or Specialist program, they must have ITA100Y5.

Recommended Preparation: Minimum 0.5 credits in any ITA cinema course.

### **ITA342H5 Post War Italian Cinema I: Mastering Neorealism (HUM)**

(Offered in English) An analysis of the neorealist period in Italian cinema, and its relation to the political and social climate of post-war Italy. Screenings will include selections from the major exponents of Italian neorealism: Visconti, Rossellini, and De Sica. Attention will also be given to Italian Holocaust cinema, cinematic adaptations, and Italian neorealist literature, in general.

Exclusion: ITA342Y5, ITA343Y5, ITA341H5.

Prerequisite: ITA200Y5/201Y5 or permission of the department. Prerequisite only applicable to students enrolled in an Italian Minor, Major or Specialist program.

Recommended Preparation: Minimum 0.5 credit in any ITA cinema course.

### **ITA343H5 Post War Italian Cinema II: Moving Beyond Neorealism (HUM)**

(Offered in English) An examination of the evolution of Italian cinematic neorealism and its revisitations in the early films of Antonioni, Comencini, Fellini, Pasolini, and others. Attention will also be paid to Italian Holocaust cinema, Italian comedies, and cinematic adaptations.

Exclusion: ITA342Y5/ITA343Y5; ITA344H5

Prerequisite: ITA200Y5/201Y5 or permission of the department. Prerequisite only applicable to students enrolled in an Italian Minor, Major or Specialist program.

Recommended Preparation: Minimum 0.5 credits in any ITA cinema course.

### **SPA275H5 Latin American Cinema (HUM)**

A survey of Latin American cinema, analyzed within historical, social, political, and cultural contexts. Aesthetic and social forms and questions of identity will also be studied. Throughout the course, the cinema of various Spanish speaking nations, regions, and historical periods will be highlighted. The course is taught in English. Students who take this course for Spanish Language Citation must complete written course work in Spanish. [24L, 24P]

Exclusion: SPA375H1

Recommended Preparation: SPA100Y5, SPA220Y5 or SPA259H5.

### **PHL221H5 Philosophy at the Movies (HUM)**

This course considers fundamental philosophical themes - the meaning of life and death, the nature of responsibility, fate and agency, knowledge and illusion, personal identity, alienation and belonging, love and sex, politics, ethics, and morality, among others - through film. The course also considers some questions about film as a philosophical genre: of the medium of film as an alternative medium (an alternative to language and explicit argument) of philosophical expression; of whether and how film may convey philosophical insight otherwise unavailable; and of the role of interpretation in understanding film philosophically. [36L]

### **RLG331H5 Religion on Screen (HUM)**

How have screen-based media technologies (cinema, television, computers, smart phones, video games, etc.) shaped the practice and representation of religion from 1890s till today? What is the relationship between screen cultures and visual religion? Topics may include: magic shows and early cinema; religion in classical Hollywood; devotional websites or zombies. [24L, 24P]

Recommended Preparation: RLG211H5/RLG332H5

### **VCC205H5 Monsters (HUM)**

This course examines monster movies and television shows alongside readings from monster literature, comics, and critical essays. It considers the social significance of the monster in order to learn something about how the threat of the monster relates to historical anxieties concerning mass-media technologies, social deviance, and the hybrid forms of visual media



culture that we typically associate with the era of 21st-century convergence culture but define the genre of monster media from its ancient beginnings. [24L, 12T, 24P]

Exclusion: VCC340H5

Recommended Preparation: VCC101H5/VCC201H5

### **VST410H5 Internship in Visual Studies (HUM,EXP)**

This internship course provides an opportunity for students to gain practical experience at an institution or business closely related to the arts and to visual studies. This is especially tailored for mature and self-disciplined students in their final year of study, who are ready to apply knowledge acquired in previous courses and are planning a career in the arts and cultural sector. Students registered in any DVS program are eligible to apply. Students work closely with the DVS internship coordinator to establish suitability. Regular updates and a final report and presentation will be required. The final grade for the course will be based on these, along with the assessment of the employer.

Prerequisite: Minimum completion of 5.5 credits in DVS Programs and 8.0 additional credits; minimum CGPA 2.5; and permission of internship coordinator.

## Appendix B: Proposed Calendar Copy

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### Major Program ERMAJ0797 Cinema Studies (Arts)

The Cinema Studies program is devoted to the stylistic, historical, and theoretical analysis of film. Students learn about film as a unique mode of communication in the 20th and 21st centuries, while also investigating what it is that film can be said to share with allied art forms. Surveys of major world cinemas and oeuvres, and courses on particular genres and forms, introduce students to a range of cinematic traditions and practices. Throughout the program, students consider the impact moving images have on personal and cultural identities and on society in general, and engage with questions about the relation between aesthetics and politics. The Cinema Studies program develops students' visual analysis, critical thinking, and writing skills, which are relevant to many different possible careers.

7.5 credits are required, including CIN101H5, CIN102H5, ISP100H5, and 6.0 additional credits from CIN and/or cross-listed courses. Of these 6.0 credits, 2.0 credits must be at the 200-level, 2.0 credits must be at the 300-level or above, and 0.5 must be at the 400-level. At least 5.0 credits must be CIN courses. Students must take a minimum of 1.0 credits in courses dedicated to "Auteurs," a minimum of 1.0 credits in courses dedicated to "Cinemas in Context," and a minimum of 1.0 credits in courses dedicated to "Genres." A list of courses that count in each area is available on the Department website. Non-CIN courses may also count for credit in these areas with permission of the program director.

**Limited Enrolment** – Enrolment in this program is limited to students who have completed a minimum of 4.0 credits, including CIN101H5 and CIN102H5 and ISPS100H5.

### Recommended Structure of Course Requirements

**First Year:** 1.5-2.0 credits: CIN101H5 and CIN102H5 and ISP100H5, with an optional 0.5 CIN credit at the 200-level

**Second Year:** 1.5-2.0 credits of CIN (or cross-listed courses) at the 200- and/or 300-level

**Third Year:** 2.0 credits of CIN (or cross-listed courses) at the 200-level or above

**Fourth Year:** 2.0 credits of CIN (or cross-listed courses) at the 300-level or above, including at least 0.5 credit at the 400-level

**Note:** Cross-listed courses may count for up to 2.0 credits toward the CIN Major. Non-cross-listed courses with significant Cinema Studies content in other programs may be allowed to count for program credit only with permission, prior to enrolment, from the program director.

**Cross-listed courses:**

DRE350H5 Film Genres in Performance (HUM)

DRE352H5 Stage to Screen (HUM)

FRE393H5 French Society through Film (HUM)

FRE397H5 Colonialism and Post-colonialism in French Cinema (HUM)

GER353H5 German National Cinemas (HUM)

GER354H5 Topics in German Cinema Studies (HUM)

ITA242H5 Classics of Italian Cinema (HUM,INTLO)

ITA246H5 Contemporary Italian Cinema I (HUM)

ITA247H5 Contemporary Italian Cinema II (HUM)

ITA307H5 Modern Italian Literature and Cinema (HUM)

ITA313H5 Quentin Tarantino and the Spaghetti Western Effect (HUM)

ITA342H5 Post War Italian Cinema I: Mastering Neorealism (HUM)

ITA343H5 Post War Italian Cinema II: Moving Beyond Neorealism (HUM)

PHL221H5 Philosophy at the Movies (HUM)

RLG331H5 Religion on Screen (HUM)

SPA275H5 Latin American Cinema (HUM)

VCC205H5 Monsters (HUM)

VST410H5 Internship in Visual Studies (HUM,EXP)

## Appendix C: Curriculum Map

Upon completion of this program, students will be able to:

\*Please note: Asterisks on 200-, 300- & 400-level courses indicate that not all Program Objectives will be covered in each individual class, but the combination of courses a student takes at those levels will provide the level of development outlined by the map.

Key: T=taught, A=assessed

	Knowledge			Skills			Attitudes		
	Identify and describe the formal qualities, techniques, movements, and genres of film and other forms of moving images.	Demonstrate knowledge of major film-makers, national cinemas, and technological changes in a global context.	Identify and describe the processes through which moving images are produced, distributed, valued, and consumed in different cultures and contexts.	Recognize and critically evaluate a variety of interpretive frameworks applied to the study of cinema (as found in scholarly literature, criticism, and primary sources), and the ways in which knowledge is constituted, valued, and contested.	Observe, describe, analyse, and interpret moving images from a wide range of historical, aesthetic, and geographical contexts using key terms, concepts, and methodological approaches.	Develop, revise, and hone arguments based on close looking and critical research, and communicate clearly and concisely in oral, written, and visual forms.	Critically reflect on how the medium of cinema shapes our experience and culture, and provides a platform for political and philosophical engagement.	Constructively engage with divergent interpretations and points of view in discussions, group projects, and individual work.	Develop and implement study practices founded upon academic integrity, including time-management skills, taking responsibility for their own learning, and autonomy in completing set tasks.
CIN101	Introduced TA	Introduced T	Introduced T	Introduced T	Introduced TA	Introduced TA	Introduced T	Introduced T	Introduced TA
CIN102	Introduced TA	Introduced TA	Introduced T	Introduced T	Introduced TA	Introduced TA	Introduced TA	Introduced T	Introduced

	Knowledge			Skills			Attitudes		
	Identify and describe the formal qualities, techniques, movements, and genres of film and other forms of moving images.	Demonstrate knowledge of major film-makers, national cinemas, and technological changes in a global context.	Identify and describe the processes through which moving images are produced, distributed, valued, and consumed in different cultures and contexts.	Recognize and critically evaluate a variety of interpretive frameworks applied to the study of cinema (as found in scholarly literature, criticism, and primary sources), and the ways in which knowledge is constituted, valued, and contested.	Observe, describe, analyse, and interpret moving images from a wide range of historical, aesthetic, and geographical contexts using key terms, concepts, and methodological approaches.	Develop, revise, and hone arguments based on close looking and critical research, and communicate clearly and concisely in oral, written, and visual forms.	Critically reflect on how the medium of cinema shapes our experience and culture, and provides a platform for political and philosophical engagement.	Constructively engage with divergent interpretations and points of view in discussions, group projects, and individual work.	Develop and implement study practices founded upon academic integrity, including time-management skills, taking responsibility for their own learning, and autonomy in completing set tasks.
									TA
200-level Auteur courses *	Reinforced TA	Introduced TA	Reinforced TA	Introduced TA	Introduced TA	Introduced TA	Reinforced TA	Reinforced TA	Reinforced TA
200-level regional courses *	Reinforced TA	Introduced TA	Reinforced TA	Introduced TA	Introduced TA	Reinforced TA	Reinforced TA	Reinforced TA	Reinforced TA

	Knowledge			Skills			Attitudes		
	Identify and describe the formal qualities, techniques, movements, and genres of film and other forms of moving images.	Demonstrate knowledge of major film-makers, national cinemas, and technological changes in a global context.	Identify and describe the processes through which moving images are produced, distributed, valued, and consumed in different cultures and contexts.	Recognize and critically evaluate a variety of interpretive frameworks applied to the study of cinema (as found in scholarly literature, criticism, and primary sources), and the ways in which knowledge is constituted, valued, and contested.	Observe, describe, analyse, and interpret moving images from a wide range of historical, aesthetic, and geographical contexts using key terms, concepts, and methodological approaches.	Develop, revise, and hone arguments based on close looking and critical research, and communicate clearly and concisely in oral, written, and visual forms.	Critically reflect on how the medium of cinema shapes our experience and culture, and provides a platform for political and philosophical engagement.	Constructively engage with divergent interpretations and points of view in discussions, group projects, and individual work.	Develop and implement study practices founded upon academic integrity, including time-management skills, taking responsibility for their own learning, and autonomy in completing set tasks.
300-level genre courses *	<b>Reinforced</b> TA	<b>Reinforced</b> TA	<b>Reinforced</b> TA	<b>Reinforced</b> TA	<b>Reinforced</b> TA	<b>Reinforced</b> TA	<b>Reinforced</b> TA	<b>Reinforced</b> TA	<b>Reinforced</b> TA
400-level courses *	<b>Advanced</b> A	<b>Advanced</b> A	<b>Advanced</b> TA	<b>Advanced</b> TA	<b>Advanced</b> TA	<b>Advanced</b> A	<b>Advanced</b> A	<b>Advanced</b> TA	<b>Advanced</b> TA

NOTE: T=taught, A=assessed

\*Please note: Asterisks on 200-, 300- & 400-level courses indicate that not all Program Objectives will be covered in each individual class, but the combination of courses a student takes at those levels will provide the level of development outlined by the map.

## Appendix D: Library Statement

### University of Toronto Libraries Report for the Major Program in Cinema Studies in the Department of Visual Studies, University of Toronto Mississauga, 2020

**Context:** The University of Toronto Library (UTL) system is the largest academic library in Canada and is currently ranked third among academic research libraries in North America.<sup>15</sup> The UTL has an annual acquisition budget of \$39 million. Its research and special collections comprise over 12.3 million print volumes, 5.6 million microforms, over 10,000 print journal subscriptions, and rich collections of manuscripts, films, and cartographic materials. The system provides access to more than 2.4 million electronic books, 150,000 electronic journals, and rich primary source materials.<sup>16</sup> Numerous, wide-ranging collections, facilities and staff expertise reflect the breadth of research and instructional programs at the University, and attract unique donations of books and manuscripts from around the world, which in turn draw scholars for research and graduate work.

Major North American Research Libraries					
	2013-2014	2014-2015	2015-2016	2016-2017	2017-2018
ARL RANK	UNIVERSITY	UNIVERSITY	UNIVERSITY	UNIVERSITY	UNIVERSITY
1	Harvard	Harvard	Harvard	Harvard	Harvard
2	Yale	Yale	Yale	Yale	Yale
3	<b>Toronto (3<sup>rd</sup>)</b>	Columbia	Michigan	Michigan	<b>Toronto (3<sup>rd</sup>)</b>
4	Columbia	<b>Toronto (4<sup>th</sup>)</b>	Columbia	Columbia	Columbia
5	Michigan	Michigan	New York	New York	Michigan
6			<b>Toronto (6<sup>th</sup>)</b>	<b>Toronto (6<sup>th</sup>)</b>	

Top 5 Canadian Universities in the ARL Ranking of Major North American Research Libraries				
2013-2014	2014-2015	2015-2016	2016-2017	2017- 2018
RANK/UNIVERSITY	RANK/UNIVERSITY	RANK/UNIVERSITY	RANK/UNIVERSITY	RANK/UNIVERSITY
<b>3/Toronto</b>	<b>4/Toronto</b>	<b>6/Toronto</b>	<b>6/Toronto</b>	<b>3/Toronto</b>
22/British Columbia	27/Alberta	31/Alberta	29/Alberta	29/Alberta
26/Alberta	31/British Columbia	35/British Columbia	37/British Columbia	33/British Columbia
35/McGill	43/McGill	42/McGill	40/McGill	38/McGill
36/Montreal	49/Calgary	63/Calgary	75/Calgary	69/Manitoba

**Space and Access Services:** The UTL's 42 libraries are divided into four administrative groups: Central, Departmental/local, Campus (UTM & UTSC) and Federated and Affiliated College Libraries. The UTL provides a variety of individual and group study spaces for students. Study space and computer facilities are available twenty four hours, five days per week at one location, Robarts Library, with additional extended hours during study and exam periods at both UTSC and UTM. Web-based services and electronic materials are accessible at all times from campus or remote locations.

<sup>15</sup> As per Association of Research Libraries Statistics.

<sup>16</sup> Figures as of [August](#), 2019

**Teaching, Learning & Research Support:** Libraries play an important role in the linking of teaching and research in the University. To this end, information literacy instruction is offered to assist in meeting the Major Program in Cinema Studies degree level expectations in the ability to gather, evaluate and interpret information. Librarians collaborate with instructors on assignment design, provide student research consultations, and offer just-in-time student research help in person, by phone, email, or through online chat. Librarians are also available to support curriculum mapping initiatives. Special initiatives, such as the Libraries Undergraduate Research Prize, and an annual forum for student journal editors, extend information literacy beyond the classroom. These services align with the Association of College and Research Libraries (ACRL) *Framework for Information Literacy for Higher Education*.<sup>17</sup>

**Program Specific Instructional Support:** Instruction occurs at a variety of levels for students in the Department of Visual Studies and is provided by the faculty liaison librarian and colleagues in the UTM Library for the *Major Program in Cinema Studies*. The UTM Library facilitates formal instruction integrated into the class schedule and hands-on tutorials related to course assignments. For example, the research guides *Asian Cinema and Short Film Collection*, *Cinema Resources at the UTM Library*, *East Asian Cinema* and *Film Resources* were prepared. The Library, through its liaison librarians, customizes feeds of library resources which appear prominently in Portal course pages. There are several research guides to assist undergraduate students in the Cinema studies program at UTM. For example, under Starting Points on the UTM Library page there is an introductory research guide to Cinema research. The liaison librarian for Cinema and Visual Studies is an embedded librarian with an office in the Department of Visual Studies, close to students and faculty. The librarian regularly attends faculty meetings and meets with faculty for course needs.

**Collections:** Many college and campus libraries collect materials in support of the new *Major Program in Cinema Studies*; the largest collection of audiovisual materials is centrally located in Media Commons, followed by online film collections, with a significant media collection held at UTM and strong print collections at both Robarts and UTM libraries. In 2019-2020 UTM Library collaborated with the Dept. of Visual Studies to assemble the unique Asian Short Film Collection, accessible via MyMedia in the UTL catalogue and FADIS. Collections are purchased in all formats to meet the variety of preferences and topics pursued by our current students and faculty. The University of Toronto Library is committed to collecting both print and electronic materials in support of the new *Major Program in Cinema Studies* at the University of Toronto. In response to the growing course needs, the UTM Library has been developing specialized collections on criticism and multicultural cinema to meet the teaching needs in the various UTM faculties. The UTM Cinema collection has an excellent compendium of undergraduate materials in the areas of film history and production, philosophy and aesthetics, South and East Asian cinema materials, as well as, a diverse range of social, political and cultural perspectives.

**Journals:** The Library endeavors to acquire the most significant journals for the new *Major Program in Cinema Studies*; this is done by consulting with faculty who help ensure the Library subscribes to the most important journals in their field. There are several important electronic journal indexes, such as Asian Cinema, FIAF International Film Archive, Film & Television Literature Index, Film Index International and many more, which cover the full range of topics and journals required for the new major. In terms of key important journals required for this major, there are six journals, which are available electronically (archival and current issues): *Cinema Journal*, *Screen*, *Film Criticism*, *Velvet Light Trap*, *New Review of Film and Television Studies*, and *Film Philosophy*. We prioritize acquisition of online journals where possible.

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<sup>17</sup> Association of College & Research Libraries. Framework for Information Literacy for Higher Education. ACRL, 2016. [http://www.ala.org/acrl/sites/ala.org.acrl/files/content/issues/infolit/Framework\\_ILHE.pdf](http://www.ala.org/acrl/sites/ala.org.acrl/files/content/issues/infolit/Framework_ILHE.pdf)



**Monographs:** The UTL maintains comprehensive book approval plans with 51 book vendors worldwide. These plans ensure that the Library receives academic monographs from publishers all over the world in an efficient manner. The University of Toronto Mississauga Library maintains a comprehensive book approval plan with GOBI Library Solutions. This plan ensures that the Library receives academic monographs from publishers all over the world to support the new *Major in Cinema Studies*. Individual librarian selectors also select unique and interesting scholarly material overlooked by an approval plan. These selections include special requests from faculty, and individual e-books and e-book packages, including complete collections of e-books from the following publishers: Oxford University Press, Cambridge University Press, major US university presses, and Canadian university presses.

**Preservation, Digitization, and Open Access:** The UTL supports open access to scholarly communication and research information through its institutional research repository (known as T-Space), its Downsview print repository, its open journal services, subscriptions to open access publications, and support for preservation of research materials in all formats. In addition to acquiring materials in support of Cinema Studies, the Library has digitized its monograph holdings published before 1923. These books are available without charge to any Internet user. In addition, the UTM Library Digital Scholarship Unit works to provide access to the on-going collection and development of the Asian Short Film Collection for teaching and research.

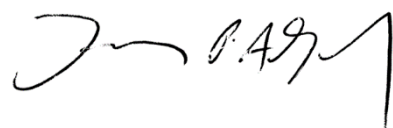
**Key Film Databases:** Asian Film Online, Criterion-on-Demand, Filmmakers Library, Kanopy, Silent Film Online, Alexander Street and more.

**Special Collection Highlight:** UTM is collecting a unique Asian Short Film Collection, obtaining contemporary films from directors in Cambodia, China, Hong Kong, Indonesia, Japan, Korea, Singapore, Taiwan, Thailand and Vietnam.

Other Library-departmental engagement: Liaison librarian works closely with the faculty to ensure the UTM collection meets course and research needs.

Prepared by: Harriet Sonne de Torrens, Liaison Librarian, March 30, 2020.

Submitted by: Larry Alford, Chief Librarian, University of Toronto Libraries, May 4, 2020

A handwritten signature in black ink, appearing to read 'Larry Alford', written in a cursive style.

## Appendix E: Student Support Services

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### Student Service Information for Quality Assurance Framework — UTM

All University of Toronto undergraduate and graduate students have access to student services on all three campuses, Mississauga, St. George (downtown Toronto), and Scarborough, regardless of their 'home campus'. The services and co-curricular educational opportunities provide a complement to the formal curriculum by engaging and challenging students to reach their full potential as learners, leaders and citizens. At the University of Toronto Mississauga these services are organized by Student Affairs & Services, the Registrar's Office, the Academic division and its departments, and the School of Graduate Studies. These services support the success of our students from the time they are admitted through degree completion and beyond.

**Academic advising** at UTM links students with content experts. The Registrar's Office helps new and graduating undergraduate students understand program and degree requirements, and provides specialized support to students at academic risk and those seeking special academic consideration due to unusual circumstances. Services are delivered one-on-one, through small group advising sessions, and in workshops. Individual academic departments at the undergraduate and graduate levels focus on individual academic advising with students in their particular areas of study.

**Career development** is primarily offered by the UTM Career Centre, with service areas including career counselling and work search support. Services are delivered in a variety of modes, including one-on-one advising and counselling, workshops, on-line tools and large-scale employment and service events. UTM also supports internships, externships, job shadowing, volunteer registries and recognition, and other career development opportunities through a broad range of academic departments and other services' offices.

**Disability-related accommodations** are facilitated by UTM's *AccessAbility* Resource Centre, which works to match qualified students to appropriate sources for academic accommodation of physical, sensory, learning and mental health disabilities.

**Student housing** is available through 1,500 on-campus residence rooms under the Student Housing and Residence Life department. Housing options include traditional dormitories, suites/apartments, and townhouses, with distinct communities and programming for new undergraduates, upper-years undergraduates, graduate and professional students, and students

with families. Support for off-campus housing is provided through a UT tri-campus partnership which hosts a matching service for off-campus housing opportunities and for roommates.

**Learning skills development** is a primary focus of the Robert Gillespie Academic Skills Centre, which offers workshops, seminars and individual consultations to help students identify and develop skills for success in their studies. The ASC also benefits students by educating instructors and teaching assistants on best practices in teaching and learning.

**International experience** is encouraged through the International Education Centre. The IEC serves students from abroad who benefit from its immigration support, social opportunities and educational programming on transition issues. The centre also supports domestic/Canadian students seeking international experiences through travel and study abroad opportunities.

**Physical and mental health care**, including health promotion initiatives, are provided by the Health & Counselling Centre. This service utilizes a comprehensive range of health professionals, including nurses, physicians, psychiatrists, personal counsellors and social workers, a nutritionist, and health educators. Services include physical exams, first aid, immunizations and allergy injections, pregnancy testing, sexually transmitted infection information and testing, birth control counselling and specialist referrals. A sports medicine clinic is also available on campus.

**Financial aid and awards** are supported through the Office of the Registrar, assisting students with OSAP, UTAPS, scholarships and other sources for financing their education, while assisting them in learning/strengthening budgeting skills.

**Student clubs and activities** are supported through the Student Engagement office for student governments and clubs, and the Office of the Dean and its academic departments for academic societies. Matching funds are offered by the Academic Dean for many activities that encourage individual and small-group interactions between instructors and students. A range of programming is offered by departments across campus, including new student orientation, leadership development, volunteer service, and educational programs. The Office of Student Transitions, a partnership between the Academic Dean and Dean of Student Affairs' offices, supports the transition of new students into university studies and the developmental transitions of students moving through their years of study, through graduation and into their early years as alumni.

**Physical well-being** is supported by the Department of Physical Education, Athletics & Recreation, offering individual and team-based recreational and sport activities from casual use through high-performance sport.

**Support for student-families** is offered through an on-campus licensed child care centre, including financial support for students through Region of Peel subsidies and grants funded by the student population; through UT's Family Care Office, providing workshops and individual consultations on family care matters; and through on-campus family housing options available from UTM Student Housing & Residence Life.

**Equity issues**, both broad and specific to sexual and gender diversity, ethnicity and culture, disability, family status, and other student identities facing barriers, are supported through a local network of UTM departments and referrals to UT-wide equity officers.

**Inter-campus transportation** is readily available, with shuttles circulating between the UTM and St. George (downtown Toronto) campuses every 20 minutes on weekdays during most of the year. This service is fare-free for UTM students, and at a fare comparable to public transit for non-UTM-students.

# Appendix F: CV Volume

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See separate CV Volume.

## Appendix G: Sample Syllabi

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### CIN101H5F: An Introduction to Cinema Studies

#### Required Texts (Available in the UTM Bookstore):

- Stanley Cavell, *The World Viewed* (Harvard University Press, 1979)
- Bill Nichols, *Engaging Cinema: An Introduction to Film Studies* (W.W. Norton & Company, 2010)

#### Assignments:

- 3 Quizzes: 10% each
- Paper One (750 words): 15%
  - ▶ Paper One is a close formal analysis of three scenes from a single film of your own choosing, which relates a logic of form and style to what you take to be the central idea that the film is developing.
- Paper Two (1,000 words): 20%
  - ▶ Your task, here, is to write an auteurist analysis of three films, in which you will look at no less than three scenes from three different films in an effort define what you take to be the central preoccupation of the director.
- Final: 20%
- Participation: 15%

\* Participation is not the same thing as attendance. Attendance is the minimal condition of being enrolled in a class. Participation means speaking in tutorial — raising questions, answering questions, demonstrating that you are keeping up with the reading, lectures, and screenings.

#### Week 1: Medium & World

Screen: *A Study in Choreography for Camera* (d. Maya Deren, US, 1945); *Rage Net* (d. Stan Brakhage, US, 1988); *Quartier des Enfants Rouges* (d. Olivier Assayas, France, 2006).

Screening: *Les rendez-vous d'Anna* (d. Chantal Akerman, France, 1974).

#### Week 2: Frame, Scale, Composition

Read: Nichols, *Engaging Cinema*, 31-38; 50-55; 60-64; Cavell, *The World Viewed*, 3-25 & 68-74.

Screening: *October* (d. Sergei Eisenstein, USSR, 1928).

#### Week 3: Thesis Development (guest lecture by Michael Kaler)

Screening: *Bamboozled* (d. Spike Lee, USA, 2000).

#### Week 4: Editing; or, the Rhetorical Dimension

Read: Cavell, *The World Viewed*, 68-73; *Engaging Cinema*, 10-13; 29-50; 325-349; Sergei Eisenstein, "The Dramaturgy of Film Form" (Q).

Screening: *The Wind Will Carry Us* (d. Abbas Kiarostami, Iran, 1999).

#### Week 5: Movement

Read: *Engaging Cinema*, 55-56; Cavell, *The World Viewed*, 126-133; Jean Mitry, "The Moving Camera" Quiz One in tutorial.

Screening: *All About My Mother* (Pedro Almodovar, Spain, 1999).

#### Week 6: Colour and Light

Read: Nichols, *Engaging Cinema*, 57-59; 359-394; Cavell, *The World Viewed*, Natalie Kalmus, "Color Consciousness" (Q).

Screening: *What Time is it There?* (Tsai Ming-liang, Taiwan, 2001).

**Week 7: Time and Memory**

Read: Cavell, *The World Viewed* 74-80; Lee Carruthers, "Enduring Time" (Q).

**Paper One** due at the beginning of tutorial.

Screening: *La Ciénaga* (d. Lucrecia Martel, Argentina, 2001).

**Week 8: Sound, Language, Difference**

Read: Nichols, *Engaging Cinema*, 64-66; Cavell, *The World Viewed*, 16-23 (again); 146-160.

**Quiz Two** in tutorial.

Screening: *Clean* (d. Assayas, France, 2004).

**Week 9: National, Transnational, and Global Cinemas**

Read: Nichols, *Engaging Cinema*, 209-247.

Screening: *Irma Vep* (d. Olivier Assayas, France, 1996).

**Week 10: Authorship**

Read: Nichols, *Engaging Cinema*, 150-153; Andrew Sarris, "Notes on the Auteur Theory in 1962" (Q); Michel Foucault, "What is an Author?" (Q).

Screening: *Meek's Cutoff* (d. Kelly Reichart, US, 2010).

**Week 11: Genre**

Read: Nichols, *Engaging Cinema*, 248-286; Cavell, *The World Viewed*, 60-68.

**Quiz Three** in tutorial.

Screening: *Blockers* (d. Kay Cannon, US, 2018).

**Week 12: Ideology**

Read: Nichols, *Engaging Cinema*, 287-324; 359-394.

**Paper Two.**

# CIN 205 H5S / Canadian Auteurs: Cronenberg & Villeneuve

## Course Description

The figure of the *auteur* plays a fundamental role in the way that popular audiences and scholars alike conceive of cinema as an art form. This course will examine the work of two prominent Canadian *auteurs* whose films consistently challenge the forms of agency and identity that underpin the very notion of a “Canadian *auteur*”: David Cronenberg and Denis Villeneuve. Apart from providing a sustained introduction to the films of Cronenberg and Villeneuve, the course will work through the uses and contradictions of the *auteur* designation, exploring how the often graphic and disturbing nature of these films might help us reflect on complicated issues ranging from national identity and artistic originality to the exercise of power and violence, the nature of the relation between media and reality, and the entanglements of mind, technology, and body.

## Course Textbooks

All readings will be available on the Blackboard course website.

## Course Workload/Grading Scheme

1. **Short Paper** (1250-1300 words / approx. 5 pages in 12 pt. Times New Roman, double-spaced and with standard margins, not including footnotes and bibliography): For this assignment you will write a thesis-based essay that evaluates some of the critical literature on the films of Cronenberg and involves close formal analysis of a relevant scene from the film(s) discussed in that literature. An essay prompt with further details will be provided in class. **Due on Friday, 9 February (Week 6). Submit a hard copy at the beginning of screening & post an electronic copy on turnitin.com by 2:00 PM that day. (20%)**
2. **Final Paper** (1500-2300 words / approx. 6-8 pages in 12 pt. Times New Roman, double-spaced and with standard margins, not including footnotes and bibliography): This essay will address a topic selected from a list of prompts that includes the option to write on a topic of your choice (with permission from your TA or professor). Further details about the assignment will be given in class. Due on Friday, 30 March (Week 13). Submit an electronic copy on Turnitin by 11:59 PM; no hard copy required. **(40%)**
3. **Quizzes:** Three short quizzes will assess your comprehension of the material covered in corresponding periods of course readings, lectures, and screenings. Quizzes will be multiple-



choice and/or short answer and will be held in tutorials on assigned dates (24 January, 28 February, 28 March). **(20%)**

4. **Attendance and Participation** in lecture, screening, and tutorials are mandatory. **More than two unexcused absences (in all sections of the course) will automatically result in the lowering of your final attendance and participation grade.** Students that earn full credit in this area will arrive at each meeting on time and ready to discuss the assigned readings and screenings in detail. One other thing: please be aware that texting, use of computers or phones for unrelated activities, and other rude or disruptive behavior in class will seriously affect your participation grade. See attendance policy and policies on late and missed work for further information on general course procedures. **(20%)**

**Screenings:** All screenings are subject to change. They are also mandatory and covered by the attendance policy. Some of what we screen will be rare material that cannot be found online or in video stores. Students are thus required to enroll in the practicum and a tutorial without exception, and must attend both sessions for the entire time they meet. In any case, please note: **Many of the films we'll be watching are sexually explicit and involve graphic violence, but they are nonetheless a required part of the course.**

## Course Schedule

### WEEK ONE: COURSE INTRODUCTION

**No readings.** *Transfer* (1966) / *From the Drain* (1967) / *Secret Weapons* (1970) / *The Lie Chair* (1975) / *REW-FFD* (1994)

**Screening:** *Shivers* (Cronenberg, 1975)

### WEEK TWO

**Reading:** Andrew Sarris, Excerpt from "Notes on the *Auteur* Theory in 1962," in *Film Theory & Criticism* / William Beard, "Shivers," in *The Artist as Monster* / Rene Descartes, Excerpt from *Meditations on First Philosophy*

**Optional:** William Beard, "The Canadianness of David Cronenberg," in *Mosaic* / Xavier Mendik, "Logic, Creativity and (Critical) Misinterpretations: An Interview with David Cronenberg," in *The Modern Fantastic*

**Screening:** *Rabid* (Cronenberg, 1977)

### WEEK THREE

**Reading:** Luce Irigaray, Excerpt from *Speculum of the Other Woman* / Barbara Creed, Excerpt from *The Monstrous-Feminine* / Pauline Kael, "Circles and Squares," in *Film Quarterly*

**Screening:** *Videodrome* (Cronenberg, 1983)

## WEEK FOUR

**Reading:** Marshall McLuhan, Excerpts from *Understanding Media* / Steven Shaviro, "Bodies of Fear: The Films of David Cronenberg," in *The Cinematic Body*

### QUIZ #1

**Screening:** *The Fly* (Cronenberg, 1986)

## WEEK FIVE

**Reading:** Michael Grant, "Introduction," in *The Modern Fantastic: The Films of David Cronenberg* / Jussi Parikka, Excerpt from *Insect Media* / Michel Serres, Excerpt from *The Parasite*

**Screening:** *eXistenZ* (Cronenberg, 1999)

## WEEK SIX

**Reading:** Mark Browning, "eXistenZ," in *David Cronenberg: Author or Filmmaker?* / Roland Barthes, "The Death of the Author," in *Theories of Authorship* / Jean-Paul Sartre, "The Humanism of Existentialism," from *Existentialism and Human Emotions*

**Screening:** *A History of Violence* (Cronenberg, 2005)

SHORT PAPER DUE AT FRIDAY SCREENING

## WEEK SEVEN

**Reading:** Adam Lowenstein, "Promises of Violence," in *boundary 2* / David L. Pike, "The Anxiety of Influence," in *Canadian Cinema since the 1980s* / Friedrich Nietzsche, "On Truth and Lie in the Extra-Moral Sense," in *The Birth of Tragedy*

## WEEK EIGHT

**Reading:** Jesse Kavaldo, "War on Terror: Our Monsters, Ourselves," in *American Popular Culture in the Era of Terror* / Fredric Jameson, Excerpt from *Postmodernism*

### QUIZ # 2

**Screening:** *Incendies* (Villeneuve, 2010)

## WEEK NINE

**Reading:** Sophocles, "King Oedipus," in *The Theban Plays* / May Telmissany, "Wajdi Mouawad in Cinema," in *Cineaction* / Denis Villeneuve, "A Punch in the Jaw," in *Sight and Sound Canada* / Liam Lacey, "Prisoners," in *The Globe and Mail* / Review from *Film Comment*

**Screening:** *Prisoners* (Villeneuve, 2013)

## WEEK TEN

**Reading:** Friedrich Nietzsche, "Second Essay," from *On the Genealogy of Morals* / Jim Leach, "Are Genres American?"

**Screening:** *Enemy* (Villeneuve, 2013)

## WEEK ELEVEN

**Reading:** Edgar Allen Poe, "William Wilson" / Michel Foucault, Excerpt from "What Is an Author?" in *Theories of Authorship* / Reviews from *Mississauga News, Slate and Film Comment*

**Screening:** *Sicario* (Villeneuve, 2015)

## **WEEK TWELVE**

**Reading:** Giorgio Agamben, "The State of Exception as a Paradigm of Government," (\*numbered sections only) from *The State of Exception* / Jake Coyle, "Villeneuve, Deakins Talk Light and Dark," in *The Telegraph-Journal* / Jose Teodoro, "Controlling Chaos," in *Film Comment* / Reviews from *Deadline* and *The Globe and Mail*

### **QUIZ #3**

**Final Paper Due on Friday, 30 March. Submit electronic copy to Turnitin.com before 11:59 PM; no hard copy required. See assignment sheet for confirmation of further submission details.**

## CIN310H5 Melodrama

### Course Description

The category of aesthetic form known as melodrama holds a strange distinction: it is defined above all by its excessive relation to most traditional categories of form. To call a film, a play, or even a person melodramatic is to evoke a sense of overindulgence that is emotional, moral, and aesthetic all at once—and reflects not only on the quality of the work itself, but on the sensibility and judgment of the (implicitly feminine) audience that enjoys it. In other words, the term melodrama most often serves a pejorative function, indicating an “over-the-top” display of artifice and stylization that exploits only base and irrational people and feelings. This rather unusual aspect of the form has made it notoriously difficult for scholars to define. But it has also positioned the unstable category of entertainment known as melodrama at the center of debates about the politics of popular aesthetic form. Do the excessive qualities of melodrama simply uphold the status quo by appealing directly to the fantasies, fears and sentiments of the disempowered? Or do they pose a fundamental threat to the very same categories of social, moral, and aesthetic order that deem excessive in the first place? And either way, what do we mean here by melodrama? This course will engage with the horizon of these debates by exploring the relation between excess and order in twelve different films—some of them iconic examples of the form, and some of them on its borders—and the critical discourses that surround them.

### Course Readings

All readings will be available either as PDFs or library links posted on the Blackboard course website. Having said that, I **recommend** that you purchase one book that includes several of the essays we will read throughout the term and would provide a helpful resource for additional reading:

Landy, Marcia, ed. *Imitations of Life: A Reader on Film & Television Melodrama* (Detroit: Wayne State University Press, 1991).

### Course Workload/Grading Scheme

**Short Paper** (1000 words, or 4 double-spaced pages in 12 pt. Times New Roman with standard margins, not including footnotes and bibliography): For this assignment you will write a short, thesis-based essay that involves close formal analysis of one or more scenes from a melodrama. An essay prompt containing further details will be provided in class.

**20%**

**Quizzes:** Three short quizzes will cover the readings, lectures, and screenings assigned between periodic intervals, including material assigned on the day of the quiz. Quizzes will be multiple-choice and/or short answer and will be held in lectures. **20%**

**Term Paper** (1500-2000 words, or 6-8 double-spaced pages in 12 pt. Times New Roman with standard margins, not including footnotes and bibliography): For this assignment you will write a thesis-based essay on a topic selected from a list of options that will include the opportunity to write on a topic of your choice (with approval of the topic). Further details on requirements will be provided in class and on the assignment sheet. **40%**

**Attendance and Participation** in lecture, screening, and tutorials are mandatory. **More than two unexcused absences (in all sections of course) will automatically result in the lowering of your final participation grade.** Students that earn full credit in this area will arrive at each meeting on time and ready to discuss the assigned readings and screenings in detail. They will also treat the classroom with respect—texting, recreational laptop use and other rude behavior will severely affect your participation grade. See attendance policy and policies on late and missed work for further explanation. **20%**

**Screenings:** All screenings are subject to change. They are also mandatory and covered by the attendance policy. Some of what we screen will be rare material that cannot be found online or in video stores. Students are thus required to enroll in the practicum without exception and attend for the entirety of each screening.

## Course Schedule

### ONE. 10 SEPTEMBER. COURSE INTRODUCTION

**No reading.**

**Screening:** *Letter from an Unknown Woman* (Max Ophuls, 1948)

### TWO. MATRIARCHY I: OBSESSION

**Reading:** Peter Brooks, Excerpt from *The Melodramatic Imagination* / Lester H. Hunt, “The Paradox of the Unknown Lover: A Reading of *Letter from an Unknown Woman*,” in *The Journal of Aesthetics and Art Criticism* (64)1: 55-66 / Excerpt from Freud’s Writings.

**Screening:** *Stella Dallas* (King Vidor, 1937)

### THREE. MATRIARCHY II: SACRIFICE

**Reading:** Mary Ann Doane, “The Moving Image: Pathos and the Maternal,” in *The Desire to Desire* / Linda Williams, “Film Bodies: Gender, Genre, Excess,” in *Film Theory & Criticism* / John Stuart Mill, Excerpt from *On Liberty*.

**Screening:** *Now, Voyager* (Irving Rapper, 1942)

#### **FOUR. MATRIARCHY III: ABANDON**

**Reading:** Stanley Cavell, "Ugly Duckling, Funny Butterfly: Bette Davis and *Now, Voyager*, in *Contesting Tears*, 115-148 / Lauren Berlant, "Remembering Love, Forgetting Everything Else: *Now, Voyager*, in *The Female Complaint*, 169-206 / Walt Whitman, Excerpt from *Leaves of Grass*.

##### **QUIZ #1**

**Screening:** *All That Heaven Allows* (Douglas Sirk, 1955)

#### **FIVE. PATRIARCHY I: WIDOW**

**Reading:** Brian Price, "Color, Melodrama, and the Problem of Interiority," in *A Companion to Rainer Werner Fassbinder* / Laura Mulvey, "Notes on Sirk and Melodrama," in *Visual and Other Pleasures* / Immanuel Kant, Excerpt from *Groundwork of the Metaphysic of Morals*.

**Screening:** *Written on the Wind* (Douglas Sirk, 1956)

**SHORT PAPER DUE. SUBMIT HARD COPY AT BEGINNING OF LECTURE & ELECTRONIC COPY ON TURNITIN BY 1:00 PM**

#### **SIX. PATRIARCHY II: DEPENDENTS**

**Reading:** Thomas Elsaesser, "Tales of Sound and Fury: Observations on the Family Melodrama," in *Imitations of Life* / Christopher Orr, "Closure and Containment: Marylee Hadley in *Written on the Wind*," in *Imitations of Life* / Sigmund Freud, Excerpt from *On Sexuality*.

**Screening:** *Ali: Fear Eats the Soul* (Rainer Werner Fassbinder, 1974)

#### **SEVEN. PATRIARCHY III: WIDOW**

**Reading:** Rainer Werner Fassbinder, "Six Films by Douglas Sirk," in *New Left Review* (May-June 1975): 88-96 [link] / Elena Gorfinkel, "Impossible, Impolitic: *Ali: Fear Eats the Soul* and Fassbinder's Asynchronous Bodies," in *A Companion to Rainer Werner Fassbinder*, 502-515 / Barthes, Excerpt from *A Lover's Discourse*.

**Screening:** *Bigger than Life* (Nicholas Ray, 1956)

#### **EIGHT. PATRIARCHY IV: DEPENDENTS**

**Reading:** David N. Rodowick, "Madness, Authority, and Ideology in the Domestic Melodrama of the 1950s," in *Imitations of Life* / Roger D. McNiven, "The Middle-Class American Home of the 1950s: The Use of Architecture in Ray's *Bigger than Life* and Sirk's *All that Heaven Allows*," in *Cinema Journal* 22(4): 38-57 / Jacques Lacan, Excerpt from *Ecrits*.

##### **QUIZ #2**

**Screening:** *Brokeback Mountain* (Ang Lee, 2005)

#### **NINE. THE LIMITS OF THE SOCIAL I: MISFITS**

**Reading:** D.A. Miller, "On the Universality of *Brokeback Mountain*, in *Film Quarterly* 60, no. 3 (Spring 2007): 50-60 / Dwight McBride, "Why I Hate that I Loved *Brokeback Mountain*," in

GLQ 13, no. 1 (2007): 95-97 / Jim Kitses, "All that *Brokeback* Allows," in *Film Quarterly* 60, no. 3 (Spring 2007): 22-27.

**Screening:** *12 Years a Slave* (Steve McQueen, 2013)

#### **TEN. THE LIMITS OF THE SOCIAL II: DISPOSSESSION**

**Reading:** Lauren Berlant, "Poor Liza," in *The Female Complaint*, 33-67 (FC) / Jacques Ranciere, "The Beginning of Politics," in *Disagreement*, 1-19 / Hortense Spillers, "Mama's Baby, Papa's Maybe: An American Grammar Book," in *Diacritics* 17, no. 2 (Summer 1987): 62-81.

**Screening:** *Fruitvale Station* (Ryan Coogler, 2013)

#### **ELEVEN. THE LIMITS OF THE SOCIAL III: OUTCRY**

**Reading:** Augustin Zanzosa, Excerpt of *Refiguring Melodrama in Film and Television: Captive Affects, Elastic Sufferings, Vicarious Objects* / Elizabeth R. Ankers, "Melodrama and Politics of Freedom," in *Orgies of Feeling*, 1-29 / Selection of Film Reviews & Articles

**Screening:** *August: Osage County* (John Wells, 2013)

#### **TWELVE. COURSE CONCLUSION: SURVIVORS**

**Reading:** E. Ann Kaplan, "Mothering, Feminism, and Representation: The Maternal in Melodrama and the Woman's Film, 1910-40," in *Home Is Where the Heart Is*, 113-137. / Selection of Film Reviews

**QUIZ #3**

# Appendix H: Appraisal Report

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UNIVERSITY OF  
**TORONTO**  
MISSISSAUGA

# Major in Cinema Studies New Program Appraisal Report

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Date of Appraisal:  
**Friday, June 26, 2020**

Name & Contact of Appraisers:  
**Professor Gregory Flaxman**  
gflax@email.unc.edu

**Professor Charles Tepperman**  
cetepper@ucalgary.ca

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## Report Summary

This report contains the results of our review of the proposed Major in Cinema Studies Program at the University of Toronto Mississauga. As part of this process, we reviewed the Cinema Studies program proposal, UTM Vision Statement and Academic Plan, Degree-Level Expectations, and Student Services Statement. We conducted program appraisal meetings on June 26, during which we spoke (via Zoom) with UTM and DVS leadership, Cinema Studies faculty members, undergraduate students, and representatives from the UTM library.

Based on our review, we enthusiastically recommend the approval of the Major in Cinema Studies program at the University of Toronto Mississauga. We find a strong core of cinema studies faculty prepared to lead a program that boasts distinctive qualities in the areas of film-philosophy and visual culture. In this report we identify some possible steps that the program, the larger Department of Visual Studies, and UTM leadership can support the Cinema Studies Major from its launch through its future growth. In particular, we recommend ways that the program can more clearly and explicitly emphasize its focus and originality. To our knowledge, the program's emphasis on film-philosophy and visual culture makes it unique among cinema studies undergraduate programs in Canada and beyond. If focused more carefully at the level of curriculum, and supported effectively by university leaders, the program could become the vanguard of a new and growing approach to Cinema Studies.

### **Program Evaluation Criteria**

#### **1. Objectives**

The proposed major in Cinema Studies is consistent with the University of Toronto - Mississauga's Mission and Academic Plan. Specifically, the program clearly responds to Goal #1 in UTM's Academic Plan: "Inspire student success by supporting a rigorous and innovative academic environment." This goal emphasizes the importance of developing communication skills in relation to written and visual materials. Consistent with the Department of Visual Studies, the proposed major in Cinema Studies has been designed to support students' development of visual analysis and written communication skills. The program proposes to introduce students to various modes of critical engagement with moving images from around the world, thus expanding students' visual literacy and cross-cultural competency.

The program also builds on world-class research already taking place at UTM (Goal #2). The senior faculty in the program, Professors Price and Sutherland, are leading scholars in the area of film-philosophy, having established a highly respected annual conference, "World Picture," and an eponymous journal. In our estimation, the proposed major will create numerous opportunities for students to engage in faculty research at UTM—not only in coursework, lectures, and departmental events but, also, as a result of the World Picture conference.

Clearly and appropriately expressed, the program's requirements and associated learning outcomes manifestly extend the academic division's undergraduate Degree-Level Expectations. In the Structure and Content section below we make a few select recommendations as to how the

program could further enhance its distinctive characteristics. In particular, a required course concerning the tradition of film-philosophy would reinforce the various approaches and methods (DLE 2) that characterize the field. Additionally, a required course in Visual Culture or Art History would reinforce the Depth and Breadth of Knowledge (DLE 1) in a way that DVS is uniquely equipped to support. Finally, we recommend that 400-level courses be organized to ensure a synthesis of Application of Knowledge (DLE 3) in the program at an advanced stage.

Currently, the proposed program has been given an appropriate, if rather generic, title—“Cinema Studies.” Without condemning the name, we believe that it represents a missed opportunity to promote the program’s distinctive qualities. While departmental and disciplinary claims potentially make “Film-Philosophy” a point of contention, this alternative claims a clear advantage inasmuch as it accurately describes the disciplinary framework and intellectual aspirations of the program. More to the point, this name would underscore the uniqueness of the major. As it stands, the program proposal contextualizes the major in light of film studies programs in Canada, but if anything, this is too modest insofar as it suppresses the originality of the major. In the broader context of undergraduate film programs in North America, Europe, and elsewhere, Mississauga’s program will be the first expressly organized around Film-Philosophy— despite the fact that the latter now represents one of the most robust areas of inquiry in film studies and visual culture. Over the past three decades, research in film-philosophy has experienced unprecedented and even exponential growth. Given as much, the “branding” of the program undersells its originality and glosses its appeal both within and beyond the University of Toronto. Even if the name remains the same, we strenuously recommend that the calendar description of the major in Cinema Studies at UTM specifically identify the distinctive qualities of the program.

## **2. Admission Requirements**

The program’s admission requirements are appropriate and consistent with other majors at UTM. It is a second-year entry program. There are no alternative requirements for this program, but students will need to complete 4.0 credits, including CIN101H5 and CIN102H5 and ISP100H5, before applying to major in Cinema Studies.

## **3. Structure**

The program’s structure is organized to meet the specified learning outcomes and Degree-Level Expectations. There are, however, particular ways that the Cinema Studies major could further capitalize on the distinctive characteristics of the program and faculty members. For example, the program proposal says, “What will distinguish the program from existing undergraduate cinema studies programs is its film philosophical emphasis” (p. 7). Program Learning Outcome number seven addresses this emphasis most specifically: “Critically reflect on how the medium of cinema shapes our experience and culture, and provides a platform for political and philosophical engagement on a global scale” (p. 25). Similarly, the proposal indicates that “[b]y the fourth year, students will have been exposed to a variety of theoretical and philosophical

concepts and debates from film studies and will be able to select and apply appropriate analytical and interpretive methods and theories to the study of moving images.” We find that the proposed program could do more to specifically integrate these theoretical and philosophical concepts into the curriculum. The program’s curriculum map indicates that this film-philosophy content (PLO #7) will be introduced in CIN 101 and 102, and then reinforced in upper years, but it isn’t clear that any courses are explicitly tasked with this content (in either course description or syllabus). Therefore, we recommend that an additional course (worth 0.5 credits) that is focused on and explicitly introduces the film-philosophical emphasis is added at the second or third year level.

The program proposal also notes a second distinctive quality: “its emphasis... on film as part of the history of art and visual culture, [which is] reinforced by its position in the Department of Visual Studies” (p. 6). While the curriculum includes certain optional courses that could introduce students to aspects of art history and visual culture, we believe that a required class in this vein would enrich the curriculum’s emphasis on aesthetics and media. To this end, we recommend requiring students to fulfill 0.5 credits in this area by completing one of the following: VST 101: Introduction to Visual Studies, FAH 101: Introduction to Art History, VCC 101: Introduction to Visual Culture, or another similar course. Overall, the program provides suitable training for students to continue on to graduate studies in cinema, but the course additions recommended here ought to provide stronger grounding in its distinctive areas of focus.

The program structure and delivery methods reflect universal design principles insofar as they incorporate visual, written, and aural engagement with learning materials. Scheduled screening times for films help to ensure that students focus on the key visual materials of the course in the appropriate setting and without distractions. Course content is conveyed in lectures, seminars, and discussion groups. The methods of evaluation in Cinema Studies courses include written assignments, as well as opportunities for some creative work and internships. This topic is addressed in the “Mode of Delivery” section of this document in further detail.

Designed to be flexible, the proposed program would offer majors the opportunity to take any number of courses cross-listed with other departments. In this light, we encourage the program to consider a more robust engagement with CCIT as well as other departments (English, Philosophy) with which film-philosophy can be auspiciously paired. Ultimately, we believe that cross-disciplinary connections, to which the proposal already responds, ought to be even more vigorously emboldened.

#### **4. Program Content**

In its current form, the Major in Cinema Studies grounds its curriculum in two program requirements, Introduction to Cinema (CIN 101) and Cinema and Modernity (CIN 102) (students are also required to take ISP100H5 – Writing for University and Beyond: Writing About Writing). Beyond these 1.5 credits, majors are responsible for taking “6.0 additional credits from CIN and/or cross-listed courses. Of these 6.0 credits, 2.0 credits must be at the 200-level, 2.0 credits must be at the 300-level or above, and 0.5 must be at the 400- level.” The program stipulates that a minimum of “5.0 credits must be CIN courses. Of these credits, 1.0 must be

taken from the list of “Auteurs” courses, 1.0 from the list of “Cinemas in Context” courses, and 1.0 from “Genres” courses.

Notwithstanding their titles, both Introduction to Cinema (CIN 101) and Cinema and Modernity (CIN 102) are inflected by the discipline of Film-Philosophy. Thus, Introduction to Cinema seeks to familiarize students with the constituents of film analysis, but in the place of the decidedly formalist tradition that remains the province of the Film Studies Major at the downtown campus, the faculty in the Department of Visual Studies have created a far more conceptually driven course. Thus, in recent years, Brian Price has used Stanley Cavell’s *The World Viewed*, a pillar of the Film-Philosophy canon, as a textbook with which to consider (or reconsider) conventional cinematic categories such as reality, movement, light, acting, and sound. Unlike Introduction to Cinema, which is already well-established in DVS, the other required course, Cinema and Modernity, will be taught for the first time in the fall of 2020. The proposal describes a class roughly organized around developments in image-making, media, and technology. This coming semester, readings for the class range from classical texts in Film-Philosophy (Walter Benjamin’s “The Work of Art in the Age of Mechanical Reproduction”) to an art historical account of transformation of modern vision (Jonathan Crary’s *Techniques of the Observer*) to seminal analyses of television (Lynn Spigel’s *Make Room for Television*) and more recent interrogations of media, both large (Rey Chow’s *The Age of the World Target*) and small (Jussi Parikka’s *Insect Media*). Ultimately, CIN 102 seeks to situate cinema in the larger context of visual culture and media studies; as such, we have every expectation that the course will provide students with a critical grounding in the history of moving image practices.

Beyond these requirements, the predominant categories for classes—“Auteurs,” “Genres,” and “Cinemas in Context”—are recognizable, even conventional; they ensure that students gain an expansive knowledge of cinema over the course of their degree. But as the proposal clearly demonstrates, these rubrics (“baskets”) also allow for rigorous engagement with concepts, theories, and texts that extend the spirit of film-philosophy. Moreover, the curriculum includes two other types of classes that, in very different ways, promise to enrich the major. The first type, devoted to more abstract ideas—e.g., “Colour and the Moving Image” (CIN309) or “Cinema and Emotion” (CIN405)—provides ample opportunities to bring philosophy to bear on film, and vice versa. The second type of classes, invigorated by the hire of Dr. Elizabeth Wijaya, are dedicated to practical dimensions of the moving image. These courses include CIN315H5: “From Script to Screen,” CIN317H5: “Production: Independent Cinema,” CIN410H5: “Creating Mobile Cinemas,” CIN430H5: “Making a Short Film.” Notably, the undergraduates with whom we spoke expressed particular enthusiasm for these classes: especially among students also working in CCIT, these classes forged the most palpable connection between film-philosophy and information science. To be clear, Cinema Studies is not a filmmaking major: the practical and creative work undertaken in these classes is clearly designed to enlarge students’ sense of the moving image and to reflect, critically, on a variety of cinematic subjects (e.g., narrative conventions, technical limitations, financing and capital, low-budget aesthetics) that likewise occupy a significant place in film-philosophy. Ultimately, it’s our belief that the curriculum provides students with ample opportunities to build upon the grounding provided by its core classes.

That said, we suggest that the uniqueness of the major could be further enhanced, down the road, with the addition of one or perhaps two other requirements. The first, to which we’ve already

referred, would ask students to take one of three introductory courses in DVS (VST 101: Introduction to Visual Studies, FAH 101: Introduction to Art History, or VCC 101: Introduction to Visual Culture). This requirement would cost the program no labor, but its benefit—helping students to understand cinema in light of, and in contradistinction to, the discourse of aesthetics and the history of media—could be substantial. More significantly, we wish to underscore the genuine advantages of adding a third-year class dedicated to the critical histories, important genealogies, or enduring problems of film and philosophy. The orientation of the Cinema Studies major duly reflects the creation and exhumation of this vast and heterogenous field. No doubt this could be taught as a survey, but we are suggesting a more sustained engagement with one (or several) aspects of film-philosophy. We offer one example, drawn from our conversation with a number of film-philosophically focused students who expressed great affection for Adorno and the Frankfurt School. We can imagine a course devoted to the significance of Chaplin in the Frankfurt School (if not elsewhere in critical theory and philosophy)—not because this hypothetical class should be taught but, rather, because it conveys a sense of the conceptual scope we have in mind. In any case, this requirement claims two other potential advantages. In the first place, we believe that the class could serve as the signatory means of framing the uniqueness of the major. In the second place, we suspect that the course (reserved for third-year students) would help to consolidate a cohort of majors and enhance an already vibrant intellectual community.

## **5. Mode of Delivery**

Prior to the Covid-19 pandemic, film classes in DVS were dedicated to classroom experience with separate screening times, and we have every expectation that, when the pandemic subsides, classes will revert to this mode. Naturally, we can envision certain classes in the major—say, on video production or small-budget films—making use of online or non-standard forms of delivery, but the vast majority will be classroom based. This strikes us as entirely appropriate and in line with the best pedagogical practices in the field. The required courses (Introduction to Film and Cinema and Modernity) are offered as large lectures with separate tutorial sections, typically led by graduate instructors; in higher level courses, class sizes are reduced. What distinguishes the curriculum, however, is that all film courses include not only class time but, also, a separate screening time. In recent years, with streaming services and new media platforms, some universities have eliminated screening times. Especially now, with the possibility of viral spikes and shutdowns, this viewing practice has become essential—but it is far from ideal. We commend the resolution to screen films, in large format, and for collective viewing.

## **6. Assessment of Teaching and Learning**

The program's proposed methods of assessment of student learning are consistent with standards of assessment and evaluation in the field of cinema studies. Evaluation methods such as exams, reading responses, and visual analyses ensure that students are accomplishing DLEs in Depth and Breadth of Knowledge (as associated PLOs). Other written assignments ensure the

successful fulfillment of the DLEs in relation to communication skills, which also benefit from visual and spoken presentations. While upper-level course assignments provide opportunities for students to show their application of knowledge, we recommend the program develop assignments in 400-level courses that explicitly require synthesis of cumulative learning in the program. In other programs this is sometimes accomplished in a capstone seminar or honours thesis. We think similar results can be accomplished in the required 400-level courses if students are given an opportunity to build on and extend their learning by producing longer research essays (and comparable work).

## **7. Resources**

The administrative unit's planned utilization of resources is sufficient to support the proposed program at the moment, but there are some areas that would benefit from immediate attention. Other areas will require further resources as the program grows in size.

The classroom and screening facilities, though not entirely ideal, are improving, and we would encourage the material support for teaching film in the years prior to the completion of the new Arts building. Faculty have acknowledged that certain rooms are far better equipped than others. A few rooms (CCT1140) are optimized for projection. Classes of 100 or 500 seem to have a dedicated space (CCT 1080), but smaller classrooms (according to faculty) ought to be better outfitted for teaching film. Or, alternatively, we suggest that these classes continue to be given some priority vis a vis CCT1140.

At the current time, there are three core faculty members in the program (Price, Sutherland, Wijaya), plus faculty members in other programs who contribute occasional courses, plus one contract LTA. This is a sufficient number of faculty members to start the program, but as it grows we predict that more support will be needed. We urge the administration to not rely on seasonal instructors as a way of managing the program growth and we recommend a new tenure-stream line in Cinema Studies be approved at the time of the program's approval. This position would ensure that as the program reaches its full complement of majors there is sufficient teaching and administrative capacity to support these students. An additional position could also reinforce the program's distinctive qualities, while simultaneously broadening its range to include new areas not currently reflected in faculty expertise.

The program has excellent access to films and research materials via the University of Toronto library system. Because of the existing Cinema Studies program at UTSG, the library already has very robust film studies holdings. In addition, the UTM library has collections in film and video that are linked to the local community. As teaching capacity for applied courses (screenwriting, filmmaking, videographic criticism) expands, there may be new demand for equipment to facilitate these more production-intensive courses (cameras, microphones, computer/editing suites, etc). We encourage the program to plan for this demand and work with existing programs (such as CCIT) to ensure that these technological needs are met.

The department has made sufficient plans to launch this program with existing faculty, staff and facilities. As the program grows, it will require further support with respect to faculty and

facilities. For example the current capacity for internships in cinema/visual studies may need to be expanded as more Cinema Studies majors join the program. Planned class sizes are in line with norms in the current Cinema Studies minor. We encourage the program to plan for a new tenure-stream hire in Cinema Studies, so as to not rely extensively on adjunct/sessional instructors. However, there are opportunities here to make greater use of graduate students from the Cinema Studies programs at the St. George Campus, both as Teaching Assistants and (in cases of post-candidacy PhD students) sessional instructors. There's reason to believe that, rather than hire adjunct faculty, the program could make excellent use of the expertise of graduate students working in film studies under Price, Sutherland, and eventually Wijaya.

## **8. Quality and Other Indicators**

The principal faculty for the Film Studies major are (alphabetically) Brian Price, Meghan Sutherland, and Elizabeth Wijaya, and on the strength of these scholars, it's hard to imagine a film-philosophy program in better hands. Price and Sutherland came to the University of Toronto from Oklahoma State, where they'd built a thriving film program, founded one of the leading journals, and established one of the premier conferences in the field of film philosophy. A Full Professor, Price has written two very well-received books, edited two more, and he has become one of the leading voices in film-philosophy. An Associate professor (soon to be full), Sutherland is the author of an important book on television, with another forthcoming, and is currently serving as co-chair of the Film Philosophy scholarly interest group (SIG) for the Society for Cinema and Media Studies. Finally, Elizabeth Wijaya is a recently hired (2019) Assistant Professor whose impressive publications, range of critical engagements, and work as a film/video maker place her among those younger scholars at the forefront of a new generation of film-philosophy.

In addition to this superb core, Cinema Studies draws affiliated faculty from the larger Department of Visual Studies, the Departments of Historical Studies and Language Studies. The six affiliated faculty provide expertise in the cinemas of South Asia, South Africa, Canada (and Quebec), Italy, India, and the United States; more generally, the affiliates contribute expertise in Visual Culture, Contemporary Art, Media Studies, Critical Race Studies, and Gender Studies, to name only the most obvious fields. We believe that the current faculty is more than equal to the ambitions of directing and shaping this new curriculum, though we recommend the hire of an additional professor once the program has been launched. Given the clearly demonstrable demand among students for the Cinema Studies Program, there is every reason to believe that the number of majors will grow, and that another dedicated line to Cinema Studies would be warranted.

## **10. Recommendations**

1. We recommend that the program consider incorporating the distinctive emphasis on film-philosophy and visual culture into the program name and/or catalog description.
2. We recommend the addition of a required course (0.5 FCE) at the second- or third-year level that is specifically devoted to the history and methods of film-philosophy. This



would ensure that the program's distinctive film-philosophy approach is structured into the curriculum.

3. We recommend the addition of a required introductory course (0.5 FCE) in visual studies or art history. This would capitalize on the program's distinctive quality of being housed in the Department of Visual Studies. It would also diminish the increase of teaching obligations for the new major by using an existing course.
4. We recommend that the program's 400-level courses include assignments that culminate the program by encouraging students to critically reflect on the field. In effect, this would fulfill the role of capstone (or senior) seminar. Students should have an opportunity to undertake work that not only builds on their previous courses but could also serve as a writing sample for graduate applications.
5. We recommend the approval of a new tenure-stream hire in Cinema Studies to shore up the teaching responsibilities, expand the breadth of offerings in the program, and consolidate the focus on film-philosophy. As the program grows, such a hire will ensure the consistent direction of the program, especially when core faculty are on leave.

## **Appendix I: Decanal Administrative Response**

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OFFICE OF THE DEAN

August 4, 2020

Professor Susan McCahan  
Vice-Provost, Academic Programs  
Simcoe Hall  
University of Toronto

Dear Professor McCahan:

We are writing to provide an administrative response to the Appraisal Report of UTM's proposed new Major in Cinema Studies Program in the Department of Visual Studies, which was held (virtually) on June 26, 2020. The external appraisers were Professor Gregory Flaxman, Associate Professor of English and Comparative Literature and Director of Global Cinema Studies at the University of North Carolina, Chapel Hill and Professor Charles Tepperman, Associate Professor and Head of the Department of Communication, Media and Film at the University of Calgary.

This appraisal report is extremely positive and supportive of the proposed new program. In particular, the appraisers found "a strong core of cinema studies faculty prepared to lead a program that boasts distinctive qualities in the areas of film-philosophy and visual culture" and commended the program's unique emphasis on both these aspects.

Below I provide a brief discussion on the recommendations made by the appraisers in their report. This response was developed in consultation with the Chair of the Department and the main faculty proponents of the proposed program via the Chair's Administrative Response submitted by Professor Jill Caskey Chair of the Department of Visual Studies (DVS).

***We recommend that the program consider incorporating the distinctive emphasis on film-philosophy and visual culture into the program name and/or catalog description.***

The proposed program name of "Cinema Studies" was chosen strategically. First, this program name is a clear signal to students who have a general interest in the field of cinema studies. With a more focused program name and/or one that explicitly mentions film-philosophy, students, likely in their first year of undergraduate studies, may not understand or appreciate film philosophy and may erroneously feel this program is too specific for them. This could negatively affect enrolment in the program. For example, at the previous institution where two of the core Cinema Studies faculty were employed, the Film Studies program was re-named Screen Studies. After this, enrolments in the program dropped significantly.

Secondly, the title of “Cinema Studies” allows for growth and evolution in the faculty that support this program. As student and faculty interest in this program grows, we envision new opportunities for collaboration within DVS as well as between DVS and cognate units. These new (and existing) partnerships will help to shape and develop the program, informing our curriculum and course offerings. To nurture and encourage this progress, we do not want to prematurely dedicate the program primarily to film-philosophy.

Instead, we feel “Cinema Studies” is the appropriate name to help the program realize its full potential and provide it with the flexibility to adapt to student and faculty interest. With growth and interest in the program and field, there will be opportunity for DVS to act upon the motivation behind this recommendation through the introduction of new courses, the development of more focused streams within the major, a program name change, or even the development of a specialist program in the field.

***We recommend the addition of a required course (0.5 FCE) at the second- or third-year level that is specifically devoted to the history and methods of film-philosophy. This would ensure that the program’s distinctive film-philosophy approach is structured into the curriculum.***

While the goal of this recommendation is sound, DVS has reservations about introducing a methods course to the program. Given the program’s pragmatic curriculum and contextual approaches to film and interpretation, a methods course seems out of step with the vision and approach of the program. A dedicated senior-level methods course may be more appropriate at the specialist level instead of within the major.

However, based on this recommendation, the Department is now planning to introduce two new courses. The first will be a 400-level independent study course in Cinema Studies (CIN420H5) that can help DVS accommodate students who have demonstrated excellence in their studies and expressed specific interest in a more formal methodology course. This also provides additional opportunities for closer student-faculty interaction, application of knowledge in an experiential learning environment, and preparation for graduate studies. This course will be proposed in the upcoming Fall 2020 Undergraduate Curriculum Review session, and if approved, will take effect September 1, 2021. The proposal has been revised to include this course.

The second new course will be a 300-level special topics course in History of Media and Philosophy. It is envisioned that this course will address different entanglements between philosophy and media, such as a historical survey of how philosophers have grappled with film since its emergence. DVS plans to propose this course in the program’s second or third year so that its design can better respond to student interest and demand as well as programmatic need. The Department will also consider at that time if such a course should be a requirement of the program for all students.

***We recommend the addition of a required introductory course (0.5 FCE) in visual studies or art history. This would capitalize on the program's distinctive quality of being housed in the Department of Visual Studies. It would also diminish the increase of teaching obligations for the new major by using an existing course.***

DVS is in agreement with the appraisers that such a requirement would be of benefit to students. In particular, they appreciated the suggestion to offer students the choice between Fine Art History (FAH) and Visual Culture and Communication (VCC). Based on data around course selection trends from the Cinema Studies Minor, DVS believes that students in the major will naturally and independently choose to engage in at least one half-credit course in either FAH or VCC. To ensure that this is the case, once there is sufficient data on students in the major program (i.e. two to three years after program launch), the Department will review enrolments and course selection trends as well as direct student feedback to re-evaluate the situation and determine if adding this requirement is appropriate.

***We recommend that the program's 400-level courses include assignments that culminate the program by encouraging students to critically reflect on the field. In effect, this would fulfill the role of capstone (or senior) seminar. Students should have an opportunity to undertake work that not only builds on their previous courses but could also serve as a writing sample for graduate applications.***

The Major in Cinema Studies proposal has stated that all 400-level course options in the program mark the final step in “increasingly sophisticated conceptual engagement with the culture of moving images”. Assessments in these courses involves significant writing assignments that display the skills honed and knowledge accumulated in previous coursework and already achieves what the appraisers have recommended. This is the standard across all 400-level courses at UTM.

To better articulate this within the proposal, it has been updated to expand on the discussion around assessments and their success in realizing the stated program learning outcomes. DVS will continue to closely monitor course evaluations, grades, and GPAs of Cinema Studies Major students to make recommendations to instructors that may better align course assessments with program learning outcomes and degree level expectations. Additionally, the new independent study course (CIN420H5) will provide a further opportunity for these types of assessments.

The appraisers also made reference to a capstone course or experience. We feel that students will receive a comparable experience through the existing courses that will challenge them and provide them with an opportunity to synthesize and critically reflect on their learning from this program. A formal capstone requirement seems more suited to a specialist level program in Cinema Studies than the proposed major.

***We recommend the approval of a new tenure-stream hire in Cinema Studies to shore up the teaching responsibilities, expand the breadth of offerings in the program, and consolidate the focus on film-philosophy. As the program grows, such a hire will ensure the consistent direction of the program, especially when core faculty are on leave.***

As proposed, the Major in Cinema Studies can launch and run successfully with the current faculty support. While the occasional sessional instructor is anticipated, as is the norm for all our courses and programs, the majority of the courses will be taught by full-time, permanent faculty. Where appropriate, courses will be supplemented by either CLTAs or part-time faculty. As the program launches and grows, DVS and the Office of the Dean will work together to determine when a new tenure stream position is needed and strategically plan for this to optimize DVS' faculty complement as part of their long-term plans and departmental vision. This will be done in conjunction with UTM's annual faculty complement review and requests as well as with the input of the Vice-Dean, Faculty.

Further to these recommendations, the appraisers made mention of resources and technology, primarily appropriate screening space and equipment, to support this program and Cinema Studies courses. Cinema Studies courses currently have priority access to the UTM lecture hall optimized for film projection and this priority access will continue to remain in place. In addition, UTM's planned new Arts, Culture and Technology (ACT) building will feature a high-quality cinema designed for film screening with specialized technology which will also be used to support this proposed program (and the existing Cinema Studies Minor).

Please let me know if you have any questions about this response.

Sincerely,



Amrita Daniere  
Vice-Principal, Academic & Dean



Heather M.-L. Miller  
Vice-Dean, Teaching & Learning

AD/hm

CC: Jill Caskey, Chair, Department of Visual Studies

## **Appendix J: Provostial Administrative Response**

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August 20, 2020

Amrita Daniere  
Vice-Principal, Academic & Dean  
University of Toronto Mississauga

**Re: Appraisal Report, Proposed New Major in Cinema Studies**

Dear Amrita,

I am very pleased to receive the appraisal of the proposed Major in Cinema Studies. Your administrative response to the appraisal nicely summarizes the report and highlights the specific suggestions made by the reviewers for consideration.

The appraisers recommended the program consider changing its name and/or catalog description to incorporate film philosophy and visual culture. You indicate that the program has decided to retain the name “Cinema Studies” in order that the program be recognizable to potential students with a general interest in this field, and to retain flexibility for growth and evolution in the faculty complement that supports this program.

The appraisers made recommendations related to the curriculum, including: creating a required history and methods of film-philosophy course at the third- or fourth-year level; and requiring an existing introductory course in visual studies or art history. In response, the program has included a 400-level independent study course in the proposal which will allow students an opportunity to focus on methods at a senior level. In the program’s second or third year, a new course at the 300 level in History of Media and Philosophy will also be created. The program agrees with the appraisers that requiring a course in visual studies or art history would be beneficial, and it believes students will naturally choose to take at least one of these courses. The program will review enrolment patterns after a few years to determine if this should be added as a requirement.

In response to appraisers’ recommendation that the program’s 400-level courses include culminating assignments that encourage students to critically reflect on the field, you confirm that assessments in the 400-level courses have been designed to achieve what the appraisers recommend. To clarify this, the proposal has been updated to expand on the discussion around assessments and their success in realizing the stated program learning outcomes.

As the program grows, the appraisers recommended an additional tenure-stream hire in Cinema Studies, though they confirmed that the Major can launch and run successfully with the current



faculty support. You confirmed that the department and the Office of the Dean will work together to determine when a new tenure stream position is needed. Your letter also confirmed that the physical resources and technology are in place to mount the program.

I will be very pleased to recommend this new undergraduate program to governance for approval, following approval at the Divisional level.

Sincerely,



Susan McCahan  
Vice-Provost, Academic Programs

cc: Treena D'Souza, Acting Executive Assistant to the Dean, University of Toronto  
Mississauga  
Heather Miller, Vice-Dean, Teaching & Learning, University of Toronto Mississauga  
Yen Du, Program and Curriculum Officer, University of Toronto Mississauga  
Mark Schmuckler, Vice-Provostial Advisor, Academic Programs  
Daniella Mallinick, Director, Academic Programs, Planning and Quality Assurance, Office  
of the Vice-Provost, Academic Programs  
Jennifer Francisco, Coordinator, Academic Change, Office of the Vice-Provost, Academic  
Programs



15 July 2020

TO: Professor Amrita Daniere, Vice-Principal, Academic and Dean  
Professor Heather Miller, Vice-Dean, Teaching and Learning

FROM: Jill Caskey, Chair, Department of Visual Studies

CC: Yen Du, Program and Curriculum Officer

RE: Chair's Administrative Response to External Appraisal, New Major Program in Cinema Studies

Dear Amrita and Heather,

We received the external appraisal of DVS's proposed new major in Cinema Studies from Professors Gregory Flaxman (UNC) and Charles Tepperman (UCalgary) on July 10th. DVS is delighted that the reviewers "enthusiastically recommend the approval of the Major." My response is organized according to the list of recommendations summarized at the end of their report. Comments about other aspects of the appraisal follow my responses to their main points.

### **1. Name of the program**

The reviewers recommend that the program name change to "film-philosophy" in order to "specifically identify the distinctive qualities of the program." We are grateful that the reviewers see the strength of our faculty in this emerging area of research; indeed, Professors Price and Sutherland have shaped this field, and Professor Wijaya is a rising star in it. We also understand that underlining the distinctiveness of programs at UTM is desirable in part to differentiate us from other campuses in the region. However, changing the name and thereby increasing the status of philosophical inquiry in the program might have negative effects. First, the more generic "Cinema Studies" is broad enough to accommodate changes to the roster of instructors in the short and long term. The program will, we hope, last a long time, and its name should not be fixed to the current constellation of faculty expertise. Second, incorporating "philosophy" into the program title is likely to cause some discomfort in the Philosophy Department. Third, and most importantly, a general title is more likely to attract undergraduate students. A prospective first-year, for instance, might not understand what film philosophy is and be less inclined to try out a course, whereas Cinema Studies is much clearer to the uninitiated. At the university where Professors Price and Sutherland taught before coming to UTM, their program changed its name from Film Studies to Screen Studies, and enrolment dropped precipitously because undergraduates did not know what the new name meant. In a similar vein, the inclusion of philosophy might discourage some students. In sum, at this delicate moment of the program's launch, we do not think that its name should change; it is, as even the reviewers acknowledge, an

"appropriate" name. In the future, if CIN students show enthusiasm for a name change, then yes, we will think seriously about putting a new one forward.

## **2. Addition of a required 300-level 0.5 FTE methods course with a film philosophy emphasis**

We have reservations about requiring a course like this for undergraduates. Many students would take it only begrudgingly, and the students who might benefit from it—those few considering going on to graduate school—have other opportunities to probe particular methodologies deeply (e.g., CIN420H5, Independent Study). More importantly, we think that the "methods" idea does not fit well within CIN's more pragmatic curriculum and contextual approaches to film and interpretation. The reviewers note that this course could be "dedicated to the critical histories, important genealogies, or enduring problems of film and philosophy," but conceptualizing methods in this way would not work well for us. As one faculty member put it, at the exact time when we are wrestling with structural racism and Eurocentrism, a "methods" course of this sort risks codifying a very white, male canon whose underlying suppositions are being challenged. That being said, thanks to the reviewers' recommendation of the methods course, we have seriously considered adding a 300-level "Special Topics in the History of Media & Philosophy" course. This one will address different entanglements between philosophy and media, such as a historical survey of how philosophers have grappled with film since its emergence. This Topics course will be proposed after the program has been running for two or three years, so that its basic description and structure—the details of which will change with the topic—can better respond to students' needs, particular learning outcomes, and program DLEs. At that time, we will reconsider whether the course, or another one like it, should be required.

## **3. Addition of a required 0.5 Intro course in a second DVS area**

The reviewers recommend that the CIN program embrace more fully its place within the Department of Visual Studies by adding the requirement at some point "down the road" that students take one of the 0.5 Intro courses [VST101 (Visual Studies), FAH101 (Intro to Art History), or VCC101 (Visual Culture)]. These courses would, they argue, "enrich the curriculum's emphasis on aesthetics and media." We agree that this is a good idea; in fact, it is already happening organically, as the majority of CIN minors take at least 0.5 in FAH or VCC. After the program has run for two years, we will consult with students and analyze enrolments in DVS courses and programs in order to determine how adding this requirement will affect student numbers and teaching across the DVS board. If it seems viable, then we will add the requirement. We like the idea of allowing students to choose between the FAH and VCC Intros, and will maintain that flexibility "down the road."

Please note: the reviewers mention VST101 (Visual Studies) as one of the three DVS surveys, but this course has not been offered for a number of years. I will remove it from the calendar in the next editing cycle.

#### **4. 400-level courses and assessment**

The reviewers note that the program could be more explicit about how 400-level courses involve in-depth written projects that facilitate applying and integrating the knowledge and skills gained over years of study. All 400-levels mark the last phase, as our proposal states, of "increasingly sophisticated conceptual engagement with the culture of moving images" (p. 26); similar to the capstone idea that the reviewers describe, they do involve a significant writing assignment that displays the skills honed and knowledge accumulated in previous coursework. Thus, we have expanded the assessment sections of the proposal to better convey how the program meets its stated goals and how its success in meeting them will be evaluated down the road. As we move forward, we will be attentive to this issue, particularly for 400-level course proposals, syllabi, and assessments. We are also aware that the specifics of curricular scaffolding and their relationship to stated PLOs may very well change as UTM's ISP requirement and CIN take off and grow together.

#### **5. New tenure-stream hire**

We appreciate this recommendation of a new tenure-stream hire in Cinema Studies, which the reviewers note should be approved when the program is approved. To be sure, we look forward to a new hire to add to the diversity of our faculty and curriculum. But I need to emphasize that the program can be launched without a new hire. The three full-time faculty in DVS who teach primarily in CIN are supplemented by: 1) courses offered by an LTA; 2) an occasional CIN course offered by other DVS core faculty; 3) cross-listed courses offered by other disciplinary units; and 4) an occasional sessional hire, usually an advanced PhD student under the core faculty's supervision. In other words, we can run the program we designed now, and do so without relying extensively on sessional instruction. The reviewers write that "Given the clearly demonstrable demand among students for the Cinema Studies Program, there is every reason to believe that the number of majors will grow, and that another dedicated line to Cinema Studies would be warranted." We share their optimism that the program will grow, and we look forward to a time when its size necessitates a new tenure-stream position.

#### **6. Other issues**

##### Resources and Technology

The reviewers mentioned that campus resources and technology will need to improve to support the program as it grows. We are delighted that the new ACT building will have a cinema designed for film screenings and will have specialized technology to support the CIN program. However, not all CIN courses will be taught in ACT. Thus, we will continue to need access to rooms of various sizes with appropriate technology. This is an ongoing challenge; in many classrooms, standardized workstations, poor quality projection equipment, bad lighting (which in our case means too much lighting!), and screen size and placement continue to undermine the pedagogical efforts of CIN and DVS faculty as a whole. It is helpful that CIN courses have priority access to CCT1140, but other classroom needs must be taken seriously to ensure the success of the new program.

The reviewers flagged planning for equipment needs, particularly as applied courses (screenwriting, videographic criticism, etc.) unfold. We will continue to work with campus stakeholders like CCIT to be as efficient as possible with space and purchases.

### Screening Rooms and Times

We wholeheartedly agree with the reviewers' recommendation that films (post-COVID) continue to be screened, in large format, for collective viewing, at times set in the course calendar. Class screenings "ensure that students focus on the key visual materials of the course in the appropriate setting and without distractions," as the reviewers write. We will work to support the TAs and technicians who help make screenings happen.

Please let me know if you require additional information or clarification.

Sincerely,

A handwritten signature in black ink that reads "jcaskey". The signature is written in a cursive, lowercase style with a long vertical line extending from the end of the name.

Jill Caskey

Associate Professor and Chair, Department of Visual Studies  
[jill.caskey@utoronto.ca](mailto:jill.caskey@utoronto.ca)