

**Proposal for the Establishment of an Extra-Departmental Unit:
Cinema Studies Institute
Faculty of Arts and Science
University of Toronto**

1) Summary of the Proposed Unit

Cinema Studies has been an undergraduate program at the University of Toronto for 30 years. In that time, it has grown from being a small interdisciplinary program highly dependent on departmental offerings to a strong college-centred program anchored by a core curriculum of INI courses devoted to the study of film exclusively. Currently, the INI courses account for enrolment of more than 1000 students (with non-INI cross-listed courses adding close to 600 more), with over 30 INI film courses on offer (albeit many on an alternating basis), and as many again available as cross-listed options. Unlike some other film studies programs (e.g., locally at York University, Ryerson University, and the community colleges) we do not offer courses in production, but instead focus on cinema theory, history, and criticism. Our strengths in these areas are widely recognized and our graduating students highly respected, especially for their grounding in the fundamentals of the discipline and their knowledge of a wide range of filmic output. Having produced top-level undergraduates for the last few decades, we believe the time is right to expand into graduate instruction.

We have developed a proposal for a free-standing MA program in Cinema Studies which we believe will soon develop into the strongest of its kind in Canada. Establishing a Cinema Studies Institute as an extra-departmental unit (EDU) that allows us to admit graduate students will allow us to realize our curricular aims.

The Institute will serve as the base for newly created graduate-level film courses, while also providing a coherent framework for the dozen or so graduate courses already offered within other units on campus that focus on cinema. The establishment of a Master of Arts program will also increase the use of the wealth of research resources available through the Special Collections of the Media Commons; at the same time, an internship component will foster involvement with the broader film community within Toronto. As an Institute that offers both graduate and undergraduate courses, Cinema Studies will realize the aims of the Stepping Up academic plan even more effectively.

2) Description of the Unit

The Cinema Studies Institute will incorporate the pre-existing undergraduate Cinema Studies Program and allows for the establishment of a proposed Master's Program in Cinema Studies. Both at the graduate and undergraduate level, the Cinema Studies Institute will foster excellence in research and teaching devoted to the exploration of screen arts and culture.

Academic Goals & Stepping Up

The goals of the proposed Cinema Studies Institute can best be expressed by linking the Institute's vision and initiatives to the Stepping Up Academic Plan's five priorities:

i) Enhancing the student experience

The Institute will enhance the experience of undergraduates and graduates by:

- ∇ providing increased primary research opportunities through the Special Collections of the Media Commons;
- ∇ providing students access to invited guests, both from academia and the ranks of filmmakers, and providing students with mentoring from professionals through our Screenwriter in Residence Program;
- ∇ providing an array of internships, all of which will offer the student participants exciting opportunities to learn about a variety of film-related institutions within the city of Toronto;
- ∇ offering TA and RAships to the incoming Master's students, who will, in turn, enrich the learning experience of the undergraduates they help.

ii) Enhancing interdisciplinary, interdepartmental, interdivisional and cross-campus collaborations

The current CSP already features a curricular structure that is by nature both interdisciplinary and interdepartmental. The number of collaborations available to Cinema Studies will only increase once it becomes an Institute, in the following ways:

- ∇ previously unaffiliated faculty members in different departments and centres will now enjoy a relationship with the Institute, as their graduate courses will be listed as part of the graduate curriculum;
- ∇ the speaker series to be established by the Institute will foster increased involvement of faculty from other units; already this year, the CSP has participated in setting up speaking engagements with the Faculty of Music, the Department of Germanic Languages and Literatures, and the Centre for the Study of the United States;
- ∇ the Institute will look at other ways to put its students into contact with students from other units, with an eye to the example already established by the interdisciplinary course taught by Visiting Professor Atom Egoyan, involving undergraduate students from Music, Drama, and Visual Studies, as well as Cinema;
- ∇ establishment of the Institute will help Cinema to foster stronger links with extra-divisional and cross-campus units, building on the discussions that have already occurred: these potential partners include the Faculty of Music, the Faculty of Information Studies, the Rotman School of Management, and the Centre for Culture, Communication and Information Technology at UTM.

iii) Bringing together undergraduate and graduate activities with research opportunities

The Institute will promote research opportunities at both the graduate and undergraduate levels; these opportunities will include:

- ∇ internship programs for both undergraduates and graduates will offer a variety of placements, many of which will feature a research component;
- ∇ RAs will give graduate students the opportunity to develop particular research skills;
- ∇ existing and future faculty SSHRC grants will offer students research projects under the supervision of a faculty member, as do Independent Study courses already offered at the undergraduate level, ROP 299 courses, and, for graduates, the proposed major research paper option.

iv) Connecting the University with the broader community in terms of public policy and outreach

Expertise in cinema and related issues has given faculty members wide public exposure, as film programmers and curators, public speakers, and regular interview subjects and hosts for local, national (e.g. CBC-TV and Radio, CTV, the *Globe & Mail*) and international (e.g. NPR) media outlets. The Institute will work to broaden the degree of outreach by:

- ∇ linking students to film-related institutions within the community, through the internship program;
- ∇ bringing the community into the Institute through workshops such as Reel World (wherein film professionals speak to students about job opportunities), and through such community events as Nuit Blanche and other film screenings and public lectures at Innis Town Hall;
- ∇ maintaining Town Hall's status as a hub for much of the city's alternative film-going activity. This includes the numerous film festivals throughout the year (e.g. Hot Docs, Images, Inside/Out, International Short Film Festival), in addition to special screening events, such as sneak previews, sponsored film screenings/discussions, and symposia. Moreover, Town Hall is the venue for the Cinema Studies Student Union's popular weekly Free Friday Film Series, which attracts a broad range of viewers from the campus and beyond. As the primary screening space for the Cinema Studies Program, Town Hall helps to connect the broader film culture within the city to the Program itself. This bond is further strengthened by the participation of the program faculty in many Town Hall events, whether it is to introduce individual films, host roundtable discussions, or adjudicate film festival entries.

v) Improving equity and diversity

Students within the current CSP have come to expect that they will be exposed to a wide variety of forms of filmic expression, representing a range of cultures. This tradition will be perpetuated with the formation of the Institute, as is evidenced by the following:

- ∇ the Program has equal gender representation within its core faculty; the Program's three most recent hires place considerable emphasis on studies of ethnicity, cultural diversity, and gender within their research and curricular offerings;

- ∇ the most recent additions to the INI-based courses within the curriculum have tended to focus on cinemas lying outside of, or challenging Western traditions, including Australian and New Zealand Cinemas; Chinese Cinemas; and Contemporary World Cinema;
- ∇ the latest acquisition of the Special Collections at the Media Commons is an extensive holding of films from Hong Kong, an acquisition facilitated by one of our core faculty members;
- ∇ Town Hall continues to be a pivotal venue for an extensive array of film festivals and special screenings, most of which focus on alternative forms of cinema, specializing in issues of diversity.

3) Establishment

Establishing the Cinema Studies Institute as an EDU:B will not entail any radical change to the current (undergraduate) Cinema Studies Program, nor will it involve any dramatically altered relationship with those units already contributing to the undergraduate curriculum. All the units whose faculty and/or pre-existing graduate-level courses are associated with the proposed MA have expressed strong support for the graduate initiative (and whatever status change is required to permit it).

Innis College Council has officially approved the proposed change in status for Cinema Studies. A motion to accept the status change was passed at the Council meeting of April 3, 2006, with exact EDU designation to be conveyed to Council once determined. The Principal of Innis College, the Dean of the Faculty of Arts and Science, the Dean of the School of Graduate Studies, the Vice-Dean of Arts and Science (Graduate), and the Vice-Dean of Arts and Science (Interdisciplinary) all support the change in status. When an external review of the Cinema Studies Program (commissioned by the faculty of Arts and Science) was conducted in 2005, the reviewers came to the conclusion that a change in status was advisable.

4) Director

Given that the program will be offering academic programs at the undergraduate level and is currently bringing forward a proposal for a Master of Arts program, the Director of the Institute will be appointed as per the *Policy on Appointment of Academic Administrators*.

The Director (with a 1.0 FTE appointment) will report to the Dean of the Faculty of Arts and Science or his/her designate. The Director will also make an annual report to the Institute's Advisory Committee (to be named the Executive Committee, so as to conform to the name of a previously established advisory body, described in 5.) In addition to selected core faculty members, this committee will consist of the chairs or designates of relevant participating units, and will be chaired by the Dean's designate.

The Director is the chief executive officer of the Institute. While authority may be delegated to other academic administrators within the unit, the Director retains responsibility for the overall direction of the Institute. The Director will oversee the Institute's operating budget, will schedule all courses originating from the Institute, and decide on teaching assignments for those courses. The Director will have input on all future academic appointments and

promotions which involve the Institute budgetarily. While s/he will consult regularly with all members of the Institute on matters of policy and practice, the Director will have primary responsibility for administrative matters within his/her jurisdiction; the Dean or his/her designate will serve as Graduate Chair for the Institute.

The Director will seek to promote the teaching, research, and scholarship of all faculty members budgetarily connected with the Institute. S/he will ensure equitable distribution of work. The intellectual growth and professional development of all faculty, staff, and students of the Institute will be a central priority for the Director.

Representing the Institute's policies and perspectives, the Director shall manage the external relations of the Institute, both within the University and the wider community, as a way of enhancing its educational and research mandates.

5) Organization Including Reporting Authority and Governance

The governance structure proposed below builds exclusively upon the faculty and staff currently available to the Cinema Studies Program (except where noted).

Director – (please see 4)

Graduate Co-ordinator – (FTE appointment of 0.5)

The graduate co-ordinator will examine all applications, assess the transcripts for eligibility, and provide a preliminary report on the applicant pool; s/he will counsel all accepted graduate students on course selection and other academic matters; s/he will coordinate the internship program; s/he will set up professional development seminars, among other duties related to the students within the proposed graduate program at the Institute.

Graduate Program Assistant – (40%; to be newly hired)

The graduate program assistant will perform all administrative duties related to the graduate program, including those involving the ROSI system. The assistant will work closely with the graduate co-ordinator to assist in the proper functioning of the internship program, speaker series, professional development seminars, etc.

Undergraduate Program Assistant – (90%)

The duties of the undergraduate program assistant will remain the same.

IT, Library, Budget, and other administrative duties currently performed by personnel at the College for the undergraduate program will continue to be provided for the Institute.

Committees Structure –

An *Executive Committee* already exists for the undergraduate program; its purview will be expanded to include matters related to the proposed graduate program.

Similarly, the *Curriculum* and *Acquisitions Subcommittees* will expand their respective mandates to consider relevant issues related to the graduate program.

A separate *Graduate Plenary Committee* will meet semi-annually, in parallel with the Undergraduate Plenary Committee. The Graduate Plenary Committee will vote on all graduate program matters requiring such an action, as the *Undergraduate Plenary Committee* does now for similar matters at the undergraduate level. As is the case with the Undergraduate Plenary Committee, the Graduate Plenary Committee will be composed of all faculty members teaching courses listed as part of the (graduate) curriculum.

A *Graduate Student Union* will be formed to parallel the functions and responsibilities of the current Undergraduate Student Union.

6) Teaching / Programs

Undergraduate:

Currently, the CSP registers approximately 1600 students annually, of which 1000 enroll in INI courses, while the remainder selects courses originating in other units. CSP offers a specialist, major, or minor; approximately 300 students currently hold program status (Appendix A).

Graduate:

Plans for the future include that the Cinema Studies Institute offering a free-standing graduate program and registering its own students. The proposal will be brought forward to University governing council committees in early 2007.

7) Research

The central research mandate of the Institute is to investigate how cinema connects with other practices and objects in visual culture, and to explore the impact of technological innovation, economic competition, and cultural transformation on the objects and practices of the screen media that cinema epitomizes. Accordingly, the Institute will focus its research energies on exploration of theoretical and historical aspects of the medium, emphasizing three key areas:

- ∇ developments in the history of cinema, with an emphasis on cultural and social practices at key transformative moments;
- ∇ national and transnational tendencies within global cinema;
- ∇ the institutional and cultural dimensions of Canadian cinema.

These three research areas broadly reflect the interests of our current core faculty, and many of the faculty members in other departments associated with the Institute. The research issues span such disciplines as cultural history, economics, public policy, sociology, and urban studies. The study of Canadian cinema, in particular, will be richly supported by the unique primary resources within the Special Collections of the Media Commons. Currently, the CSP also benefits from the presence of a select number of visiting scholars each year: for 2006/07, scholars from China, Colombia, the Czech Republic, and the United Kingdom will help inform our research. The formation of the Institute will help make Cinema Studies at the University of Toronto even more appealing as a research centre.

Various members of the core faculty have had their research projects supported by national or international grants (e.g. SSHRC, Italian Ministry of Research & University). The Director will encourage new faculty to supplement their Connaught Start-Up Grants by applying for SSHRC funding at the earliest possible opportunity. One faculty member has already established an ongoing, nationally-funded research project with a colleague at Ryerson University. Similar collaborative research initiatives will be explored as the Institute's faculty base expands.

Already, individual research projects have resulted in faculty members becoming involved with larger research groups, such as Grafics (based at the Université de Montréal), the Griffith Project (based at the George Eastman House), and the Women's Film History Project (based at Duke University).

8) Faculty Appointments

As an EDU:B, the proposed Institute will not have primary faculty appointing rights. Cross-appointment of faculty will rest with the Dean of the Faculty of Arts and Science, with associated departments and Innis College as the primary appointment units.

Of the seven core faculty members associated with the current Cinema Studies Program, one is a full professor, two associates, three assistants, and one a senior lecturer. As the CSP has grown, it has changed its status from that of a largely interdepartmental unit to one whose core strength derives from faculty primarily identified with (and housed in) Innis College. This has allowed the Program to chart its own curricular course to an increasing degree. In the recent past, we have been able to reflect changes within the field of film study by introducing new courses emphasizing inter- and transnational trends at the third-year level (e.g. Australian and New Zealand Cinemas; Chinese Cinemas; European Cinemas, European Societies; Contemporary World Cinema) and specialized topics in fourth-year seminars (American Independent Film; The Cinematic City: Urban Spaces in Film; Women Pioneers in Film).

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

See Appendix B for a listing of the faculty's areas of research specializations.

9) Budget and Budgetary Authority

The base budget for the proposed Institute will, for the foreseeable future, consist of the current operating budget for the pre-existing CSP, with the addition of \$5,000.00 for academic initiatives. In total dollar terms, CSP's current operating budget amounts to \$20,305.00. (Please see Appendix C for CSP's operating budget.)

CSP also relies on significant OTO funding to maintain most of its teaching assistantships. As most of those TAs will be taken up by the Institute's incoming MA cohort, much of the future TA funding will come to the Institute in the form of a funding guarantee from the Faculty of Arts & Science. For the first year of the MA program, the Faculty has agreed that a cohort of up to twelve MA students in Cinema Studies will be covered by the University of Toronto funding guarantee. Each of the students will be supported for the duration of the degree (one full academic year) at a guaranteed minimum level of \$13,000 plus tuition and incidental fees, according to the principles set out in the Guidelines for Graduate Funding and Enrolment Management in the Faculty of Arts and Science.

As a program housed by Innis College, CSP has benefited from the College supplying certain administrative services, audiovisual technical support, IT support, human resource management, library and writing lab support, and a business officer who controls all but the operating budget of the program. These arrangements will continue when the Program becomes an Institute.

The Director of the current CSP has authority over day-to-day budget operations, but all budgetary items falling within the College's domain will continue to be the responsibility of the College's business officer (as supervised by the College Principal). Ultimate budgetary authority will rest with the Dean of Arts and Science.

Current space and facility requirements of the CSP will not be significantly increased by its transformation into an Institute. The College currently supplies these for the CSP and will continue to do so once the Program assumes Institute status. Specific projects involving capital improvement are identified in 11).

10) Review

In accordance with the Guidelines for Review of Academic Programs and Units, a formal review of the Institute will take place at the end of the Director's term and will be commissioned by the Dean of the Faculty of Arts and Sciences. The current CSP recently experienced such a review, completed in late 2005.

The Institute's success in achieving its goals and priorities will be measured by the following quantitative and qualitative criteria:

- ∇ the quality of the applicant pool for our graduate program and subsequent placement of our MA graduates;
- ∇ the continued growth and effectiveness of our undergraduate program, as measured by student performance, student evaluations, and curricular renewal;
- ∇ the growth of our internship initiative, at both the undergraduate and graduate levels;
- ∇ the increased presence of Cinema Studies-focused events (conferences, symposia, speaker series, and special presentations) on campus;
- ∇ the increased use of the Special Collections in the Media Commons for undergraduate, graduate, and faculty research;

- ∇ publication of research by the Institute's faculty in top-ranked refereed journals and respected university press books;
- ∇ the increase in grants to the Institute's core faculty in support of their research projects;
- ∇ the continued success in attracting high-profile filmmakers and film professionals to form partnerships with the Institute;
- ∇ the increased interaction between the Institute and the larger community, through special projects, initiatives undertaken in conjunction with Innis Town Hall and with other units;
- ∇ the increased collaboration between the Institute and other units at the University of Toronto.

11) Space and Facility Needs

Cinema Studies is housed at Innis College. Virtually the entire second floor and much of the third floor of the St. George wing of the College are devoted to the core faculty and instruction of Cinema Studies courses. Every core faculty member has a separate office, with the exception of the two core faculty members whose appointments in German and Italian, respectively, afford them primary offices in those other departments. (These two members share an office at Innis College.) The suite of offices on the second and third floors of the St. George wing currently offer sufficient office space to accommodate at least three more faculty/staff, so additional office space will not be an issue for at least the next three to four years. An oversized office already exists for teaching assistants, which will continue to be used in the same way when the incoming MA students assume these positions. A designated lounge space elsewhere on the second floor will also be made available for graduate students. Renovation of this space will be necessary to provide complete privacy, and Arts and Science has committed funds for this. Innis College's capital campaign includes a plan for the expansion of office space on the first floor. Assuming that the campaign results in construction within the next five years, we should be able to keep pace with program growth.

To address the unique pedagogical demands of cinema studies, all of the classroom spaces used by the Program's core courses allow for both instruction and the presentation of audiovisual material. Screenings typically take place in either Innis Town Hall (capacity of 200) or Room 222 (capacity of 40). Instruction of most INI film courses occurs in Town Hall, Room 222, or classrooms located on the second and third floors of the College's St. George wing. One of these classrooms, Room 223, will be used primarily as a seminar room for graduate-level Cinema Studies courses. Arts and Science has agreed to provide funds to upgrade the audiovisual equipment in this room, thereby enhancing student learning. Improvements to all of the other screening/instructional spaces are identified within the College's Capital Campaign. In particular, the Campaign calls for improvements to Town Hall, addition of a dedicated box office, construction of a suite of offices on the first floor directly north of Town Hall, addition of a third, 80-seat screening space on the second floor, improvements to Room 222 and the third floor classrooms, and relocation of the Innis Library. All of these changes will have a direct and positive impact on the Institute's future operations, but none is essential for the launching of the graduate program in the fall of 2007.

For example, we do not anticipate problems with the scheduling of graduate seminars, as the currently existing seminar room (Room 223) often goes unused by CSP. Scheduling screenings for graduate courses in the existing smaller screening room at Innis College (Room

222) may prove challenging on certain days of the week, but an alternative screening space is available at the Audiovisual Library in Robarts Library, at least until a proposed mid-sized screening facility is built at the College; its construction will relieve scheduling pressure on the existing smaller screening room. Adding an extra screening room is a priority within the Capital Campaign.

To summarize, the establishment of the graduate program will involve the addition of the following:

- ∇ two approved faculty members (in July 2007 and July 2008);
- ∇ one part-time administrative assistant;
- ∇ ten to twelve MA students (as the first cohort in September 2007).

The current available space at Innis College can accommodate these additional people.

12) Library

Creation of the Cinema Studies Institute will have certain implications for the Library system, particularly as it entails the introduction of a graduate program. The system will be affected in the following ways:

- ∇ the introduction of new graduate-level film courses will put additional demands on the personnel of the Media Commons / Audiovisual Library who process film purchases for all courses, who book films for screenings, and who make the same films available from the system;
- ∇ the addition of some of the Institute's course-based film screenings to the regular bookings of screening facilities at the Media Commons in Robarts Library will put additional demands on the staff there;
- ∇ the increased demand for the Special Collections of the Media Commons may well require more resources being applied to the cataloguing and curating of the materials. Currently, no system is in place to ensure predictable researcher access to these materials;
- ∇ the influx of a cohort of graduate students will result in increased use of the regular collections of Media Commons, Robarts Library, and Innis College.

Undergraduate Program Curriculum

- a) The Programs
- b) The Courses

a) The Programs:

i) **Specialist Program**

The Specialist Program in Cinema Studies (10 courses in Cinema Studies) is designed to be the principal area of study towards a BA (of twenty credits). It is especially recommended for students planning to go on to graduate work in Cinema Studies. Entry requirements: **at least 4.0 completed full course equivalents (1) and a minimum CGPA of 2.5 with a final mark of at least 70% in INI115Y.**

To meet the requirements for the Specialist, students must complete:

INI115Y, INI212Y, and INI214Y, plus seven (7) additional FCEs with at least one at the 400 level and three at the 300 level (one full-course equivalent from Group B; one full-course equivalent from Group C; five full-course equivalents from Groups B, C, D or E with no more than two from Group D)

ii) **Major Program**

The Major Program in Cinema Studies (7 courses in Cinema Studies) is a coherent program for students wishing to study Cinema Studies in conjunction with another discipline. It is the preferred program of our students. Entry requirements: **at least 4.0 completed full course equivalents (1) and a minimum CGPA of 2.3 with a final mark of at least 70% in INI115Y.**

To meet the requirements for the Major, students must complete:

INI115Y, INI212Y, and INI214Y, plus four (4) additional FCEs with at least two at the 300/400 level (one full-course equivalent from Group B or Group C; three full-course equivalents from Groups, B, C, D, or E with no more than one from Group D)

iii) **Minor Program**

The Minor Program (4 courses in Cinema Studies) serves as either an interesting unit of work towards a general studies degree or as a supplement to subjects of more committed concentration. Entry requirements: **at least 4.0 completed full course equivalents (1) and a minimum CGPA of 2.0 with a final mark of at least 70% in INI115Y.**

To meet the requirements for the Minor, students must complete:

INI115Y; INI212Y OR INI214Y; and two (2) additional FCEs from any group, with at least one at the 300/400 level

(1) Students do not choose their program of study until entering their second year

b) The Courses:

(Innis College Cinema Studies courses are prefixed “*”)

i) **Group A – The Core Courses**

*INI115Y Introduction to Film Study

*INI212Y Film History

*INI214Y Film Theory

ii) **Group B – Film Theory and Genre**

- *INI224Y Filmmakers: the Personal Vision
- *INI322Y *Avant-Garde* and Experimental Cinema
- *INI323Y Women and Representation
- *INI325Y Documentary Film
- *INI327Y Race and Representation
- *INI329Y Theories of Film Genre and Filmic Narration
- *INI330Y Contemporary Film Theory
- *INI374H Issues in Film Authorship I
- *INI375H Issues in Film Authorship II
- *INI383H The Origins of the Animation Industry, 1900-1950: A Technosocial History
- *INI384H Critical Writing on Film
- *INI396Y/397H/398H Special Topics in Cinema Studies

iii) **Group C -- Cinema, Nation, World**

- EAS237Y Japanese Cinema: Film Form and the Problems of Japanese Modernity
- EAS351H Post-War Korean Society and Culture Through Film
- ENG238H Science Fiction and Fantasy Film
- FCS310H French Cinema
- FIN250H Finnish Cinema
- FIN260H Scandinavian Cinema
- GER351H German Cinema I
- GER352H German Cinema II
- GER364H History of Yiddish Cinema
- HIS335H Soviet Cultural History
- HIS459H Soviet History and Film 1921-1946
- HIS460H Soviet History and Film 1941-1991
- HIS467H French Colonial Indochina: History, Culture, Texts, Films
- HUN351H Hungarian Cinema
- HUN451H Three Hungarian Directors
- *INI225Y American Popular Film Since 1970
- *INI324Y American Filmmaking in the Studio Era
- *INI380Y Contemporary World Cinema
- *INI381H Aspects of a National Cinema
- *INI382H European Cinemas, European Societies
- *INI385Y Canadian Cinema
- *INI386H Quebec Cinema
- *INI390Y Chinese Cinema
- ITA240Y Italian Cinema
- ITA340H Italian Neo-Realist Cinema I
- ITA341H Italian Neo-Realist Cinema II
- ITA347H Studies in Italian Cinema
- NEW352Y African Cinemas
- SLA225H Czech and Slovak Cinema
- SLA226H Post-War Polish Cinema
- SLA234H Russian and Soviet Cinema I
- SLA235H Russian and Soviet Cinema II
- SMC354Y Celtic Cinema

iv) Group D -- Interdisciplinary

CLA388H Classical Antiquity and the Cinema
ENG257Y English Literature and Film
FCS331H Cinema and Literature in France
HIS345H History and Film
HIS367H History of Images
HIS375Y History of 20th Century American Popular Culture
NEW308H Satyajit Ray: Paradigms of Vision
SLA424H Theatre and Cinema in Extremis
UNI221H Culture and Media in Canada
VIC211Y Literature and Film
VIC411H Postmodernist Approaches to Film and Literature
VIS202H Video Art
VIS302H Video: Advanced Projects

v) Group E -- Senior Seminars

EAS431H Advanced Topics in Japanese Cinema
*INI423H Melodrama in Film
*INI426H Film Comedy
*INI428H The Cinematic City: Urban Spaces in Film
*INI460H Film Noir
*INI461H Models of Film Analysis
*INI462H Theory, History and German Cinema
*INI463H Early Cinema
*INI464H Reviewing Hollywood Classicism
*INI465H Cinema and Technology
*INI476Y/477H/478H Independent Studies in Cinema
*INI483H Advanced Studies in Cinema
*INI484H Advanced Studies in Cinema
ITA441H Italian Novel into Film: Aspects of Cinematic Adaptation

Key research areas pursued by each of the faculty members associated with the Cinema Studies Program:

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

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

Angelica Fenner – transnational and diasporic cinemas; European film history (especially German, French, Italian, and Scandinavian); globalization and the media; race, ethnicity, and representation; sound in the cinema; comparative studies in world cinema.

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

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

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

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

Appendix C

Cinema Studies Annual Operating Budget: \$20,305.00

General Ledger #:	825800	835070	821510	836100			836400	837200	83500				
Budget Category & Purpose:	Office 1	Mail	Blanket Lic. 2	Rentals & Purchases			Hospitality	Printing 7	Miscellaneous				
				AVL Purch. 3	Internal Film Rentals & Purchases (Prints)				Honoraria	Innis AV 8	Events 9	Misc	
Amount Allocated:	750.00	500.00	3000.00	2000.00	2000.00	2000.00	2000.00	1500.00	3500.00	955.00	1000.00	600.00	500.00

Footnotes:

- 1 Office supplies
- 2 Annual contribution toward licensing fees re: screenings
- 3 Contribution by Cinema Studies toward purchases made by UoT Audio Visual Library (Media Commons)
- 4 Annual Film Rental & Transportation fees
- 5 Amount reserved bi-annually for Avant Garde & Experimental Cinema (INI322Y) film rental & transportation fees
- 6 Prints purchased by Cinema Studies
- 7 Brochure and program literature costs
- 8 Annual contribution to Innis College internal Audio Visual Department
- 9 Reserved for contributions to other department events, guest speakers, etc.