



**FOR APPROVAL**

**PUBLIC**

**OPEN SESSION**

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

**SPONSOR:** Nicholas Rule, Position, Vice-Provost, Academic Programs  
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**PRESENTER:** See Sponsor.  
**CONTACT INFO:**

**DATE:** April 2, 2025 for April 10, 2025

**AGENDA ITEM:** 3

**ITEM IDENTIFICATION:**

New Undergraduate Program Proposal: Major in Film Studies in an existing undergraduate degree (HBA), University of Toronto Scarborough (UTSC)

**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. Committee on Academic Policy and Programs [For Approval] (April 10, 2025)

**PREVIOUS ACTION TAKEN:**

The proposal for the Major in Film Studies received approval from the University of Toronto Academic Affairs Committee on March 26, 2025.

**HIGHLIGHTS:**

This is a proposal for a new Major in Film Studies that will lead to an Honours Bachelor of Arts (HBA) degree. It will be offered by the Department of English at the University of Toronto Scarborough (UTSC). The program will be 7.5 credits and builds on the success of the existing Minor in Film Studies, which will continue to be offered. The new Major will be course-based and will provide students with critical and research-based training, preparing them for graduate study and careers in fields such as film production, media, and journalism.

The proposed Major in Film Studies will enable students to develop a solid understanding of the formal and technological components of film, as well as a strong grasp of the historical, aesthetic, cultural, economic, and political contexts of cinema and moving image media. Students will be able to select the Major after completing 4.0 credits. In A- and B-level courses, students will receive a broad introduction to the critical study of film, the global history of cinema, and the larger cultural contexts of cinematic and literary production. Students will then learn about various genres, traditions, and methodologies in film studies in courses at the B- and C-level. D-level courses offer a more in-depth approach to specific topics, including a focus on directors, regions, particular practices, and specific theoretical approaches to film.

The initial enrolment of the proposed Major will be 15 students in the first year, with an increase of 15–20 students each year, achieving an enrolment of 80–90 students in steady state by 2031-32.

Consultation outside the University of Toronto Scarborough occurred with the Faculty of Arts and Science; University of Toronto Mississauga and with the Tri-Campus Deans group. All were supportive of the proposal.

The proposal was subject to external review on October 22-23, 2024, by Professors Karen Redrobe, Department of Cinema and Media Studies, University of Pennsylvania and Amy Villarejo, Chair and Professor, School of Theater, Film and Television, University of California, Los Angeles. The external reviewers made a number of recommendations that resulted in changes to the program, as reflected in the Dean's response to the review report.

## **FINANCIAL IMPLICATIONS:**

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

## **RECOMMENDATION:**

Be It Resolved,

THAT the proposed Major in Film Studies, which will confer the existing HBA degree, as described in the proposal from the University of Toronto Scarborough dated March 17, 2025, be approved effective September 1, 2025.

## **DOCUMENTATION PROVIDED:**

- New Program Proposal for a Major in Film Studies, UTSC

# External Reviewers' Report

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## New Program Review Report: Film Studies

# Framework for UTQAP Reviews

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University of Toronto Quality Assurance (UTQAP) processes support a structured approach for creating, reflecting on, assessing and developing plans to change and improve academic programs and units in the context of institutional and divisional commitments and priorities.

The University of Toronto (U of T), in its [Statement of Institutional Purpose](#) (1992), articulates its mission as a commitment "to being an internationally significant research university, with undergraduate, graduate, and professional programs of excellent quality." Thus "quality assurance through assessment of new program proposals and review of academic programs and units in which they reside is a priority for the University...:

The quality of the scholarship of the faculty, and the degree to which that scholarship is brought to bear in teaching are the foundations of academic excellence. More generally, all of the factors that contribute to collegial and scholarly life —academic and administrative complement, research and scholarly activity, infrastructure, governance, etc.—bear on the quality of academic programs and the broad educational experience of students. (*Policy for Approval and Review of Academic Programs and Units* (2010))

The University's approach to quality assurance is built on two primary indicators of academic excellence: the quality of the scholarship and research of faculty; and the success with which that scholarship and research is brought to bear on the achievement of Degree Level Expectations.

These indicators are assessed by determining how our scholarship, research and programs compare to those of our international peer institutions and how well our programs meet their Degree Level Expectations.

<b>Program(s) under review:</b>	<i>Major in Film Studies</i>
<b>Commissioning officer:</b>	<i>Professor Karin Ruhlandt Vice-Principal Academic &amp; Dean</i>
<b>Dates of scheduled review:</b>	<i>October 22-23, 2024</i>

<b>Reviewers' names and affiliations:</b>	<ul style="list-style-type: none"><li>• <i>Professor Karen Redrobe, Professor for the Department of English, University of Pennsylvania</i></li><li>• <i>Professor Amy Villarejo, Chair and Professor for the School of Theater Film and Television, University of California</i></li></ul>
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# New Program Review Report

Please provide a joint Report evaluating the standards and quality of the proposed program.

- Respect the confidentiality required for all aspects of the review process.

Append the site visit schedule to the report.

Note: Issues that are addressed through existing, specific University procedures are considered **out of scope** for UTQAP reviews (e.g., individual Human Resources issues, specific health and safety concerns). **Any such issues raised at any point during a review process** (site visit, review report) **must immediately be brought to the attention of the commissioning officer and routed through appropriate University channels for resolution.**

## A. Summary

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Reviewers are asked to:

- Address the substance of the New Program Proposal.
  - Comment on the adequacy of existing physical, human and financial resources, based in part on the external reviewers' assessment of the faculty members' education, background, competence and expertise as evidenced in their CVs.
  - Acknowledge any clearly innovative aspects of the proposed program together with recommendations on any essential or otherwise desirable modifications to it.
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### *Summary:*

We admire the vision and clarity represented in the Department of English proposal for a major in Film Studies and endorse it without qualification. As was clear in our conversations with the departmental faculty, the proposed major reflects years of their sustained community-building, reflection, and discussion, the latter undertaken in a very specific configuration at the tri-partite University of Toronto. In order to distinguish the innovative aspects of the proposed major at UTSC, the proposal chooses tactical and strategic emphases that we came to understand better during our two-day site visit, and we explore them in what follows.

In meeting the faculty and learning about their research, we recognized excellence across the board as well as an enviable culture of trust and support for one another's specializations and accomplishments. Even in the current climate of economic austerity, in which most hiring at UTSC is frozen, the faculty voiced appreciation for one another and demonstrated their commitment to responding to UTSC students' hunger for education in film studies with a program of the highest quality. Everyone would, of course, like to see the program grow in line with the projections for increased

enrollment in the program’s first several years; the current faculty, however, are willing to launch the major program with no promises for further faculty resources in the midterm. They are thus genuinely dedicated to the educational mission of film studies, to the degree that the word we heard most often was “excited.”

We submit relatively few formal recommendations. The following responses chart some observations and suggestions that come from two outside observers unconstrained by the vicissitudes of local academic cultures. We do not require or indeed even suggest further revisions to the major proposal, a document that is in its current form thorough, eloquent, and persuasive. Instead, we observe that this faculty now has the opportunity to refine and reframe the tenor of what is largely an internal document for a larger public audience, whether for recruitment, outside grant support, internal institutional resources, or development. We see a chance for the department more clearly to align its proposed vision with the future of the discipline and to make a strong case to its constituents for its vision of film studies, a vision that is more subdued in the current document in favor of intra-institutional demands for defining innovation. We try to tease out the distinctiveness of that vision. In addition, we suggest some ways that the administration could invest modestly in the department and the new major in the short term, alleviating some of the stresses that make teaching and researching film at UTSC unnecessarily challenging and labor intensive. These investments range across those UT and UTSC units that support film pedagogy and scholarship and seek to make use of existing yet untapped funds and resources.

## B. Recommendations

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Please endeavour to distinguish between observations or suggestions (which can be included in “Findings”) and formal recommendations (which should be included here). **The Dean and unit/program will be required to provide a public response to every recommendation listed in this section.**

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### *Recommendations:*

We were consistently impressed by the faculty’s dedication to students and their fields of study, and by their creativity, collegiality, and mutual investment. These are the factors that guarantee the success of this new major, in spite of the challenges imposed by a climate of austerity. Our recommendations foreground things that we think could be achieved, even within the constraints of this moment, and respond to the shared aspirations of students, faculty, and administrators alike.

1. Experiential Learning (EL): In a film city like Toronto, there are opportunities for

experiential learning and community partnerships too that are currently untapped, and it would be to the benefit of the Scarborough campus, the Film Studies major, and the film industry itself to identify and address the factors blocking greater engagement in this area. We recommend that key stakeholders, including the Film Studies faculty, Interim Vice-Principal Alison Mountz, Associate Dean Lynn Tucker, Vice-Principal Karin Ruhlandt, Vice-Dean Katherine Larson, Vice-Dean Jessica Fields, and Associate Registrar & Director of Admissions and Student Recruitment Kyomi Hastings, come together to reflect on why the Co-op program, which students identified as a strong draw to the Scarborough campus, does not resonate well with the Film Studies major in spite of the many opportunities in the city.

We came to understand from our conversations over the site visit that students would like to see a relationship between the Film Studies major and Co-op and the administration would like to see expanded EL opportunities, while some faculty feel frustrated by the pressure to develop experiential learning experiences within the Co-op model because it has a “business model” that requires finding paid work experience, which is very challenging. We can confirm that, because there are so many well-funded students who are willing to take unpaid internships in the creative arts sector, there is little incentive for the creative industries to offer paid internship opportunities. This disadvantages low-income students in arts-oriented fields of study and constrains equity, diversity, and inclusion efforts within these arenas, the film industry included. Finding a way to open up funded EL possibilities promises to enhance the students’ educational experience in Film Studies, make the Film Studies major an attractive recruitment tool, and build a powerful alumni and regional network of Film Industry professionals on the Scarborough campus. Because of the impressive and exciting diversity of the Scarborough campus’s student population, this will in turn help to diversify the film industry over time, especially given the stable and thriving presence of a film culture in Toronto.

We recommend a three-pronged approach to addressing this issue:

- i. Create an alumni-outreach and development plan aimed at both fundraising to support paid experiential learning opportunities (such as UTSC-funded summer internships in the film industry) and networking with alumni and regional professionals to develop stable partnerships for this EL program.
- ii. Develop Kyomi Hastings’ ingenious suggestion to add a clause to the contracts of film crews coming to film at the UTSC that requires the inclusion of UTSC Film Studies students in EL opportunities. We further recommend asking these film crews to become part of the more permanent network of industry professional mentors described in 1.i.
- iii. Support Film Studies faculty and students in developing programming throughout the semester to help sustain and develop these networks and to incorporate the expertise of

local industry professionals more deliberately into curricular and extracurricular activities. For example, students spoke enthusiastically about wanting to start a Film Club. With little bit of funding, this could include screenings and Q&A with film and media professionals, giving students valuable experience in programming, the public humanities, and industry networking. Industry professionals could also be invited to speak in classes, at colloquia, host site visits, and so on, to help infuse the already-vibrant curriculum with more EL opportunities.

2. Given the significance of Prof. Marlene Goldman's teaching in the realms of both creative practice and experiential learning related to film, we were concerned, especially in the current climate of austerity, to learn of her phased retirement. This will only serve to reinforce an already-felt inequity between the Creative Writing major and the Film Studies major, while also reducing already-scarce, but much in-demand, creative production opportunities. Fortunately, we understand that while there is a general hiring freeze, there are still hiring opportunities available in the realms of both Indigenous Studies and EL and we think it would be transformative to hire in both of these areas. We recommend two separate positions because both areas require and offer significant program and institution building opportunities. It would be unfair to collapse these diverse (although potentially overlapping) and demanding areas of growth into a single position. We see great potential in hiring an Indigenous film and media specialist to support the new Film Studies major, and think this will contribute to making the broader Department of English a welcoming and dynamic community for Indigenous faculty, students, staff, and alumni. We understand that a conversation with Alison Mountz, Interim Vice-Principal of Research and Innovation, might be helpful here to explore potential Canada Research Chair Opportunities.
  
3. As the Film Studies minor evolves into a Film Studies major, it seems appropriate to evaluate how, even in a climate of austerity, to maximize the available on-campus resources for the teaching of Film and Media Studies to ensure that all teachers and students working in this field feel supported by the university and feel that they have equitable access to space, technology, and other teaching-related resources, including in the new and projected arts-and-innovation-oriented buildings on campus. This would also be an opportune moment to identify future needs for when the budget situation improves. We were impressed by the imagination that has fueled the development of the library and other on-campus spaces, such as the English faculty lounge (with piano!) and the creative writing space. We could see many creative possibilities emerging at the intersection of these spaces and the new Film Studies major. This may involve some collaborative effort at planning how to share and make best use of what is available across the relevant stakeholders (e.g. the library, Creative Writing, Film Studies, ACM's programs in New Media Studies, Theater and

Performance, Visual Culture, and Media and Communication Studies, the Registrar's Office, the Office of the Vice-Principal Research and Innovation, and so on), and how to shift the focus of the discussion now away from a concern with too much overlap toward a new emphasis on how to make the most of areas of common interest. Students, for example, spoke passionately about the richness of being able to combine courses such as "Performing with Cameras" with screenwriting, film history and theory courses, creative experimentation in the library's media spaces, and to let those things infuse student clubs, speaker series, and so on.

There could be a useful conversation on whether some of the centrally-relevant courses that currently count only as electives could count as required courses, and perhaps some reciprocity could be built across the programs and departments involved in the realm of curriculum planning and major/minor requirements. On the question of facilities, faculty in Film Studies noted that they, unlike faculty in ACM, were not given priority for the ideal classrooms for teaching Film Studies; they also described having efforts to make screenings a mandatory part of a course being blocked. From our conversations especially with the registrar, it seems that some of these issues might be resolved through planning in advance and identifying reasonable equipment needs, and the fact that there is confusion over such issues only reinforces the importance of regular dialogue about such issues among stakeholders so that the distinct, wonderful, and related programs involved can support and help to develop each other. Again, we understand that a conversation with the Registrar's Office might be helpful here.

## C. Program Evaluation Criteria

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Please provide commentary on the following evaluation criteria. In some cases, it may be preferable to address multiple criteria holistically. In such cases, please clarify which criteria are relevant to the comments.

### 1 Academic Rationale and Program Objectives

- a) Clarity of the program's objectives.

The objectives of the Major in Film Studies are clearly laid out on pp. 10-11 of the proposal. They reflect a deep grasp of the field and are in line with the objectives of parallel programs at the top North American research institutions. We were impressed by the faculty's shared commitment to the vision of the field that these objectives represent, and feel that every faculty member we spoke with had a nuanced understanding of and respect for the aspects of the program for which each of their colleagues were taking responsibility. The program's objectives include a strong commitment to teaching the film

and media landscapes of the Global South and of diasporic communities, and this resonates well both with the student population of UTSC in ways that the students notice and appreciate—some spoke of the Film Studies curriculum making them “feel at home” on campus—and with the trajectory of the field at large.

- b) Appropriateness of degree or diploma nomenclature given the program’s objectives.

Upon arrival, we did wonder why the major was not named “Film and Media Studies,” but having learned more about the Department of Arts, Culture and Media and the New Media Studies program, we agree that “Film Studies” makes most sense. We also appreciated, over the course of the two-day visit, the care that exists across all the faculty we spoke with, to create a dynamic conversation *within* the Department of English, across the realms of Film Studies, English, and Creative Writing. We were very impressed by the spirit of collegiality, mutual respect, and interdisciplinarity that we consistently perceived. Although “and Media” is not in the title of the new major, the permeation of moving images into realms of life well beyond the movie theater, and film’s imbrication with neighboring media, including literary and graphic fiction, video games, television, and so on, is well integrated into the Film Studies curriculum in ways that represent the best practices in the field. As the “and Media” aspect of the field of Cinema and Media Studies becomes increasingly dominant, and as the faculty population and curriculum evolve over time, we think this question of nomenclature will be something to review periodically, but we agree with the Film Studies faculty that “Film Studies” is the appropriate title for the major at this time.

- c) Consistency of the program’s objectives with the institution’s mission and the University of Toronto’s/the division’s/unit’s academic plans, priorities and commitments, including consistency with any implementation plans developed following a previous review.

The Film Studies faculty demonstrated a keen awareness of and concern for the mission and specific priorities and commitments of both the University of Toronto as a whole and of the Scarborough campus in particular. The faculty has been attentive in planning this major in relation to the home Department of English, proximate departments and programs on campus, and other Film Studies-related institutional spaces at UT. The faculty demonstrated care about ensuring students have access to the highest caliber of teaching, have research and experiential learning opportunities, are exposed to local, national, and global frameworks of study, and have a sense of institutional and program belonging. Students spoke in glowing terms about their experiences in the Film Studies classroom, confirming that the faculty’s aspirations were being experienced by students. As addressed above, it is clear that, with some creative thinking/funding outside of the usual Co-op model, there are untapped experiential learning possibilities to be developed, and the students are hungry for these. We think this will aid recruitment of students to

the UTSC, will activate and build a film industry-related network, and will help create career paths for students in the humanities.

d) Evidence that the following have been substantially considered in the development of the program and its associated resources:

1. [Universal design principles](#) and/or the potential need to provide mental or physical disability-related accommodations, reflecting the University's [Statement of Commitment Regarding Persons with Disabilities](#)

We were very impressed by the accessibility of most of the spaces that we visited, and experienced the faculty as being flexible, creative, and accommodating of student needs and constraints. There are also courses that expand students' understanding of differently abled people, such as "Neurodiversity and Media." There are interesting possibilities for developing the curriculum at this intersection of Film and Media Studies and Disability Studies.

2. Support for student well-being and sense of community in the learning and teaching environment, reflecting the work of the [Expert Panel on Undergraduate Student Educational Experience](#) and the commitment to establishing a Culture of Caring and Excellence as recommended by the [Presidential and Provostial Task Force on Student Mental Health](#)

Students repeatedly celebrated Film Studies for its culture of inclusion and for their sense of belonging and enjoyment in the program. They love the classroom experiences they have and spoke of taking multiple courses with professors because of the passion and care demonstrated by the Film Studies faculty. This impression was reinforced by the faculty's own discussions of their classes, their vision for the major, and their engagement of students. This is impressive for any faculty, but especially so as only a small number of faculty are involved in Film Studies. They are clearly exceptionally generous with their time and attention. Students are interested in more clubs, more speakers, to build on the sense of community they already feel. In hearing this, we were conscious of questions of faculty bandwidth, but we think that it might be possible, with an investment of minimal resources, to establish an experiential learning opportunity in which students have the opportunity to lead a program-supported Film Club through which they could organize screenings, industry alumni presentations, and so on. This would both build community and foster experiential learning in the realm of the Public Humanities, which would in turn help to build community in Scarborough.

3. Opportunities for removing barriers to access and increasing retention rates for Indigenous students; for integrating Indigenous content into the curriculum in consultation with Indigenous curriculum developers; and for addressing any discipline-specific calls to action, reflecting the commitments made in [Answering the Call: Wecheehetowin: Final Report of the Steering Committee for the University of Toronto Response to the Truth and Reconciliation Commission of Canada](#) (PDF)

As noted above, we were concerned about the phased retirement of Prof. Goldman because it will remove offerings in the realm of production/creative practice. We understand that, even in the climate of austerity, there might be resources for hiring in the area of Indigenous film studies, and we recommend attention to that possibility in order to attract Indigenous students to the curriculum, and to support the Indigenous community-building efforts already underway within the Department of English, especially within the Creative Writing program. The major offers interesting possibilities for students to study Global Indigenous film and media practices within the existing curriculum, and there are many possibilities for expansion in this realm.

4. Opportunities for removing barriers to access and increasing retention rates for Black students; for promoting intersectional Black flourishing, fostering inclusive excellence and enabling mutuality in teaching and learning, reflecting the commitments made in the [Scarborough Charter](#) and consistent with the recommendations of the [Anti-Black Racism Task Force Final Report](#)

The Film Studies faculty is committed to developing a curriculum that attracts and retains, through a commitment to inclusion and intellectual engagement, Black students and faculty and that fosters and promotes “Black flourishing.” Many of the E.L., alumni outreach, and student-led programming activities could support the curricular efforts in this area. The Film Studies faculty have shown leadership in the realm of research at the intersection of Critical Race Studies, Postcolonial Studies, and Cinema and Media Studies, and as a result, these areas are distinctive areas of strength in the Major. The students notice and value this. Faculty expressed disappointment in the recent failure of a hiring possibility in Black Studies, and we recommend that UTSC support continued exploration in this area of hiring to support the commitments of the Scarborough Charter and the recommendations of the Anti-Black Racism Task Force.

5. Opportunities for fostering an equitable, diverse and inclusive teaching and learning environment, reflecting the values articulated in existing institutional documents such as the [Statement on Equity, Diversity, and Excellence](#), the

[Antisemitism Working Group Final Report](#), the aforementioned reports, and future institutional reports related to equity, diversity and inclusion.

Future hiring plans could prioritize building on the already strong commitment to EDI in the department, and we have the impression that this is the plan.

We noticed that associate-level female professors seem to carry a heavy administrative load, and it might be useful for there to be some discussions within and beyond the department about the equitable distribution of service loads. This could include attention to whether the dispersed nature of the UT tri-campus results in a certain invisibility of how many administrative roles a single person is carrying, something of concern for scholars who are not full professors; whether there are notable patterns in the assignment of service; how particularly generous program and departmental citizens are recognized and rewarded for their service and leadership; and how pathways for promotion are being protected and supported along the tenure and promotion track.

- e) Unique curriculum or program innovations, creative components, significant high-impact practices, where appropriate.

The Film Studies major at UTSC is distinctive for its attention to the relationship between Film and literary culture. This is broadly understood, in part because of the capacious and interdisciplinary interests of the English department faculty as well as the Film studies faculty, allowing for E.L. opportunities, diverse understandings of storytelling cultures, engagement with video games, graphic novels, performance, creative writing, film production, and other forms of multimodal research as well as a strong emphasis on understanding the broader social and ideological role of moving image media in our lives. There are so many possibilities for expansion in multiple directions within a field as interdisciplinary as Cinema and Media Studies, limited, however, by the bandwidth of the already very hard-working faculty. Hiring in this area would help to activate and expand the development of this area.

## 2 Rationale for Program as Designed

### 2.1 Admission Requirements

- a) Appropriateness of the program's admission requirements given the program's objectives and program-level learning outcomes.
- b) Sufficient explanation of alternative requirements, if applicable, for admission into a graduate, second-entry or undergraduate program, e.g., minimum grade point average, additional languages or portfolios and how the program recognizes prior work or learning experience.

The English Department has made access a priority for its major programs, striving for the greatest flexibility and accommodation in order to allow any UTSC student to explore its curriculum. Film Studies is no exception to this emphasis on access. Indeed, the students with whom we spoke had various points of entry into the study of film, whether through interests in performance, science, creative practice, or film history.

Specifically, the program will have unlimited enrollment (provided that the Dean's Office can provide appropriate funding for TA support). It requires no specific courses for program entry. Students need only complete 4.0 credits to enroll. The Department impressed us with its commitment to removing as many barriers as possible for students from diverse backgrounds and with competing demands on their time. As we have said above, we see room for the new major to expand its EL opportunities, but the commitment to work experience and experiential learning is clear across the UTSC campus.

## 2.2 Program Requirements

- a) Appropriateness of the program's structure and the requirements to meet its objectives and program-level learning outcomes, including the structure and requirements of any identified streams (undergraduate), fields or concentrations (graduate).
- b) Appropriateness of the program's structure, requirements and program-level learning outcomes in meeting [the institution's applicable undergraduate or graduate Degree Level Expectations](#).
- c) Appropriateness of the proposed mode(s) of delivery (i.e., means or medium used in delivering a program; e.g., lecture format, distance, online, synchronous/asynchronous, problem-based, compressed part-time, flexible-time, multi-campus, inter-institutional collaboration or other non-standard forms of delivery) to facilitate students' successful completion of the program-level learning outcomes.
- d) Ways in which the curriculum addresses the current state of the discipline or area of study and is appropriate for the level of the program.

The faculty have collaborated to develop a truly innovative and distinctive curriculum, one that both meets its objectives and learning outcomes *and* positions the UTSC major at the forefront of the discipline. The department's two large introductory courses at the A level, Literature and Film for Our Time: Visions and Revisions and Literature and Film for our Time: Dawn of the Digital, offer students the opportunity to focus on a variety of media as texts and to scrutinize them as narratively and formally distinct modes of storytelling. The students with whom we met raved about these courses! In the department's curriculum maps and communications with students, they appropriately emphasize these courses as good preparation for enrollment in their programs.

Additionally, the faculty have developed a suite of courses at the A, B, and C levels that provide a core curriculum in the discipline, one that is unique to UTSC. These courses – FLMA70H3: How to Read a Film, FLMB75H3: Cinema and Modernity I, FLMB77H3: Cinema and Colonialism, FLMB80H3: Cinema, Race, and Representation, and FLMC92H3: Film Theory – have been designed to emphasize cinema and media as global phenomena with distinct histories shaped by geopolitics. Consistent with the areas of high-level scholarship represented by the faculty (many of whom consider race, colonialism, and representation in their own research), these courses align with the department’s broader focus on global culture, a focus that embraces modes of difference such that the artists and authors are not restricted to national or generic models alone but can be studied comparatively (such as the example of Black filmmakers in the Middle East). These courses impressed us for their originality and distinctiveness from other approaches to film study at UT: at UTM, an emphasis on film philosophy within the broader field of visual studies/art history, and at the Cinema Studies Institute (CSI)/Innis College) downtown, which has a more traditional pathway focused on film culture and the business of film.

The proposal for the major in film studies provided an exhaustive evaluation of how their sixteen learning outcomes correspond to program requirements and degree-level expectations. [See Table 2, pp. 41-56]. The table correlates degree-level expectations with program learning outcomes to address how the film major provides depth, breadth, methodology, application of knowledge, awareness of limits of knowledge, communication skills, and autonomy and professional capacity. It admirably incorporates different modes of learning including creative-based practice and collaborative projects.

Finally, the delivery of the program largely as an in-person, synchronous menu of courses is appropriate as it is for humanities-based majors across the campus. The proposal does, however, demonstrate the specific ways in which both synchronous and asynchronous modes of online delivery enhance flexibility in the screening of films. The students with whom we met had no experience or culture of collective viewing and saw the ability to screen films on their own terms as crucial to lending films their individual focus and attention. Asynchronous screenings also relieve demand for smart classrooms capable of providing dark spaces with quality sound and image. We encouraged the students to organize screenings and programs through which they might discover the pleasures of collective reception, but we also appreciated how they consume media in their busy lives.

### 3 Assessment

- a) Appropriateness of the methods for assessing student achievement of the program-level learning outcomes and degree level expectations.
- b) Appropriateness of the plans to monitor and assess:
  1. The overall quality of the program

2. Whether the program is achieving in practice its proposed objectives
3. Whether its students are achieving the program-level learning outcomes
4. How the resulting information will be documented and subsequently used to inform continuous program improvement.

The varying, rigorous and creative methods of assessing student achievement at different levels have been designed carefully and thoughtfully. They demonstrate a strong understanding of how the student's skill-set develops over the course of the major and encourage growth and ambition while being supported by the stages of the curriculum. It was clear to us from meeting with students that the skills that are reported to be being developed are actually being developed in the students participating in the program. They were an impressive, well-informed, enthusiastic, and ambitious group of young scholars.

The department has well-developed plans for ongoing consultations with students, especially in the first few years of the major, to identify any areas that need work. They also plan to use surveys and focus groups for more structured feedback, something they have already used in useful ways in preparation for the Film Studies major proposal report.

Faculty and staff showed familiarity with the outcomes of these surveys, suggesting that they have been well used as data for collective reflection and future planning. In addition, the department plans to track course evaluations for the new major carefully and to use data visualization to enable bigger picture takeaways to be easily accessible for reflection. It was clear from our meetings that faculty have a very clear sense of what students are thinking and how they are feeling, and the students also seemed well informed about the reasons why their curriculum looks the way it does. This is a sign of excellent communication within the Film Studies community, and that was a pleasure to see.

As stated above, we think the only thing that could strengthen this well-organized structure for regular self-assessment would be the development of regularly scheduled conversations of interdisciplinary stakeholders from the faculty, administration, and library to discuss the cross-institutional teaching of Film Studies in the broader context of the study of Media, Acting, and Creative Writing.

## 4 Resources

Given the program's planned/anticipated class sizes and cohorts as well as its program-level learning outcomes:

- a) Participation of a sufficient number and quality of core faculty who are competent to teach and/or supervise in and achieve the goals of the program and foster the appropriate academic environment.

The Film Studies major has strong support from, and some overlap with, the faculty across the Department of English, as well as the dedicated commitment of four full-time (tenure stream) and two part-time (teaching stream) faculty in Film Studies. This group is ready, willing, and able to move the major forward without any additional appointments. They are also supported in their work by three additional faculty (Tysdal, Nikkila, Goldman), whose contributions play an invaluable role in the Film Studies program. As noted above, Goldman is now entering phased retirement, and we think that it is important to plan for additional production / EL support with that departure in mind.

The program gains additional support from course instructors from the Cinema Studies Institute who teach sections of ENGB71H3 Writing About Movies. This helps both to supplement the curriculum and offer valuable teaching experience to the PhD students.

While we are convinced that the existing faculty are well set to launch the major, and we think nothing should stand in the way of that, we do want to note some issues of concern that came up around teaching assistants. Conversations about these issues should play a role in future planning, especially as enrollments in Film Studies undergraduate courses are set to escalate while neither the size of the faculty nor the enrolment in UT's Cinema Studies Ph.D. programs will proportionally increase.

We were alerted to the fact that TA support needs to be increased simply to meet the existing needs. We understand that deficits in the TA budget have been running for 5 years and confirmed in our final meeting that there was a \$100k deficit on the TA budget, that funding for the required number of TAs had been denied, but that it was then taken care of as a one-time overage. We want to flag this as an area of concern for a couple of reasons. First, in order for the Film Studies program to be able to properly plan for the teaching support its healthy enrollments require, it needs to be able to know its budget in advance and plan TA appointments with that budget in mind. And second, as the enrollments are predicted to increase (and we agree that they will), we recommend that budget planning take those predicted increases into account from the outset.

We reiterate our observation that there seems to be a number of Associate-level female professors in a leadership/service role, and at times even in more than one of these roles. We recognize the excellence of their work, but also want to flag a concern regarding how or if the path for promotion for these generous-with-service colleagues is being mapped out. In cases where it has not been possible to identify a full professor to take on such important administrative roles, it might be helpful to offer additional research leave time to enable the faculty in question to meet the research requirements for promotion, and to recognize major leadership accomplishments (such as overseeing the formation of a new major) as part of the criteria for promotion to full professor.

- b) If applicable, discussion/explanation of the role and approximate percentage of adjunct and sessional faculty/limited term appointments used in the delivery of the program and the associated plans to ensure the sustainability of the program and quality of the student experience (see [QAF Guidance](#)).

n/a

- c) If required, provision of supervision of experiential learning opportunities

Please see our formal recommendations for our discussion of experiential learning opportunities. Here, we will simply add that creative practice and more informal EL opportunities occur frequently within the context of several Film Studies courses. It might be helpful both to make the presence of those opportunities more visible in course descriptions and titles, and to talk with the Library staff, Alison Mountz, Interim Vice-Principal of Research and Innovation, and Lynn Tucker, Associate Dean of Experiential and Global Learning to identify any resources, including additional basic equipment, that would make it easier for those wanting to incorporate creative practice as one component in their courses to do so. Given the expected increase in enrollments, the level of student interest in production/practice-related courses, and the fact that many students are drawn to UTSC for the Co-op and EL opportunities, we think it makes sense to expect that additional instructors, courses, equipment, and classroom spaces may be required to meet the needs of a larger number of students, especially as production courses are hard to scale up. The costs of meeting these needs could be offset both by fundraising and by the admissions/recruitment appeal of this dynamic area of the curriculum.

- d) Adequacy of the administrative unit's planned utilization of existing human, physical and financial resources, including implications for the impact on other existing programs at the University.

In this climate of scarcity, we perceive a sense of, and have some sympathy for, a certain territorialism in relation to well-equipped classrooms, technological resources, and popular curricular topics. But we think that it would be to everyone's benefit, the broader university's and the Scarborough campus's included, to come together to identify how to make the best use of existing resources and then to identify together what genuine needs are, and to work with the administration to meet those needs so that not only the new major in Film Studies, but all the other programs that have affinities with it, can thrive. We think this will really elevate the visibility of the UTSC.

- e) Evidence that there are adequate resources to sustain the quality of scholarship and research activities produced by students, including library support, information technology support and laboratory access.

We were impressed with and at times envious of some of the creative maker-spaces and group study spaces in the library, which seem to have some potential for Film and Media Studies-related projects. At our request, the English Department liaison, Chad Crichton, toured those spaces with us, and we found him an enthusiastic partner in providing readymade tech labs for students, including a one-button studio with a green screen and a podcasting studio (not yet completely finished). The university librarian, Angela Hamilton, generously joined us on our tour and mentioned other spaces the library hopes to convert from stacks on the main floor. We urge the English Department faculty to collaborate further with these colleagues. The new Sam Ibrahim building also seems to have an immense amount of potential, but many of the faculty do not yet seem aware of its possibilities, or seem uncertain about whether they will have access to the wonderful resources to be found there. It seems like it would be helpful again to bring together faculty with common interests across the Film and Media realms to brainstorm, perhaps with classroom technology and pedagogy experts, the teaching possibilities made available by these new spaces and any needs / adaptations that would be required to suit particular courses, fields of study, and so on.

The Film Studies program is home to world-class scholars who are leaders in the field. We recognize that starting a major has required a large investment of time and energy from a relatively small number of faculty members, and we underscore the importance of ensuring both that the Film Studies major receive the same prioritization for suitably equipped classroom spaces and that the Film Studies faculty be supported with necessary research time in the midst of this demanding moment of institution building. These two things will help to ensure the visibility and quality of the major, will benefit the wider field, and will support the aspiration for excellent education and student satisfaction.

- f) If necessary, additional institutional or divisional resource commitments to support the program in step with its ongoing implementation.

There is some base budget inequity between the Creative Writing major and the new Film Studies major. With the growing demand for courses in this area, faculty and staff are thinly spread. For this reason, rather than asking the Film Studies faculty (or their support staff) to apply on an annual basis for one-off funding to support events such as on-campus screenings, talks by industry professionals, program-led trips to the Toronto International Film Festival and other off-campus film screenings, and the refreshments that help such events to become community-building experiences, we suggest adding \$10,000 to the base budget on an annual basis, and to review these programming needs

as the major grows.

## 5 Quality and Other Indicators

- a) Evidence of the quality of the faculty (e.g., qualifications, funding, honours, awards, research, innovation and scholarly record; appropriateness of collective faculty expertise to contribute substantively to the program and commitment to student mentoring)
  - The quality of the scholarship of the faculty, and the degree to which that scholarship is brought to bear in teaching.
- b) Any other evidence that the program and faculty will ensure the intellectual quality of the student experience.
- c) Any additional indicators of quality identified by the division or academic unit.
- d) How the proposed program compares to the best in its field among international peer institutions.

Though comparatively small, the UTSC Department of English faculty (16 regular tenure stream, 10 teaching stream) are among the most accomplished in North America, certainly on par with their counterparts at comparator institutions. The number of film studies faculty is even smaller; the core faculty will consist of 4 tenure stream (Leonard, Maurice, Saljoughi, and Sengupta) and 2 teaching stream and part-time (Flynn and Stoddard), with three additional faculty members who may substantially contribute to the range of available electives (Goldman, Tysdal, and Nikkila).

Their scholarly publications and scholarly activities are impressive and at the highest level of excellence. They have published monographs and edited volumes with outstanding university presses, including the University of Minnesota Press, the University of Florida Press, Edinburgh University Press, Syracuse University Press, SUNY Press (forthcoming), Wayne State University Press and others. They have also published in and/or sit on the editorial boards of the leading peer-reviewed journals in the field including *Film Criticism*, *Cinema Journal/JCMS*, *Discourse*, *Camera Obscura*, *Feminist Media Histories*, and the *Canadian Journal of Film Studies*.

Grants-making organizations have recognized the quality of their scholarship, too. Marlene Goldman has received multiple SSHRC awards, along with multiple awards from the Jackman Humanities Institute for her research and creative work on ageing and disability as well as Canadian literature. English Department faculty member Karina Vernon received a SSHRC award for Black Art and the Aesthetics of Spatial Justice, exploring her interest in regionalism and prairie literature. Sara Saljoughi was named a Mellon Early Career Fellow in the Aesthetic Education project at the Jackman Humanities

Institute. Her research has also been supported by grants and fellowship from the SSHRC, Andrew W. Mellon Foundation, American Council of Learned Societies, Social Science Research Council (USA), and the Connaught Foundation. As we note above, these are top-notch scholars who are continuing to devote a great deal of time to program-building in a climate of austerity. We urge the administration to support their career advancement with the programs and mentorship described to us by the deans and to keep a keen eye especially on women's labor at UTSC.

One notable dimension of faculty quality is the presence of scholar-practitioners who bring meaningful experiential learning opportunities to the students in the major. Marlene Goldman's focus on Canadian literature and ageing/disability translates to courses in which students adapt Canadian short stories to video, as she has done in her own short films. In addition to own prolific scholarly career, Alice Maurice has also worked in documentary film production and was Associate Producer of the documentary films *A Healthy Baby Girl* (Helfand Productions, 1997) and the Academy Award-winning *Defending Our Lives* (Cambridge Documentary Films, 1994). In her courses, students make documentary films while they study the genre. And in addition to his teaching in the creative writing program, Daniel Scott Tysdal is a filmmaker, with films screening in festivals, the ReLit Award winning author of three books of poetry, as well as the poetry textbook *The Writing Moment: A Practical Guide to Creating Poems* (Oxford University Press); his screenwriting courses are also vehicles for students to explore their own voices and visions.

Throughout our visit we were impressed by the quality and dedication of the faculty. They are committed educators, thoughtful interlocutors, and generous student mentors.

## 6 Commissioning Officer Acceptance

After receiving the report from the reviewers, the commissioning officer formally accepts the final report and fills in the table below.

<p><b>As Commissioning Officer, I confirm that:</b></p> <ul style="list-style-type: none"> <li>✓ The New Program Proposal and all relevant faculty CVs were provided to the reviewers to support their assessment of the new program.</li> <li>✓ The Report addresses the program evaluation criteria, as required by the UTQAP.</li> <li>✓ I have brought to the attention of the reviewers any clear factual errors in the report and the reviewers have corrected these.</li> <li>✓ I have brought to the attention of the reviewers any omitted UTQAP requirements.</li> <li>✓ I have attached the site visit schedule to the report.</li> </ul>	
<p>Commissioning Officer*: Professor Karin Ruhlandt, Vice-Principal Academic &amp; Dean</p>	<p>Report Accepted as Final on December 4, 2024</p>

## Appendix 1: External Review Schedule

**Major Program in Film Studies**

**University of Toronto Scarborough**  
**1265 Military Trail**  
**Toronto, ON M1C 1A4**

**Review Team (alphabetical order based on last name):**

- [Karen Redrobe](#), Professor, Department of Cinema and Media Studies, University of Pennsylvania
- [Amy Villarejo](#), Chair and Professor, School of Theater, Film and Television, University of California, Los Angeles

**In-person Site Visit Dates:**

**Tuesday, October 22, 2024: 9:10 am – 5:00 pm EST**

**Wednesday, October 23, 2024: 9:10 am – 5:00 pm EST**

**Zoom Meeting for remote participants**

<https://utoronto.zoom.us/j/83691310181>

Meeting ID: 836 9131 0181

Passcode: 001175

## Day 1: Tuesday, October 22, 2024

TIME (EST)	DETAILS	LOCATION
8:30 am to 9:00 am	<b>Meet at the student center drop off and set up for the day</b> <ul style="list-style-type: none"> <li>• Karen Redrobe, Professor, Department of English, University of Pennsylvania</li> <li>• Amy Villarejo, Chair and Professor, School of Theater, Film and Television, University of California, Los Angeles</li> <li>• Kevin Mak, Academic Programs Officer</li> <li>• Sarah Chaudhry, Programs and Curriculum Coordinator</li> <li>• Lee Bazely, Programs and Curriculum Coordinator</li> </ul>	HL 255
9:10 am to 10:00 am	<b>Briefing Meeting with Dean and Decanal Team</b> <ul style="list-style-type: none"> <li>• Karin Ruhlandt, Vice-Principal, Academic and Dean</li> <li>• Katherine Larson, Vice-Dean, Teaching, Learning &amp; Undergraduate Programs</li> <li>• Rene Harrison, Vice-Dean, Graduate &amp; Postdoctoral Studies (tentative)</li> <li>• Suzanne Sicchia, Associate Dean, Undergraduate Programs &amp; Curriculum</li> <li>• Zahra Bhanji, Assistant Dean (tentative)</li> <li>• Kevin Mak, Academic Programs Officer</li> </ul>	HL 255
10:10 am to 11:00 am	<b>Meeting with the Chair, Department of English</b> <ul style="list-style-type: none"> <li>• Alice Maurice, Associate Professor and Chair</li> </ul>	HL 255
11:00 am to 11:15 am	<b>BREAK</b>	HL 255
11:15 am to 12:00 am	<b>Meeting with the Film Group</b> <ul style="list-style-type: none"> <li>• Alice Maurice, Associate Professor and Chair</li> <li>• Garry Leonard, Professor</li> <li>• Sara Saljoughi, Associate Professor (via Zoom)</li> <li>• Rakesh Sengupta, Assistant Professor</li> <li>• Matthew Stoddard, Assistant Professor, Teaching Stream</li> </ul>	HL 255
12:00 pm to 1:00 pm	<b>LUNCH</b>	HL 255
1:10 pm to 2:00 pm	<b>Meeting with Vice-Principal Research and Innovation, UTSC</b> <ul style="list-style-type: none"> <li>• Alison Mountz, Interim Vice-Principal, Research &amp; Innovation</li> </ul>	HL 255
2:10 pm to 3:00 pm	<ul style="list-style-type: none"> <li>• Kara Gaston, Associate Professor and Associate Chair</li> </ul>	HL 255
3:00 pm to 3:15 pm	<b>BREAK</b>	HL 255
3:15 pm to 4:00 pm	Meeting with the Library, UTSC <ul style="list-style-type: none"> <li>• Chad Crichton, Department Liaison Librarian</li> </ul>	HL 255
4:10 pm to 5:00 pm	<ul style="list-style-type: none"> <li>• Marlene Goldman, Professor</li> <li>• Sonja Nikkila, Assistant Professor, Teaching Stream</li> </ul>	HL 255
5:00 pm	Departure from UTSC to <a href="#">Yorkville Hotel Sonesta</a>	

TIME (EST)	DETAILS	LOCATION
	<ul style="list-style-type: none"> <li>• Karen Redrobe, Professor, Department of English, University of Pennsylvania</li> <li>• Amy Villarejo, Chair and Professor, School of Theater, Film and Television, University of California, Los Angeles</li> <li>• Sarah Chaudhry, Programs and Curriculum Coordinator</li> <li>• Lee Bazely, Programs and Curriculum Coordinator</li> </ul>	

## Day 2: Wednesday, October 23, 2024

TIME (EST)	DETAILS	LOCATION
8:30 am to 9:00 am	<ul style="list-style-type: none"> <li>• Karen Redrobe, Professor, Department of English, University of Pennsylvania</li> <li>• Amy Villarejo, Chair and Professor, School of Theater, Film and Television, University of California, Los Angeles</li> <li>• Kevin Mak, Academic Programs Officer</li> <li>• Sarah Chaudhry, Programs and Curriculum Coordinator</li> <li>• Lee Bazely, Programs and Curriculum Coordinator</li> </ul>	HL 255
9:30 am to 10:00 am	Tour of the Department of English with Professor Alice Maurice, Associate Professor and Chair	Humanities Wing Department Offices
10:10 am to 11:00 am	<b>Meeting with Registrar Office</b> <ul style="list-style-type: none"> <li>• Shelby Verboven, Registrar &amp; Assistant Dean, Strategic Enrolment Management</li> <li>• Dallas Boyer, Associate Registrar and Director of Student Services</li> <li>• Kyomi Hastings, Associate Registrar &amp; Director of Admissions &amp; Student Recruitment</li> <li>• Naureen Nazim, Associate Registrar &amp; Director of Systems &amp; Operations (pending confirmation)</li> </ul>	HL 255
11:00 am to 11:15 am	<b>BREAK</b>	HL 255
11:15 am to 12:00 pm	<b>Meeting with Staff of the Department of English</b> <ul style="list-style-type: none"> <li>• Gail Naraine, Assistant to the Chair</li> <li>• Ann-Marie Scott, Business Officer</li> <li>• Cecilia Konney, Undergraduate Coordinator</li> <li>• Samantha Younan, Communications and Digital Media Officer</li> </ul>	HL 255
12:00 pm to 1:00 pm	<p style="text-align: center;"><b>STUDENT LUNCH</b></p> <ul style="list-style-type: none"> <li>• Karen Redrobe, Professor, Department of English, University of Pennsylvania</li> <li>• Amy Villarejo, Chair and Professor, School of Theater, Film and Television, University of California, Los Angeles</li> </ul> <p><i>Students Attending (Name, Year of Study, and Program)</i></p>	HL 255

TIME (EST)	DETAILS	LOCATION
	<ol style="list-style-type: none"> <li>1. Brenda Martínez (She/her), Year 3, Major in Arts Management, Minor in Theatre and Performance, Minor in Film Studies</li> <li>2. Christian Zdravko (He/Him), Year 4, Specialist in Journalism, Minor in Anthropology, Minor in Film Studies</li> <li>3. Israr Karim, Year 1, Major in Political Science, Minors in Film Studies and Creative Writing</li> <li>4. Ole Anderson (no pronouns specified), Year 3, Major in Theatre and Performance, Minor in Film, Minor in Media</li> <li>5. Christine Villa (They/them) (SELF (Students of English Literature &amp; Film) President)</li> <li>6. Jingdongyue “Claire” Wang (She/her), Year 4, Specialist in English</li> <li>7. Hansh Kanumilli (He/him), Year 2, Major in Statistics, Minor in Film Studies (wishing to convert into the major)</li> <li>8. Tala Fayad, Year 3, Double major in Physics and Astrophysics, and Philosophy, Minor in Literature and Film</li> </ol>	
1:10 pm to 2:00 pm	Tour of the UTSC Campus	HL 255
2:10 pm to 3:00 pm	<ul style="list-style-type: none"> <li>• Maria Assif, Professor, Teaching Stream and Associate Chair, EDI</li> <li>• Daniel Tysdal, Associate Professor, Teaching Stream</li> </ul>	HL 255
3:00 pm to 3:15 pm	<b>BREAK</b>	
3:15 pm to 4:00 pm	<p><b>Review Team Discussion</b></p> <ul style="list-style-type: none"> <li>• Karen Redrobe, Professor, Department of English, University of Pennsylvania</li> <li>• Amy Villarejo, Chair and Professor, School of Theater, Film and Television, University of California, Los Angeles</li> </ul>	
4:10 pm to 5:00 pm	<p><b>Debriefing Meeting with Dean and Decanal Team</b></p> <ul style="list-style-type: none"> <li>• Karin Ruhlandt, Vice-Principal, Academic and Dean</li> <li>• Katherine Larson, Vice-Dean, Teaching, Learning &amp; Undergraduate Programs</li> <li>• Rene Harrison, Vice-Dean, Graduate &amp; Postdoctoral Studies (tentative)</li> <li>• Jessica Fields, Vice-Dean, Faculty Affairs, Equity &amp; Success</li> <li>• Suzanne Sicchia, Associate Dean, Undergraduate Programs &amp; Curriculum</li> <li>• Lynn Tucker, Associate Dean, Experiential and Global Learning (tentative)</li> <li>• Zahra Bhanji, Assistant Dean</li> <li>• Kevin Mak, Academic Programs Officer</li> </ul>	HL 255
5:00 pm	<p>Departure from UTSC</p> <ul style="list-style-type: none"> <li>• Karen Redrobe, Professor, Department of English, University of Pennsylvania (to Pearson International)</li> <li>• Amy Villarejo, Chair and Professor, School of Theater, Film and Television, University of California, Los Angeles (to Yorkville Hotel Sonesta)</li> </ul>	HL 255

TIME (EST)	DETAILS	LOCATION
	<ul style="list-style-type: none"><li>• Sarah Chaudhry, Programs and Curriculum Coordinator</li><li>• Lee Bazely, Programs and Curriculum Coordinator</li></ul>	

## Program's Response

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December 13, 2024

Professor Karin Ruhlandt  
Vice-Principal Academic & Dean  
Office of the Vice-Principal Academic & Dean  
University of Toronto Scarborough

**Chair's Administrative Response: New Program Appraisal for the Major in Film Studies**

Dear Professor Ruhlandt,

I am pleased to provide the departmental administrative response to the external review of our proposed new Major in Film Studies.

On behalf of the Department of English, I thank the reviewers, Dr. Karen Redrobe (University of Pennsylvania) and Dr. Amy Villarejo (University of California, Los Angeles) who were commissioned to conduct an external review of the program. A site visit was held on October 22 and 23, 2024, in which the reviewers met with academic leadership, faculty and staff affiliated with the proposed program, current students, as well as library and registrarial services at the University of Toronto Scarborough. The reviewers submitted their final report on December 4, 2024.

In their report, the reviewers expressed confidence in this program moving forward, and acknowledged the "sustained community-building, reflection, and discussion" our department had undertaken to arrive at a "thorough, eloquent, and persuasive" proposal for the Major program. They were also impressed by our efforts to remove as many barriers as possible for students who are keen to explore the proposed curriculum.

I am delighted that the reviewers are supportive of the proposed Major and am appreciative of their recommendations aimed at encouraging us to align the vision of the program more closely with the future of the film studies field. In preparing this response, I have consulted with the core Film Studies faculty members and with our Associate Chair, Kara Gaston. I have also communicated with the full faculty at our most recent faculty meeting on December 4.

**Program Requirements and Assessment of Teaching and Learning**

During the site visit, my colleagues and I informed the reviewers of our intention to further revise the completion requirements of the proposed Major to provide students with more flexibility to explore our suite of FLM courses. The reviewers were supportive of this idea. Regarding our Film Studies course

offerings and related teaching and learning, the reviewers make the following recommendations and statements:

- The faculty have developed a suite of courses at the A, B, and C levels that provide a core curriculum in the discipline, one that is unique to UTSC. These courses have been designed to emphasize cinema and media as global phenomena with distinct histories shaped by geopolitics.

We thank the reviewers for recognizing the important role that courses such as FLMB75H3: Cinema and Modernity I, FLMB77H3: Cinema and Colonialism, FLMB80H3: Cinema, Race, and Representation, and FLMC92H3: Film Theory play in allowing students to examine cinema and media from different global and historical lenses. In response to the support we received from the reviewers for granting students more flexibility to explore the film studies curriculum, we have revised the program completion requirements such that students will instead complete 1.5 credits from FLMB75H3, FLMB77H3, FLMB80H3, and FLMC92H3. This change is reflected on pages 32 and 33 of the proposal.

- Schedule regular conversations with interdisciplinary stakeholders from the faculty, administration, and library to discuss the cross-institutional teaching of Film Studies in the broader context of the study of Media, Acting, and Creative Writing.

We are excited to be in conversation with interdisciplinary stakeholders and to further pursue connections across campus. We have, in fact, already begun this process. We have scheduled a February meeting with representatives from Historical and Cultural Studies (HCS) to talk about synergies across our departments' film course offerings and how we might collaborate going forward. We are also in ongoing conversation with Jas Rault, Chair of ACM, about how to foster more connections between English and ACM programs – especially Media Studies, New Media, and Arts Management. We are also working together with representatives from ACM in the ongoing planning for the LAMP building, a space that will provide further opportunities for collaboration, media-centered teaching that combines theory and practice, and interdisciplinary courses and events. We have also just met with representative from the Registrar's Office to discuss scheduling, cross-listings, and student recruitment; we also plan to be in conversation with the library about the potential for Film Studies and media-making spaces and resources. We also see overlap with our Creative Writing program, where students can already study performance and screenwriting.

- Examine if some of the centrally-relevant courses that currently count only as electives could count as required courses.

We are cognizant of our students' ability to combine creative courses (such as those in performance/acting, video-making, or screenwriting) with film studies and film history courses. We are aware that many students from ACM programs, for example, are also minoring in Film Studies, and we would like the Major to provide these opportunities for creative and critical practice as well. Many of our courses already build in some creative assignments and/or other hands-on EL content, and we do generally allow students to count relevant courses from other departments where appropriate. We do want to make sure students get our fundamental core courses, while also allowing for flexibility and cross-pollination with other departments. As noted above, we are in conversation with HCS and ACM, and I can foresee the possibility of adding courses from other departments as electives or even as alternate requirements in some cases (if, for example, a student wanted to intentionally build a

film/media or creative/critical track). We are open to having more cross-disciplinary curriculum conversations as the program develops, especially as the UTSC campus explores and looks to support more interdisciplinarity and combined program approaches.

- Make the presence of creative practice and more informal EL opportunities more visible in course descriptions and titles.

We appreciate this recommendation from the reviewers. We are in the process of doing this. Our curriculum committee is surveying faculty about the incorporation of EL in their courses, with an eye to making courses with regular EL opportunities more visible in the calendar. For example, we have just submitted a course modification which flags our D-level documentary course as an EL course. We also changed the title of the course (as well as the description) to be explicit about the fact that this course includes the production of a mini-documentary as well as community partnerships with local filmmakers. We intend to do the same with other courses that have a creative practice component and/or regular EL components such as community partnerships.

### **Faculty and Resources**

The reviewers make the following recommendations and statements:

- Plan for additional support in (film) production and experiential learning in response to Professor Goldman's phased retirement and eventual departure, and to consider hiring two separate positions (in Indigenous Studies and Experiential Learning) because both areas require and offer significant program and institution building opportunities.

We appreciate this recommendation. In addition to Prof. Goldman, we have two faculty members who are also practitioners and/or who include film production in their courses (Alice Maurice and Daniel Tysdal). Part of our plan to support production and EL is referred to above: working with the library to provide more maker-space opportunities for students in our film program and pursuing more collaboration with ACM faculty and courses (as Prof. Goldman has done) to support production/EL. However, we welcome and agree with the reviewers' suggestion that, with Prof. Goldman's retirement, we will need to search in these areas. I note that Prof. Goldman's research area (and teaching focus) is Canadian Literature, but she is also a filmmaker, and has creatively combined those foci in the classroom. Given the needs of the department more generally, we could consider searching, for example, for an Indigenous Studies scholar who works with both literature and film/media (this could also be framed as a Canadian lit/film position with a focus on Indigenous Studies). We might also consider hiring a film scholar/practitioner (this has worked well for the Cinema Studies Institute at the St. George campus with the recent hire of documentary filmmaker/scholar Brett Story, even though their program is not a "film production" program). In this way, we could have a Film Studies hire that would weave experiential learning into a field-specific search. In general, while we would prefer to

have a separate position for Film Studies, given the current budget environment, we may have to think creatively about how to meet multiple departmental needs (literature, film, EL).

- Knowing the budget in advance is critical in ensuring proper planning for the teaching support the proposed program's healthy enrollments require and in recognition of predicted increases in the future.

Given the difficult budget situation over the past two years, this has been an issue for us – specifically, that there has been a lot of uncertainty in terms of our stipend and TA budgets. Since our TAs, for example, come from the downtown graduate programs (Cinema Studies and English), we need to be able to give them numbers of TA hours well in advance, so that they can be reconciled with graduate student funding packages, entitlements, etc. So, knowing more in advance (as well as being able to respond to robust enrollment and waiting lists) would be best for the health of our offerings and for having enough sections and/or larger caps so that students can get the courses they need to complete the program. In previous years, we would have budget information earlier (in the Spring), which was important for planning our course offerings, number of courses, how many stipends, etc. We realize this is a difficult and transitional moment (given the upcoming new budget model), and we hope these timing issues can be considered going forward.

- It might be useful for there to be some discussions within and beyond the department about the equitable distribution of administrative service loads, and the offering of additional research leave time for faculty taking on important administrative roles to allow them to meet the research requirements for promotion.

We thank the external reviewers for this suggestion. We agree that we need to look for ways to equitably distribute administrative workload, as a few people tend to do a large share of this labor; we also support course release and/or administrative leave time for those that take on significant administrative roles (this might include not just the Chair role but also other kinds of administrative service). We note that, for Chairs, there is typically administrative leave time given after a term served. There may need to be more flexibility considered around these leaves, service time, etc., to support promotion through the ranks (and also to incentivize more participation in these roles). This is something typically handled by the Dean's Office, as the department can't give research leaves unilaterally or without support (i.e., replacement stipends).

- Identify resources and brainstorm teaching possibilities made available by existing and new creative spaces that would make it easier for English Department faculty wanting to incorporate creative practice as one component in their courses to do so. Ensure that Film Studies be given the same prioritization for suitably equipped classroom spaces.

We thank the reviewers for this recommendation. We intend to work more collaboratively with colleagues from the UTSC Office of the Registrar and the UTSC Library to ensure our faculty members are aware of the creative spaces that currently exist to allow students to engage in creative work. We are also keen to continue to be actively involved in discussions and planning for new spaces under

construction within UTSC, such as the Scarborough Centre for Literatures, Arts, Media and Performance (LAMP), that could serve as valuable learning spaces for our Film Studies courses and programs.

- Add \$10,000 to the base budget on an annual basis, and to review programming needs as the major grows.

We thank the reviewers for this recommendation. We agree that it would be appropriate for Film Studies to have funding in the base budget, as the Creative Writing program now does. This funding would be key to supporting the program, especially in building consistent programming, opportunities, events, and general film studies infrastructure in the department. This might include film screenings with guest filmmakers, work-study positions for film studies students, local technology needs, and/or support for Experiential Learning experiences and partnerships. We believe that \$10,000 would be an appropriate and welcome amount, especially given the increasing costs of travel and other expenses.

- Continue exploring the hiring possibility in Black Studies to support the commitments of the Scarborough Charter and the recommendations of the Anti-Black Racism Task Force.

We welcome this recommendation from the reviewers. Our department has already approved and planned for a search in Caribbean Literature/Global Black Studies (in the wake of the retirement of our colleague, Prof. Neil ten Kortenaar). This search has not been approved to move forward yet. We are willing to explore this search (or another in Black Studies) further, and would certainly consider hiring in the area of Black Studies/Film Studies as well. We identified Black Studies as a potential area of growth and focus in our Departmental Academic Plan (2023), and one of our faculty members, Karina Vernon, has raised the notion of an interdisciplinary Black Studies program on the UTSC campus. Hiring in this area would support our curricular and research goals – diversifying our course offerings and building on our established and emerging areas of research excellence.

- There are so many possibilities for expansion in multiple directions within a field as interdisciplinary as Cinema and Media Studies, limited, however, by the bandwidth of the already very hard-working faculty. Hiring in this area would help to activate and expand the development of this area.

We thank the reviewers for this suggestion. We anticipate the growth and expansion of this program, and we aim to develop it according to the growing areas and subfields in the discipline. We recognize and welcome the opportunity to think about future hires in an interdisciplinary way, and would welcome the opportunity to work with other departments on cross-appointments or to build that interdisciplinarity from within. UTSC English already combines film, literature, and creative writing, and we are expanding our offerings to include video game studies and the digital humanities. But, we agree that it will be difficult to continue to expand without hires -- future hiring will allow us to expand the program and to create interdisciplinary links and research strengths in rapidly-growing interdisciplinary areas, including film and environmental studies; game studies; migration studies; area studies (such as East Asian cinema or African cinema); cinema and technology; Indigenous Studies, etc.

### **Experiential Learning**

The reviewers make the following recommendations and statements:

- Have key stakeholders from UTSC to reflect on the Co-op program's role in cultivating film studies-related experiential learning opportunities and identify factors impacting engagement in this area.

We thank the reviewers for this recommendation. Our department looks forward to continued discussions and collaborations with the Arts & Science Co-op Office, the UTSC's Experiential Learning colleagues, the UTSC Library, and the Dean's Office to respond to the needs of our students, especially those pursuing Film Studies.

- Create an alumni-outreach and development plan aimed at both fundraising to support paid experiential learning opportunities (such as UTSC-funded summer internships in the film industry) and networking with alumni and regional professionals to develop stable partnerships for this EL program.

We thank the reviewers for this recommendation. We are currently working on an Alumni newsletter and connecting with the Development and Alumni Relations Office (DARO) to work on how best to increase direct communications with our alumni (with an eye to establishing mentorship, career networks, and potentially funding for the types of initiatives recommended by the reviewers).

- Add a clause to the contracts of film crews coming to film at the UTSC that requires the inclusion of UTSC Film Studies students in EL opportunities. Encourage film crews to consider becoming industry professional mentors.

Since stakeholders looking to request permission to film on campus are required to work with the UTSC Conference and Event Services Team, our department, with the Dean's Office's assistance, has scheduled a meeting with this team for later this month to better understand how these contracts would work and explore the feasibility of this idea.

- Develop programming throughout the semester to cultivate and maintain network of industry professionals and mentors and incorporate the expertise of local industry professionals more intentionally into curricular and extracurricular activities.

We appreciate this recommendation, and we agree that cultivating these networks will be an important part of building the program going forward. I have been in conversation with Julie Witt, Lynn Tucker, and others around experiential learning and industry and community partnerships. We would like to formalize connections with film festivals and film industry professionals around internships and other opportunities for students. We already host film screenings, but we plan to establish more regular film screenings and networking events for film studies students, including career panels, inviting film industry professionals and arts organizations to take part. We are also actively working on creating contacts with alumni working in film-related fields.

- Develop untapped experiential learning possibilities through creative thinking/funding outside of the usual Co-op model, such as establishing an opportunity for students to lead a program-supported Film Club through which they could organize screenings, industry alumni presentations, and so on.

We find this recommendation interesting as we may want to think about how such a club would relate to the existing English departmental student association, Students of English Literature and Film (SELF).

It might be something that would have a different relationship to the department or be structured/funded differently.

On behalf of the Department, I thank the reviewers for their thoughtful recommendations and direction as this program moves forward. We will continue to monitor the curriculum and work with the Dean's Office to ensure students are prepared to progress in the program.

Sincerely,

A handwritten signature in black ink, appearing to read 'Alice', with a horizontal line extending to the right.

Alice Maurice  
Associate Professor and Chair  
Department of English  
University of Toronto Scarborough

## Dean's Response

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February 4, 2025

Professor Nicholas Rule  
Vice-Provost, Academic Programs  
Office of the Vice-Provost, Academic Programs  
Division of the Vice-President & Provost  
University of Toronto

**Dean's Administrative Response: New Program Appraisal for the Major in Film Studies**

Dear Professor Rule,

I am pleased to provide the decanal administrative response to the external review of our proposed new Major in Film Studies.

On behalf of the University of Toronto Scarborough (UTSC) and the Department of English, I thank the reviewers, Dr. Karen Redrobe (University of Pennsylvania) and Dr. Amy Villarejo (University of California, Los Angeles), for conducting an external review of the Major program in Film Studies. A site visit was held on October 22 and 23, 2024, during which the reviewers met with academic leadership, faculty and staff affiliated with the proposed program, current students, as well as library and registrarial services at UTSC.

In their report submitted on December 4, 2024, the reviewers acknowledged the “sustained community-building, reflection, and discussion” undertaken by the Department of English to arrive at a “thorough, eloquent, and persuasive” proposal for the Major program. They were also impressed by the Department’s efforts to remove barriers for students keen to explore the proposed curriculum.

I am gratified to know that the reviewers support the proposed Major and that they had the opportunity to visit the creative and group study spaces on campus, as well as our new Sam Ibrahim Building. In preparing the response below, my office requested an administrative response to the review from Professor Alice Maurice, Chair of the Department of English at UTSC. Professor Maurice’s letter to me dated December 13, 2024, outlined the reviewers’ recommendations and potential responses. My response below is informed by Professor Maurice’s letter.

**Program Requirements and Assessment of Teaching and Learning**

The reviewers recognized the Department of English’s cinema and media courses in supporting the curriculum in the film studies discipline and encouraged the Department to engage in dialogue with various stakeholders across UTSC to consider cross-institutional and longer-term aspects of Film Studies and related opportunities:

- The faculty have developed a suite of courses at the A, B, and C levels that provide a core curriculum in the discipline, one that is unique to UTSC. These courses have been designed to emphasize cinema and media as global phenomena with distinct histories shaped by geopolitics.

As indicated in the Chair's administrative response, the Department had informed the reviewers during the site visit of their intention to propose additional revisions to the Major program to provide students with more flexibility to explore additional undergraduate Film Studies courses. This plan was supported by the reviewers. With that in mind, we support the Department's decision to modify the completion requirements of the proposed Major so that FLMA70H3 How to Read a Film becomes the sole mandatory course, and that students can complete more FLM courses across the A- to D-levels to lead to program completion. These proposed modifications are noted on pages 32 and 33 of the modified proposal.

As a result of the latest revisions to the program completion requirements, minor language changes have been applied to pages 21, 38, 44, 49, and 74 of the proposal to reflect the increased flexibility to be offered to students looking to complete this program. The Dean's Office is also supportive of the Department's plan to propose a set of minor modifications to FLM course requisites in the 2025-26 academic year to ensure flexibility and accessibility for students looking to enrol in the proposed program. This plan has been noted on page 36 of the proposal. Furthermore, language has been added to page 8 of the proposal to provide clarity on the effective date of the proposed Major.

- Schedule regular conversations with interdisciplinary stakeholders from the faculty, administration, and library to discuss the cross-institutional teaching of Film Studies in the broader context of the study of Media, Acting, and Creative Writing.

As the Department Chair noted in her administrative response, the Department is undertaking conversations with academic units and UTSC offices to discuss collaboration opportunities given the intersection of Film Studies with other areas such as media, new media, arts management, performance, and screenwriting. The UTSC Registrar's Office and Library also play critical roles in supporting and enhancing the experience of Film Studies students. I am impressed by and strongly support the Department's efforts to establish interdisciplinary connections with other programs and to ensure students gain awareness and make use of the different media-making spaces and resources moving forward. This also supports campus-wide work we are undertaking to enhance interdisciplinary program and course opportunities for students at UTSC.

- Examine if some of the centrally-relevant courses that currently count only as electives could count as required courses.
- Make the presence of creative practice and more informal EL opportunities more visible in course descriptions and titles.

As the Department Chair explained, there is a desire to strike a balance between ensuring students fulfill the fundamental core requirements of the proposed program and granting students sufficient flexibility to explore offerings from other UTSC departments such as Historical and Cultural Studies, and Arts, Culture and Media. While I appreciate the reviewers' suggestion to consider counting centrally-relevant courses as mandatory rather than electives, this is something my office and I will revisit in conjunction with the Department in the longer term as discussions around interdisciplinary curriculum progress and as the Film Studies program develops. Regarding the recommendation to make creative practice and other experiential learning opportunities more visible in course descriptions and titles, my office will continue to work with the Department

to examine which courses would benefit from changes to descriptions and/or titles to improve wayfinding and students' understanding of expectations in the different Film Studies courses. This is especially important as we continue to embed experiential learning across the curriculum in response to government priorities in this area, reflected in the Strategic Mandate Agreement.

## **Faculty and Resources**

The reviewers confirmed that the existing faculty were well set to launch the Major program. However, they recommended that the department engage in discussions about teaching assistants in relation to future planning, especially if enrolment in the University of Toronto's PhD program in Cinema Studies does not proportionally increase with the expected rise in undergraduate Film Studies course enrolments. While the reviewers noted that the proposed program was well supported in terms of existing faculty complement, they emphasized the importance of continued attention to future faculty hiring needs given the longer-term growth potential of the Film Studies program. The reviewers made the following recommendations and statements related to these areas of consideration:

- Plan for additional support in (film) production and experiential learning in response to Professor Goldman's phased retirement and eventual departure, and consider hiring two separate positions in Indigenous Studies and Experiential Learning because both areas require and offer significant program and institution building opportunities.
- Continue exploring the hiring possibility in Black Studies to support the commitments of the Scarborough Charter and the recommendations of the Anti-Black Racism Task Force.
- There are so many possibilities for expansion in multiple directions within a field as interdisciplinary as Cinema and Media Studies, limited, however, by the bandwidth of the already very hard-working faculty. Hiring in this area would help to activate and expand the development of this area.

As indicated in the Chair's administrative response, the Department recognizes the opportunity to think about potential future hires in an interdisciplinary fashion and to plan for and undertake future faculty searches in potential areas of growth in ways that would meet multiple departmental needs (including in the areas of literature, film, experiential learning, Indigenous studies and Black studies). My office and I will continue to have dialogue with the Department Chair to discuss future hiring needs as we monitor program enrolments. I note as well the benefits of establishing interdisciplinary links in areas such as film and environmental studies, cinema and technology, and Indigenous studies in ways that build on departmental strengths and contribute to campus-wide initiatives in these areas.

The reviewers also made other recommendations and statements regarding faculty and resources:

- Knowing the budget in advance is critical in ensuring proper planning for the teaching support the proposed program's healthy enrollments require and in recognition of predicted increases in the future.
- It might be useful for there to be some discussions within and beyond the department about the equitable distribution of administrative service loads, and the offering of additional research leave time for faculty taking on important administrative roles to allow them to meet the research requirements for promotion.
- Identify resources and brainstorm teaching possibilities made available by existing and new creative spaces that would make it easier for English Department faculty wanting to incorporate creative practice

as one component in their courses to do so. Ensure that Film Studies be given the same prioritization for suitably equipped classroom spaces.

- Add \$10,000 to the base budget on an annual basis, and to review programming needs as the major grows.

I sympathize with the Department Chair's concerns regarding stipends and TA budgets raised in the administrative response, especially considering the campus's current financial situation. My office and I will continue to work with the Department and keep the Chair informed of budget-related matters, recognizing the longer-term needs of the Department for it and the Film Studies program to thrive.

My office will continue to work with the department to ensure that they have the long-term support they need for programming related to the new Major as well as for TA resourcing reflected in their base budget. Going forward, I, along with the Vice-Dean, Faculty Affairs, Equity, & Success, look forward to reestablishing dialogue with the Department Chair regarding work/administrative service loads.

Finally, my office is working with other campus partners on space-related planning, including for the planned new performing arts building, LAMP, that will eventually house the Department of English, and will continue to advocate for the importance of space that can support creative practice at UTSC, including film. The Registrar's Office is aware of the importance of prioritizing classroom allocations for film courses that can support screenings and will be working with the department on that process as the Major is established.

### **Experiential Learning**

The reviewers identified experiential learning as an important element in enhancing the student experience and in growing the engagement of various stakeholders of the proposed Film Studies program. They made the following recommendations and statements:

- Have key stakeholders from UTSC to reflect on the Co-op program's role in cultivating film studies-related experiential learning opportunities and identify factors impacting engagement in this area.
- Develop programming throughout the semester to cultivate and maintain network of industry professionals and mentors and incorporate the expertise of local industry professionals more intentionally into curricular and extracurricular activities.
- Develop untapped experiential learning possibilities through creative thinking/funding outside of the usual Co-op model, such as establishing an opportunity for students to lead a program-supported Film Club through which they could organize screenings, industry alumni presentations, and so on.

As noted by the Department Chair in her administrative response, there will be continued discussions and collaborations with various UTSC offices and colleagues to grow experiential learning opportunities in the film studies discipline. My office and I strongly support the Department's efforts to develop more formalized industry and community partnerships with alumni working in film-related fields in addition to its existing programming and series of networking events. I see an opportunity as well for the Department to work more closely with our Arts & Science Co-op Office, as well as with the Experiential Learning team and the Office of Student Experience & Wellbeing to brainstorm ideas and explore different possibilities.

The reviewers also made other recommendations and statements regarding experiential learning:

- Create an alumni-outreach and development plan aimed at both fundraising to support paid experiential learning opportunities (such as UTSC-funded summer internships in the film industry) and networking with alumni and regional professionals to develop stable partnerships for this EL program.
- Add a clause to the contracts of film crews coming to film at the UTSC that requires the inclusion of UTSC Film Studies students in EL opportunities. Encourage film crews to consider becoming industry professional mentors.

As the Department Chair explained, the Department has already started connecting with our Development and Alumni Relations Office to develop strategies around communicating with alumni, keeping them informed, and seeking their engagement with extracurricular initiatives and support with respect to advancement. Regarding the recommendation to encourage film crews to consider becoming industry professional mentors, my office has initiated a meeting for the Department to meet with colleagues from our campus's Conference and Event Services team to exchange knowledge, discuss potential collaboration opportunities, and explore the viability of this idea in the short and longer terms.

We are pleased by the overall positive review of the proposed new Major in Film Studies. Once again, I thank the reviewers for their recommendations and direction. My office will continue to work with the Department to ensure that the curriculum meets the needs of students and that the program is appropriately resourced.

Sincerely,

A handwritten signature in black ink that reads "Karin Ruhlandt". The signature is written in a cursive, flowing style.

Professor Karin Ruhlandt  
Vice-Principal Academic & Dean

## **Vice-Provost, Academic Programs' Response**

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March 11, 2025

Professor Karin Ruhlandt  
Vice-Principal, Academic and Dean  
University of Toronto Scarborough

**Re: Review Report, Proposed Major in Film Studies**

Dear Dean Ruhlandt,

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

The reviewers' recommendations fell into three areas: program requirements and assessment of teaching and learning; faculty and resource considerations; and experiential learning opportunities. Your letter discusses these recommendations and their impact on the new program.

In the area of program requirements, you explain that the Department of English consulted the reviewers on making minor changes to the program requirements to increase student flexibility in their choice of courses. The reviewers supported these changes and the proposal has been updated to reflect them. The reviewers suggested discussing cross-institutional teaching of Film Studies among divisional stakeholders and you note that the Department Chair is undertaking conversations with stakeholders to discuss possible collaboration opportunities. In response to the reviewer suggestion that centrally relevant elective courses be required in the program, you indicate that this is something your office and the Department will revisit. The reviewers recommended making creative practice and other experiential learning opportunities more visible in course descriptions and titles; you indicate that your office will work with the Department to decide which courses would benefit from these changes.

Although the reviewers confirmed that the faculty resources sufficed to launch the program, they suggested considering future hiring in an interdisciplinary fashion and to plan future faculty searches in potential growth areas, such as in literature, film, experiential learning, Indigenous studies and Black studies. In response, you note the benefits of establishing interdisciplinary links and indicate that your office will continue its dialogue with the Department Chair regarding future hiring needs relative to enrolment.

The reviewers also made several resource-related comments, including: support for advance knowledge of the budget for planning purposes; holding discussions regarding equitable distribution of administrative service loads; considering how to resource future creative spaces; and adding \$10,000 to the base budget for the new Major. You indicate in your response that your office will continue to work with the department to ensure that they have the long-term support needed for the Major and TA resourcing and there will be conversations with the

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Department Chair regarding administrative service loads. Finally, you also indicate that your office is working with other campus partners on space-related planning, including for the planned new performing arts building, LAMP, that will eventually house the Department of English alongside space to support creative practice within UTSC courses.

Reviewers identified experiential learning (EL) as an important element in enhancing the student experience and made several suggestions related to exploring co-op and other experiential opportunities. In response, you indicate that you support the Department Chair's continuing discussions with colleagues to grow EL opportunities in film studies. The reviewers suggested creating an alumni-outreach and development plan to support paid experiential learning opportunities and networking opportunities. They also suggested requiring film crews on campus to include Film Studies students in EL opportunities. You note that the Department has already started working to develop strategies for seeking alumni engagement with extracurricular initiatives and your office has initiated a meeting to explore the idea of film crews engaging with students.

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

Sincerely,



Nick Rule  
Vice-Provost, Academic Programs  
Professor of Psychology

cc:

Rhonda Martin, Executive Assistant to the Vice-Principal, Academic and Dean, University of Toronto Scarborough

Katherine R. Larson, Vice-Dean Teaching, Learning and Undergraduate Programs, University of Toronto Scarborough

Suzanne Sicchia, Associate Dean Undergraduate Programs & Curriculum, University of Toronto Scarborough

Kevin Mak, Academic Programs Officer, University of Toronto Scarborough

Lachmi Singh, Director, Academic Programs, Planning & Quality Assurance, Office of the Vice-Provost, Academic Programs

Jennifer Francisco, Academic Change Specialist, Office of the Vice-Provost, Academic Programs

Annette Knott, Academic Change Specialist, Office of the Vice-Provost, Academic Programs

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# **New Undergraduate Program Proposal**

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# University of Toronto New Undergraduate and Graduate Program Proposal

## Framework for UTQAP New Programs

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UTQAP processes support a structured approach for creating, reflecting on, assessing, and developing plans to change and improve academic programs and units in the context of institutional and divisional commitments and priorities.

The University of Toronto (U of T), in its [Statement of Institutional Purpose](#) (1992), articulates its mission as a commitment "to being an internationally significant research university, with undergraduate, graduate, and professional programs of excellent quality." Thus "quality assurance through assessment of new program proposals and review of academic programs and units in which they reside is a priority for the University...:

The quality of the scholarship of the faculty, and the degree to which that scholarship is brought to bear in teaching are the foundations of academic excellence. More generally, all of the factors that contribute to collegial and scholarly life —academic and administrative complement, research and scholarly activity, infrastructure, governance, etc.—bear on the quality of academic programs and the broad educational experience of students. ([Policy for Approval and Review of Academic Programs and Units](#) (2010))

The University's approach to quality assurance is built on two primary indicators of academic excellence: the quality of the scholarship and research of faculty; and the success with which that scholarship and research is brought to bear on the achievement of Degree Level Expectations.

These indicators are assessed by determining how our scholarship, research and programs compare to those of our international peer institutions and how well our programs meet their Degree Level Expectations.

The University of Toronto embraces academic change as a critical part of maintaining and enhancing programs of outstanding quality through a process of continuous improvement. Proposals for graduate programs are vehicles of academic change.

## New Programs

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The New Program Approval Protocol sets out the steps to be taken at the University to assemble and provide the information required in support of the development, approval, implementation, and monitoring of new programs. The Protocol is designed to ensure the following:

Programs are aligned with the objectives of the academic division and of the University, as specified within the [Statement of Institutional Purpose](#) (1992) and within current priority statements and academic plans, and thereby advance the mission of the University and the academic division.

The educational experiences offered to students are engaging and rigorous, and that the approved programs through which those experiences are provided are routinely monitored and, if necessary, revised, consistent with Quality Assurance Framework (QAF)<sup>1</sup> objectives. The procedures followed for the assessment of proposed new academic degree programs are in accordance with the University's [Policy for Approval and Review of Academic Programs and Units](#) and the QAF.

The New Program Approval Protocol applies to new undergraduate or graduate degrees, undergraduate specialists and majors within approved degrees, and to graduate degree programs, offered in full or in part by the University of Toronto or by the University of Toronto jointly or conjointly with institutions federated or affiliated with the University. New for-credit graduate diplomas and new standalone degree programs arising from a long-standing field in a

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<sup>1</sup> The [Quality Assurance Framework](#) (QAF) outlines quality assurance processes for Ontario universities. Each institution has developed its own Institutional Quality Assurance Process based on the QAF. The University of Toronto Quality Assurance Process aligns with the QAF.

master’s or doctoral program go through the Expedited Approval Protocol (see [UTQAP section 2.8](#)). All proposed new programs except graduate diplomas are subject to external appraisal. This template (last updated by the Office of the Vice-Provost, Academic Programs in November 2023) aligns with UTQAP requirements and will help to ensure that all evaluation criteria established by the Quality Council are addressed in bringing forward a proposal. Divisions may have additional requirements that should be integrated into the proposal.

Full name of proposed program: (i.e., Specialist in Historical Studies; Master of Arts in History)	Major in Film Studies (Arts program)
Degree name and short form: i.e., Honours Bachelor of Science, HBA; Master of Arts, MA;	Honour Bachelor of Arts (H.B.A.)
Program name: i.e., History; Sustainability Management	Film Studies
Professional program: yes or no	No
Unit (if applicable) offering the program: i.e., site of academic authority. Where a program is housed elsewhere (in physical terms), this should also be indicated.  For graduate, if a new graduate unit is contemplated, please indicate here.	Department of English
Faculty/division:	University of Toronto Scarborough
Dean’s Office contact:	Suzanne Sicchia, Associate Dean Undergraduate Programs and Curriculum ( <a href="mailto:adundergraduate.uts@utoronto.ca">adundergraduate.uts@utoronto.ca</a> )  Kevin Mak, Academic Programs Officer ( <a href="mailto:kevin.mak@utoronto.ca">kevin.mak@utoronto.ca</a> )
Proponent:	Alice Maurice, Chair, Department of English ( <a href="mailto:engchair.uts@utoronto.ca">engchair.uts@utoronto.ca</a> )
Direct entry or selection of POST at end of 1st year:	Selection of POST at end of 1st year.

Version date (please change as you edit this proposal):	March 17, 2025
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Development & Approval Steps	Date (e.g., of external appraisal site visit, final sign off, governance meeting, quality council submission, ministry submission)
New Program Consultation Meeting	November 1, 2022
Consultation Proponents/Dean's Office/Provost's Office	
Provost's Advisory Group	June 19, 2024
External Appraisal	October 22-23, 2024
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>	Karin Ruhlandt, Vice-Principal Academic & Dean, University of Toronto Scarborough October 4, 2024
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 July 26, 2024
Unit-level approval (if required)	March 17, 2025
Faculty/divisional governance	March 26, 2025
Submission to Provost's Office	
AP&P	April 10, 2025
Academic Board	Not Applicable
Executive Committee of Governing Council	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 Colleges and Universities (where the latter is required)."	
Ontario Quality Council	May 23, 2025
Submitted to the Ministry (in case of new graduate degrees and programs, new diplomas)	Not Applicable

# New Program Proposal

**Major in Film Studies**

**Department of English**

**University of Toronto Scarborough (UTSC)**

## Table of Contents

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Framework for UTQAP New Programs .....	1
New Programs.....	2
1 Executive Summary.....	7
2 Effective Date and Date of First Review .....	8
3 Academic Rationale and Program Objectives .....	9
4 Need and Demand .....	22
5 Enrolment .....	30
6 Calendar Copy.....	32
7 Rationale for Program as Designed .....	34
8 Assessment .....	58
9 Consultation.....	63
10 Resources.....	65
11 Quality and Other Indicators.....	78
Appendix A: Courses .....	84
Appendix B: Library Statement .....	96
Appendix C: Student Support Services .....	101
Appendix D: Student Survey Results .....	109

# 1 Executive Summary

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Please provide a brief overview of the proposed program summarizing the key points from each section of the proposal.

The Department of English at the University of Toronto Scarborough (UTSC) is proposing a new undergraduate Major program in Film Studies (HBA). The proposed Major in Film Studies will build on the success of the freestanding Minor in Film Studies (formerly “Literature and Film Studies” - name change approved at UTSC Academic Affairs Committee in March 2024). The Major responds to student demand for more film courses and for a more comprehensive program in Film Studies at UTSC. In addition to preparing students for graduate study in Film Studies, the program will prepare students for careers and/or graduate and professional programs in a variety of fields including (but not limited to): film production and distribution; communications, media, and public relations; education/teaching; arts management; journalism; public policy; and law.

The Major will be a course-based program featuring critical and research-based courses, housed within the Department of English. Increasingly, we live in a visual culture in which moving images play a critical role in mediating our experiences of the world. Cinema and related moving-image media have been the most popular form of media consumption over the last century and continue to inform the digital landscape across different media. The proposed Major in Film Studies will teach students the formal and technological components of film, while also providing students with a firm understanding of the historical, aesthetic, cultural, economic, and political contexts of cinema and moving image media -- emphasizing that understanding how images make meaning is crucial to navigating contemporary life.

At UTSC, the proposed Major in Film Studies will be housed in a Department of English. This alone makes it distinct among the campuses of University of Toronto. Cinema Studies at UTM is housed within the Department of Visual Studies, and at FAS, it is delivered by the Cinema Studies Institute (Innis College). Neither of these units has historically had a formal, faculty, or curricular connection to English literature. The existence of the UTSC Film Studies program within English allows it to draw on the theoretical, artistic, and historical ties between literary studies and the study of film. The Film Studies program at UTSC explores the relationship between literature and film, focusing on film both as a specific art form and as a medium within the broader context of literary and other cultural production. A number of our courses look at film and literature together, which again differs significantly from the programs on the other

campuses. Another distinguishing feature of the proposed program is its emphasis on the relationship of film to postcolonialism, modernity, globalism and consumer culture. There is a strong presence of postcolonial theory and postcolonial literature and film in the curriculum of the Department of English at UTSC, and this program builds on existing courses and faculty expertise to make cinema's relationship to colonialism, anti- and postcolonialism, and decolonization a strong feature of the film curriculum. In this sense, this program has evolved organically from our faculty research specialities and also from student demand, but, as detailed below, it has also been developed in tandem with the department's overall commitment to the goals of the UTSC Strategic Plan: "Inspiring Inclusive Excellence," and to the recommendations of the Campus Curriculum Working Circle and the University of Toronto's response to the report of the Truth and Reconciliation Commission ("*Wecheehetowin*"). The global focus of the proposed Film Studies Program, and its focus on diverse canons, methodologies, and forms of knowledge, are part of this work of curriculum renewal and the larger work of equity, diversity, inclusion, and accessibility.

This program is ready to be delivered with our current faculty complement: four full-time core faculty members in Film Studies, plus an additional three faculty members whose teaching load includes film studies or related courses that support electives in the program (see detailed table listing faculty in Section 10).

We have consulted widely in preparing this proposal, including within our department, across the UTSC campus, and more broadly across University of Toronto. We have consulted with the Cinema Studies Institute (FAS, St. George campus) and with Visual Studies at UTM, as well as with other Humanities departments at UTSC and across the tri-campus, as well as with other departments such as Psychology and Health & Society. We have also consulted closely with the library and with the Registrar's Office. We have received important feedback at every stage and have received enthusiastic support for the new Major in Film Studies.

## 2 Effective Date and Date of First Review

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**Anticipated date students will start the program:** September 1, 2025. The program will come into effect in Fall 2025, with the 2025-26 Calendar.

**First date degree program will undergo a UTQAP review and with which unit<sup>2</sup>:** the proposed Major will be reviewed with programs administered in the Department of English. A UTQAP review and site visit of the Department and its programs was completed in April of 2023; the proposed program would, therefore, be reviewed at the next scheduled review of the unit and programs, which will take place no later than 2030-31.

**Interim Monitoring Report due:** Midway between the program's effective date and the date of the first review, the Dean will provide a brief monitoring report to the Vice-Provost, Academic Programs.

### 3 Academic Rationale and Program Objectives

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Please state the program objectives and degree nomenclature and then go on to describe the academic rationale for the new program. Consider the new offering relative to the criteria listed in a) – e) below.

- a) The program's objectives.
- b) Appropriateness of degree or diploma nomenclature given the program's objectives
- c) Consistency of the program's objectives with the institution's mission and U of T's/the division's/unit's academic plans, priorities and commitments, including consistency with any implementation plans developed following a previous review.
- d) Evidence that the following have been substantially considered in the context of developing the changes to the program and its associated resources:
  - i. Universal design principles and/or the potential need to provide mental or physical disability-related accommodations, reflecting the University's Statement of Commitment Regarding Persons with Disabilities.
  - ii. Support for student well-being and sense of community in the learning and teaching environment, reflecting the work of the Expert Panel on Undergraduate Student Educational Experience and the commitment to establishing a Culture of Caring and Excellence as recommended by the Presidential and Provostial Task Force on Student Mental Health.
  - iii. Opportunities for removing barriers to access and increasing retention rates for Indigenous students; for integrating Indigenous content into the curriculum in consultation with Indigenous curriculum developers; and for addressing any

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<sup>2</sup> Programs that are inter- and multidisciplinary must identify a permanent lead administrative division and identify a commissioning officer for future cyclical program reviews.

discipline-specific calls to action, reflecting the commitments made in [Answering the Call: Wecheehetowin: Final Report of the Steering Committee for the University of Toronto Response to the Truth and Reconciliation Commission of Canada](#).

- iv. Opportunities for removing barriers to access and increasing retention rates for Black students; for promoting intersectional Black flourishing, fostering inclusive excellence and enabling mutuality in teaching and learning, reflecting the commitments made in the [Scarborough Charter](#) and consistent with the recommendations of the [Anti-Black Racism Task Force Final Report](#).
  - v. Opportunities for fostering an equitable, diverse, and inclusive teaching and learning environment, reflecting the values articulated in existing institutional documents such as the [Statement on Equity, Diversity, and Excellence](#), the [Antisemitism Working Group Final Report](#), the aforementioned reports, and future institutional reports related to equity, diversity and inclusion.
- e) Unique curriculum or program innovations, creative components, significant high impact practices, where appropriate.

## Proposed Program and Academic Rationale

The proposed Major in Film Studies is a four-year undergraduate Arts (HBA) program. It is a course-based program featuring critical and research-based courses. The proposed Major will be in the Department of English. English currently offers the following programs:

- Specialist, Major, and Minor in English
- Major and Minor in Creative Writing
- Minor in Literature and Film Studies (renamed Minor in Film Studies, effective 2024-25)

## Major in Film Studies: Program Objectives

The program objectives for the proposed Major in Film Studies are as follows, offering students:

1. Historical understanding of cinema and moving image media in a global context;
2. Analytical skills for critical thinking and writing about film and moving-image media;
3. Understanding of a wide array of forms and genres in cinema;
4. Knowledge of a wide variety of traditions and practices in film and media;
5. Awareness of the historical, cultural, aesthetic, and political contexts out of which cinema and media emerge;
6. Understanding of the specificity of film alongside the perspective of its relation to literature and other art forms, and

7. Awareness of film as both a powerful cultural and ideological force and a potential site of resistance and self-expression
8. Facility with the vocabulary and research methodologies of the discipline of Film Studies.

The proposed Major in Film Studies will provide students with a firm understanding of the historical, aesthetic, cultural, and political contexts of cinema and moving image media. It will give students the tools they need to analyze films closely; to think critically and write persuasively about film and media; to understand cinematic forms and genres; to understand the history of film and moving image media in a global context; to place film and media in the contexts of social and political movements, larger discursive networks, and other forms of art and cultural production, especially literature; to understand the aesthetics and politics of diverse traditions and practices in film; and to use the vocabulary and research methodologies of the discipline of Film Studies.

Increasingly, we live in a visual culture in which moving images play a critical role in mediating our experiences of the world. Cinema and related moving-image media have been the most popular form of media consumption over the last century. The proposed Major in Film Studies will teach students the formal and technological components of film, and also consider the historical contexts of its production, as well as its social, cultural, political, and economic dimensions -- emphasizing that understanding how images make meaning is crucial to navigating contemporary life. The English Department's approach to curriculum has always emphasized the ways in which stories shape us; they are crucial to both our own identities and to the ways in which we view the world around us. Over the past century and longer, film has not only reflected society, identity, politics, and culture, it has also taught us ways of seeing, constructed and reinforced norms, projected stereotypes, and beckoned us to identify with images. Film has also offered important sites of resistance and has been a ground for revolutionary artistic practices. Film is also playing a critical role in a rapidly shifting digital and visual media ecosystem. A Film Studies Major will offer students the knowledge and skills that are urgently needed in our contemporary moment: the ability to become critical viewers of film, rather than passive consumers; a firm grounding in the global history of cinema and the moving image; and a broad understanding of diverse practices and traditions in film. Students coming out of our program will be empowered to think critically and write persuasively about film and to put the images that surround them into critical, aesthetic, and historical context.

## Program Name and Degree Nomenclature

“Film Studies” and “Cinema Studies” have generally been synonymous in the history of the discipline. Because our Minor program is “Film Studies” and because there is a history of Film Studies courses on the UTSC campus, the proposed program will maintain continuity with the program name as “Film Studies.” In deciding on the program name, we also consulted with the Registrar’s Office at UTSC, and that office felt that “Film Studies” spoke more to incoming students as a recognizable and desirable field of study. “Film Studies” aligns with the nomenclature of the larger discipline and research area as well as with the pedagogical goals of the program as a critical program (as opposed to a production-based program) that emphasizes history, critical analysis, theoretical approaches, politics, and aesthetics. The HBA is the appropriate level and degree type for this program to be in partial fulfilment of, as it aligns with our comparable Major in English Literature, and because it offers the depth and breadth of knowledge in accordance with the program objectives listed above. In addition to a focus on breadth (e.g., “knowledge of a variety of traditions and practices in film and media”), there is an emphasis on contextual, cross-cultural, and theoretical analysis and awareness, as reflected in the program’s objectives (e.g.: “awareness of historical, cultural, aesthetic, and political contexts out of which cinema and media emerge,” “understanding the specificity of film alongside the perspective of its relation to literature and other art forms,” and “awareness of film as both a powerful cultural and a potential site of resistance and self-expression”). These objectives are achieved through the focus on both fundamental disciplinary knowledge and on higher-level, in-depth methodological and theoretical inquiry and analysis, as reflected in the program’s requirements, which include 2.5 credits at the C- and D-level, .5 of which must be at the D-level (see section 6 below, and Appendix A).

## Context at U of T and UTSC

The Department currently supports a popular freestanding Minor in Film Studies. The Major will build on the success of the Minor and respond to student demand for more film courses and for a more comprehensive program in Film Studies at UTSC. In particular, the proposed Major will ensure that students gain a breadth and depth of knowledge beyond what is available in a Minor program, especially in terms of offering students courses in a wider array of cinemas and filmmaking traditions.

The English Department at UTSC is uniquely positioned to offer students a Film Studies program that considers film as part of a larger tapestry of cultural production, emphasizing, in particular, the strong relationship between film and literature as modes of telling stories and creating worlds. There is a long history of overlap between literary studies and film studies that situates

the study of film within the larger context of literature and literary theory. This context is already reflected in our courses on cinema and modernism, twentieth-century literature and film, adaptation of literature into film, as well as postcolonial literature and film. Existing film courses in the Department of English at UTSC place film within a larger cultural, theoretical, and political context, ranging from modernism/postmodernism and consumerism to critical race theory, feminism and gender studies, and contemporary issues of diaspora and migration.

The proposed Major at UTSC will be concerned with world cinema; that is, it will be intentionally decentred from a North American bias, treating cinema from all over the world as equally important responses to the questions posed by the medium, as equally worthy of study and of being considered integral to the development of cinema. This approach supports the goals set out in the UTSC Strategic Plan, [Inspiring Inclusive Excellence](#) (2020-25), including: to “Ensure that graduating students have the intellectual and intercultural competencies to be responsible, adaptable global citizens and leaders equipped with tools and transferable skills that enable them to thrive and to influence the world” and to “Be a vibrant intellectual community that is a destination of choice for disruptive thought leaders and innovative thinkers.” Further, creating a Film Studies program at the forefront of the discipline, supported by faculty who both research and create film, and enriched by its distinctive home in the Department of English, the proposed Major will align with the University’s commitment to being “an internationally significant research university, with undergraduate, graduate and professional programs of excellent quality” and to the President’s priority to “Re-imagine and reinvent undergraduate education.” The program’s structure -- in its re-thinking of the film studies core curriculum to account for the intertwined forces of colonialism, race, and modernity, and its intentional and comprehensive inclusion of diverse knowledges and traditions -- dovetails with the UTSC Strategic Plan’s priority 1, providing “high-quality undergraduate and graduate experience,” including the pledge to “*undertake comprehensive curriculum renewal that builds upon our top-tier teaching, prepares students for the world of work and the disruptions of the future, and supports innovations in inclusive teaching and learning*” (1.2). See further discussion the Film Studies program structure in Section 8, and a more detailed discussion of how the program aligns with the UTSC Strategic Plan in the sub-section below.

## Relationship to the Evolving Discipline

In addition to the focus on world cinema and the decentred approach to studying film, the proposed Major will deepen the Department of English’s commitment to cultural production outside the North Atlantic and outside the Anglophone world. The Department has growing

research clusters in critical race studies, global cultural production, gender and sexuality studies, Indigenous cultural production, and cinemas of resistance as part of its efforts to contribute in meaningful ways to the campus's efforts to build its "scholarly prominence in the area of Global cultures, connectivities, and identities." The Department provides students with a strong background in American cinema, but also teaches Postcolonial Cinema, Iranian Cinema, Indian Cinemas, Cinema and Race, and Canadian cinema. Our most recent hire (2022) added an additional faculty member in Cinemas of the Global South, and he has already allowed us to add breadth to our global cinema offerings; he will be a big part of shaping and growing our curriculum going forward, furthering our goals with the program: a Film Studies Major that will explore cinema history in a global context, the aesthetics and politics of diverse traditions and practices, and film as both a powerful cultural and ideological force and a potential site of resistance.

In a larger sense, our vision for this program reflects changes that align with the way both English and Film Studies have evolved and grown as disciplines. Film Studies has grown and changed both in relation to shifting technologies and to shifting ideas about "national cinemas" and national boundaries, global media circulation and transnational cinema, and the increasing decentering of the North American and European traditions. Where once it was common to have programs focusing on an array of Hollywood genre courses with just one "World Cinema" course or, alternatively, to have a program composed of various, mostly European, national cinema courses, the trend has been for the discipline (and departments) to treat cinema as the global medium it is, and to find increasing ways to reflect that in academic departments. The effort to de-colonize curriculum has also spurred a re-thinking of the way we think about national cinemas – especially given cinema's historical entanglement with colonialism, and the important ways that film and media have also figured as tools of resistance, protest, and self-determination for Indigenous peoples and colonial and post-colonial subjects. The vast changes in cinema and media technologies have also put pressure on the discipline. With most movies now being shot and projected digitally, and with media convergence fundamentally changing spectatorship, the discipline has had to be agile and expansive in its scholarship, re-thinking its theoretical tools and aims while maintaining a strong historical awareness and continuity with earlier eras of cinema and previous moments of technological, aesthetic, and industrial change. Giving students this historical framework and global context is crucial to enabling them to understand and to critically engage with our technologically mediated and moving-image-based world.

## **Relationship to Existing Programs in the Department of English**

The Department of English currently supports programs in literature, creative writing, and film. Students of literature (Specialist/Specialist Co-op, Major/Major Co-op, and Minor) explore the rich variety of texts (including fiction, nonfiction, drama, and poetry, but also the graphic novel or the narrative video game) in courses that range across centuries and across the globe. Students of creative writing (Major and Minor) learn to express themselves in genres ranging from fiction to non-fiction, poetry, and screenplays. Students of film (Minor) examine films, also across historical and cultural contexts. All programs -- literature, creative writing and film -- encourage students to think and write critically about the development and significance of the forms that writers and filmmakers work in, which are ways of seeing and expressing experience, and about the relationship between art and the world. These programs give students the tools to engage with the ways people have thought about, written about, and seen the world around them and, in so doing, to act in our own time through critical language and argument.

The proposed Major will be an excellent addition to these existing programs. As noted above, film has become an increasingly powerful and pervasive force for telling stories and reflecting the world around us, and the tools that we give students to critically engage with literary texts are equally important for understanding the moving image. We might go even further to say that having critical tools for understanding film will in fact enrich students' understanding of literature and other arts, which have themselves been profoundly influenced by film over the course of the last century. Since the English Department's existing programs already encourage students to think about literature in a broader artistic and cultural context, a Film Studies Major is a natural extension of our offerings. In addition, the program will build on the ways that our existing programs (especially Creative Writing) have built bridges with other disciplines and attracted students from outside English and the Humanities. Students come from all over campus, from many different disciplines, to take film courses – and in this way, many students who would not normally engage closely with and to create texts, get to do so. And yet, while our students have a kind of natural facility with visual media as a result of their lifelong exposure, they lack the broader understanding of both the history of film and the diversity of filmmaking practices from around the world. With only a minor program, it is difficult for us to provide that context.

Additionally, the Major program will leverage the expertise of full-time continuing faculty in the Department of English at UTSC, a number of whom are not only prominent researchers in Film Studies, but also filmmakers themselves. It will also allow us to continue to develop our

partnerships with faculty in other units (such as Arts, Culture & Media (ACM) and Historical and Cultural Studies (HCS)), with whom some of our faculty have partnered to offer experiential learning opportunities in film courses (see “Distinguishing Features,” below). In short, a Film Studies Major program will build on and expand what we have been developing in the Department as a whole, completing our complement of programs in literature, creative writing, and film.

## Distinctiveness

### Film Studies Situated in English

At UTSC, the proposed Major in Film Studies will be housed in a Department of English. This alone makes it distinct among the campuses of University of Toronto, as it will draw on the theoretical, artistic, and historical ties between literary study and the study of film. The focus will not be on the visual as such or on film philosophy (as at UTM), but rather on cinema as a story-telling and world-making art, just as the many kinds of literature are. Situating Film Studies within English also allows for a strong continuity with critical theory and cultural critique. There is a close and longstanding relationship between English/Literary Studies and Film Studies as academic disciplines – both in terms of their intellectual histories and their institutional contexts. Indeed, Film Studies really took hold as a discipline in the North American context in the 1970s, when literary theory and critical methods (including close reading and textual analysis, but also turns toward semiotics, post-structuralism, and feminist theory) drove major developments in Film Studies. As has been noted in histories of the discipline, the “importation of ‘literary’ maneuvers definitively shifted Film Studies into the humanities.”<sup>3</sup>

In the Department of English, Film Studies will exist alongside and in conversation with our programs in English Literature and Creative Writing. The Film Studies program at UTSC explores the relationship between literature and film, focusing on film both as a specific art form and as a medium within the broader context of literary and other cultural production. In addition to studying the relationship between literature and cinema (including courses on adaptation such as “Literature from Page to Screen” and “Shakespeare and Film”), the Major will consider the place of technology and visual culture in modernity, the politics of the screen image, and in general will draw on the strong ties between literary theory, film theory, and cultural critique. From our A-level gateway course, the two-part “Literature and Film for Our Time,” students in the English Department learn about the ways in which literature and film have been

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<sup>3</sup> Michael Sicinski, “Inventing Film Studies (Review),” *Cineaste* Vol. XXXIV, No. 4, 2009. Online. <https://www.cineaste.com/fall2009/inventing-film-studies>

inextricably linked in the history of modernity. This linkage offers a strong basis for students approaching the study of film in multiple contexts.

Other distinguishing features of our program include an emphasis on the relationship of film to postcolonialism, modernity, globalism and consumer culture. There is a strong presence of postcolonial theory and postcolonial literature and film in the curriculum of the Department of English at UTSC. Existing courses and faculty expertise make cinema's relationship to colonialism, anti- and postcolonialism, and decolonization a strong feature of the film curriculum, as well as related literary studies courses.

Location in the Department of English at UTSC will provide opportunities to develop strong links to writing and film production. Our department features a strong focus on writing courses with an infrastructure of writing courses at multiple levels and across different genres of writing -- from discipline-specific critical writing courses ("Writing About Movies;" "Critical Writing About Literature") to our program in Creative Writing. Additionally, the Creative Writing program features a course on screenwriting, which would be an elective for students in the proposed Major. Indeed, there are many points of contact between the Creative Writing program and the proposed Film Studies Major, and we find much crossover between students in our Film Studies and Creative Writing courses. The Creative Writing program also supports courses in multimedia, which offers a practice-based overlap with film studies courses that will broaden student opportunities.

In expanding and building our Film Studies program, first as a minor and now preparing for a Major, we have made diversifying the program, its faculty, and areas covered a priority. Our last two hires in Film Studies – Prof. Sara Saljoughi and Prof. Rakesh Sengupta – have allowed us to move away from courses focused solely on Hollywood, European, and North American cinemas to a more global understanding of Film Studies. The research areas of our faculty enhance the diversity of our offerings, with courses such as "Indian Cinemas: Bollywood, Before, and Beyond," to "Cinema and Migration," "Iranian Cinema," "Women Directors," and "Cinema and Colonialism." The structure of the program, along with the faculty's areas of strength, allow us to offer courses in a diverse array of genres and traditions. Rotating topics courses and D-level seminars have given the curriculum the nimbleness and flexibility to draw from our faculty members' cutting-edge research in areas including "Stateless Cinema," "American Horror," "Race and Cinema," "Topics in Postcolonialism" and "Black Cinema and the LA Rebellion." Postcolonialism and Critical Race Studies are both strongly represented in faculty research and teaching – and both sub-fields represent a crucial area of overlap between our Film Studies program and our Literature programs. In addition to the wide array of courses we are able to

offer, our faculty members' diverse methodologies and modes of research have enhanced the diversity of student experiences, opportunities and modes of learning. As noted above, some of our faculty members have experience as filmmakers. This has led to experiential learning opportunities for students in film production. It has also allowed us to develop connections to community partners – in particular, local film and arts organizations, including film festivals, as well as with local filmmakers, programmers, film critics, and other film industry and arts professionals.

Our faculty have also enhanced the diversity of our program by adding courses that explore other moving-image media. Specifically, Prof. Sonja Nikkila has introduced a course on video game narratives, and her pedagogical research in this area – creating an online, critical encyclopedia of video games – has involved students in the research process. In 2023, her project was chosen to be part of the Jackman Scholars-in-Residence Program, in which undergraduate students take part in an intensive research workshop in May. The course resulting from her research is extremely popular with our students.

The research activities of our faculty will also allow us to enhance diversity by creating and developing international partnerships, which will enrich students' classroom experience while also affording opportunities to participate in international research partnerships. Prof. Sengupta, for example, is building a networking hub for scholars working on cinemas of the Global South. Prof. Saljoughi regularly organizes and participates in workshops and seminars featuring scholars of Middle Eastern cinemas. Her work has drawn Postdocs from around the world, and those postdocs have taught in our department. In addition to these international partnerships, our faculty is also working to connect students to the local. As noted above Scarborough has a thriving film and arts community, and our own UTSC campus has a long history as a location for countless film and television productions. Professors Saljoughi and Maurice have sought to leverage that into lessons for students that interrogate the nature of "location" and "place" in cinema, and to engage students in "mapping" the film locations on campus. Given the richness of this history, the active engagement of our faculty in the emergent sub-fields of the discipline (e.g., Cinemas of the Global South, eco-cinema, cinema and migration, feminist filmmaking, postcolonialism, collectivity, neurodiversity and media, etc.), the opportunities for student participation in research creation; and our commitment to a global understanding of film history and theory, we feel that our faculty's many strengths will ensure our program's diversity in terms of both curriculum and student experience.

## **Relationship to UTSC Strategic Plan: Inspiring Inclusive Excellence**

Launching the Major program in Film Studies is part of our overall effort in the English Department to continue to respond to the UTSC Strategic plan and its identified mission of “inspiring inclusive excellence.” The new program will also support and include many of the recommendations of the UTSC Campus Curriculum Review:

### **Strategic Plan PRIORITY 1 Innovative, High-Quality Undergraduate and Graduate Student Experience and Success**

As noted above, a Film Studies Major will provide students with crucial knowledge and skills for an increasingly global and media-saturated world. Moving images organize and structure much of our students’ interactions with the world, and this program will provide them with the historical and cultural awareness to contextualize these images and the analytical tools to think critically about cinema and moving-image media. These tools will prepare them for many different kinds of careers in multiple sectors, and the program as a whole will prepare them to be engaged viewers, readers, scholars, creators, and citizens of the world.

The program, with its diversity of faculty expertise and varied modes of teaching and assessment – including not only analytical essays and scholarly research projects, but also collaborative group work, archival practice, video production and other visual storytelling modes, and peer mentoring and workshops – will *“provide all students with transformative, experiential, and holistic curricular, co-curricular, and extra-curricular learning opportunities”* (1.1). In offering a diversity of approaches, the program can accommodate different learning styles. The fact that a number of our faculty members are both scholars and filmmakers adds a unique and experiential dimension to a number of our courses, and the overall curriculum stresses the connections between theory and practice. Our existing partnerships with community organizations and connections with other departments (especially ACM and HCS) will continue to grow and to offer students interdisciplinary, experiential, and holistic learning opportunities. This program is part of the larger, ongoing curriculum renewal in the English Department, and as such, it supports another aspect of Priority 1: to *“undertake comprehensive curriculum renewal that builds upon our top-tier teaching, prepares students for the world of work and the disruptions of the future, and supports innovations in inclusive teaching and learning”* (1.2). As noted, the program prepares students for a world and workplace dominated by the moving image and, like all English programs, gives students the crucial writing and communication skills that they will need to succeed and to stay nimble in a changing world. In addition to this, the design of the program highlights a fundamental commitment to anti-racist

pedagogy and inclusive classrooms and curriculum – as noted in more detail in the program description (as well as below), the fundamental pillars of the program, offered at the A- and B-level, identify the forces of global modernity, structural racism, and colonialism as key concepts for understanding the history and theories of film; additionally, the variety and diversity of course topics, learning opportunities, and assessment strategies creates a fundamentally inclusive teaching and learning environment. Our priorities in the program – as highlighted by our most recent hires of scholars working on the cinemas of the Global South – reflect the re-thinking of perspective, the questioning of canonical approaches, the inclusion of diverse critical traditions and ways of knowing, and the ongoing pedagogical innovations crucial to “inclusive excellence.” The proposed Major in Film Studies at UTSC will be concerned with *world cinema*; that is, it will be intentionally decentred, treating cinema from all over the world as equally important responses to the questions posed by the medium, as equally worthy of study and of being considered integral to the development of cinema. This approach supports the major objective of Priority 1.2 of the Strategic Plan: “Ensure that graduating students have the intellectual and intercultural competencies to be responsible, adaptable global citizens and leaders equipped with tools and transferable skills that enable them to thrive and to influence the world.” This approach also responds to the larger call for UTSC to be “a vibrant intellectual community that is a destination of choice for disruptive thought leaders and innovative thinkers” (10), as we have already laid the groundwork — with the program structure and courses (decentering canonical, Hollywood and Eurocentric content and including courses on cinema and migration, Cinemas of the Global South, postcolonialism, etc.) and with recent faculty hires - — to create a forward-looking and internationally focused community of faculty and students.

The proposed program also supports and responds to the recommendations of the UTSC Campus Curriculum Review, in particular, the recommendation actions under “Curriculum Development”:

1.1. Across all disciplines, prioritize systemic attention to curricular content at undergraduate and graduate levels, beginning with departmental conversations about existing program pathways and requirements to consider where and how students are encountering diverse knowledges.

1.2. Prioritize students’ engagement with diverse materials and epistemologies at earlier stages of their learning at UTSC, increasing the number of introductory courses that focus on Indigenous and Black knowledges, racialized perspectives, and international and intercultural perspectives, and building these materials into core requirements.

Our program structure ensures that students encounter diverse materials and epistemologies at the introductory level of the program. Our introductory suite of courses — How to Read a Film (ENGB70H3, changing to A-level as of 2024-25); Cinema and Modernity (ENGB76H3); Cinema and Colonialism (ENGB77H3); and Cinema, Race, and Representation (FLMB80H3, a new course approved for 2024-25) — establish diverse perspectives, global histories and contexts, and anti-racist and decolonial approaches as fundamental to film studies. In “Cinema and Modernity” and “Cinema and Colonialism,” the cinema is introduced as part of the nexus of technological, aesthetic, cultural, and political forces animating the 20th and 21st centuries. In “Cinema and Colonialism” and “Cinema, Race, and Representation” students will confront topics such as the intertwined histories of film and empire and the way race and racism have been encoded into cinematic representations. At the same time, those courses will introduce students to anti- and postcolonial cinemas, experimental film, Black cinema, Indigenous media, feminist theory, and a diverse set of ideas, filmmakers, and film scholars from different traditions. In addition to this, as noted above, the program emphasizes the global nature of cinema. From the earliest levels, students will be exposed to films from around the world, from different countries, traditions, and practices. A grounding in cinema that includes Hollywood and mainstream cinema, but does not centre them, will prepare students for the C- and D-level courses that offer a wide variety of genres, forms, and topics, and that allow students to study in more depth the concepts that were broadly introduced at the A- and B-level. At every level, the program asks students to question received wisdom and to critique canonical categories from a variety of perspectives: Even in courses looking at national cinemas, for example (e.g., ENGC95H3 - “Indian Cinemas: Bollywood, Before, and Beyond”), we take a plural approach, by asking students to think critically about the category of “the nation” and by looking at a diverse set of regional, indigenous and other cinematic practices rather than accepting a monolithic view or a straightforward progression narrative organized by the nation-state. The proposed program’s approach also dovetails with the ongoing curriculum renewal within the English Department as a whole — a renewal focusing on a re-thinking of literary history in our literature requirements, and a focus, bolstered by clusters of faculty research, on postcolonialism and Indigenous literature and oral traditions, for example. This is also key to the proposed Film Studies program, as students are able to supplement and diversify their study of film with the many crossover courses between the literature and film program.

## **Accessibility, Student Wellbeing and Truth and Reconciliation**

As detailed above, the Film Studies Major has been designed with issues of equity, diversity, and inclusion in mind, with its core courses and critical frameworks in line with our department’s overall project of curriculum renewal. The program’s focus on colonialism and decolonial approaches and its inclusion in diverse filmmaking traditions and knowledges –

including Black and Indigenous ways of knowing – responds to the recommendations and calls to action from both [“Answering the Call: Wecheehetowin: Final Report of the Steering Committee for the University of Toronto Response to the Truth and Reconciliation Commission of Canada”](#) and the [“Report of the UTSC Campus Curriculum Review Working Circle.”](#) The program also takes into consideration accessibility and diverse learning needs. We offer flexibility and greater access to required courses through our modes of delivery, offering online and summer sections of required B-level courses. We also emphasize multiple modes of assessment within courses, catering to diverse learning styles. As detailed in Sections 8 and 9 below, our methods of assessment include not only traditional analytical and research essays, but also creative projects, video essays and other visual material, and collaborative projects. As a department, we are also consulting with CTL on Universal Design for Learning and technological supports. Film screenings feature closed captioning, and online course materials (slides, streaming video, transcripts, etc.) offer supports for diverse learning needs. We also designed this program as an open program, with no GPA requirements to enter, or continue in, the program. We feel that this program should be open to the widest variety of students, including English language learners (film courses are traditionally popular with international students, which will also be a recruitment strength of the program) and those who may need accommodations.

## 4 Need and Demand

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Provide a brief description of the need and demand for the proposed program, including information on student demand and internal cognate and external comparator programs. Please fill out and refer to the table in Appendix E listing the comparator programs.

UTSC currently supports a Minor in Film Studies but is the only campus at University of Toronto where students cannot complete a Major in Film Studies/Cinema Studies. Many students have expressed an interest in combining their studies with a Major in Film Studies. The proposed program addresses this gap in existing UTSC offerings.

The Minor in Literature and Film was introduced in 2011-12 and has steadily grown in popularity with students, more than doubling in size. In 2022-23, there were 90 students enrolled in the program, as compared to 31 in the Creative Writing Minor and 150 in the Minor in English Literature. Our most recent enrolment numbers, from November of 2023-24, show an enrolment of 123 students, showing another significant increase in enrolment and continuing the rising trend we have seen over the past few years.

The most recent enrolments numbers show the growth trend in the last few years is significant:

Freestanding Minor in Film Studies: Student enrolment from 2018-24

Academic year	2018-19	2019-20	2020-21	2021-22	2022-23	2023-24
# students	71	65	54	83	90	123
Year-to-year change (%)	-	-8%	-1.5%	+30%	+8%	+37%

\* Note that enrolment data is based on the university's official November enrolment count

As the table shows, the program saw an increase of 19 students from 2020-21 to 2021-22 (30% growth) and an increase of 7 students from 2021-22 to 2022-23 (8% growth). We observed another impressive leap from 2022-23 to 2023-24, with an additional 33 students (37% growth). **Taken together, since 2018-19, enrolment in the Minor has increased by 73%.**

Film Studies Course Enrolment from 2019-24

Course	2019-20`	2020-21	2021-22	2022-23	2023-24
ENGA10H3	239	262	190	302	346
ENGA11H3	323	310	335	304	277
ENGB70H3	81	175	149	142	108 + 100*
ENGB71H3	0	0	20	69	131
ENGB75H3	63	0	39	53	76
ENGC82H3	0	0	22	32	46
ENGC83H3	0	23	32	34	38
ENGC84H3	0	0	0	20	45

\*This number reflects current summer session enrolment (100), which may fluctuate slightly due to attrition.

On the level of courses, we are also seeing healthy enrolments. Many film studies courses have shown growth over the past few years (see table above). The first-year courses ENGA10H3 and ENGA11H3 Literature and Film for Our Time, for example, have impressive enrolments (346 and 277 respectively in 2023-24). We have seen increases at the B- and C-level as well. We have had to add multiple sections of our writing-intensive course (ENGB71H3- Writing About Movies) to keep up with demand (we have increased from one to three sections per term); and ENGB70H3 How to Read a Film, a required course for the Minor (and for the proposed Major) has seen strong enrolment in Fall/Winter as well as in the summer (over 100 students enrolled in

Summer 2024), and we expect enrolment will likely double when we move it to the A-level and raise the cap, beginning in 2024-25. Our expectations around the impact of this structural change are based on our experience with other required entry-level courses that have moved from the B-level to the A-level. In particular, our required course ENGB03H3 (Critical Thinking About Narrative) became ENGA01H3 (What is Literature?) in 2018, and enrolments have gone from roughly 300 (total across three terms) to roughly 500 (across two terms). We expect a similar enrolment trajectory for ENGB70H3/ENGA70H3 – How to Read a Film. As this course gets larger and more accessible (i.e., with larger enrolment cap and offerings in the summer, including an online section), there will be a ripple effect throughout the program – not only bringing more students to film classes, but also feeding more students into both the Minor and the Major programs.

Student demand for a Film Studies Major is strong. In a survey of students in all English programs conducted in September 2023, **67% said they would be interested, or would have enrolled in, a Film Studies Major**. At the same time (September 2023), we did a similar survey, but sent only to students currently enrolled in the Literature and Film Studies Minor program. About 25% of those students responded (25 students), and the results were overwhelming: **100% of respondents said they would be interested in a Film Major** (or that they would have enrolled in such a Major had it been available). (See tables and student data in Appendix D). Further, in the comment sections of both polls, students elaborated on the reasons for their interest in a Film Studies Major: They expressed excitement about the ability to study film in more depth and breadth, to learn more about cinema from around the world, to engage in experiential learning and creative practice, and to learn more about the historical and technical aspects of film. (See examples of student comments in Appendix D).

This student excitement for Film Studies has been reinforced by polling done in individual film courses as well, as shown in polls done in Fall 2023: In ENGA10H3 (Literature and Film for Our Time), a 400-student lecture with students coming from all over campus, 89% of respondents (125 students) said they would be interested in taking more film courses. In ENGB75H3 (Cinema and Modernity I), 44% of students said they would be interested in the Major. At the C-level, it was even more definitive: In ENGC95H3 (Indian Cinemas) and ENGC84H3 (Cinema and Migration), fully 100% of students polled said they would be interested in a Film Studies Major.

In addition to broad interest among students in general, it is anticipated that the proposed Major will be attractive to international students. As the percentage of international students at UTSC has increased (from 16% to 29% from 2016 to 2021), enrolments have skewed away from humanities disciplines such as literature, and the Department of English has experienced a 20%

decline in enrolments. However, there are signs this trend is reversing. **Currently, 18% of those enrolled in the Minor in Literature and Film are international students (compared to 9% of students across all other English programs).** Moreover, the experience at both UTM and the Faculty of Arts and Science indicates that international students are interested in studying Film. This bodes well for the recruitment potential of this new Major.

## Distinction from Other Programs at University of Toronto

Both the Faculty of Arts and Science (FAS) and University of Toronto Mississauga (UTM) currently offer Cinema Studies programs:

The **Cinema Studies Institute** (CSI, located at Innis College within FAS on the St. George campus) offers Specialist, Major and Minor programs in **Cinema Studies** that provide 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. FAS has offered Cinema Studies courses for nearly 50 years, and many of the CSI faculty have cross-appointments in other departments, especially language departments (e.g., German, French, Italian). Its larger faculty and the many cross-listed courses offered by other units in the Faculty of Arts and Sciences offer a breadth of coverage. The program has ties to other programs through these faculty and listings, but cinema itself (rather than film and literature, film and visual arts, or film and media) remains the strong focus. It should be noted, too, that for reasons of capacity (and the high demand), this is a limited program: Enrolment in the Cinema Studies program requires the completion of CIN105Y1 - Introduction to Film Study with a final grade of 70% or higher plus 3.0 credits. CSI also offers **MA** and **PhD** programs in Cinema Studies.

**UTM** offers Major and Minor programs in **Cinema Studies (housed in the Department of Visual Studies)**. These programs are positioned and structured differently than the proposed program at UTSC will be. As stated on the departmental website, the UTM program's approach is defined by the department's "unique philosophical and interdisciplinary perspective." The program features Film Philosophy as a methodological approach, in accordance with the specializations of the full-time faculty, whose research has strong ties to that subfield. Also, situated as they are within the Department of Visual Studies, these Major and Minor programs put a strong focus on cinema's relation to other visual arts and culture.

While our proposed Major in Film Studies at UTSC shares some aspects of the above programs, there are a number of differences as well. Like CSI, we aim to offer a firm grounding in critical film analysis with attention to the specificity of cinema. Like UTM, our program will be housed within a larger department that provides points of contact between film and other arts. Since our program will be situated in an English Department, however, our program will emphasize the connections between film and literature, and the links between film theory, literary theory, cultural critique, and creative practice. Another major difference between our program and those on the other campuses will be its focus on world cinema and the connections between film studies and post-colonial studies. From the introductory courses on, we aim to introduce students to cinema beyond the Hollywood and North American tradition, and to integrate our film studies program with the larger Departmental focus on post-colonial critiques. Since we cannot, like CSI, draw on faculty from language departments, our full-time film studies faculty will draw on their own research in the cinemas of various nations, cultures, and traditions to build our program and our offerings with a global orientation. Our program will also be unlimited, in line with other programs in the Department of English.

Within the UTSC context, our Film Studies Major will offer both clear distinctions from – and promising synergies with – programs offered by the Department of Arts, Culture & Media: in particular, the program in Journalism, Media, and Digital Cultures and the program in New Media Studies. Media studies at ACM is closely tied to journalism and digital technologies, focusing on the “rapidly changing media landscape” and giving students the tools to “critically evaluate the constraints and opportunities offered by modern media institutions and information technologies.” The New Media Studies program is a joint program with Centennial College, and as such it mixes research/critical work with the practical skills courses and industry experience offered by Centennial. In contrast, our proposed Film Studies Major will be focused on the history and aesthetics of **cinema** and its various traditions, genres, and contexts. Given the realities of media convergence and the multiple points of connection between contemporary cinema, media, and digital culture, our programs will complement each other. We already see many students from New Media, Journalism, and Studio Art in our Film Studies Minor program, and we expect the numbers and variations of combined majors/minors to only grow with the availability of a Film Studies Major.

There are additional programs at U of T worth noting in relation to our proposed Major. UTM’s **Specialist in Visual Culture and Communication** includes some Cinema instruction but is broadly focused on communications technologies and expands into the terrain of design. Similarly, UTM’s **Minor in Visual Culture** is concerned with some overlapping issues as Cinema Studies but is more anthropological and historically focused than our proposed Major. Victoria

College's **Minor in Creative Expression and Society** is concerned with all mediums of creative expression whereas our program is medium specific. FAS offers both Major and Minor in **Book and Media Studies**, which again prioritize print media over our Cinema focus.

## **Broader Context: Film Studies in Ontario and Canada**

In Canada there are four other universities which house Film within an English department as we do: Western, Wilfrid Laurier, University of Manitoba, and the University of Alberta. The list of their course offerings suggests that these programs primarily focus on Film in the North American and European contexts, something we intend to decentre with our more global approach.

While we incorporate experiential learning and creative opportunities into our program, our emphasis is not on production or Filmmaking. Many of the other Film programs in the GTA teach practical skills, such as Toronto Metropolitan University which offers a BFA, in addition to other production focused programs at Humber, George Brown, and Sheridan Colleges. York University has three BFA programs related to Film, and also offers a BA in Cinema and Media Arts, as well as Mas and PhDs. Brock University offers a BA in its Communication, Popular Culture and Film department. Carleton offers a Film Studies Major and Minor and some Film courses in their School of Journalism and Communications. Queens offers a Film and Media BA degrees but emphasizes the centrality of media production to their curriculum. University of Ottawa offers Cinema education as part of their Communications department, as do Wilfrid Laurier, Windsor, and Brock. Waterloo offers courses related to Cinema in their Department of Fine Arts. University of Western Ontario also offers Cinema education both practical and scholarly in its Faculty of Information and Media.

In Quebec, Bishops University offers a Film and Media studies concentration with Major and Minor. Concordia University in Montreal offers Film as a BFA and in addition to their BA in Film Studies. McGill University offers Film education in both their English and Communications departments. In the English Department, Film Studies is a component of the "Cultural Studies" stream, and a Minor in World Cinema's is offered through this department. There are French language programs in Cinema Studies offered by University of Montreal and University of Laval, in their Cinema and Communications departments.

In the prairie provinces, University of Manitoba offers a BA in Film Studies. University of Regina offers a Media Production and Studies program. The Saskatchewan Institute of Applied Science and Technology offers a New Media Communications program and a Media Arts Production

program. Alberta's University of Alberta and University of Calgary offer Film Studies bachelor's programs.

In British Columbia, UBC's Okanagan Campus offers a Bachelor of Media Studies with optional Film instruction. UBC Vancouver offers a BA in Cinema and Theater Studies. Simon Fraser offers a BFA in Film and several Minors in Film and video studies. University of Victoria offers Film Studies in their joint Art History and Film Studies department as a general program and Minor.

In the Atlantic Provinces, Dalhousie offers a Cinema and Media Studies degree, University of New Brunswick has a Film Studies Department, and there is a Halifax Inter-University Film Minor Program offered across Dalhousie, King's College, and Mary's University.

As may be clear, many universities in Canada tend to group Film Studies with Media (e.g., Queen's, York, Trent) or Media and Communications. Others teach Film alongside Theatre or Performance (McMaster, UBC, Simon Fraser) or as components of Art History and Communications degrees (McGill, Ottawa, Brock, Carleton).

## North America and Internationally

This is consistent with the way Film Studies is situated in universities across North America and beyond — sometimes the discipline is situated within Communications/Media, sometimes within Fine Arts/Production and sometimes in English or Comparative Literature programs. Although there are commonalities across these Film Studies programs, our program — its emphasis on global contexts, close analysis, and the aesthetic, critical, and theoretical frameworks shared across film and literary studies — will offer students a strong and distinct approach.

In 500 words, discuss the labour market demand for the program, including three occupations that graduates from the proposed program may be employed in, the demonstrated demand for employment the professions and employment prospects.

A Major in Film Studies will prepare students for graduate studies in Film Studies and related fields and also for potential careers in the film industry or in film and arts organizations, including film festivals. Graduates of our current English program have gone on to work as film critics, such as Radheyana Simonpillai, who is a lead film critic for both newspaper (NOW) and television outlets in Toronto, including CTV and the CBC. Another graduate, Nana Adwoa Frimpong, studied filmmaking at the University of Southern California.

(<https://www.utoronto.ca/alumni/filmmaker-nana-frimpong>), and she was the Associate Producer of [\*The Last Repair Shop\*](#), which won the 2024 Academy Award for Best Documentary Short Subject. The Major will also allow us to create more film-related infrastructure on campus and to create and formalize partnerships with the local film community, expanding our students' access to internships and related opportunities with the local filmmaking community and film and media-related arts organizations. Students of the Major will be able to work at TIFF, Hot Docs, Images Film Festival, Toronto Reel Asian Film Festival and other film venues in Toronto. Indeed, students in our Minor program have already reaped the benefits of networking with local arts and film organizations in a way that has led to employment. See this testimonial from a 2024 graduate who got a job working for the Hot Docs Film Festival and who saw his film classes as key to his career goals: "I enjoyed the variety of film classes, especially ENGD94 (Documentary Films) as we got to be documentarians ourselves. It's nice to have the option to experiment in visual mediums that tie back into my goal as a visual journalist." Film production in Toronto has just set a new record for dollars on investment. Netflix and Amazon have their Canadian production headquarters here and [have signalled their commitments to expand their production infrastructure](#). This is a booming local industry. The Mayor of the city of Toronto recently [led a film mission to Los Angeles to encourage more investments in Toronto's film industry](#). She was the Associate Producer of [\*The Last Repair Shop\*](#), which won the 2024 Academy Award for Best Documentary Short Subject. The Major will also allow us to create more film-related infrastructure on campus and to create and formalize partnerships with the local film community, expanding our students' access to internships and related opportunities with the local filmmaking community and film and media-related arts organizations. Students of the Major will be able to work at TIFF, Hot Docs, Images Film Festival, Toronto Reel Asian Film Festival and other film venues in Toronto. Indeed, students in our Minor program have already reaped the benefits of networking with local arts and film organizations in a way that has led to employment. See this testimonial from a 2024 graduate who got a job working for the Hot Docs Film Festival and who saw his film classes as key to his career goals: "I enjoyed the variety of film classes, especially ENGD94 (Documentary Films) as we got to be documentarians ourselves. It's nice to have the option to experiment in visual mediums that tie back into my goal as a visual journalist." Film production in Toronto has just set a new record for dollars on investment. Netflix and Amazon have their Canadian production headquarters here and [have signalled their commitments to expand their production infrastructure](#). This is a booming local industry. The Mayor of the city of Toronto recently [led a film mission to Los Angeles to encourage more investments in Toronto's film industry](#).

In addition to graduate programs and film industry and arts-organization careers, the Film Studies program will prepare students for many fields including: communications and public

relations; public policy; teaching/education; law, journalism, and many others, as having a knowledge of and a critical lens on film and visual culture will be crucial to many fields in contemporary society going forward. Our program will prepare students to be critical thinkers, viewers and readers and, like the other programs in the English Department, will prepare them to use their analytical and communication skills to be active and responsible global citizens. Given the attraction of film studies courses and the Minor program for students across various disciplines outside of English and the natural synergies and interdisciplinary connections of film studies, we anticipate fruitful potential double Major pairings such as Psychology & Film Studies (Psychology/English is already a popular pairing), Health Studies & Film Studies, Creative Writing & Film Studies, Journalism & Film Studies, and Arts and Media Management & Film Studies. The design of the proposed Major also permits students to combine major programs in English and Film Studies as well.

## 5 Enrolment

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Please provide details regarding the anticipated intake by year, reflecting the expected increases to reach steady state. Include approximate domestic/international mix. This table should reflect normal estimated program length. (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.

As noted in the tables above, the Minor Program in Film Studies has been growing steadily since its inception in 2015, with overall program enrolment growth of 75% during that time. It is one of our department's areas of growth in a time when overall enrolments in Humanities programs have been down across North America. Additionally, we have seen increased demand for individual course as well, especially as we have diversified our offerings. To this last point, for example, a new course offering by our most recent hire (Prof. Rakesh Sengupta) — "Indian Cinemas: Bollywood, Before, and Beyond" (ENGC95H3) — was oversubscribed in its first semester offered, and courses such as "Writing About Movies," "Cinema and Migration," and other global film offerings continue to be popular.

We anticipate an initial enrolment of roughly 15 students in the first year, with an increase of 15–20 students each year, achieving an enrolment of 80–90 students in steady state. As noted above, roughly 18% of students in the existing Minor in Literature and Film Studies are international students. We expect a similar trend in the Major – anticipating a roughly 82-85% domestic students and 15-18% international. The overall enrolment projections are based in

part on student demand, in part on the success and growth of the Minor program, and in part on the enrolment numbers from similar recently launched programs — in particular, the Cinema Studies Major in the Department of Visual Studies at UTM, which launched in 2021. In the first year of that program, there were 8 students enrolled in the Major. Since then, the program has been steadily growing, with 29 total students enrolled in 2022-23, and 66 students enrolled for 2023-24. We feel that, given the demand and the fact that we will have two very large gateway courses to this program (A10H3 and A11H3 - Literature and Film for Our Time I and II, and B70H3 (approved to be renumbered as FLMA70H3, effective 2024-25) - How to Read a Film) we can expect a higher intake of around 15 students in that first year. It’s worth noting that the growth of our Minor program has been fairly rapid — with our number of Minors in 2022-23 (90) close to the number of Minors in the Cinema Studies program on the St. George campus for the same year (103), a program with a much longer history at the University of Toronto (and as noted above, that number has risen to 123 for 2023-24).

## Table 1: Enrolment Projections

Year of Study	2025-26	2026-27	2027-28	2028-29	2029-30	2030-31	*2031-32
Year 1	0	0	0	0	0	0	0
Year 2	15	20	25	29	33	35	35
Year 3	0	15	18	20	22	25	25
Year 4	0	0	13	15	19	21	22
<b>Total</b>	15	35	56	64	74	81	82

\*Steady state reached

## 6 Calendar Copy

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### Major in Film Studies Calendar Copy

The Major in Film Studies will provide students with a firm understanding of the historical, aesthetic, cultural, and political contexts of cinema and moving image media. It will give students the tools they need to: analyze films closely; think critically and write persuasively about film and media; understand cinematic forms and genres; understand the history of film and media in a global context; place film and media in the contexts of social and political movements, larger discursive networks, and other forms of art and cultural production, especially literature; understand the aesthetics and politics of diverse traditions and practices in film; and use the vocabulary and research methodologies of film studies.

The program will have unlimited enrolment, and students will be able to select the Major after completing 4.0 credits. In A- and B-level courses, students receive a broad introduction to the critical study of film, the global history of cinema, and the larger cultural contexts of cinematic and literary production. In courses at the B- and C-level, students learn about various genres, traditions, and methodologies in film studies. Finally, D-level courses offer a more in-depth approach to specific topics, including a focus on directors, regions, particular practices, and specific theoretical approaches to film. This program is primarily delivered in-person, with some online delivery options for required and selected courses. Methods of assessment at the A-level and B-level include exams, short writing assignments, and collaborative projects. Assessments at the C- and D-level include research-based essays, oral presentations, collaborative projects, and, in some cases, creative/visual media assignments.

### Program Requirements

Students must complete a total of 7.5 credits, to be completed as follows:

**0.5 credit, as follows:**

(ENGB70H3)/FLMA70H3 How to Read a Film

**1.5 credits, from the following:**

(ENGB75H3)/FLMB75H3 Cinema and Modernity I

(ENGB77H3)/FLMB77H3 Cinema and Colonialism

FLMB80H3 Cinema, Race, and Representation

(ENGC92H3)/FLMC92H3 Film Theory

*\*As per UTSC's Academic Calendar conventions, courses enclosed in round brackets have been retired and are no longer offered. Students who have completed, in a previous session, a prerequisite or corequisite course that is no longer being offered may make use of the course to meet program requirements.*

**4.5 credits from FLM courses and/or from the courses listed below**, of which at least 2.5 credits must be at the C- or D-level, with a minimum of 0.5 credit at the D-level:

(ENGB71H3)/FLMB71H3 Writing About Movies  
(ENGB75H3)/FLMB75H3 Cinema and Modernity (if unused in component 2)  
(ENGB77H3)/FLMB77H3 Cinema and Colonialism (if unused in component 2)  
FLMB80H3 Cinema, Race, and Representation (if unused in component 2)  
(ENGC44H3)/FLMC44H3 Self and Other in Literature and Film  
FLMC55H3 The Documentary Film  
(ENGC56H3)/FLMC56H3 Literature and Media: From Page to Screen  
(ENGC75H3)/FLMC75H3 Freaks and Geeks: Children in Contemporary Film  
ENGC78H3)/FLMC78H3 Dystopian Visions in Fiction and Film  
FLMC81H3 Topics in National Cinemas  
(ENGC82H3)/FLMC82H3 Topics in Cinema Studies  
(ENGC83H3)/FLMC83H3 World Cinema  
(ENGC84H3)/FLMC84H3 Cinema and Migration  
(ENGC92H3)/FLMC92H3 Film Theory (if unused in component 2)  
(ENGC93H3)/FLMC93H3 Gender and Sexuality at the Movies  
(ENGC94H3)/FLMC94H3 Women Directors  
(ENGC95H3)/FLMC95H3 Indian Cinemas: Bollywood, Before and Beyond  
(ENGD52H3)/FLMD52H3 Cinema: The Auteur Theory  
(ENGD62H3)/FLMD62H3 Topics in Postcolonial Literature and Film  
(ENGD91H3)/FLMD91H3 Avant-Garde Cinema  
(ENGD93H3)/FLMD93H3 Theoretical Approaches to Cinema  
(ENGD94H3)/FLMD94H3 Theories and Practices of Documentary Film  
(ENGD96H3)/FLMD96H3 Iranian Cinema  
ENGA10H3 Literature and Film for our Time: Visions and Revisions  
ENGA11H3 Literature and Film for our Time: Dawn of the Digital  
ENGB29H3 Shakespeare and Film  
ENGB74H3 The Body in Literature and Film  
ENGC04H3 Creative Writing: Screenwriting\*  
MDSC85H3 Movies, Music and Meaning

*\*Please note ENGC04H3 requires ENGB61H3 as a prerequisite, and ENGB61H3 requires ENGA03H3 as a prerequisite.*

**1.0 additional credit**, either from unused courses from the list above in component 3 of the program requirements, and/or from the following:

ENGC41H3 Video Games: Exploring the Virtual Narrative

ENGC54H3 Gender and Genre

ENGC79H3 Above and Beyond: Superheroes in Fiction and Film

MDSB63H3 Sound and Visual Media

WSTB13H3 Feminist Critiques of Media and Culture

WSTC22H3 Gender and Film

## 7 Rationale for Program as Designed

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### 7.1 Rationale for Admission Requirements

- a) Discuss the appropriateness of the program's admission requirements as they are articulated in section 6 above, given the program's objectives and program-level learning outcomes.
- b) Provide a sufficient explanation of alternative requirements, if applicable, for admission into a graduate, second-entry or undergraduate program, e.g., minimum grade point average, additional languages or portfolios, and how the program recognizes prior work or learning experience.

The program will have unlimited enrolment. There are no specific courses required for program entry and students may enrol in the program after completion of 4.0 credits. We have designed the program this way because we want students to have the maximum choice and fewest barriers to study. This is in keeping with our programs in English Literature -- we design as many programs as possible to be available for selection to any student in good standing; enrolment controls and application requirements are only in place when necessary to ensure that the size of the program is aligned with capacity (as in our Creative Writing program, which depends almost entirely on small, workshop-based courses). In our curriculum maps and communications to students, we recommend A-level courses such as ENGA10H3 and ENGA11H3 (and our required course, FLMA70H3) be taken in the first year as good preparation for enrolment in our programs.

## 7.2 Rationale for Program Structure

- a) Discuss the appropriateness of the program's structure and requirements (as stated in Section 6) to meet its objectives and program-level learning outcomes, including the structure and requirements of any identified streams (undergraduate), fields or concentrations (graduate). Please include a discussion of the program's planned/anticipated class sizes.
- b) Discuss the appropriateness of the program's structure, requirements and program-level learning outcomes in meeting the institution's applicable undergraduate or graduate Degree Level Expectations.
- c) State the proposed mode(s) of delivery of the program. Discuss the appropriateness of the mode(s) of delivery (i.e., means or medium used in delivering a program; e.g., lecture format, distance, online, synchronous/asynchronous, problem-based, compressed part-time, flex-time, multi-campus, inter-institutional collaboration or other non-standard forms of delivery) to facilitate students' successful completion of the program-level learning outcomes.
- d) Discuss the ways in which the curriculum addresses the current state of the discipline or area of study and is appropriate for the level of the program.
- e) Please provide details on any experiential learning that is part of the program, including confirmed and interested partners, duration of experiential learning component in a program, and anticipated number of placements.

## Appropriateness of the Program's Structure and Requirements to Meet its Objectives and Program-Level Learning Outcomes

### Program Learning Outcomes (PLOs):

- [1] Learn film studies terms, concepts, and theoretical approaches
- [2] Gain firm knowledge of genres, auteurs, national cinemas and other traditions, and methodologies
- [3] Become familiar with the organization of global cinema into national categories and historical periods
- [4] Challenge, question and expand boundaries of traditional canons in light of new knowledge
- [5] Assess how visual texts are mediated by material contexts
- [6] Disseminate research in independent classroom presentations
- [7] Demonstrate advanced knowledge of film interpretation and argumentation
- [8] Listen actively, empathetically, responsibly and relationally with an ear to diverse viewpoints

- [9] Integrate various knowledges through independent creative-critical practice
- [10] Develop specialized knowledge in advanced areas of the discipline
- [11] Integrate advanced research methodologies into papers and projects
- [12] Produce critical analyses of films based on theoretical perspectives and frameworks
- [13] Transfer knowledge between courses and disciplines to advance critical readings
- [14] Identify knowledge deficits in a body of critical scholarship
- [15] Integrate secondary scholarship in critical analyses of films
- [16] Theorize interarticulations between cultural representations and power structure

We outline in the degree-level expectation table below the ways our program learning outcomes track to specific degree-level expectations, but, in many respects, our program outcomes are not fully separable into the six discrete degree-level categories of learning. For instance, the way that students learn **Communications Skills**, via the production of essays, creative writing and/or digital and visual forms, is at the same time a significant expression of the skills associated with the **Application of Knowledge**. Literary studies and film studies are not hierarchical disciplines in the way that the sciences are (for instance, a student need not necessarily learn about film noir before they learn about feminist theory), but there are sets of skills, especially with critical viewing, that may be usefully developed in a sequence in order for students to succeed at the more advanced levels of study.

## How the Program Learning Outcomes Support the Degree-Level Expectations

Our program is intended to achieve the UTSC Degree-Level Expectations as outlined in the table below. **Breadth of Knowledge** is attained through required A- and B-level courses that introduce students to the major themes and approaches. **Depth of Knowledge** is gained through more advanced C-level courses and D-level research seminars, where students can apply their knowledge of methods of inquiry to specific bodies of film or to specific questions of cinematic understanding. **Autonomy and Professional Capacity** and **Communication Skills** are developed throughout the department's curriculum. In the Department of English, students are not only participants but also leaders in building a community of learners.

In A- and B-level courses, students receive a broad introduction to the critical study of film, the global history of cinema, and the larger cultural contexts of cinematic and literary production. In courses at the B- and C-level, students learn about various genres, traditions, and methodologies in film studies. Finally, D-level courses offer a more in-depth approach to

specific topics, including a focus on directors, regions, particular practices, and specific theoretical approaches to film.

Consistent with the rest of our English Programs, A- and B-level courses are open to all students without pre-requisites. We do give our students guidance for our existing programs, both in our calendar and in curriculum maps, in which we recommend courses to take in the first year and potential routes through the program. For the proposed Major, FLMA70H3 (formerly ENGB70H3) will be a prerequisite for most FLM C- and D-level courses, as it gives students fundamental skills (in critical reading/viewing and film vocabulary as per PLO 1) that they will need to succeed in upper-level courses. And while we will recommend students complete the required B-levels in their first and second years, in order to ease progress through the program and to maintain flexibility, most C- and D-level film classes will include either a **0.5-credit B-level FLM pre-requisite or some equivalent “recommended preparation.”** With this flexibility, we can also make sure our courses remain accessible to English program students and to students from other cognate departments (such as Arts, Culture, and Media programs). Courses from our suite of B-levels will be listed as “recommended preparation,” supporting PLOs 1-4. The department will be submitting the appropriate minor modifications to our FLM courses to reflect these pre-requisite changes in Fall of 2025-26. This approach follows our other English programs in providing flexibility and accessibility for students, easing progress through the program, and minimizing bottlenecks in fulfilling program requirements.

Students must complete a total of 7.5 credits, which is consistent with the number of credits required for the other Major programs offered in English. See Appendix A for a full list of course numbers and course descriptions, indicating clearly whether they are new or existing.

## **Mode of Delivery of the Program**

At U of T a program is in person if under 1/3 of all teaching activities are online. The mode of delivery is in-person, but online courses (including summer courses and evening courses) will be offered so that students have some flexible options, particularly for some of the required courses. Online delivery is typically online synchronous; some use of asynchronous material (e.g., in FLMA70H3 – “How to Read a Film”) increases the ability to deliver multi-media content. Film Studies lends itself to a variety of course modes. At the A- and B-level, courses are delivered in a large lecture format, with small (25-30 students) tutorial sections attached to our foundational required course, FLMA70H3 (formerly ENGB70H3: How to Read a Film). We also offer a small, writing-intensive course at the B level (B71H3 – Writing About Movies). In general, C- and D-level courses are delivered as a mix of lecture-based and discussion or seminar-style

courses. In this sense, our different course formats and modes of delivery align with our other programs, especially the Major and Specialist programs in English literature.

## **How the Curriculum Addresses the Current State of the Discipline or Area of Study and is Appropriate for the Level of the Program.**

The Department currently offers large introductory courses at the A-level (ENGA10H3 and ENGA11H3: Literature and Film for our Time I and II) that introduce students to the analysis of verbal and visual representation. ENGB70H3, How to Read a Film, already a large-lecture class with tutorials, will also move to the A-level.

In other B-level courses, students receive a broad introduction to the critical study of film, the global history of cinema, and the larger cultural contexts of cinematic and literary production. Notable are ENGB75H3 and B76H3 Cinema and Modernity I and II, where students learn to analyse film in a broader social and political context. A recently introduced course, capped at 25, is ENGB71H3, Writing About Movies. C-level courses offer both more breadth and depth, covering all our geographical and historical areas, a range of generic and thematic courses, and film criticism. D-level courses are taught as seminars where students have the opportunity to explore primary works of literature in depth, to grapple with theory and secondary criticism, and to practice various methods of engaging critically with the project of literary and cultural analysis. D-level courses offer a more in-depth approach to specific topics, including a focus on directors, regions, particular practices, and specific theoretical approaches to film.

As noted in the more detailed program curriculum structure below, the proposed program is centred around existing fundamental required courses in Film Studies: “FLMA70H3 (formerly ENGB70H3) How to Read a Film”, “FLMB75H3 (formerly ENGB75H3) Cinema and Modernity”, “FLMB77H3 (formerly ENGB77H3) Cinema and Colonialism”, and “FLMB80H3 - Cinema, Race and Representation” (a new course approved for Fall 2024), and FLMC92H3 (formerly ENGC92H3) Film Theory.” With this bundle of courses (from which students must complete at least four, as detailed below), the program orients students within the foundations of cinematic analysis (close reading skills, global historical and cultural context, and a grounding in the politics of representation), and introduces the overarching philosophy and learning goals of Film Studies at UTSC. From there, additional electives at the C- and D-level, foster breadth and depth of knowledge of various genres, traditions, and themes in cinema, while introducing the various methodologies of film studies. Our program then – with its strong historical focus, its global perspective, its points of contact with literature, visual art, and other moving-image

based practices, and its close connections to Postcolonial Studies within both Film Studies and English more generally – is strongly aligned with (and poised to be at the forefront of) the evolving discipline.

## Experiential Learning and Other Opportunities

For this proposed program (and for the English Department more generally), experiential learning opportunities are woven into the program and offered as an option for students to deepen their learning. These include filmmaking opportunities, working with local filmmakers and arts organizations, and opportunities for inclusion in faculty research. Experiential learning is a non-required element, but one that is woven into coursework by faculty members as a pedagogical resource for achieving specific learning outcomes. Overall, experiential learning relates to an emphasis, in the program, on students understanding the relationship between theory and practice in the history of film studies. This connects to a number of our pedagogical goals and **proposed learning outcomes** (noted in more detail below), including (but not limited to): PLO9: Integrate various knowledges through independent creative-critical practice; PLO5: Assess how visual texts are mediated by material contexts; and PLO16: Theorize interarticulations between cultural representations and power structures. In addition to writing about films, students will have the opportunity to further their understanding by creating short films, documentaries, and/or video essays. By having the opportunity to add a film practice dimension to their studies, students are offered a link between theory and practice that augments their critical skills and that offers connections to programs at UTSC like New Media, Media Studies, and Studio Art. Importantly for students, these experiential learning initiatives also give them opportunities to network with filmmakers, festival programmers, and arts organizations across the GTA. We have created a number of opportunities for experiential learning in our film studies courses that we plan to build on and develop going forward in the program. In particular, we have a unique group of faculty whose connections to filmmaking have offered students an array of experiences in the classroom and beyond, including:

- Opportunities to receive mentorship from local filmmakers
- Opportunities to work in partnership with arts organizations (such as Scarborough Arts) on projects including a “Reel Scarborough” film festival as part of Prof. Maurice’s ENGD94 – Documentary
- Opportunities to produce short videos (as required or optional assignments, depending on the course)
- Collaborations with students in other courses/programs. For example: Professors Goldman offered students in ENGB25 hands-on opportunities to learn about film adaptation by writing and shooting scenes from the stories they were reading in class in collaboration with students from ACM (students in Prof. Midi Onodera’s video production course)

Building on these connections, and with support from a Tier 2 Experiential Learning Grant in 2019, Professors Goldman, Maurice, and Nikkila collaborated to launch the “[Visual Storytelling Lab](#)” (VSL) – a faculty, student, and community hub for developing visual storytelling skills. The VSL website has functioned as a showcase for student work (whether videos, graphic novels, or other visual media) and as a link to local resources. While experiential learning is not a required element of the program structure, these opportunities offer students points of contact with film practice and with the thriving GTA film community.

## Research Experience

The program emphasizes research as part of its overall learning outcomes (see list below). In C- and D-level courses, students will be required to integrate secondary research into their essays and critical analyses of films; they will also learn and integrate advanced research methodologies into their papers and projects, especially at the D-level. Some of this coursework will involve learning about archival research, including online tools and visits to local archives. In addition to these course-based experiential opportunities tied to research, students who wish to deepen their research experience can seek opportunities to work with faculty members (many of whom involve undergraduates in their ongoing research through research assistantships). Some recent examples of opportunities for students to be involved in faculty research:

**Professor Saljoughi** has supervised undergraduate research assistants who have performed such tasks as creating a database of films about migrants, researching how to do research with human subjects and create ethics protocols, using software to edit film clips, annotating bibliographies, and designing and creating websites. She has used graduate research assistants to do such tasks as consulting digital archives in other languages.

Students in our courses learn to work with digital research techniques, such as using the Media History Digital Library. **Professor Maurice** has supervised undergraduate and graduate research assistants in researching early cinema periodicals while also training them to use research tools such as online databases and indexes to film archives.

**Professor Goldman** has engaged undergraduate students in research creation, as they have taken up research and production assistant positions on her short film adaptations of Canadian short stories, including *Torching the Dusties* (adapted from a Margaret Atwood story) and *Mani-Pedi*, adapted from a story by Souvankham Thammavongsa.

**Professor Nikkila** has involved students in the research process, creating a critical encyclopedia for video game studies. This began in her video games course and has now developed beyond the course. In 2023 and 2024, this project was chosen to be part of the **Jackman Scholars-in-Residence Program**, in which undergraduate students take part in an intensive research workshop in May.

## Table 2: Degree Level Expectations (DLEs)<sup>4</sup>, Program Learning Outcomes and Requirements

Program Learning Outcomes (see table for relation between DLEs and the learning outcomes listed here:

- [1] Learn film studies terms, concepts, and theoretical approaches
- [2] Gain firm knowledge of genres, auteurs, national cinemas and other traditions and methodologies
- [3] Become familiar with the organization of global cinema into national categories and historical periods
- [4] Challenge, question and expand boundaries of traditional canons in light of new knowledge
- [5] Assess how visual texts are mediated by material contexts
- [6] Disseminate research in independent classroom presentations
- [7] Demonstrate advanced knowledge of film interpretation and argumentation
- [8] Listen actively, empathetically, responsibly and relationally with an ear to diverse viewpoints
- [9] Integrate various knowledges through independent creative-critical practice
- [10] Develop specialized knowledge in advanced areas of the discipline
- [11] Integrate advanced research methodologies into papers and projects
- [12] Produce critical analyses of films based on theoretical perspectives and frameworks
- [13] Transfer knowledge between courses and disciplines to advance critical readings
- [14] Identify knowledge deficits in a body of critical scholarship
- [15] Integrate secondary scholarship in critical analyses of films
- [16] Theorize interarticulations between cultural representations and power structure

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<sup>4</sup> If the degree already exists at U of T, please use the relevant DLEs to populate the DLE column (all U of T DLEs are available on the [VPAP website](#)). If the degree does not already exist at U of T, please use the [OCAV honours bachelor's degree DLEs](#) as a starting point.

Degree Level Expectations	Program Learning Outcomes	How the Program Design/ Structure of the Required Courses and Other Learning Activities Supports the Achievement of Program Learning Outcomes	Methods of Assessment
<p><b>1. Depth and Breadth of Knowledge</b></p> <p>Depth of Knowledge is attained through a progression of introductory, core and specialized courses. Specialized courses will normally be at the C and D levels.</p> <p>Breadth of Knowledge: students will gain an appreciation of the variety of modes of thinking, methods of inquiry and analysis, and ways of understanding the world that underpin different intellectual fields.</p>	<p><b>Depth and Breadth of Knowledge</b> is understood in the proposed Major in Film Studies as: historical knowledge of cinema in a global context; understanding of a wide array of forms and genres in cinema; knowledge of a wide variety of traditions and practices in film and media; an awareness of the historical, cultural, aesthetic, and political contexts out of which cinema and media emerge; and in-depth knowledge of particular traditions, filmmakers and/or theoretical issues in film studies.</p> <p>The program learning outcomes that support this DLE are:</p> <ul style="list-style-type: none"> <li>• [PLO1] Learn film studies terms, concepts and theoretical approaches</li> </ul>	<p><b>Breadth of Knowledge</b> is attained through required A- and B-level courses that introduce students to the major themes and approaches. Depth of Knowledge is gained through more advanced C-level courses and D-level research seminars, where students can apply their knowledge of methods of inquiry to specific bodies of film or to specific questions of cinematic understanding.</p>	<ul style="list-style-type: none"> <li>• Viewing Responses (short writing in response to films) (PLO1,2)</li> <li>• Analytical essays (PLO1,2,3,4,9)</li> <li>• Exams and quizzes (PLO1, 2, 3)</li> <li>• Peer review (PLO1, 3)</li> <li>• Oral presentations (PLO1, 2, 3, 4, 9)</li> <li>• Creative and collaborative projects (e.g., video essays) (4, 9)</li> <li>• Research-based essays (1,2,3,4,9)</li> <li>• Annotated bibliographies (4)</li> </ul>

	<ul style="list-style-type: none"><li>• [PLO2] Gain firm knowledge of genres, auteurs, national cinemas and other traditions and methodologies</li><li>• [PLO3] Become familiar with the organization of global cinema into national categories and historical periods</li><li>• [PLO4] Challenge, question and expand boundaries of traditional canons in light of new knowledge</li><li>• [PLO9] Integrate various knowledges through independent creative-critical practice</li></ul>		
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Degree Level Expectations	Program Learning Outcomes	How the Program Design/ Structure of the Required Courses and Other Learning Activities Supports the Achievement of Program Learning Outcomes	Methods of Assessment
<p><b>2. Knowledge of Methodologies</b> Students have a working knowledge of different methodologies and approaches relevant to their area of study. They are able to evaluate the efficacy of different methodologies in addressing questions that arise in their area of study.</p>	<p><b>Knowledge of Methodologies</b> is understood in the proposed Major in Film Studies as: understanding the terms, concepts, research methods and theoretical approaches in the discipline of Film Studies. This includes gaining an awareness of – and the ability to critically engage with – the historical periodization, genres, national cinemas, auteurs, traditions, practices, theories and other methodological tools for organizing knowledge in the discipline.</p> <p>The Program learning outcomes that support this DLE are:</p> <ul style="list-style-type: none"> <li>• [PLO10] Develop specialized knowledge in advanced areas of the discipline.</li> </ul>	<p>Knowledge of methodologies is supported through the structure of the program in the following ways:</p> <ul style="list-style-type: none"> <li>• Students are introduced to the vocabulary and large conceptual frameworks of film studies at the A- and B-level. In FLMA70H3, formerly ENGB70H3 (How to Read a Film), students learn the vocabulary for critical analysis of films, while also being broadly introduced to the major methods and historical features of the discipline. In our suite of course options at the B-level (FLMB75H3 - Cinema and Modernity; FLMAB77H3 - Cinema and Colonialism; and FLMB80H3 – Cinema, Race, and</li> </ul>	<ul style="list-style-type: none"> <li>• Exams and quizzes (PLO10)</li> <li>• Annotated bibliographies (PLO14, 15)</li> <li>• Archival and primary source research (PLO10, 11, 14, 15)</li> <li>• Research exercises (PLO11, 14, 15)</li> <li>• Analytical essays (PLO10, 11, 14)</li> <li>• Longer, research-based essays (PLO11, 11, 14, 15)</li> <li>• Oral presentations (PLO11, 14)</li> <li>• Group work (PLO10, 11, 14)</li> </ul>

	<ul style="list-style-type: none"> <li>• [PLO11] Integrate advanced research methodologies into papers and projects</li> <li>• [PLO12] Produce critical analyses of films based on theoretical perspectives and frameworks</li> <li>• [PLO14] Identify knowledge deficits in a body of critical scholarship</li> <li>• [PLO15] Integrate secondary scholarship in critical analyses of films</li> </ul>	<p>Representation), students encounter a diverse array of approaches to film study, emphasizing the historical, cultural and political contexts of film while also showing the limitations of traditional (canonical and Eurocentric) approaches to film studies.</p> <ul style="list-style-type: none"> <li>• At the C- and D-level, students encounter a wide variety of genres, traditions, practices, and topics in film studies. Students get to pursue ideas encountered at the A- and B-level in greater depth and they begin to learn research methods and to integrate research into their work.</li> <li>• At the D-level, students are encouraged to conduct independent research, to work on creative and/or collaborative projects, to discern between critical methods and approaches and to write larger scale, in-depth and theoretically informed</li> </ul>	
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		<p>papers. These courses build on and deepen the topics encountered at the C-level. For example, while FLMC92H3, formerly ENGC92H3 (Film Theory) introduces students to the major theoretical approaches and theorists of film studies over the past century, FLMD93H3, formerly ENGD93H3 (Theoretical Approaches to Cinema) focuses on one sub-field of film theory and explores it in depth. For example, topics for D93H3 have included “Feminist Film Theory,” “Queer Cinema” and “Theories of Cinematic Realism.”</p>	
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Degree Level Expectations	Program Learning Outcomes	How the Program Design/ Structure of the Required Courses and Other Learning Activities Supports the Achievement of Program Learning Outcomes	Methods of Assessment
<p><b>3. Application of Knowledge</b></p> <p>Students are able to frame relevant questions for further inquiry. They are familiar with, or will be able to seek the tools with which, they can address such questions effectively.</p>	<p>Application of Knowledge is understood in the proposed Major in Film Studies as the ability to view films through a critical lens, to write persuasively about film, to identify film studies resources and to conduct research in the discipline, and to mobilize knowledge through written, oral and visual means, via collaborative and creative projects.</p> <p>The program learning outcomes that support this DLE are:</p> <ul style="list-style-type: none"> <li>• [PLO7] Demonstrate advanced knowledge of film interpretation and argumentation</li> <li>• [PLO9] Integrate various knowledges through</li> </ul>	<p>Application of knowledge is supported by the structure of the program as follows:</p> <ul style="list-style-type: none"> <li>• At the A- and B-levels, students learn the basic skills for writing critically about film. In FLMA70H3, formerly ENGB70H3 (How to Read a Film), students attain the vocabulary of film studies and begin to write short responses, scene analyses and short essays. In FLMB71H3, formerly ENGB71H3 (Writing About Movies), students get a writing-intensive course focused on revision, and they learn basic research skills.</li> <li>• At the C-level, students learn to deepen their understanding and usage of secondary sources; write longer essays;</li> </ul>	<ul style="list-style-type: none"> <li>• Analytical essays (PLO7, 11)</li> <li>• Peer review (PLO7, 15)</li> <li>• Research projects (PLO9,11,15)</li> <li>• Oral presentations (PLO9,11)</li> <li>• Group projects (PLO9, 11)</li> <li>• Creative projects (such as short videos) (PLO9)</li> <li>• Research-based essays (PLO7, 11, 15)</li> </ul>

	<p>independent creative-critical practice</p> <ul style="list-style-type: none"> <li>• [PLO11] Integrate advanced research methodologies into papers and projects</li> <li>• [PLO15] Integrate secondary scholarship in critical analyses of films</li> </ul>	<p>engage in research projects; work collaboratively; practice oral presentation skills; and get the opportunity to work on creative and group projects.</p> <ul style="list-style-type: none"> <li>• At the D-level, students learn to apply their knowledge in independent projects that engage with topics in more depth and they are expected to work with and integrate sophisticated theory and to produce arguments at an advanced level. They also have the opportunity to apply knowledge through creative and collaborative projects and to learn to transfer skills learned for career or graduate school goals.</li> </ul>	
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Degree Level Expectations	Program Learning Outcomes	How the Program Design/ Structure of the Required Courses and Other Learning Activities Supports the Achievement of Program Learning Outcomes	Methods of Assessment
<p><b>4. Awareness of Limits of Knowledge</b></p> <p>Students gain an understanding of the limits of their own knowledge and an appreciation of the uncertainty, ambiguity, and limits to our collective knowledge and how these might influence analyses and interpretations.</p>	<p>Awareness of Limits of Knowledge is understood in the proposed Major in Film Studies as: the ability to analyze the limitations and blind spots of traditional or canonical approaches to cinema; the ability to understanding how power relations and hierarchical structures affect our understanding of film and an awareness of how material conditions and positionality shape both filmmaking and scholarly perspectives.</p> <p>The program learning outcomes that support this DLE are:</p> <ul style="list-style-type: none"> <li>• [PLO4] Challenge, question and expand boundaries of traditional canons in light of new knowledge</li> </ul>	<p>Awareness of Limits of Knowledge is supported by the structure of the program as follows:</p> <ul style="list-style-type: none"> <li>• In the suite of introductory, B-level courses, students are introduced to film in historical, cultural, aesthetic and political contexts. In particular, FLMB77H3 (Cinema and Colonialism) and FLMB80H3 (Cinema, Race and Representation) make students aware of the limitations of knowledge: the Eurocentrism of the canon, how power relations figured in the history of the development of cinema; and the ways in which race informs cinematic representation and vice versa.</li> <li>• At the C- and D-level, students are then prepared to</li> </ul>	<ul style="list-style-type: none"> <li>• Exams (PLO5, 14)</li> <li>• Reading responses (PLO4, 5, 14)</li> <li>• Viewing responses (PLO5, 16)</li> <li>• Analytical essays (PLO4, 5, 14, 16)</li> <li>• Research-based essays (PLO4, 14)</li> <li>• Oral presentations (PLO4, 14)</li> <li>• Collaborative projects (PLO4, 9, 14, 16)</li> <li>• Personal reflections (PLO4, 5, 16)</li> <li>• Creative projects (PLO4, 5, 9, 14, 16)</li> </ul>

	<ul style="list-style-type: none"> <li>• [PLO5] Assess how visual texts are mediated by material contexts</li> <li>• [PLO9] Integrate various knowledges through independent creative-critical practice</li> <li>• [PLO14] Identify knowledge deficits in a body of critical scholarship</li> <li>• [PLO16] Theorize interarticulations between cultural representations and power structure</li> </ul>	<p>encounter various genres, traditions and topics in film within this awareness of the limitations and power relations of knowledge. They are equipped as the program goes on with more sophisticated tools for questioning the received wisdom and canonical categories of film studies (such as “national cinemas” or “world cinema”) and to encounter sophisticated, in-depth theoretical topics and methodologies at the D-level, equipping them to produce their own theories and approaches.</p> <ul style="list-style-type: none"> <li>• At every level, the global perspective will also decenter Hollywood and North American or Eurocentric approaches. And the topics at the C- and D-level explicitly ask students to learn but also question central tenets and taxonomies of Film Studies</li> </ul>	
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New Undergraduate Program Proposal for Major in Film Studies

		(e.g., the director as “auteur;” the category of “world cinema” and what it implies, etc.).	
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Degree Level Expectations	Program Learning Outcomes	How the Program Design/ Structure of the Required Courses and Other Learning Activities Supports the Achievement of Program Learning Outcomes	Methods of Assessment
<p><b>5. Communication Skills</b> Students are able to communicate information, arguments, and analyses accurately and reliably, both orally and in writing. They learn to read and to listen critically.</p>	<p>Communication Skills are understood in the proposed Major in Film Studies as the ability to produce multiple kinds of writing about film, to listen with an ear to diverse viewpoints, to communicate ideas orally, to produce persuasive arguments in written and oral form, and to understand the appropriateness of various modes of communication (whether visual, written, or oral) addressed to different contexts and audiences.</p> <p>The program learning outcomes that support this DLE are:</p> <ul style="list-style-type: none"> <li>• [PLO6] Disseminate research in independent classroom presentations</li> <li>• [PLO8] Listen actively, empathetically, responsibly and</li> </ul>	<p>Communication Skills are supported through the structure of the program as follows:</p> <ul style="list-style-type: none"> <li>• At the A- and B-level, students learn the vocabulary of film studies; they learn to write about film in a variety of ways and for different audiences; they are encouraged to engage in discussion and to express themselves orally in tutorials; they have opportunities for peer review and revision-intensive assignments.</li> <li>• At the C- and D-level, students are asked to engage critically with more sophisticated texts; they write persuasive essays and learn to communicate ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Reading responses (PLO8, 12)</li> <li>• Viewing responses (PLO6, 12, 15)</li> <li>• Analytical essays (PLO12)</li> <li>• Research-based essays (PLO12, 15)</li> <li>• Peer review (PLO8, 12)</li> <li>• Oral presentations (PLO6, 8)</li> <li>• Collaborative projects (PLO6, 8)</li> <li>• In-class discussions (PLO8)</li> <li>• Creative projects (PLO6, 15)</li> </ul>

	<p>relationally with an ear to diverse viewpoints</p> <ul style="list-style-type: none"> <li>• [PLO12] Produce critical analyses of films based on theoretical perspectives and frameworks</li> <li>• [PLO15] Integrate secondary scholarship in critical analyses of films</li> </ul>	<p>in multiple ways; coursework emphasizes group work, collaboration, empathic listening, informed discussion and civil debate; multiple perspectives and diverse texts are studied and students are actively encouraged to develop their own voice; different modes — including creative modes — are explored to express ideas and mobilize research.</p>	
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Degree Level Expectations	Program Learning Outcomes	How the Program Design/ Structure of the Required Courses and Other Learning Activities Supports the Achievement of Program Learning Outcomes	Methods of Assessment
<p><b>6. Autonomy and Professional Capacity</b></p> <p>The education students receive achieves the following broad goals:</p> <p>It gives students the skills and knowledge they need to become informed, independent, and creative thinkers.</p> <p>It instils the awareness that knowledge and its applications are influenced by, and contribute to, society.</p> <p>It lays the foundation for learning as a life-long endeavour.</p>	<p>Autonomy and Professional Capacity is understood in the proposed Major in Film as the ability to formulate arguments, to critique conceptual frameworks, to work both independently and collaboratively and to transfer skills acquired in film courses across disciplines and beyond university to the workplace. The program learning outcomes that support this DLE are:</p> <ul style="list-style-type: none"> <li>• [PLO9] Integrate various knowledges through independent creative-critical practice</li> <li>• [PLO12] Produce critical analyses of films based on theoretical perspectives and frameworks</li> </ul>	<p>Autonomy and Professional Capacity is supported through the structure of the program as follows:</p> <ul style="list-style-type: none"> <li>• In the suite of introductory courses at the A- and B-level, students are introduced to a variety of perspectives; they begin learning to view and read critically and to formulate their own arguments in written assignments; they are introduced to both scholarly and professional film vocabularies; they are asked to critique received wisdom early on in the program; they learn essential, transferrable skills for both their university courses and for post-graduate careers and programs,</li> </ul>	<ul style="list-style-type: none"> <li>• Exams and quizzes (PLO16)</li> <li>• Reading responses (PLO14, 16)</li> <li>• Viewing responses (PLO12, 13)</li> <li>• Analytical essays (PLO12, 13, 16)</li> <li>• Research-based essays (PLO12, 13, 16)</li> <li>• Oral presentations (PLO11, 14)</li> <li>• Collaborative projects (PLO9, 12, 14, 16)</li> <li>• In-class participation (PLO13, 14, 16)</li> <li>• Personal reflections (PLO5, 13, 14, 16)</li> <li>• Creative projects (PLO9, 16)</li> </ul>

	<ul style="list-style-type: none"> <li>• [PLO13] Transfer knowledge between courses and disciplines to advance critical readings</li> <li>• [PLO14] Identify knowledge deficits in a body of critical scholarship</li> <li>• [PLO16] Theorize interarticulations between cultural representations and power structures</li> </ul>	<p>including writing and oral communication skills.</p> <ul style="list-style-type: none"> <li>• At the C- and D-level, students learn research methods; they are asked to work both independently and collaboratively; they gain opportunities to work with community partners (including filmmakers, arts professionals and others); at the D-level, they are asked to critique critical frameworks and to formulate their own theories; they engage in peer review; they produce in-depth writing, sophisticated arguments and work on independent and group projects; they gain global perspective in film studies; and they have opportunities to network with community organizations and professionals and learn about career options; and they learn about and prepare for potential graduate study in the field.</li> </ul>	
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## 8 Assessment

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- a) Articulate and comment on the appropriateness of the methods for assessing student achievement of the program-level learning outcomes and degree level expectations.
- b) Articulate and comment on the appropriateness of the plans to monitor and assess:
- c) The overall quality of the program
- d) Whether the program is achieving in practice its proposed objectives
- e) Whether its students are achieving the program-level learning outcomes
- f) How the resulting information will be documented and subsequently used to inform continuous program improvement.

### Assessment of Learning

#### **A) Appropriateness of the methods for assessing student achievement of the program-level learning outcomes and degree level expectations:**

The modes of assessment in the Major in Film Studies will be closely in line with those of the Minor in Film Studies, and with the Literature programs offered within our Department.

As detailed in the table above and in the section on program structure, we use a variety of evaluation methods across the four-year sequence of courses (more tests and shorter papers early on and fewer tests and longer, more research-intensive papers later) and within each of our courses. Assessments in C-level courses where enrolment is generally capped at 45 (with the exception of some of the popular genre classes such as ENGC23H3 Fantasy and the Fantastic, ENGC69H3 Gothic Literature, FLMC78H3 (formerly ENGC78H3) Dystopian Visions in Literature and Film), rely less on exams and more on longer writing assignments, presentations, group work, peer review and participation. Assessment at the D-level, where enrolment is capped at 22, is gauged by substantial creative and/or critical writing and research assignments, presentations, group work, experiential learning, student-led seminars and participation in class discussion. Final exams are mandated at the University of Toronto, but we make exceptions for fourth-year seminars and some other courses in which writing assignments and other methods of assessment are more appropriate to the course goals and learning outcomes.

In writing courses — such as FLMB71H3 (formerly ENGB71H3): Writing About Movies — we require peer review and other kinds of peer-to-peer interaction such as online forums, blog

posting and presentations, group work, and student-led seminars. This variety accommodates diverse learning styles. The Department has made a particular effort to incorporate experiential learning and assignments that foster creativity into most of our courses.

The critical essay remains a strong focus, but our students create knowledge in different modalities. Inspired by the interface with Creative Writing, our courses in Film Studies increasingly feature creative assignments that ask students to create poems, short stories, or short films. For instance, Professor Nikkila's courses (including ENGC79H3 and ENGC41H3) feature "real-world" and non-traditional writing assignments like online wiki/glossary entries, infographic projects, studio exec "pitches," autobiographical and reflective writing, and internet "think pieces." In her documentary course (ENGD94H3), Professor Alice Maurice has students make short documentary films. In her graphic novel course (ENGB38H3), Professor Kateri Akiwenzie-Damm has students write comic books. Professor Marlene Goldman's courses (such as ENGB25H3) capitalize on the link between film and literature, asking students to adapt a scene from a Canadian short story into a video. This diversity of assignments, including the integration of creative work, is consistent with our approach in the department as a whole, including our literature courses as well as film courses. Students in Professor Kara Gaston's course on Medieval Afterlives, for example, have a chance to add a circle to Dante's Hell and put deserving people in it. In Professor Karina Vernon's course on Black Feminist Thought, the culminating project could be an essay, or a podcast, a graphic narrative, a video, a piece of music, a piece of visual art, a plan for a garden, or a piece of needlework.

Overall, assignments and assessments of learning work on honing key skills for achieving the PLOs and DLEs described in the table above. These skills include communication and creative expression, critical reading/viewing skills, research skills, contextual knowledge, questioning and arguing, and awareness/perspective. In this section we include some examples of how assignments work with our expectations and learning outcomes, as well as some examples of assignments in film studies courses:

## Writing and Creative Expression

Development and assessment of writing skills is built into every level of the curriculum as a fundamental learning outcome of the English program. In A-level courses, as well as in our writing-specific FLMB71H3 (formerly ENGB71H3) (Writing About Movies), particularly, students learn the fundamentals of critical argumentation in academic essays, and to develop their individual voices in creative and critical writing. Assessments, including reading or viewing journals, short essays, and essay-based exams, evaluate use of in-discipline conventions of

scholarly writing about film, including formatting, structure, citation and style. At the B-level, students build on the foundations of effective essay writing by constructing sustained and persuasive written arguments. At the C-level, students learn to develop strong and sustained lines of argument by incorporating research in mid-length essays and by producing short creative literary, visual, and digital projects individually and in collaboration with peers. At the D-level, students learn to integrate knowledge through independent creative and critical practice. Often at the senior levels, assignments are scaffolded and culminate in a substantial research essay of twelve pages or more. Course assignments may include a research proposal, an annotated bibliography, multiple stages of drafting and revision, a peer review workshop and a final research paper on the same topic.

## Critical Reading/Viewing Skills

As with writing skills, critical reading and viewing skills are foundational in the English curriculum, and are developed through every course and stage of the program. Critical reading skills are introduced to students explicitly in FLMA70H3 (formerly ENGB70H3) *How to Read a Film*. Assessments in the earlier stages of the program might include journals, short close-reading essays, viewing responses, shot-by-shot analyses, and quizzes, assessments which offer opportunities for students to explore and develop reading skills and to receive instructor feedback. In later stages of the program, students fine-tune their critical reading skills through writing medium- and long length research essays in which they are assessed on the ability to produce sophisticated critical readings of film based on theoretical perspectives and frameworks.

## Research Skills

This skills-based program learning outcome is introduced to students in B-level courses and subsequently developed through the senior years of study with assessments of learning that include annotated bibliographies, research essays, and research that invites students into the collaborative process of expanding established canons of literature.

## Contextual Knowledge

Students in the English program are introduced at the earliest stages of the curriculum to recognize the ways material, social, and historical contexts shape visual texts as well as interpretive perspectives. At the B-level, students explore how history, geography, and culture shape literary and visual texts and they are familiarized with the organization of film by historical period, region and nation even as they learn to recognize issues of power raised by such critical constructions.

## Awareness and Perspective

Developing an awareness of cultures, histories, experiences, and perspectives beyond our own is a key program outcome embedded in all stages of the English program. Assessments in core A-level courses such as ENGA10H3 *Literature and Film for Our Time: Visions and Revisions* and ENGA11H3 *Literature and Film for Our time: Dawn of The Digital*, including close reading and scene analysis assignments, deepen students' awareness of the complexity and range of human experience represented in literature and film. At the B- and C- levels where assessments include in-class presentations, research essays, talking circles, discomfort journals, place-based assignments, and creative-critical projects, students analyze the at-times unfamiliar temporal, geographic, and cultural contexts from which visual art emerges while at the same time learning to recognize that their own perspectives are historically and culturally contingent. In D-level courses students produce substantial research essays and work in oral, visual, and digital modes, and employ various theoretical lenses that both heightens and shifts perspectives on films.

## Questioning and Arguing

Questioning and challenging inherited knowledge and assumptions is a skills-based learning outcome of the English program. As students progress through the program in B- and C-level courses, and are required to engage with higher-level theoretical frameworks, students apprehend the constructed nature of meaning and knowledge, and they learn to challenge, question, and expand the boundaries of traditional canons in light of a variety of critical perspectives. By writing the sustained research essays required in senior levels of the program, students develop the skills needed to identify knowledge deficits in a body of critical scholarship.

## B) Quality Assessment

Our plans to monitor and assess the overall quality of the program, whether the program is achieving in practice its proposed objectives, whether its students are achieving the program-level learning outcomes, and how the resulting information will be documented and subsequently used to inform continuous program improvement:

The Department will have regular check-ins with students in the program, especially in the first few years of the program, to get feedback on the student experience. This will be done via

surveys and focus groups as well as through communications in classrooms and at film studies-program-specific outreach events.

The department will monitor course evaluations to review how the scores compare to the departmental and institutional averages.

Data from surveys, course evaluations, and other feedback sources will be documented and turned into charts and tables (in addition to narratives) to help inform decisions and to ensure continuity as the program develops.

The curriculum committee and the Film Studies Working Group (composed of film studies faculty) will review requirements and other structural elements of the program, such as prerequisites and recommended preparation, class size, etc. This will allow film faculty to discuss whether they feel pedagogical goals and learning outcomes of the program are being met: Do students in upper-level classes seem prepared with the skills needed for success at the C- and D-level? Is the structure allowing for the scaffolding needed for students to take on more independent work and to question methodologies and recognize gaps in knowledge? Are course modifications needed?

As the program grows and the culture develops, we will maintain mailing lists and work with DARO to stay in touch with our alumni network. Graduating students will be a crucial resource for improving the program for future cohorts. We already have seen post-graduation success from our Film Studies Minor students. One measure of the success of our Minor in Film Studies, in particular, is that graduates of our program have gone on to work as film critics, such as Radheyan Simonpillai, who is a lead film critic for both newspaper (NOW) and television outlets in Toronto, including CTV and the CBC. Another graduate, Nana Adwoa Frimpong, is currently studying filmmaking at the University of Southern California and has made a film called *Healing in Colour*. (<https://www.utsc.utoronto.ca/alumni/filmmaker-nana-frimpong>).

Other alumni have gone on to do graduate programs in film studies, at the Cinema Studies Institute or elsewhere. But not all our graduates go on to graduate studies or to work directly in film. Some go on to do policy work, teacher's college, law, medicine and many other fields, but as a result of our program, they have become critical citizens, conscious of how media frames and controls meaning. We anticipate that our Film Majors will have even more career, graduate and professional school options available to them, and we aim to build a strong alumni network.

## 9 Consultation

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Describe consultation with internal (faculty, students, cognate units, etc., as appropriate) and external stakeholders (alumni, community or professional organizations, etc., as appropriate).

There has been wide consultation within the Department of English at UTSC, and there is broad support for the proposed Major. At UTSC, more broadly, there has been consultation with the Department of Arts, Culture and Media (ACM), Historical and Cultural Studies (HCS), with the Department of Language Studies. Both ACM and HCS have expressed interest in cross-listing their courses in the program, and see potential interest from students in completing double majors. We are also in conversation with the Department of Health & Society, which sponsors a film series and which integrates the arts into its programming. In particular, the program in Health Humanities has many points of contact with film and we feel there will be opportunities to create connections between our programs and students. Prof. Andrea Charise, who developed the Health Humanities program, also has a graduate appointment to the Department of English (FAS) and has taught courses for us in the past — she will be an important source of information for us as we anticipate developing courses linking English, Film Studies, Psychology, and Disability Studies going forward. We are also continuing to consult with the Department of Psychology; given our new double degree program in English and Psychology, we are looking for new courses and points of overlap between our students, and thinking about courses or film series such as “Movies and Cognition,” or “Psychology at the Movies.” These possibilities also connect to campus-wide discussions about the importance of interdisciplinary program and course combinations that reflect students’ interests and given them the versatility they will need in post-graduation professional contexts.

We have also consulted with the Cinema Studies Institute in the Faculty of Arts and Science (James Cahill, Director) on the St. George campus and with the Program Director of Cinema Studies at UTM (Brian Price). The discussions will be ongoing, especially with CSI, as our proposed Film Studies major will be drawing on CSI’s graduate students for our TA pool. We already work with these students for our current introductory-level film studies courses, but with the expansion to a Major, there will be more opportunities for TAs. James Cahill at CSI expressed enthusiasm and support for our proposed Major, noting that it would further increase the pool of students applying to CSI’s MA and Ph.D. programs. We have also consulted with Charlie Keil, Principal of Innis College and a former Director of the Cinema Studies Institute. He is aware of our incoming major and is supportive, and his vast knowledge of the discipline of Cinema Studies, as well as his wealth of teaching and program- building

experiences (vis a vis the history of the Cinema Studies program at Innis) have been invaluable to us as we developed this proposal Major. A draft of this proposal was presented at the meeting of the Tri-Campus Deans on February 15, 2024 and yielded no feedback other than the need to consult with the Cinema Studies Institute, which had already occurred.

Beyond related academic departments at UTSC, the Department has also been in consultation with the UTSC library (including with English liaison librarian Chad Crichton), as well as the Innis Library (Cinema Studies liaison librarian, Kate Johnson) and the Media Commons. Innis Library and Media Commons have offered to share their experiences and knowledge around library and media support for a film studies major. Technological change and the challenges of COVID and pandemic learning has meant an increase in streaming licenses for films, and the library has seamlessly provided this streaming access when necessary. We are continuing to work with the UTSC library to meet the mixed needs of a Film Major: the need for blu-rays and other formats for screenings of films for some courses in addition to the need for streaming access. See the Library Report for more a more detailed discussion, but from our consultations, we feel certain that the library can meet the media needs of the proposed Major in Film Studies.

In addition, we have been consulting throughout with the UTSC Registrar's Office (Shelby Verboven and Naureen Nizam) to discuss potential needs/requirements around program enrolment, media-appropriate classrooms, promotion to students, potential inclusion of Co-op, and any related issues that may come up with a new Major program. The Registrar's Office expressed excitement about the new Major and suggested it would be popular and attractive to students. We also consulted with them about the course codes and nomenclature. Shelby Verboven supported the name of the program ("Film Studies" rather than "Cinema Studies") since she noted that students consistently ask about film and film studies, so that name would be more attractive and accessible to them. The RO also felt that the "FLM" course designator made sense for this program, as it aligns with the name; they also supported the change from ENG to FLM, noting that it would bring greater visibility to the program and make it easier for students in the registration process.

An updated version of this proposal was shared with the Faculty of Arts & Science and the University of Toronto Mississauga for consultation in the second half of May 2024. In the Faculty of Arts & Science, the Chair of the Department of English (Professor Naomi Morgenstern) and the Director of the Cinema Studies Institute (Professor James Cahill) both expressed support for the proposal, noting that this program would help advance EDI principles and that it would help distinguish itself from offerings from the Cinema Studies Institute in FAS as well as the University of Toronto Mississauga. In the University of Toronto Mississauga, the

Chair of the Department of Visual Studies (Professor Jill Caskey) expressed concerns that this major might draw students away from other programs offered by the Department of English at UTSC. Based on student surveys, the Department anticipates that some students who are enrolled in the Film Studies Minor program will choose the Major instead, and we are prepared for that shift, though we anticipate the Minor will still be a popular choice for many students. However, we do not anticipate that the Major will draw a significant number of students away from our other programs (English or Creative Writing), though we do see the potential double-majors with our other programs. The Department will monitor enrolment numbers in the next couple of years. In response to concerns raised about the inclusion of FLMC83H3 (World Cinema) among the listed courses given the decolonizing and de-centering approaches, the department recognizes that that course will need to change, especially given the foundational courses that program students will now have and the de-centering approaches to those introductory B-level courses. Our intention for FLMC83H3 is to move it to the D-level, where it can offer students more in-depth topics or theory-based approaches to questions of categorization in Film Studies (especially as pertains to concepts of “world,” “national,” and “transnational”) and to change its title accordingly. In this way, it would build on our new C-level course (FLMC81H3, “Topics in National Cinemas”, approved in the 2023-24 cycle).

## 10 Resources

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### 10.1 Faculty

Please fill out the table below. In a separate appendix provide all CVs of all faculty in the table.

**Table 3: Faculty Complement (please list alphabetically)**

Name	Unit of Primary Budgetary Appt and %	Unit of Other Budgetary Appt and % (if applicable)	Graduate Faculty Membership Status (e.g., Associate/ Full privileges)	Commitment to Other Programs (Please list other programs in which the person routinely teaches/ supervises.)	Nature of Contribution to This Program (Course instructor [CI], thesis supervision [TS], clinical or practice supervisor [C/PS]. Please list the courses each member will teach.)
<b>Tenure Stream: Full</b>					
Marlene Goldman	Department of English, 100%		Full	Graduate Appointment to Department of English (FAS), potentially teaching 0.5 credit graduate course per year.	CI (0.5 credit undergraduate)* Course Instructor of Literature Courses with Film Adaptation Studies and/or Film Production component (e.g., ENGB25H3 – The Canadian Short Story; ENGC56H3 – Literature from Page to Screen) effective 2025-26.
Garry Leonard	Department of English, 100%		Full	Graduate Appointment to	CI (1.5 credits, undergraduate) Course

New Undergraduate Program Proposal for Major in Film Studies

Name	Unit of Primary Budgetary Appt and %	Unit of Other Budgetary Appt and % (if applicable)	Graduate Faculty Membership Status (e.g., Associate/ Full privileges)	Commitment to Other Programs (Please list other programs in which the person routinely teaches/ supervises.)	Nature of Contribution to This Program (Course instructor [CI], thesis supervision [TS], clinical or practice supervisor [C/PS]. Please list the courses each member will teach.)
				Department of English (FAS), potentially teaching 0.5 credit graduate course per year.	Instructor. Courses include: ENGA10H3 & ENGA11H3 Literature and Film for Our Time I & II; FLMB75H3 (formerly ENGB75H3) Cinema and Modernity I; ENGB74H3 The Body in Literature and Film; FLMD52H3 (formerly ENGD52H3) The Auteur Theory; ENGD91H3 Avant-garde Cinema.
<b>Tenure Stream: Associate</b>					
Alice Maurice	Department of English, 100%		Full	Graduate Appointment to Cinema Studies Institute (FAS);	CI (1.5 credits, undergraduate) Courses taught include: ENGA70H3 (formerly

New Undergraduate Program Proposal for Major in Film Studies

Name	Unit of Primary Budgetary Appt and %	Unit of Other Budgetary Appt and % (if applicable)	Graduate Faculty Membership Status (e.g., Associate/ Full privileges)	Commitment to Other Programs (Please list other programs in which the person routinely teaches/ supervises.)	Nature of Contribution to This Program (Course instructor [CI], thesis supervision [TS], clinical or practice supervisor [C/PS]. Please list the courses each member will teach.)
				teaching 0.5 credit graduate course per year.	ENGB70H3) How to Read a Film; FLMC92H3 (formerly ENGC92H3) Film Theory; ENGD94H3 Stranger than Fiction: The Documentary Film; FLMD93H3 (formerly ENGD93H3) Theoretical Approaches to Cinema; FLMC75H3 (formerly ENGC75H3) Freaks and Geeks: Children in Contemporary Film and Media; and ENGC91H3 American Realisms.
Sara Saljoughi	Department of English, 100%		Associate	Graduate Appointment to Cinema Studies	CI (1.5 credits, undergraduate) Courses taught include:

New Undergraduate Program Proposal for Major in Film Studies

Name	Unit of Primary Budgetary Appt and %	Unit of Other Budgetary Appt and % (if applicable)	Graduate Faculty Membership Status (e.g., Associate/ Full privileges)	Commitment to Other Programs (Please list other programs in which the person routinely teaches/ supervises.)	Nature of Contribution to This Program (Course instructor [CI], thesis supervision [TS], clinical or practice supervisor [C/PS]. Please list the courses each member will teach.)
				Institute (FAS): 0.5 credit graduate courses per year.	FLMD96H3 (formerly ENGD96H3) Iranian Cinema; FLMC83H3 (formerly ENGC83H3) World Cinema; FLMC84H3 (formerly ENGC84H3) Cinema and Migration; FLMD62H3 (formerly ENGD62H3) Topics in Postcolonial Literature and Film; FLMC94H3 (formerly ENGC94H3) Women Directors; FLMD93H3 (formerly ENGD93H3) Theoretical Approaches to Cinema; FLMA70H3 (formerly ENGB70H3)

New Undergraduate Program Proposal for Major in Film Studies

Name	Unit of Primary Budgetary Appt and %	Unit of Other Budgetary Appt and % (if applicable)	Graduate Faculty Membership Status (e.g., Associate/ Full privileges)	Commitment to Other Programs (Please list other programs in which the person routinely teaches/ supervises.)	Nature of Contribution to This Program (Course instructor [CI], thesis supervision [TS], clinical or practice supervisor [C/PS]. Please list the courses each member will teach.)
					How to Read a Film; FLMB77H3 (formerly ENGB77H3) Cinema & Colonialism
<b>Tenure Stream: Assistant</b>					
Rakesh Sengupta	Department of English, 100%		Associate	Appointment to Cinema Studies Institute (FAS): 0.5 credit graduate courses per year.	CI (1.5 credits, undergraduate) Courses taught include: FLMB77H3 (formerly ENGB77H3 Cinema and Colonialism); FLMC83H3 (formerly ENGC83H3) World Cinema; FLMC84H3 (formerly ENGC84H3) Cinema and Migration; FLMC95H3 (formerly ENGC95H3) Indian Cinemas:

New Undergraduate Program Proposal for Major in Film Studies

Name	Unit of Primary Budgetary Appt and %	Unit of Other Budgetary Appt and % (if applicable)	Graduate Faculty Membership Status (e.g., Associate/ Full privileges)	Commitment to Other Programs (Please list other programs in which the person routinely teaches/ supervises.)	Nature of Contribution to This Program (Course instructor [CI], thesis supervision [TS], clinical or practice supervisor [C/PS]. Please list the courses each member will teach.)
					Bollywood, Before, and Beyond; FLMA70H3 (formerly ENGB70H3) How to Read a Film
<b>Teaching Stream: Associate</b>					
Daniel Tysdal	Department of English, 100%		N.A.	Teaches courses for the Major and Minor programs in Creative Writing, as well as for the Literature programs.	CI (2.5 credits); Courses taught include: ENGC04H3 Creative Writing: Screenwriting
<b>Teaching Stream: Assistant</b>					
Sonja Nikkila	Department of English, 100%		N.A.	Teaches courses for our Major, Minor, and Specialist Programs in Literature; noted courses overlap with	CI (2.5 credits); Courses taught include: ENGC41H3: Video Games: Exploring the Virtual Narrative; ENGC79H3: Above and Beyond:

New Undergraduate Program Proposal for Major in Film Studies

Name	Unit of Primary Budgetary Appt and %	Unit of Other Budgetary Appt and % (if applicable)	Graduate Faculty Membership Status (e.g., Associate/ Full privileges)	Commitment to Other Programs (Please list other programs in which the person routinely teaches/ supervises.)	Nature of Contribution to This Program (Course instructor [CI], thesis supervision [TS], clinical or practice supervisor [C/PS]. Please list the courses each member will teach.)
				the Film Studies programs and fulfill electives.	Superheroes in Literature and Film; and ENGC23H3: Fantasy and the Fantastic in Literature and the Other Arts.
Matthew Stoddard	Department of English, 27%	28% Visual Studies (UTM)	N.A.	Teaches 1.0 credit for Department of Visual Studies, UTM	CI (1.0 credit) Courses taught include: FLMA70H3 (formerly ENGB70H3) How to Read a Film; FLMC82H3 (formerly ENGC82H3) Topics in Cinema Studies; FLMC92H3 (formerly ENGC92H3) Film Theory
Deirdre Flynn	Department of English, 42%	Department of English (FAS), 30%	N.A.	Teaches 0.5 credit for the Department of English on the St.	CI (1.5 credits). Courses taught include FLMA70H3 (formerly ENGB70H3) How to Read a Film;

New Undergraduate Program Proposal for Major in Film Studies

Name	Unit of Primary Budgetary Appt and %	Unit of Other Budgetary Appt and % (if applicable)	Graduate Faculty Membership Status (e.g., Associate/ Full privileges)	Commitment to Other Programs (Please list other programs in which the person routinely teaches/ supervises.)	Nature of Contribution to This Program (Course instructor [CI], thesis supervision [TS], clinical or practice supervisor [C/PS]. Please list the courses each member will teach.)
				George campus (FAS)	FLMC44H3 (formerly ENGC44H3) Self and Other in Literature and Film; FLMC56H3 (formerly ENGC56H3) Literature and Media: From Page to Screen; FLMD52H3 (formerly ENGD52H3) Cinema: The Auteur Theory.

Given the program's planned/anticipated class sizes (section 5) and cohorts as well as its program level learning outcomes please discuss:

- a) Participation of a sufficient number and quality of core (i.e. appointed) faculty who are competent to teach and/or supervise in and achieve the goals of the program and foster the appropriate academic environment

In addition to the overarching support of faculty and staff in the Department of English, there are four full-time faculty members (tenure stream) and two part-time faculty (teaching stream) in film studies who make up the core faculty of the program and who will be teaching the bulk of the required and elective courses, supervising students, administering the program, and creating the academic environment to achieve the goals of the program. Our core film studies complement is as follows:

Garry Leonard (Professor)

Alice Maurice (Associate Professor)

Sara Saljoughi (Associate Professor)

Rakesh Sengupta (Assistant Professor)

Deirdre Flynn (Assistant Professor, Teaching Stream)

Matthew Stoddard (Assistant Professor, Teaching Stream)

We also have three other faculty members whose courses and activities contribute will contribute to the program because they teach electives and because of their involvement with film-program-related activities (see more details below). They are:

Daniel Tysdal (Associate Professor, Teaching Stream)

Sonja Nikkila (Assistant Professor, Teaching Stream)

Marlene Goldman (Professor)

Professor Leonard's graduate appointment is in the UTSG English Department, while Professors Maurice, Saljoughi, and Sengupta have their graduate appointments at the Cinema Studies Institute (CSI). It should be noted that Professors Leonard and Maurice both also teach literature courses that combine the study of literature and film. Professors Flynn and Stoddard each teach 1.0 credit of film studies courses for us. Our most recent hire, Professor Rakesh Sengupta, has further increased existing the research prominence of the Department in cinemas of the Global South and Postcolonialism, and his hire was essential to the development of this program and to the department's goal of broadening course offerings to include more courses on cinema from around the world -- especially from Asia, but also from the Global

South more generally. The new courses he has already created and taught (e.g., ENGC95H3 Indian Cinemas: Bollywood, Before, and Beyond) strengthen one of the main learning outcomes of our Film Studies program: giving students an understanding of cinema in a global context. We are able to deliver this program, to achieve our program goals, and to foster an appropriate academic environment with our current complement. The A-level requirement and the suite of introductory course options that students will need for the fulfillment of the proposed Major are all existing courses that are taught by the faculty members listed above, with the exception of one new course that has not yet been offered: FLMB80H3 - Cinema, Race, and Representation. That course was proposed by the film faculty in preparation for the Major, and Professors Maurice, Saljoughi, and Sengupta are all prepared to teach it; the course aligns strongly with their respective areas of research and teaching expertise.

In addition to the core film studies faculty, we have additional faculty – Professors Marlene Goldman, Daniel Tysdal, and Sonja Nikkila – who teach some courses which can count as electives toward the major. These courses either include “literature and film” in combination or visual culture-related content (such as Prof. Nikkila’s ENGC41 Video Games: Exploring the Virtual Narrative); in other cases, they include a filmmaking component (such as Prof. Tysdal’s ENGC07H3 Screenwriting). In some cases (Goldman, Tysdal), their research creation endeavors involve filmmaking. While film studies is not the primary research or teaching area for these faculty members, they will contribute to the film studies program by offering our students film and visual media in a wider context, and/or by offering experiential learning and creative filmmaking opportunities that also help us to achieve the program’s goals.

- b) If applicable, discussion/explanation of the role and approximate percentage of adjunct and sessional faculty/limited term appointments used in the delivery of the program and the associated plans to ensure the sustainability of the program and quality of the student experience.

Currently, we hire Course Instructors (graduate students from the Cinema Studies Institute) to teach additional sections of ENGB71H3 Writing About Movies as warranted by student demand). This follows the practice in our English literature programs, in which the writing-intensive course ENGA02H3 Critical Writing About Literature is taught by graduate course instructors from the graduate Department of English, under the supervision of a faculty member. This model works well and provides valuable training for graduate students while also providing our students with quality instruction that is supervised and standardized by the faculty supervisor.

c) If required, provision of supervision of experiential learning opportunities.

Experiential learning will not be a requirement of the proposed film studies major in the short term. As described in more detail above, the EL opportunities are currently in individual courses (such as Prof. Maurice's ENGD94H3 - The Documentary Film, Prof. Goldman's ENGB25H3 - The Canadian Short Story, and Prof. Sonja Nikkila's ENGC41H3 - Video Games: Exploring the Virtual Narrative). The program plans to build more of an array of stable and recurring connections and opportunities, so that the possibility of an experiential learning program requirement, such as an option for a capstone experience may be created in the future.

d) Adequacy of the administrative unit's planned utilization of existing human, physical and financial resources, including implications for the impact on other existing programs at the University.

We are currently able to support this major within our current budget parameters. In the short term, the only significant additional cost would be for TA support. Moving ENGB70H3 (How to Read a Film) to the A-level will mean higher enrolment, more tutorial sections, and consequently more TA hours. Given the history of other courses that have moved from the B-level to the A-level, we can anticipate double the current enrolment (120). This funding for the additional TA support would be necessary for our new required courses for the Major operate and would also be consistent with our entry-level and required survey courses for the other Major programs offered in the English Department. The Dean's office has expressed support for funding this request. We submitted the course modification (changing ENGB70H3 to FLMA70H3), with a statement of resourcing needs in the 2023-24 cycle (approved in Spring 2024). The shift to the A-level would mean an increase from 412 hours to 510 hours. This would be covered in our current TA budget allocation. The new course, "Cinema, Race, and Representation," would require 90-120 TA hours (depending on enrolment), and this would also be covered in our current allocation (this course and its resourcing needs was also submitted in the Fall 2023 governance cycle and was approved in Spring of 2024). To date, the Dean's Office has committed to this level of support.

We are consulting closely with the Dean's office in order to anticipate and account for any costs associated with the potential growth of the program (e.g., additional sections, more TAs, or more staffing needs). We don't anticipate further needs in terms of stipends in the short term, as we are already covering the stipends required for multi-section courses (primarily FLMB71H3, formerly ENGB71H3 – Writing About Movies) within our current budget.

- e) Evidence that there are adequate resources to sustain the quality of scholarship and research activities produced by students, including library support, information technology support, and laboratory access.

We have been in discussions with the UTSC library about building the collection for films (DVD/Blu-ray and/or digital access to titles) and film studies collections (books/journals), and the library will support the program as part of regular budget. The Robarts Library and the Innis Library (housed at Innis College, home of the Cinema Studies Institute on the St. George campus) already provides ample online access to film studies journals. As noted in the Library Report, “the U of T Libraries subscribe to 23 of the top 25 journals in the category of *Film, Radio, Television* in Journal Citation Reports (ranked by total citations), and all 23 are available to UTSC students electronically.” The Library Report reaffirms its support for our new program: “The University of Toronto Library is committed to collecting both print and electronic materials in support of Film Studies and Cinema Studies at the University of Toronto.”

In terms of audio-visual (AV) support, the program will continue to be supported (as our Minor program is) by our campus’s AV services, IITS, and the library. There are many new or updated venues for film screenings on campus, with more to come soon: In 2020, our primary lecture hall in the Humanities Wing (HW216) was updated with a new projector, screen, and sound system. Newer buildings, like the Instructional Centre and the Arts & Administration Building, offer excellent classrooms for smaller film studies courses. The new Sam Ibrahim Building, set to open in late 2024, features a large, state-of-the-art lecture hall suitable for film screenings for both large classes and film-related events; smaller classrooms in that building are also equipped with media capability. Down the road, the English Department is slated to move to the planned arts and performance building (LAMP), which will feature purpose-built classrooms and screening spaces specifically designed for film and media instruction. But, even before we are housed in the LAMP, we will have a good number and variety of appropriate teaching spaces for film studies. We do not anticipate any significant additional staffing costs – our technical needs for the program will be supported by the AV staff at IITS. We may choose to hire work-study students to act as liaisons for AV matters, tech help, and screenings where needed, but this will fall within our current departmental budget, and any such staffing needed will be in place upon the launch of the program. We currently have a new Communications and Digital Media Officer, who will work closely with film faculty and work-study students to support events, extra-curricular needs, and social media/outreach efforts.

Please see the following appendices:

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

Appendix D: Standard statement concerning student support services.

- f) If necessary, additional institutional or divisional resource commitments to support the program in step with its ongoing implementation.

Not applicable.

## 11 Quality and Other Indicators

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- a) Evidence of the quality of the faculty (e.g., qualifications, funding, honours, awards, research, innovation and scholarly record; appropriateness of collective faculty expertise to contribute substantively to the program and commitment to student mentoring)
  - 1. The quality of the scholarship of the faculty, and the degree to which that scholarship is brought to bear in teaching.
- b) Any other evidence that the program and faculty will ensure the intellectual quality of the student experience.
- c) Any additional indicators of quality identified by the division or academic unit.
- d) How the proposed program compares to the best in its field among international peer institutions.

### Expertise and Research Excellence

Our Film Studies faculty includes award-winning scholars and filmmakers, and leading and emerging scholars in the discipline. All faculty members publish research in the field of Film Studies and/or Literary Studies, in top-tier journals and with major university presses. Our faculty members have published with many of the major university presses (Oxford, Cambridge, Yale, Pennsylvania, Minnesota, Edinburgh, Queens-McGill), and their work appears in the major journals, both general to the disciplines of Film Studies and Literary Studies (*JCMS*, *PLMA*, *Camera Obscura*, *New Review of Film and Television Studies*, *Discourse*, *Film International*, *Modernism/Modernity*) and more specialized to sub-fields and area studies. Prof. Saljoughi is co-editor of the journal *Discourse* and is on the editorial board of *Film Criticism*. All are active in international conferences and professional societies such as the Society for Cinema and Media Studies (SCMS), MLA (Modern Language Association), and others. Sub-fields covered include:

modernism; Hollywood film genres; early cinema; race and cinema; Iranian cinema; Indian cinema; documentary studies, Postcolonialism; Cinemas of the Global South; and cinema and migration. The Film Studies faculty have received SSHRC Insight grants (Maurice, Goldman, Saljoughi), Jackman Humanities Fellowships (Goldman), Jackman Arts Grants and Working Group funding (Saljoughi, Goldman, Maurice), Connaught New Researcher grants (Saljoughi, Maurice), and Canada Council for the Arts grants (Goldman), among other awards. Marlene Goldman is a Fellow of the Royal Society of Canada. Prof. Goldman has been awarded the Principal's Research Award. Prof. Sara Saljoughi has been awarded the UTSC Pre-tenure Research Award, Humanities Division. Marlene Goldman and Daniel Tysdal have both won awards at film festivals for their short films. Prof. Maurice has co-produced an Academy Award-winning documentary. Prof. Sonja Nikkila has won the UTSC Teaching Award. (See below for detailed bios and see Appendix E for faculty CVs).

## Faculty Bios

### Core Film Studies Faculty:

**Garry Leonard** (Professor): Professor Leonard's research has focused on Modernism in literature, film, and popular culture. He is the author of two books on James Joyce: *Reading Dubliners Again: A Lacanian Perspective* (Syracuse, 1993) and *Advertising in the Fiction of James Joyce* (University of Florida, 1998). His work in Film Studies has been published in numerous journals and anthologies, including *Film International*, *Film Criticism* and *Cognitive Semiotics*. His research and teaching have focused on Hollywood genres as well as on filmmakers including Hitchcock and Kubrick, among others. Professor Leonard's work focuses on the "shape" various genres took (the Western, Melodrama, Film Noir, etc.) and how that shape reflects various myths of modernity that help us locate ourselves in its aggressively secular milieu. His work explores the intersections of cinema and literature, arguing that the shape of Hollywood genre contains a modernist element that can be usefully juxtaposed to the better-known modernist techniques of Eliot, Woolf and Joyce. Film Studies courses taught include: ENGA10H3 Literature and Film for Our Time; FLMB75H3 (formerly ENGB75H3 & ENGB76H3) Cinema and Modernity; ENGB74H3 The Body in Literature and Film; FLMD52H3 (formerly ENGD52H3) The Auteur Theory; Avant-garde Cinema.

**Alice Maurice** (Associate Professor): Alice Maurice's research focuses on early cinema, late nineteenth- and early twentieth century American literature and culture, and critical theory. Her book, *The Cinema and Its Shadow: Race and Technology in Early Cinema* (University of Minnesota Press, 2013), argues that ideas about race and racial difference were fundamental to the development of cinematic language in early U.S. cinema. She is also the editor of *Faces on*

*Screen: New Approaches* (Edinburgh UP, 2022). She has published articles in journals including *Camera Obscura*, *The Moving Image*, *The Henry James Review*, the *New Review of Film and Television Studies*, and *JCMS*, as well as in a number of anthologies. Professor Maurice has also worked in documentary film production and was Associate Producer of the documentary films *A Healthy Baby Girl* (Helfand Productions, 1997) and the Academy Award-winning *Defending Our Lives* (Cambridge Documentary Films, 1994). Her current project, supported by a SSHRC Insight grant, explores the history of the face in cinema. Courses taught include: FLMA70H3 (formerly ENGB70H3) How to Read a Film; FLMC92H3 (formerly ENGC92H3) Film Theory; ENGD94H3 Stranger than Fiction: The Documentary Film; FLMD93H3 (formerly ENGD93H3) Theoretical Approaches to Cinema; FLMC75H3 (formerly ENGC75H3) Freaks and Geeks: Children in Contemporary Film and Media; and ENGC91H3 American Realisms.

**Sara Saljoughi** (Associate Professor): Professor Saljoughi's research focuses on questions of aesthetics and politics, particularly in relation to non-Western and postcolonial cinema and the legacies of international counter-cinema. Her approach to non-Western cinemas is interdisciplinary and theoretical, drawing on the subfields of film theory, feminist theory, and postcolonial studies. Her essays have been published in *Camera Obscura*, *Feminist Media Histories*, *Iranian Studies*, *Film Criticism*, and *Film International*. She is co-editor of the book *1968 and Global Cinema* (Wayne State University Press, 2018). Professor Saljoughi's monograph, *Projecting Collectivity: Radical Hope in Iranian New Wave Cinema*, is forthcoming from SUNY Press. Her second project is a book titled *Stateless Cinemas: Aesthetics, Autonomy, Mobility*. The book is a comparative study of the cinemas of stateless peoples. Professor Saljoughi is also a co-editor of *Discourse: Journal for Theoretical Studies in Media and Culture*. Recently, she was a Mellon Early Career Fellow in the Aesthetic Education project at the Jackman Humanities Institute. Her research has been supported by grants and fellowship from the Social Sciences and Humanities Research Council of Canada, Andrew W. Mellon Foundation, American Council of Learned Societies, Social Science Research Council (USA), and the Connaught Foundation, among other fellowships and awards. Courses taught include: FLMD96H3 Iranian Cinema (formerly ENGD96H3); FLMC94H3 Women Directors (formerly ENGC94H3); FLMC83H3 World Cinema (formerly ENGC83H3); FLMA70H3 How to Read a Film, and other.

**Rakesh Sengupta** (Assistant Professor): Rakesh Sengupta received his PhD from SOAS, the School of Oriental and African Studies, in 2021. His current project is *The Archeology of Screenwriting in Indian Cinema 1930-1960*. Prof. Sengupta is writing an alternative history of film as a medium, one that does not treat cinema as something developed in Europe and diffused throughout the world, where India is a mere afterthought, but as something that was

reinvented and developed in India. This historiography involves paying attention to long traditions of narrative and writing, to local traditions of aesthetic production and reception, and to a fine-grained understanding of the economic and social context. The Global South in his work is not a space of the extraction of knowledge but a critical window for exploring knowledge/power relations. Courses taught: FLMC84H3 Cinema and Migration (formerly ENGC84H3); FLMB77H3 Cinema and Colonialism (formerly ENGB77H3); FLMC95H3 Indian Cinemas (formerly ENGC95H3), and other.

**Deirdre Flynn** (Assistant Professor, Teaching Stream (Part-Time Appointment), see below): Professor Flynn teaches diverse courses on academic and scientific writing, twentieth-century literature, critical theory, and film. In addition to publishing articles on Beckett, Joyce, Proust, and Woolf, she has co-authored four textbooks: *The McGraw-Hill Handbook* (2010); *Where All the Ladders Start: Twentieth Century Western Culture in Literature and Film* (2013); *Nerves in Patterns on Screens: An Introduction to Film Studies* (2014); and *Necessary Fictions: Narratives of Coherence after World War II* (2015). She is currently completing an interactive, interdisciplinary textbook entitled, *JustWrite: A Massively Multiplayer Real-Life Game Where You Write to Win* (forthcoming). Film Studies courses taught: FLMA70H3 (formerly ENGB70H3) How to Read a Film; FLMC44H3 (formerly ENGC44H3) Self and Other in Literature and Film; FLMC56H3 (formerly ENGC56H3) Literature and Media: From Page to Screen; FLMD52H3 (formerly ENGD52H3) Cinema: The Auteur Theory.

**Matthew Stoddard** (Assistant Professor, Teaching Stream (Part-Time Appointment), see below): Professor Stoddard has taught in the Department of Visual Studies at the University of Toronto Mississauga since 2015 and joined English at UTSC in 2021. His teaching, which has spanned cinema studies and media studies courses, combines fine-grained textual analysis with wide-ranging theoretical reflection. His film courses focus on the interrelationship between aesthetics and politics in mainstream North American cinema as well as in radical, oppositional cinema from around the globe and across film history. He has taught classes on topics including Stanley Kubrick, horror, film theory, “anti-Hollywood,” and Canadian cinema. Professor Stoddard has published in *Canadian Journal of Film Studies*, *Film Criticism*, and *Angelaki*, among other places. He holds a PhD in cultural studies and moving image studies from the University of Minnesota. Courses taught: FLMA70H3 How to Read a Film; FLMC82H3 Topics in Film Studies; FLMD52H3 The Auteur Theory, and other.

#### **Additional Contributing Faculty:**

**Marlene Goldman** (Professor): Professor Goldman is a writer, filmmaker, and English professor at the University of Toronto, specializing in Canadian literature. Professor Goldman was elected

to the Royal Society of Canada in 2021. Her most recent work explores the question of how we represent stigmatized minds and bodies. She recently published a book on dementia and Alzheimer's that probes how we decide what's pathological. Who sets the definitions, the impact of biomedical labels on the people who receive them and the role of history in shaping stories about illness have all been treated in her artistic and academic career. She is the author of *Forgotten: Narratives of Age-Related Dementia and Alzheimer's Disease* (McGill-Queen's Press, 2017), *DisPossession: Haunting in Canadian Fiction* (McGill-Queen's Press, 2012) and *Rewriting Apocalypse in Canadian Fiction* (McGill-Queen's Press, 2005). Her short films include *Mani-Pedi* (2022); *Torching the Dusties* (2019); and *Piano Lessons* (2018).

**Daniel Tysdal** (Associate Professor, Teaching Stream): Dr. Tysdal is the ReLit Award winning author of three books of poetry, the poetry textbook *The Writing Moment: A Practical Guide to Creating Poems* (Oxford University Press), and the TEDx talk, "Everything You Need to Write a Poem (and How It Can Save a Life)" ([www.youtube.com/watch?v=z0BUYzMyPi8](http://www.youtube.com/watch?v=z0BUYzMyPi8)). Tysdal's work has appeared in numerous journals and anthologies, including *Poetry*, *Best Canadian Poetry*, *Best Canadian Essays*, and *The Next Wave: An Anthology of 21st Century Canadian Poetry*, and has earned him a number of honours, including the Anne Szumigalski Poetry Award and honourable mention at the National Magazine Awards. He is also a filmmaker whose experimental works have appeared in festivals including the Images Festival. His courses include: ENGB38H3 The Graphic Novel and ENGB60H3 Creative Writing: Poetry.

**Sonja Nikkila** (Assistant Professor, Teaching Stream): Dr. Nikkila teaches a range of courses in the English Department, including a number of courses that include film and other forms of visual culture and moving image media. She teaches the following courses associated with the Film Studies Major: ENGC41H3: Video Games: Exploring the Virtual Narrative; ENGC79H3: Above and Beyond: Superheroes in Literature and Film; and ENGC23H3: Fantasy and the Fantastic in Literature and the Other Arts. She is currently working on a Critical Dictionary for analyzing video game narratives, a project supported by the Jackman Humanities Institute's Scholars-in-Residence program.

## Graduate Instruction and Supervision

Although English at UTSC does not have its own graduate programs, tenure-stream faculty have appointments in tri-campus graduate departments, based on the St George campus, where they are engaged in graduate-level teaching and supervision. Some of the film studies faculty members (Maurice, Sengupta, Saljoughi) have graduate appointments in the Cinema Studies

Institute (CSI), while others (Leonard, Goldman) hold graduate appointments in the tri-campus Department of English. Tenure-stream faculty are expected to teach a graduate course most years (typically at least 2 years out of 3) and to supervise master's research projects and PhD theses.

PhD students from the Cinema Studies Institute serve as TAs and sessional course instructors in our cinema courses. Every year the department hosts 2 to 3 postdoc fellows supervised by faculty. The last two years Sara Saljoughi has supervised two postdocs, both of whom have gone on to academic positions. These postdocs are given the opportunity to teach a course of their own.

The strength and depth of the English Department faculty's work in both film studies and filmmaking offers another unique and distinct aspect of this program. A Film Studies Major housed in the English Department at UTSC will support efforts to build on and develop these community partnerships and experiential learning opportunities. Building on these kinds of initiatives, the Department received a Tier 2 Experiential Learning Grant in 2019 for the development and launch of the [Visual Storytelling Lab \(VSL\)](#), a faculty, student, and community hub for developing visual storytelling skills. The VSL website has functioned as a showcase for student work (whether videos, graphic novels, or other visual media) and as a link to local resources. This is another resource we hope to continue to build and one that connects film to other visual storytelling modes being taught across the English Department. This is a key distinction of our program – the way film and other visual media are woven into our English curriculum, with a number of courses exploring the relationship between literature and other arts (indeed this is one of the course clusters noted in the suggested pathways for students in our program, included in the program description in the Academic Calendar).

Scarborough has a thriving film and arts community, and our own UTSC campus has a long history as a location for countless film and television productions. This only enhances our campus as a place to study film. Indeed, Professors Saljoughi and Maurice produced a short video lecture, "UTSC in the Movies," during the pandemic to introduce students to a campus while they were studying remotely; and Prof. Saljoughi has proposed a research opportunity for students to produce a "film locations map" of the UTSC campus, to deepen their understanding of the idea of location and place in film, and the relation between film and the local community. A Film Studies program at UTSC will give our students a firm foundation as cultural critics – making UTSC not just a location for films, but also a site of profound thinking about the history and potential of the medium and its role in society.

## Appendix A: Courses

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*\* These ENG courses have been re-numbered using the FLM subject designator and have been in effect since the 2024-25 academic year.*

### Courses Offered by the Department of English

#### **ENGA10H3 What Is Literature?**

This course introduces the fundamentals of studying English at the university level, and builds the skills needed to successfully navigate English degree programs as well as a liberal arts education more broadly. Students will learn how to read texts closely and think critically; they will practice presenting their ideas in a clear, supported way; they will be exposed to a variety of texts in different forms and genres; and they will gain a working familiarity with in-discipline terminology and methodologies. Moreover, the course is an opportunity to explore the power exercised by literature on all levels of society, from the individual and personal to the political and global.

Exclusion: ENG110Y, (ENGB03H3)

Breadth Requirements: Arts, Literature and Language

#### **ENGA11H3 Literature and Film for Our Time: Dawn of the Digital**

Building on ENGA10H3, this course considers how literature and film responds to the artistic, cultural, and technological changes of the late twentieth and twenty-first centuries.

Exclusion: ENG140Y

Breadth Requirements: Arts, Literature and Language

#### **ENGB29H3 Shakespeare and Film**

The history of Shakespeare and (on) film is long, illustrious—and prolific: there have been at least 400 film and television adaptations and appropriations of Shakespeare over the past 120 years, from all over the world. But how and why do different film versions adapt Shakespeare? What are the implications of transposing a play by Shakespeare to a different country, era, or even language? What might these films reveal, illuminate, underscore, or re-imagine about Shakespeare, and why? In this course, we will explore several different Shakespearean adaptations together with the plays they adapt or appropriate. We will think carefully about the politics of adaptation and appropriation; about the global contexts and place of Shakespeare;

and about the role of race, gender, sexuality, disability, empire and colonialism in our reception of Shakespeare on, and in, film.

Pre-1900 course.

Prerequisite: ENGA10H3 or ENGA11H3 or (ENGB70H3) or FLMA70H3

Breadth Requirements: Arts, Literature and Language

**\*FLMA70H3 (formerly ENGB70H3) How to Read a Film**

An introduction to the critical study of cinema, including films from a broad range of genres, countries, and eras, as well as readings representing the major critical approaches to cinema that have developed over the past century.

Exclusion: INI115Y, (ENGB70H3)

Breadth Requirements: Arts, Literature and Language

**\*FLMB71H3 (formerly ENGB71H3) Writing About Movies**

In this course, students will learn to write critically about movies. We will watch movies and read film criticism, learning to write about film for various audiences and purposes. Forms of writing covered will include movie reviews, blogs, analytical essays, and research-based essays. This is a writing-intensive course that will include revision and peer review. Students will learn how to write academic essays about movies, while also learning about the goals and tools for writing about film for other audiences and venues.

Exclusion: CIN369H1, (ENGB71H3)

Recommended Preparation: FLMA70H3/(ENGB70H3)

Breadth Requirements: Arts, Literature and Language

**ENGB74H3 The Body in Literature and Film**

An interdisciplinary exploration of the body in art, film, photography, narrative and popular culture. This course will consider how bodies are written or visualized as "feminine" or "masculine", as heroic, as representing normality or perversity, beauty or monstrosity, legitimacy or illegitimacy, nature or culture.

Exclusion: (VPAC47H3), (VPHC47H3), (ENGC76H3)

Breadth Requirements: Arts, Literature and Language

**FLMB75H3 (formerly ENGB75H3) Cinema and Modernity**

An investigation of film genres such as melodrama, *film noir*, and the western from 1895 to the present alongside examples of twentieth-century prose and poetry. We will look at the creation of an ideological space and of new mythologies that helped organize the experience of modern life.

Exclusion: (ENGB75H3)

Breadth Requirements: Arts, Literature and Language

**\*FLMB77H3 (formerly ENGB77H3) Cinema and Colonialism**

An introduction to cinema's relationship to colonialism, decolonization, and postcolonialism. How has film constructed, perpetuated, and challenged colonial logic? We will explore this question by examining colonial cinema, ethnography, Hollywood genres, anti-colonial film, and postcolonial film practices.

Exclusion: HISC08H3, VCC306H5, (ENGB77H3)

Recommended Preparation: FLMA70H3/(ENGB70H3)

Breadth Requirements: Arts, Literature and Language; History, Philosophy and Cultural Studies

Note: Priority will be given to students enrolled in programs from the Department of English.

**\*FLMB80H3 Cinema, Race, and Representation**

This course examines representations of race in cinema, focusing on methods for analyzing the role of race in the politics and aesthetics of various cinematic modes. Topics may include: ideology, stereotypes, representation, dominant and counter-cinemas, cultural hegemony, and popular culture. Contemporary and classic films will be studied through the lens of race and representation.

Exclusion: CIN332Y

Breadth Requirements: Arts, Literature and Language

**ENGCO4H3 Creative Writing: Screenwriting (Note this course has a prerequisite of ENGA03H, Intro to Creative Writing)**

An introduction to the craft of screenwriting undertaken through discussions, readings, and workshop sessions.

Prerequisite: ENGB61H3

Breadth Requirements: Arts, Literature and Language

Course Experience: Partnership-Based Experience

Developed by the Office of the Vice-Provost, Academic Programs

Template updated: November 2023

### **ENGC41H3 Video Games: Exploring the Virtual Narrative**

How do video games connect to English literature? In what ways can they be “read” and assessed as storytelling texts? How do video game narratives reflect historical, cultural, and social concerns? Although active playing will be a required part of the course, students of all video game experience levels are welcome.

Prerequisite: Any 6.0 credits

Recommended Preparation: ENGA01H3 and ENGA02H3

Breadth Requirements: Arts, Literature and Language

### **\*FLMC44H3 (formerly ENGC44H3) Self and Other in Literature and Film**

A study of the relation between self and other in narrative fiction. This course will examine three approaches to the self-other relation: the moral relation, the epistemological relation, and the functional relation. Examples will be chosen to reflect engagements with gendered others, with historical others, with generational others, and with cultural and national others.

Prerequisite: Any 6.0 credits

Exclusion: (ENGC44H3)

Recommended Preparation: [ENGA01H3 and ENGA02H3] or FLMA70H3/(ENGB70H3)

Enrolment Limits: 45

Breadth Requirements: Arts, Literature and Language

### **ENGC54H3 Gender and Genre**

An analysis of how gender and the content and structure of poetry, prose, and drama inform each other. Taking as its starting point Virginia Woolf's claim that the novel was the genre most accessible to women because it was not entirely formed, this course will consider how women writers across historical periods and cultural contexts have contributed to specific literary genres and how a consideration of gender impacts our interpretation of literary texts.

Prerequisite: Any 6.0 credits

Exclusion: (ENGB51H3)

Recommended Preparation: ENGA01H3 and ENGA02H3

Breadth Requirements: Arts, Literature and Language

### **FLMC55H3 The Documentary Film (NEW COURSE FOR 2025-26)**

This study of films from major movements in the documentary tradition including ethnography, cinéma vérité, social documentary, personal documentary, and "reality television". Schools of thought and major debates in the history of documentary studies will also be introduced.

Prerequisite: 6.0 credits, including 0.5 credit in FLM or ENGA10H3 or ENGA11H3

Exclusion: CIN312Y1

Recommended Preparation: FLMB71H3 or ENGA02H3

Enrolment Limits: 50

Breadth Requirements: Arts, Literature and Language

**\*FLMC56H3 (formerly ENGC56H3) Literature and Media: From Page to Screen**

An exploration of the relationship between written literature and film and television. What happens when literature influences film and vice versa, and when literary works are recast as visual media (including the effects of rewriting, reproduction, adaptation, serialization and sequelization)?

Prerequisite: Any 6.0 credits

Exclusion: (ENGC56H3)

Recommended Preparation: [ENGA01H3 and ENGA02H3] or FLMA70H3/(ENGB70H3)

Enrolment Limits: 45

Breadth Requirements: Arts, Literature and Language

**\*FLMC75H3 (formerly ENGC75H3) Freaks and Geeks: Children in Contemporary Film**

This course will look at the depiction of childhood and youth in contemporary film and television, especially focusing on films that feature exceptional, difficult, or magical children. The course will explore how popular culture represents children and teens, and how these films reflect cultural anxieties about parenting, childhood, technology, reproduction, disability and generational change. Films and television shows may include: Mommy, The Babadook, Boyhood, Girlhood, A Quiet Place, We Need to Talk About Kevin, The Shining, Looper, Elephant, Ready Player One, Stranger Things, Chappie, Take Shelter, and Moonlight.

Prerequisite: Any 6.0 credits

Exclusion: (ENGC75H3)

Recommended Preparation: ENGA01H3 and ENGA02H3

Enrolment Limits: 45

Breadth Requirements: Arts, Literature and Language

**\*FLMC78H3 (formerly ENGC78H3) Dystopian Visions in Fiction and Film**

An exploration of negative utopias and post-apocalyptic worlds in film and literature. The course will draw from novels such as *1984*, *Brave New World*, *Clockwork Orange*, and *Oryx and Crake*, and films such as *Metropolis*, *Mad Max*, *Brazil*, and *The Matrix*. Why do we find stories about the world gone wrong so compelling?

Prerequisite: Any 6.0 credits

Exclusion: (ENGC78H3)

Recommended Preparation: [ENGA01H3 and ENGA02H3] or FLMA70H3/(ENGB70H3)

Enrolment Limits: 60

Breadth Requirements: Arts, Literature and Language

**ENGC79H3 Above and Beyond: Superheroes in Fiction and Film**

This course will explore the literary history and evolution of the superhero, from its roots in the works of thinkers such as Thomas Carlyle and Friedrich Nietzsche to the wartime birth of the modern comic book superhero to the contemporary pop culture dominance of transmedia experiments like the “universes” created by Marvel and DC. We will explore the superhero in various media, from prose to comics to film and television, and we will track the superhero alongside societal and cultural changes from the late 19th century to the present.

Prerequisite: Any 6.0 credits

Breadth Requirements: Arts, Literature and Language

**FLMC81H3 Topics in National Cinemas**

This is a course on the nation as a framework for film analysis. The topic will be the cinema of a single nation, or a comparison of two or more national cinemas, explored from several perspectives: social, political, and aesthetic. The course will look at how national cinema is shaped by and in turn shapes the cultural heritage of a nation. The course will also consider how changing definitions of national cinema in Film Studies have shaped how we understand film history and global film culture.

Prerequisite: FLMA70H3 or (ENGB70H3)

Recommended Preparation: FLMB71H3/(ENGB71H3) or FLMB77H3/(ENGB77H3) or

FLMB80H3/(ENGB80H3)

Breadth Requirements: Arts, Literature and Language, History, Philosophy and Cultural Studies

Note: Priority for students enrolled in programs in the Department of English, including the Literature and Film Minor and the Film Studies Major.

Developed by the Office of the Vice-Provost, Academic Programs

Template updated: November 2023

**\*FLMC82H3 (formerly ENGC82H3) Topics in Cinema Studies**

A variable theme course that will feature different theoretical approaches to Cinema: feminist, Marxist, psychoanalytic, postcolonial, and semiotic. Thematic clusters include "Madness in Cinema," and "Films on Films."

Prerequisite: Any 6.0 credits

Exclusions: (ENGC82H3)

Recommended Preparation: [ENGA01H3 and ENGA02H3] or FLMA70H3/(ENGB70H3)

Breadth Requirements: Arts, Literature and Language

**\*FLMC83H3 (formerly ENGC83H3) World Cinema**

A study of Non-Western films. This course analyzes a selection of African, Asian, and Middle Eastern films both on their own terms and against the backdrop of issues of colonialism and globalization.

Prerequisite: Any 6.0 credits or [SOCB58H3, and an additional 4.0 credits, and enrolment in the Minor in Culture, Creativity, and Cities]

Exclusion: (ENGC83H3)

Recommended Preparation: [ENGA01H3 and ENGA02H3] or FLMA70H3/(ENGB70H3)

Enrolment Limits: 45

Breadth Requirements: Arts, Literature and Language

**\*FLMC84H3 (formerly ENGC84H3) Cinema and Migration**

This course introduces students to cinema by, and about, immigrants, refugees, migrants, and exiles. Using a comparative world cinema approach, the course explores how the aesthetics and politics of the cinema of migration challenge theories of regional, transnational, diasporic, and global cinemas.

Prerequisite: Any 6.0 credits

Exclusion: (ENGC84H3)

Recommended Preparation: ENGA01H3 and ENGA02H3

Breadth Requirements: Arts, Literature and Language

**\*FLMC92H3 (formerly ENGC92H3) Film Theory**

An introduction to the major theorists and schools of thought in the history of film theory, from the early 20th century to our contemporary moment. What is our relationship to the screen?

Developed by the Office of the Vice-Provost, Academic Programs

Template updated: November 2023

How do movies affect our self-image? How can we think about the power and politics of the moving image? We will think about these questions and others by watching movies in conjunction with theoretical texts touching on the major approaches to film theory over the last century.

Prerequisite: Any 6.0 credits

Exclusion: CIN301Y, (ENGC92H3)

Recommended Preparation: ENGA01H3 and ENGA02H3 and 0.5 credit in FLM courses

Breadth Requirements: Arts, Literature and Language

**\*FLMC93H3 (formerly ENGC93H3) Gender and Sexuality at the Movies**

This course is a study of gender and sexuality in cinema. What happens when we watch bodies on screen? Can cinema change the way we understand gender and sexuality? We explore these questions in relation to topics including feminist film theory, LGBTQ2S+ film cultures, women's cinema, and queer theory.

Prerequisite: FLMA70H3 or (ENGB70H3)

Exclusion: CIN336H1, CIN330Y1, (ENGC93H3)

Breadth Requirements: Arts, Literature and Language; History, Philosophy and Cultural Studies

**\*FLMC94H3 (formerly ENGC94H3) Women Directors** (note: to be changed to "Feminist Filmmaking" in 2024/25 governance cycle)

A study of select women filmmakers and the question of women's film authorship. Emphasis may be placed on the filmography of a specific director, or on film movements in which women filmmakers have made major contributions. Aspects of feminist film theory, critical theory, and world cinema will be considered, as well as the historical context of women in film more generally.

Prerequisite: Any 6.0 credits

Exclusion: CIN330Y1, (ENGC94H3)

Recommended Preparation: FLMA70H3/(ENGB70H3)

Enrolment Limits: Priority will be given to students enrolled in programs from the Department of English.

Breadth Requirements: Arts, Literature and Language

**\*FLMC95H3 (formerly ENGC95H3) Indian Cinemas: Bollywood, Before and Beyond**

This course will introduce students to various film cultures in India, with a focus on Bollywood, the world's largest producer of films. The readings will provide an overview of a diverse range of film production and consumption practices in South Asia, from popular Hindi films to 'regional' films in other languages. This is an introductory course where certain key readings and films will be selected with the aim of helping students develop their critical writing skills. These course materials will help students explore issues of aesthetics, politics and reception across diverse mainstream, regional and art cinema in the Indian subcontinent.

Prerequisite: Any 6.0 credits

Exclusion: (ENGC95H3)

Recommended Preparation: ENGA10H3 and ENGA11H3 and ENGB19H3 and FLMA70H3/(ENGB70H3) and FLMB77H3/(ENGB77H3)

Enrolment Limits: 45

Breadth Requirements: Arts, Literature and Language

**\*FLMD52H3 (formerly ENGD52H3) Cinema: The Auteur Theory**

An exploration of the genesis of auteur theory. By focusing on a particular director such as Jane Campion, Kubrick, John Ford, Cronenberg, Chaplin, Egoyan, Bergman, Godard, Kurosawa, Sembene, or Bertolucci, we will trace the extent to which a director's vision can be traced through their body of work.

Prerequisite: 1.0 credit at C-level in ENG or FLM courses

Exclusion: INI374H, INI375H, (ENGD52H3)

Enrolment Limits: 22

Breadth Requirements: Arts, Literature and Language

**\*FLMD62H3 (formerly ENGD62H3) Topics in Postcolonial Literature and Film**

An exploration of multicultural perspectives on issues of power, perception, and identity as revealed in representations of imperialism and colonialism from the early twentieth century to the present.

Prerequisite: 1.0 credit at C-level in ENG or FLM courses

Exclusion: (ENGD62H3)

Enrolment Limits: 22

**\*FLMD91H3 (formerly ENGD91H3) Avant-Garde Cinema**

An exploration of Avant-Garde cinema from the earliest experiments of German Expressionism and Surrealism to our own time. The emphasis will be on cinema as an art form aware of its own uniqueness, and determined to discover new ways to exploit the full potential of the "cinematic".

Prerequisite: 1.0 credit at C-level in ENG or FLM courses

Exclusion: INI322Y, (ENGD91H3)

Enrolment Limits: 22

Breadth Requirements: Arts, Literature and Language

**\*FLMD93H3 (formerly ENGD93H3) Theoretical Approaches to Cinema**

Advanced study of theories and critical questions that inform current directions in cinema studies.

Prerequisite: 1.0 credit at C-level in ENG or FLM courses

Exclusion: INI214Y, (ENGD93H3)

Recommended Preparation: Additional 0.5 credit at the B- or C-level in FLM courses

Enrolment Limits: 22

Breadth Requirements: Arts, Literature and Language

**FLMD94H3 (formerly ENGD94H3) Theories and Practices of Documentary Film (NEW COURSE RE-NUMBERING FOR 2025-26)**

The study of theories, methodologies, and artistic approaches to documentary film. This course takes a critical and creative approach to the study of documentaries and includes a hands-on video production component. Advanced theoretical readings and topics will explore the tensions between reality and representation, art and politics, technology and narrative, film and audience, and trust and exploitation in documentary filmmaking.

Prerequisite: 1.0 credit at C-level in ENG or FLM courses

Exclusion: (ENGD94H3), CIN312Y1

Recommended Preparation: Additional 0.5 credit at the B- or C-level in FLM courses or FLMC55

Enrolment Limits: 22

Breadth Requirements: Arts, Literature and Language

**\*FLMD96H3 (formerly ENGD96H3) Iranian Cinema**

This course examines the development of Iranian cinema, particularly experimental and art cinema. Questions of form, and the political and social dimensions of cinema, will be

considered alongside the theory of national cinemas. The course places Iranian cinema in a global context by considering it with other national cinemas.

Prerequisite: 0.5 credit at the B- or C-level in FLM courses

Exclusion: (ENGD96H3)

Breadth Requirements: Arts, Literature and Language

Note: Priority will be given to students enrolled in the Minor Program in Film Studies.

## Courses Offered by Other Departments at UTSC

### **WSTB13H3 Feminist Critiques of Media and Culture**

An interdisciplinary approach to feminist critiques of the media. Gendered representation will be examined in media such as film, television, video, newspapers, magazines and on-line technologies. Students will also develop a perspective on women's participation in, and contributions toward, the various media industries.

Prerequisite: [WSTA01H3](#) or [[WSTA03H3](#) or (WSTA02H3)]

Exclusion: (NEW271Y), WGS271Y, WGS205H

Breadth Requirements: History, Philosophy and Cultural Studies

### **WSTC22H3 Gender and Film**

This course examines the representations of gender in narrative, documentary and experimental films by a selection of global directors from a social, critical and historical perspective. We will analyse and engage with the filmic representations of race, class and sexual orientation, and explore how traditional and non-traditional cinema can challenge or perpetuate normative notions of gender.

Prerequisite: Any 5.0 credits, including: [[WSTA01H3](#) and [[WSTA02H3](#) or [WSTA03H3](#)]] or [0.5 credit in ENG, FRE or GAS cinema/film focused courses]

Recommended Preparation: [WSTB13H3](#)

Breadth Requirements: History, Philosophy and Cultural Studies

### **MDSB63H3 Sound and Visual Media**

This course explores the importance of sound and sound technology to visual media practices by considering how visuality in cinema, video, television, gaming, and new media art is

organized and supported by aural techniques such as music, voice, architecture, and sound effects.

Prerequisite: [MDSA01H3](#) and [MDSA02H3](#)

Breadth Requirements: Arts, Literature and Language

**MDSC85H3 Movies, Music and Meaning**

This course examines the synergistic relationship between the moving image and music and how these synergies result in processes of meaning-making and communication. Drawing on readings in cultural theory, cultural studies, musicology and film studies, the course considers examples from the feature film, the Hollywood musical, and the animated cartoon.

Same as [MUZC20H3](#)/(VPMC85H3).

Prerequisite: [2.0 credits at the B-level in MDS courses] or [2.0 credits at the B-level in MUZ/(VPM) courses]

Exclusion: [MUZC20H3](#)/(VPMC85H3)

Breadth Requirements: Arts, Literature and Language

Note: No Specialist knowledge in Musicology or Film Studies required.

## Appendix B: Library Statement

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### University of Toronto Libraries Report for the Proposed Film Studies Major, Department of English, UTSC, February 28, 2023

**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>5</sup> The UTL has an annual acquisition budget of \$36.2 million. Its research and special collections comprise over 12.5 million print volumes, 5.6 million microforms, over 5,200 print journal subscriptions, and rich collections of manuscripts, films, and cartographic materials. The system provides access to more than 3.2 million electronic books, 199,400 electronic journals, and rich primary source materials.<sup>6</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					
	2016-2017	2017-2018	2018-2019	2019-2020	2020-2021
ARL Rank	University	University	University	University	University
1	Harvard	Harvard	Harvard	Harvard	Harvard
2	Yale	Yale	Yale	Yale	Yale
3	Michigan	<b>Toronto (3rd)</b>	Columbia	<b>Toronto (3rd)</b>	<b>Toronto (3rd)</b>
4	Columbia	Columbia	<b>Toronto (4th)</b>	Columbia	Michigan
5	New York	Michigan	Michigan	Michigan	Columbia
6	<b>Toronto (6th)</b>				

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<sup>5</sup> As per Association of Research Libraries Statistics.

<sup>6</sup> Figures as of January 2022.

Top 5 Canadian Universities in the ARL Ranking of Major North American Research Libraries				
2016-2017	2017- 2018	2018- 2019	2019-2020	2020-2021
Rank/University	Rank/University	Rank/University	Rank/University	Rank/University
<b>6/Toronto</b>	<b>3/Toronto</b>	<b>4/Toronto</b>	<b>3/Toronto</b>	<b>3/Toronto</b>
29/Alberta	29/Alberta	30/Alberta	39/Alberta	29/British Columbia
37/British Columbia	33/British Columbia	40/British Columbia	40/British Columbia	39/Alberta
40/McGill	38/McGill	47/McGill	51/McGill	42/MCGILL
75/Calgary	69/Manitoba	62/Ottawa	75/Calgary	70/CALGARY

**Space and Access Services:** The UTL’s 40 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 regularly available at the U of T Scarborough Library from 8 am to 10:00 pm weekdays with extended hours during exam periods. Web-based services and electronic materials are accessible at all times from campus or remote locations.

**Equity, Diversity and Inclusion (EDI):** EDI is a high priority at UTL. UTL has developed an [EDI Statement](#), an [Anti-Racism Statement](#) and a [Collections Diversity Plan](#). These statements are supported by a concrete [action plan](#), which UTL is committed to achieving. UTL is prioritizing staff diversity, staff cultural competencies and awareness of systemic biases, building and improving relationships with Indigenous and other underrepresented communities, incorporating the principles of the Accessibility for Ontarians with Disabilities Act in its services, and working with the University’s Equity Offices to remove barriers in support of our community members who seek to fulfill their academic, research, and employment goals. In support of the new Major in Film Studies at UTSC the Library would be happy to partner with the program (and the English Department more generally) on any work or event-planning in support of fostering equity, diversity, and inclusion on campus. Past work by the library that might be used as inspiration for such EDI work with the new Film Studies Major at UTSC include the UTSC Library’s hosting of the UTSC Indigenous Book Club (<https://guides.library.utoronto.ca/IndigenousBookClub>) and the UTSC Library’s creation of a variety of public reading lists, many of which focus on providing readings in support of the campus’ anti-racism work, our work battling homophobia and supporting the LGBTQ+ community and our continuing work on Indigenous reconciliation and decolonization (see:

<https://utsc.library.utoronto.ca/inspiring-inclusive-excellence-reading-list> and <https://utsc.library.utoronto.ca/reading-lists>, for example).

**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 will be offered to assist in meeting Film 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, 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>7</sup>

**Program Specific Instructional Support:** Instruction will likely occur at a variety of levels for Film Studies students and will be provided by the faculty liaison librarian for the UTSC English Department. The UTSC Library facilitates formal instruction integrated into the class schedule and hands-on tutorials related to course assignments for a wide variety of UTSC English courses and would do so for new CIN (Film Studies) courses in the new program. Library workshops and additional course support would likely focus primarily on introductory research skills workshops for A-level courses and more advanced research training sessions for C and D level classes and the liaison librarian for the department hopes to regularly visit with as many of the CIN courses as practical. The Library, through its liaison librarians, also customizes feeds of library resources which appear prominently in Quercus course pages and the liaison librarian for the department can also create customized online Research Guides for any CIN course on request.

**Collections:** Many college and campus libraries collect materials in support of Film/Cinema studies and the largest collection of materials is centrally located in the Robarts Library. There is also a significant collection of materials at the Innis College Library in support of the Cinema Studies program on the St. George campus. Collections are purchased in all formats to meet the variety of preferences and styles of our current students and faculty. The University of Toronto Library is committed to collecting both print and electronic materials in support of Film Studies and Cinema Studies at the University of Toronto.

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<sup>7</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)

**Journals:** The Library endeavors to acquire the most significant journals for Film Studies; this is done by consulting with faculty who help ensure the Library subscribes to the most important journals in their field. Currently, the U of T Libraries subscribe to 23 of the top 25 journals in the category of *Film, Radio, Television* in Journal Citation Reports (ranked by total citations) and all 23 are available to UTSC students electronically (the sole current exceptions from the list that we do not currently subscribe to are the *Journal of African Media Studies* and the *Journal of Chinese Cinemas*). We prioritize acquisition of online journals where possible.

**Monographs:** The UTL maintains comprehensive book approval plans with 43 book vendors worldwide. These plans ensure that the Library receives academic monographs from publishers all over the world in an efficient manner. In support of Film Studies, we specifically receive books through plans with YBP. Individual librarian selectors also select unique and interesting scholarly material overlooked by approval plans. These selections include contributions to the collections of the Thomas Fisher Rare Book Library, 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 all programs the Library has digitized its monograph holdings published before 1923. These books are available without charge to any Internet user.

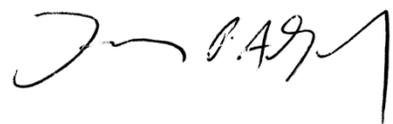
**Key Databases:** The U of T Libraries subscribe to a number of major interdisciplinary databases that will support research in Film Studies, notably Art Full Text, and also a number of film-specific research databases such as the American Film Institute Catalog, Film Index International and the Film & Television Literature Index.

**Other Library-Departmental Engagement:** Both the librarians and the teaching faculty at UTSC have close connections to the library staff for Cinema Studies at the Innis College Library on the St. George campus and have already reached out to take advantage of her experience and expertise in preparing our local library collections and instructional work to best support UTSC's new Film Studies majors in 2024.

New Undergraduate Program Proposal for Major in Film Studies

Prepared by: Chad Crichton, Liaison Librarian for English (UTSC), February 28, 2023.

Submitted by: Larry Alford, Chief Librarian, University of Toronto Libraries, March 30, 2023.

A handwritten signature in black ink, appearing to read "Larry Alford". The signature is stylized and cursive, with a prominent vertical stroke at the end.

## Appendix C: Student Support Services

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### Student Services Information for Quality Assurance Framework University of Toronto Scarborough

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 Scarborough (UTSC) these services are organized by the Office of Student Affairs and the Office of the Vice-Principal Academic and Dean, and support the success of our students from the time they are admitted through degree completion and beyond.

#### **Academic Advising & Career Centre (AA&CC)**

Integrates developmental advising, learning skills, and career development on further education and employment through individual appointments, workshops, experiential programming, events, peer support, and a range of online resources. The AA&CC is a team of professionals who advise, counsel and coach students with their learning and career development. They invite incoming students to attend the Get Started academic orientation program for support on academic and career planning in the summer, prior to starting first year. Students are eligible for services throughout their studies. Alumni are eligible for career development and employment coaching services for an additional 2 years following graduation.

#### **Academic Travel Fund**

Provides research and related scholarly funding for undergraduate students to underwrite the costs of valuable non-course based academic activities such as attending and presenting at conferences.

#### **AccessAbility Services**

Provides services and academic accommodations to students with a learning, physical, sensory, or mental health disability or medical condition. Services include, but are not limited to, disability consulting and referrals for students, as well as workshops, online resources, assistive

technology support, and note taking and test/exam accommodations. *AccessAbility Services* ensures that policies, practices, procedures, and programs at UTSC are inclusive, and provide equal access for students with disabilities. *AccessAbility Services* also serves a growing campus as a key resource for consulting on accessible design, both physically and pedagogically.

### **Athletics & Recreation**

Provides a respectful and inclusive environment for students to engage in physical activity, promotes overall well-being, and encourages a sense of community. Students have access to the Toronto Pan Am Sports Centre (TPASC), which features a range of accessible amenities including Olympic-sized pools, a climbing wall, multiple gyms and studios, a fitness centre, and an indoor track. The department also has multi-sport fields, an 8-court tennis facility and a varsity level baseball diamond housed in the valley. As a hub for healthy living on campus, Athletics & Recreation offers a variety of fitness and instructional programming, organized sports and leagues, as well as aquatics for all levels of physical activity. Highlights include drop-in sports, learn to play programs, women's programming, and the popular outdoor recreation program.

### **Department of Student Life**

Offers a range of programming for first-year students, first generation students, mentorship and leadership development, community outreach, as well as Indigenous, intercultural and multi-faith programming using an anti-oppressive framework. The Department manages approximately 282 campus groups, including the facilitation of 17 departmental student associations, and liaises with all student societies to ensure compliance with University policy.

Responsibilities include: managing the committee process for allocating funds to student groups involved in various campus life programs and initiatives, ensuring adherence to the risk assessment process for all campus student events, supporting space allocation for clubs and events, representing the University as a partner in the annual Fall Orientation, and support of the Co-Curricular Record.

### **Health & Wellness Centre**

Provides health promotion, mental health support, counselling and medical services to all UTSC students with a current student card and valid health card. Physicians and Registered Nurses provide first aid, treatment of minor illnesses, annual check-ups, immunizations, selected over-the-counter medications, referrals to specialists, and more. Wellness counsellors are equipped to support students with a number of issues including but not limited to: stress management, anxiety, depression, crisis counselling, family issues, mental health, relationships, sexuality,

bereavement, and eating disorders. In addition, group therapy and specialized workshops are offered throughout the year. The Health & Wellness Centre also has five Wellness Peer Programs that provide education and raise awareness about healthy lifestyle choices in areas including: nutritional health, sexual health, safe substance use, and mental wellness. These programs are supported by student-volunteers who build connections with their student-peers across campus.

### **International Student Centre**

Provides support to international students studying at UTSC and to students interested in studying abroad to enhance their educational experience. Support for international students includes pre-arrival, transition, and immigration advising as well as mentorship, intercultural workshops, and University Health Insurance Plan (UHIP) support. The International Student Centre also provides guidance and resources for student mobility opportunities including: inbound and outbound exchanges, research and study abroad programs.

### **International Student Orientation and Transition (programming provided by the International Student Centre)**

This is a two to three week set of activities from August to September. These activities include pre-arrival support, settling in city excursions, and socials. Also, online mentorship through our pre-arrival platform pairs international students with a peer educator to learn more about the campus and Canadian academic environment.

### **Student Housing & Residence Life**

Responsible for the development of residence facilities and policies. The residence experience is a safe, fun, and inclusive community offering a range of social and extracurricular activities that support the academic achievements and personal development of students. Student Housing & Residence Life also provides off-campus housing services and resources for students living independently.

Workshops and advising is available to guide students through the process of searching for listings, tenant rights and responsibilities, lease agreements, and more.

### **Centre for Teaching and Learning**

### ***Undergraduate Student Support (that is not nested within specific courses)***

1. **English Language Development Support (ELDS):** ELDS supports all students who experience difficulties using English in their coursework. Programming includes individual tutoring appointments, online resources and tools, language proficiency testing, and workshops. Students can enhance their skills in academic communication, cultural proficiency, reading, writing, listening and speaking comprehension, and vocabulary development.
2. **Mathematics and Statistics Learning Support (MSLS):** MSLS offers regular workshops to students on typical challenging math/stats topics. Also offered are drop-in group and individual tutoring for students with quantitative reasoning questions in courses requiring these skills. Students can also access virtual tutoring sessions and online modules and materials.
3. **Writing Support (WS):** In addition to offering in-class tailored workshops on particular aspects of writing, WS offers student appointments to discuss their assignment drafts with a writing expert. All students are eligible and can register for 50-minute appointments or use the 20-minute drop-in service. Students can also access online modules and resources.

***Undergraduate Student Support (that is nested within specific courses)***

- **English Language Development Support (ELDS):** To support academic challenges for English Language Learners, ELDS has integrated programming, including a Reading and Writing Excellence program, that helps students develop their skills as they complete course assignments.
- **Facilitated Study Group (FSG) program:** Working with course instructors, CTL trains successful students to serve as facilitators to organize study groups for historically difficult courses. The facilitators help participating students enhance their skills to identify major course concepts, and learn study strategies and fresh approaches for assignments and exams. Regular FSGs are offered as well as ones in partnership with English Language Development Support for students with English language challenges.
- **Mathematics and Statistics Learning Support (MSLS):** MSLS collaborates with introductory calculus courses to deliver a pre-course diagnostic test to identify students who lack certain critical numeracy skills. Students receive their diagnosis and are informed of specific seminars and workshops that can help them develop the skills they lack. MSLS also runs review sessions before major calculus and statistics exams. As well, MSLS faculty consult with non-mathematics course instructors around quantitative reasoning skills

required in their courses, and are willing to provide relevant course instruction either in class or as online modules.

- **Experiential Learning (EL):** CTL offers a for-credit experiential learning course where students can complete a community engagement learning opportunity. CTL also consults with faculty wanting to incorporate experiential learning components into their courses.
- **Writing Support (WS):** Faculty and TAs can meet with writing coordinators to advise on teaching writing assignments, and the design and implementation of writing and research paper assignments. After such consultations, the writing instructors are willing to deliver specific writing, editing or research skill instruction within the course, either in class, or by creating tailored class and online resources. WS also delivers a limited number of course-specific writing clinics to which students bring their drafts to receive tutor and peer feedback.
- **Video-capture of Lectures:** Upon faculty request, course lectures can be video-recorded and made available for review to students in those courses.

### ***Supporting Faculty in Development of Teaching Expertise***

- **Individual consultations and workshops** are available for a range of topics including course and syllabus design, developing and achieving learning outcomes, effective assessment, presentation skills, active learning techniques, inclusive teaching, classroom management, classroom visits and debrief, preventing plagiarism, as well as development of a reflective teaching practice and teaching portfolio construction. There are:
  - teaching orientation events that introduce instructors to key policies and best practices of teaching at UTSC;
  - workshops throughout the year on a range of teaching topics;
  - an annual teaching symposium;
  - individual consultations for syllabus, assignment or course design and other classroom issues; and
  - classroom visits for formative feedback.
- **Quercus and educational technology support including:**
  - Quercus, UTSC's learning management system;
  - instructional design for online assignments, courses and resources;

- classroom response devices (e.g., clickers);
  - multiple choice test scanning and question quality assessment;
  - mid-course assessments; and
  - administrative support for course evaluations.
- **Teaching Grants** to enhance the content, delivery, assessment or infrastructure of courses; grant categories include equipment, software, enhancements/ innovations, assessment and professional development.
  - **Assistance with Teaching Portfolios and Teaching Award nomination packages.**

### ***Teaching Assistant Training and Graduate Student Professional Skills Development***

- General first-time TA Training workshops for new Teaching Assistants
- Workshops on advanced topics for TAs based on TA interest (*examples: 'Effective and Efficient Grading,' 'Responding to Students in Crisis'*).
- Graduate Student Professional Development Day.
- Graduate Student Professional Skills Programming.
- Graduate Thesis Writing Support Group.
- Writing Support and English Language Development, one-to-one appointments for writing/language skills.

### **Co-op Offices (Arts & Science and Management)**

Serve more than 3400 students registered in over 40 Co-operative education programs spanning the arts, science, and business/management disciplines. The Arts & Science and Management Co-op Offices formally integrate a student's academic studies with work experience by facilitating four, eight, twelve, or sixteen month full-time, paid experiential learning opportunities. Students in Co-op receive developmental support in goal setting, job search, resume writing, on-line presence, and interviewing. For each four-month experience students are evaluated on the basis of mid-term and final performance reviews as well as a final project that is graded by a faculty member within the discipline.

### **Departmental Student Associations (DSAs)**

DSAs establish a bridge between students and their academic departments. They are governed by annually elected student executive bodies and formed entirely of student members. These student groups liaise with faculty, the Department of Student Life and the Scarborough Campus

Students' Union to develop joint programming that enhances the discipline-specific learning and career development goals of students in each department.

### **Financial Aid and Awards**

Provides resources and consultation services to assist students with financing their education, including processing of OSAP and other funding sources.

### **Lesbian, Gay, Bisexual, Transgendered and Questioning**

Students are served by a campus-supported Positive Space Committee comprised of allies drawn from all segments of UTSC as well as a student LGBTQ club funded and facilitated independently through the Council on Student Services.

### **Orientation and Transition Programs**

Provide new and first-year students with support and resources required for successful transition into university life. A list of programs includes:

- **Get Started** academic orientation, offered by the **Academic Advising & Career Centre**, runs throughout June and July, and currently hosts over 2,600 new incoming students along with their parents and guests. The interactive program provides an introduction to information and tools to allow for a successful start, including first-year course selection, student card registration, and exploring the campus.
- **Fall Orientation** is a multi-day series of events hosted by the Scarborough Campus Students' Union (SCSU) and the **Department of Student Life**, in collaboration with various other campus partners. Two key events include UTSC Welcome Day and the Faculty Mix & Mingles (Arts & Science, Computer Science and Management) led by the Department of Student Life. SCSU coordinates student participation in the tri-campus parade and other on-campus activities. These activities provide a welcoming and inclusive environment for new and first-year students.
  - Further emphasis on first year student support is continued in the First Year Experience Program and First-Generation Program led by the Department of Student Life.
- **International Student Orientation and Transition** programming provided by the **International Student Centre** is a two to three week set of activities from August to September. These activities include pre-arrival support, settling in city excursions, and socials. Also, a mentorship service known as the Buddy Program pairs international students with a peer educator to learn more about the campus and Canadian academic environment.

**Registrar's Office**

Provides a range of services to the academic departments, including student course and program registration; scheduling classes, term tests and final exams; recruiting candidates for admission; facilitating admission of incoming first year and upper-level students to limited enrolment programs, and removing those who fail to maintain program GPA requirements; maintaining student registration records; providing data support and summaries of enrolment; and resource-use for planning purposes.

**Student Centre**

Offers bookable activity spaces for students as well as a food court, a full-service restaurant and a variety store. It also houses the Office of Student Affairs, the Department of Student Life, the Health & Wellness Centre, The Underground, UTSC Women's & Trans Centre, Fusion Radio, and the Scarborough Campus Students' Union.

# Appendix D: Student Survey Results

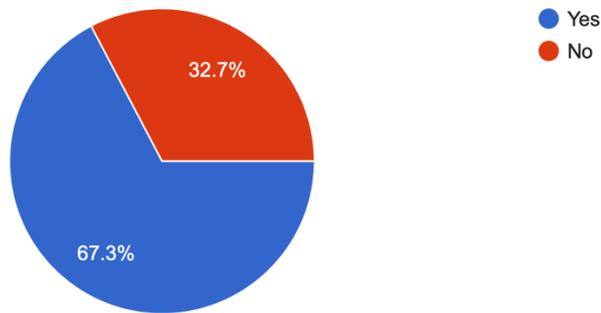
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## Student Survey Data

Survey of Students in all English Programs (September 2023):

Would you be interested in a Film Studies Major? Or would you have enrolled in a Film Studies Major if it had been offered?

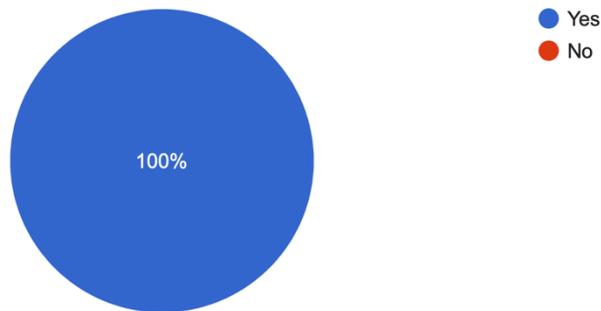
52 responses



Survey of students in the Minor Program in Literature and Film Studies (September 2023):

Would you be interested in a Film Studies Major? Or would you have enrolled in a Film Studies Major if it had been offered?

25 responses



Sample Student Comments from the Survey:

“As an ardent movie enthusiast and cinephile, I find the prospect of pursuing a major in film studies immensely appealing. My passion lies in delving deep into the world of cinema, using films as a means to not only understand myself better but also to gain profound insights into the world around me.”

“I enjoy taking classes on world cinema and learning about different filmmakers and theories from around the world. So having more classes on those themes would draw me to that major.”  
“Learning about the different elements of a film and being introduced to a wide variety of films, both classic and new as well as from around the globe is appealing. Film courses also tied to history or literature would be most interesting for me.”

“I am enthusiastic about the idea of a film studies program that offers students the opportunity to engage in practical aspects of cinema, such as screenwriting or even directing short films. This hands-on experience would not only enhance my appreciation for the art of filmmaking but also empower me to express my creative vision in a meaningful way.”

“I like the fact that we can have a more in-depth approach to dissecting the various media we consume on a daily basis.”

“I would’ve switched in a heartbeat to major in film studies.”

“I enjoy taking classes on world cinema and learning about different film makers and theories from around the world. So having more classes on those themes would draw me to that major.”