



**University Senate
TRANSMITTAL FORM**

Senate Document #:	11-12-33
PCC ID #:	11032
Title:	Proposal to Establish a Bachelor of Arts in Film Studies
Presenter:	David Salness, Chair, Senate Programs, Curricula, and Courses Committee
Date of SEC Review:	March 16, 2012
Date of Senate Review:	April 4, 2012
Voting (highlight one):	<ol style="list-style-type: none"> 1. On resolutions or recommendations one by one, or 2. In a single vote 3. To endorse entire report
Statement of Issue:	<p>The College of Arts and Humanities, the English Department, and the School of Languages, Literatures, and Cultures (SLLC) wish to establish a new Bachelor of Arts degree program in Film Studies.</p> <p>The major in Film Studies is dedicated to studying what is arguably the most influential global art form of the twentieth century in its aesthetic, cultural, economic, historical, and technological dimensions. Through this interdisciplinary liberal arts program, students will become conversant with the evolution of cinema and its diverse genres, authors, movements, practices, and products. As a consequence, they will develop fundamental skills required for a range of professional careers: critical thinking, historical awareness, research, information management, cogent development of ideas, strong written and oral communication, and especially visual literacy. This program will take advantage of well-established resources both on campus and in the local vicinity. There are currently 14 faculty members on campus who specialize in film and already offer courses in film studies. The program intends to emphasize global cinema, which is a particular strength of the film studies faculty at the University of Maryland. The University of Maryland Library has extensive holdings in its Nonprint Media Services division. The Washington metropolitan</p>

	<p>area has emerged as an international locus for a variety of film-related activities and organizations. Students majoring in this program may intern and ultimately find employment with a number of notable local institutions, including the American Film Institute and Discovery Channel in Silver Spring, The National Archives in College Park, and the Library of Congress, National Galleries of Art, and the Smithsonian Institution in Washington, DC.</p> <p>To earn the degree, students must complete 120 credits, of which 39 credits will be required for the major. The fundamental requirements include a 200-level introduction to film form course and 6 credits at the 300-level on film history and theory. Students will also take 18 credits in film criticism, organized into four conceptual areas: film theories (3 credits), genres/auteurs/cinema movements (6 credits), national/international cinemas (6 credits), and documentary/animation/experimental cinema/other visual media (3 credits). Students will also take an additional 12 credits of electives. The program will be jointly offered and administered by the English Department and the SLLC, with the SLLC assuming the directorship of the program and the English Department providing advising for the program during the initial phase of the program. The size of the program is expected to be 50 students at steady state. This program is not expected to have significant financial implications because the faculty and administrative resources already exist on campus.</p> <p>The Academic Planning Advisory Committee approved the proposal on January 23, 2012. The Senate PCC committee approved the proposal at its meeting on March 2, 2012.</p>
Relevant Policy # & URL:	N/A
Recommendation:	The Senate Committee on Programs, Curricula, and Courses recommends that the Senate approve this new degree program.
Committee Work:	The Committee considered the proposal at its meeting on March 2, 2012. Beth Loizeaux, Associate Dean of Arts and Humanities, Carol Mossman, Director of the SLLC, Elizabeth Papazian, Associate Professor (SLLC), and Jonathan Auerbach, Professor (English) presented the proposal to the committee and responded to questions. After discussion, the Committee voted unanimously to

	recommend the proposal.
Alternatives:	The Senate could decline to approve the proposed program.
Risks:	If the Senate does not approve the proposed program, the University will lose an opportunity to provide an undergraduate program in an interdisciplinary area that the University is particularly well suited to offer given its faculty, library, and geographic resources.
Financial Implications:	There are no significant financial implications with this proposal. Resources will be drawn primarily from a redirection of effort within the English Department and the SLLC.
Further Approvals Required:	If the Senate approves this proposal, it would still require further approval by the President, the Board of Regents, and the Maryland Higher Education Commission.

THE UNIVERSITY OF MARYLAND, COLLEGE PARK

PROGRAM/CURRICULUM/UNIT PROPOSAL

• Please email the rest of the proposal as an MSWord attachment to pcc-submissions@umd.edu.

PCC LOG NO.

11032

• Please submit the signed form to the Office of the Associate Provost for Academic Planning and Programs, 1119 Main Administration Building, Campus.

College/School: ARHU-College of Arts & Humanities

Please also add College/School Unit Code-First 8 digits: 01202700

Unit Codes can be found at: https://hypprod.umd.edu/Html_Reports/units.htm

Department/Program: SLLC and ENGL

Please also add Department/Program Unit Code-Last 7 digits:

1274001 and 1271901

Type of Action (choose one):

- | | |
|---|---|
| <input type="checkbox"/> Curriculum change (including informal specializations) | <input type="checkbox"/> <i>New academic degree/award program</i> |
| <input type="checkbox"/> <i>Renaming of program or formal Area of Concentration</i> | <input type="checkbox"/> New Professional Studies award iteration |
| <input type="checkbox"/> <i>Addition/deletion of formal Area of Concentration</i> | <input type="checkbox"/> New Minor |
| <input type="checkbox"/> <i>Suspend/delete program</i> | <input type="checkbox"/> Other |

Italics indicate that the proposed program action must be presented to the full University Senate for consideration.

Summary of Proposed Action:

The Department of English and the School of Languages, Literatures and Cultures jointly propose a Major in Film Studies at Maryland to provide students with a solid background in theoretical, critical, and aesthetic aspects of the study of film, including the history of the medium and the analysis of national cinemas throughout the world. The development of this program responds to students' interest in a new, independent academic specialization by taking advantage of well-established resources and strong interest among both faculty and students. By leveraging the university's on-going investment in visual culture—in the library's extensive holdings at Nonprint Media Services; in faculty housed across departments and disciplines; in infrastructure improvements to classrooms and theaters in myriad academic buildings—Film Studies at Maryland can quickly establish itself as a premiere program, on par with similar programs at our peer institutions.

APPROVAL SIGNATURES - Please print name, sign, and date. Use additional lines for multi-unit programs.

1. Department Committee Chair Thomas C. Moser, Jr. [Signature] 12/1/11
Johde Wauch (Gabrielle Strauch) [Signature] 12/13/11
2. Department Chair Kent Cartwright [Signature] 12/18/11
Carol Mossman [Signature] 12/13/11
3. College/School PCC Chair TOM MOORE [Signature] 12/16/11
4. Dean Elizabeth B. Hoizeaux [Signature] 12/16/11
5. Dean of the Graduate School (if required) _____
6. Chair, Senate PCC David Salness [Signature] 3/2/12
7. University Senate Chair (if required) _____
8. Senior Vice President and Provost _____

2/24/2012

**PROPOSAL FOR
NEW INSTRUCTIONAL PROGRAM
UNIVERSITY OF MARYLAND AT COLLEGE PARK, MARYLAND**

B.A. in Film Studies

**COLLEGE OF ARTS AND HUMANITIES
DEAN BONNIE THORNTON DILL**

Proposed Initiation Date: **FALL 2012**

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I. OVERVIEW AND RATIONALE

A. Overview

The Major in Film Studies is dedicated to studying what is arguably the most influential global art form of the twentieth century in its aesthetic, cultural, economic, historical, and technological dimensions. This 39-credit major is based on a critical, textual approach to film, emphasizing scholarly viewing, interpreting, and writing about moving images. It provides students with a solid background in theoretical, critical, and aesthetic aspects of the study of film, including the history of the medium and the analysis of national cinemas throughout the world, always keeping in view questions of how new media have changed both cinema itself and the study of cinema. Taking advantage of faculty strengths, the Major in Film Studies will focus initially on a rich and varied century of film history and aesthetics, and as such is best described as “film studies” as opposed to a “screens” program (cinema, television, and new media). As an art form that has been international in nature and global in reach from its inception, cinema challenges students to think globally and understand the systems of transnational exchange which have characterized this medium. The B.A. brings together courses in cinema from varied nations, languages, and cultures, linking them by providing the student with the necessary analytical tools and historical background to interpret diverse global cinematic traditions.

As a classic liberal arts degree to be housed in the College of Arts and Humanities, the Major in Film Studies will teach the fundamental skills required for a range of professional careers: critical thinking, historical awareness, research, information management, cogent development of ideas, and strong written and oral communication. Students will work toward competence in film analysis, critical viewing and writing, and visual literacy at large. They will study cinematographic expression and form in its diverse perspectives, practices, and products; they will become conversant with the evolution of cinema and its diverse genres, authors, and movements, with cultural comparison implicit throughout their four years of study. Students emerge with a greater degree of visual literacy at a time when our culture is becoming increasingly dependent upon visual communication. It is expected that some undergraduates will choose to double major or do a double degree in film and another subject, including arts and humanities majors, computer science, and journalism. The liberal arts focus of the major is complemented by opportunities for internships at prominent film institutions and archives of the Washington, DC region. The career path choices of graduates in film studies vary tremendously: students from peer institutions have pursued careers in museum film departments, archives, and programming work, found work in development and publicity in the media and film industry, or have become writers and editors for periodicals and magazines.

B. Rationale

The Major in Film Studies at Maryland will create a new, independent academic specialization at the university by taking advantage of well established resources and strong interest among both faculty and students. By leveraging the university's on-going investment in visual culture—in the library's significant holdings at Nonprint Media Services; in faculty housed across departments and disciplines; in infrastructure improvements to classrooms and theaters in myriad academic buildings—Film Studies at Maryland can quickly establish itself as a reputable program, on par with similar programs at our peer institutions. The study of narrative and culture has moved steadily over the past two decades in America toward a focus on visuality, in particular the study of film and the various media spawned since and by the invention of the cinema in the late nineteenth century. This Major in Film Studies responds to a far-reaching and sustained intellectual trend, one deeply affecting both academic scholarship across the Humanities and indeed the everyday lives of our students. The Major in Film Studies brings together all of these developments, both on and off campus, and will provide intellectual and curricular coordination in this vital area of cultural activity and intellectual inquiry.

The BA in Film Studies will come into being as a fully formed, mature program from the outset. A large body of film studies courses has been taught for years at the University of Maryland at College Park, even without any central structure for administering a film program. Faculty teaching film courses have been working together for several years to develop a BA in Film Studies. Faculty hires in various departments over the past five years have added scholars with primary research interest in film. Most important, the College of Arts and Humanities made two strategic, targeted hires last year, both of whom began their tenure in Fall 2011; thus the final resources necessary to launch the program have been put in place. The BA in Film Studies therefore takes advantage of resources that have long been in place, of faculty interest and enthusiasm—and creates a programmatic structure that will allow these faculty members to work together closely and allow students to benefit from such an intellectual collaboration.

C. Survey of Film Studies Programs

Interest in film studies is clearly thriving around the country in academic programs that vary in their disciplinary focus. While there are a number of universities in the greater Washington DC area that offer BA degrees in film, many of these programs focus heavily on production, rather than cinema history and analysis: American University (Film and Media Arts; Foreign Language and Communication Media), Temple University (Film and Media Arts), and, within the University of Maryland system, Towson University (Film and Media Studies), for instance. Other area universities offer only minors or concentrations in film studies, including Georgetown University (a new minor in Film and Media Studies), George Washington University (Film Studies), and the University of Delaware (Concentration in Film Studies, housed in

the English Department). Still others have programs in Media Studies that include the study of film as a medium, but do not concentrate on film, such as the University of Virginia (Film Studies minor in a Media Studies major program), the Catholic University of America (major in Media Studies) and Duke University (a new Certificate Program in Arts of the Moving Image). The closest universities to us geographically that offer film studies per se are George Mason University in Virginia (Film and Visual Studies), Johns Hopkins University in Baltimore (a new major in Film and Media Studies), and the University of Pennsylvania (Cinema Studies). The program at George Mason includes a cinema history and analysis component as part of a program that includes “documentary production, business, and theory.” Many of the faculty listed in the program at Johns Hopkins University hold MFA degrees and thus expertise in production. Their new program includes film, media, and production, but has a far smaller faculty than the film faculty at the University of Maryland; the program at JHU includes a number of lecturers and visiting faculty, and the major depends on the creation of an “emphasis” area of three courses to be taken outside of film studies courses. The program at the University of Pennsylvania, like Film Studies at Maryland, focuses on critical study of film history, theory, and aesthetics. Unlike Film Studies at Maryland, the program at the University of Pennsylvania relies on a large number of visiting faculty.

Film Studies at Maryland is therefore poised to offer an academically rigorous undergraduate film studies degree in the region that will distinguish itself from other programs by virtue of its emphasis on the historical and critical dimensions of film studies. The concentration on areas of faculty strength is particularly advantageous in light of our survey of local film programs; an overly broad curriculum can lose focus and rigor. While Film Studies at Maryland will avoid competing with major national programs based on filmmaking (such as NYU, UCLA, and USC), it will nonetheless immediately stand out in its international reach and critical emphasis. From a strong core, the program can expand its range and scope in a systematic way as resources permit. Unlike most programs—especially the many that are housed exclusively in English departments and which concentrate on Hollywood, with an Anglo-American focus—Film Studies at Maryland has a particular strength in European cinema.

D. Distinctive Aspects of the Film Studies Program at the University of Maryland

The University of Maryland already has access to the resources it will need to offer a strong and coherent film studies program. Dozens of courses in film studies have been taught in the College of Arts and Humanities (Art History; English; History; and Languages, Literatures and Cultures) for the past ten years. These courses, given by our core tenure track faculty, will form the foundation of a comprehensive program for the study of film at the undergraduate level.

A growing team of faculty members and graduate students who work on film studies has been organizing film symposia, speakers, colloquia, and public events and, in general, share common interests in film studies research and the teaching of film. This has already allowed us to design extracurricular events – such as our long-running and

highly popular International Film Series – in a way that appeals to a wide range of our faculty and students. The film faculty group established a Graduate Field Committee in Film Studies in 2009 to bolster the coherence of course offerings and to offer guidance to graduate students writing theses and dissertations in film studies. Developing this already strong and collegial collaboration into a film studies major will allow us to streamline the course offerings throughout the college and build a coherent and common curriculum focusing on film, especially in its comparative aspects. It will provide the necessary theoretical and critical basis for students who intend to pursue graduate studies with a film studies orientation at the Ph.D. level in the various programs offered in the College of Arts and Humanities.

Film Studies at Maryland would distinguish itself from other outstanding programs offered nationwide by emphasizing our three primary strengths:

1. **Faculty expertise in global cinema:** we have an unusually large number of faculty who work on cinema from within cultural and language traditions *outside* of the Anglo-American sphere. Currently, our great strength is European cinema, a strength that already distinguishes our program from the majority of similar programs in the US. We envision expanding our program in the future both in the direction of broader global coverage and broader coverage of media studies. Our faculty already includes scholars of Arab, Brazilian, Chinese, Cuban, Iranian, Israeli, and Moroccan cinemas; we hope to expand eventually with additional hires in Indian, Sub-Saharan African, and Latin American cinemas, as well as at least one new media specialist. Our international—indeed, *transnational*—expertise and focus will truly make film study at Maryland a distinctive intellectual environment.
2. **Proximity to important film institutions and archives:** within a short Metro ride of campus are some of the most important and extensive motion picture institutions and archives in the country, including The Library of Congress, The National Archives, The Human Studies Film Archive (Smithsonian), The National Gallery of Art, and The American Film Institute (AFI). Because of the different orientations chosen by other film programs in the Washington, DC area, these resources are notably underutilized. These institutions know it; we have already been in discussion with them about developing ongoing partnerships that would include internship opportunities for our students, research access for faculty and students, and joint programming to the wider nonacademic community. In addition, with these institutions as a general academic magnet for scholars around the country, we can take advantage of visitors to supplement our courses with distinguished lectures and seminars.
3. **Interdisciplinary research and curriculum:** as the Film Studies Program emerges from various departments and programs on campus, it is naturally and organically inter- and cross-disciplinary, and interdepartmental. A Major in Film Studies would capitalize on faculty interest and expertise in various units of the College of Arts and Humanities (Art History; English; History;

Languages, Literatures and Cultures) as well as other departments both within the College and across campus (occasional courses are offered, for example, in Philosophy, Women's Studies, and Anthropology). It would help coordinate the University's variety of course offerings in cinema, offer additional impetus for the campus's International Film Series, and give much-needed coherence to the education of undergraduate students serious about film analysis. It will help sustain and enhance a scholarly community located in various programs across the campus.

E. Demand

The College of Arts and Humanities has been offering an increasing number of undergraduate courses related to film studies at the lower- and upper-levels. These courses are popular with undergraduate students. This semester (Spring 2012), 409 undergraduate students are currently enrolled in film courses offered by the core departments of the Program (English and SLLC). We envision that 8 % of these students will enroll in the Film Studies Major or take it as a second major. This is a conservative estimate because this does not take into account students taking film courses offered by other departments this semester.

Formalizing these offerings into a major allows us to add important critical and historical orientation to these courses that are popular among the student body: we get monthly requests both from students already in the program and from students not yet enrolled at UM about whether we currently offer a film studies major (or minor) or plan to offer one soon. New programs for undergraduates have been emerging in the past few years at prestigious universities such as Georgetown (minor), Duke (certificate), and Johns Hopkins (BA). Similar programs tend to attract approximately 50-100 majors. Because so many faculty, courses, and resources are already in place, our BA in Film Studies will spring into existence as a mature program that is able to offer an impressive range of core courses in film criticism and electives, and with a faculty dedicated to making the program a success. We expect it will not only serve current students, but help recruit top students interested in film to the University.

Examples of successful, similarly designed film programs in public institutions in the US include those at UC Berkeley, UC Davis, University of Georgia, University of Tennessee, and North Carolina State University (where one of our former English PhDs currently runs the film program). These programs offer a major in film studies, with about 40 - 50 undergraduates enrolled in each, and a number of core faculty members ranging from 3 to 12. Institutions that offer film production as a primary component of their programs tend to draw significantly higher numbers of majors, as opposed to programs focused on the study of film. As shown in the attached budget tables (pp.17-19), we estimate that we will have about 50 majors within four years.

II. CURRICULUM

A. General Description of the Major

(For catalog description and details, see Appendix A - Curriculum - p. 20)

The Major consists of 39 credits. After a required introductory course in film form, students majoring in Film Studies must take a series of courses that include the comprehensive foundation in film history, Cinema History I-II (FILM 301-302, 6 credits). This foundation is followed by six upper-level courses in film studies (18 credits) organized into 4 distinct conceptual categories: 1) Theories; 2) Genres/Auteurs/Movements; 3) National/International Cinemas; and 4) Documentary/Animation/Experimental/Other Visual Media. These required courses examine a wide range of critical texts and concepts, and provide students with a basic understanding of the theory and history of cinema. The remaining 12 credits of the major will be comprised of four electives taken in accordance with a student's individual interest as well as the approval of the faculty adviser.

The creation of a Major in Film Studies is founded on four basic principles:

1. Analysis of film primarily as an aesthetic object, with a secondary focus on cinema as an economic or entertainment institution.
2. Emphasis on the historical study of film, particularly through the foundational courses Cinema History I-II.
3. Focus on critical analysis of film and other kinds of media and screen practices emerging from and within the context of cinema.
4. Integral connection to the other humanistic disciplines at the university, such as literature, philosophy, music, history, and art history.

B. Summary of Requirements for the Film Major

1. one 200-level required introduction in **Film Form** (3 credits): ENGL 245/FILM 245 *or* SLLC 283/FILM 283 (or equivalent by permission of dept.)
 2. two-course **Film History and Theory foundation** (6 credits): FILM 301-302. Film 301 and 302 have as a prerequisite the introduction in Film Form, and may be taken out of sequence.
(see Appendix B - Syllabi for FILM 301 and FILM 302 - p. 27);
 3. six-course **Film Criticism core** made up of 6 courses at 300-400 level distributed among 4 rubrics with a minimum of one course at the 400-level (18 credits; see Appendix A - Curriculum, for details and list of courses - p. 20);
 4. four **Electives**, up to two of which may be taken at the 200-level, to be chosen from among the Film Criticism courses and the list of Electives with a minimum of one course at the 400-level (12 credits; see Appendix A - Curriculum, for details and list of courses - p. 20).
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TOTAL: 39 credits (13 courses)

(See Appendix C for Program Offerings at Maturity - Staffing - p. 35, and Appendix D for a Sample Student Plan - p. 37)

The structure of the major (1 course in Film Form; 2-course foundation in Film History and Theory; 6 courses in Film Criticism distributed over 4 rubrics; 4 electives) offers a great deal of flexibility in terms of course offerings. Most of these courses are already offered at the University, and have been offered, in many cases, for years. The two new foundational courses, FILM 301 and FILM 302, will be offered regularly, Fall and Spring, starting in the Fall 2012 semester; the two new faculty assigned to those courses know that they will be responsible for providing these courses. In the event of leave, etc., either course may be replaced by one of the core film faculty (please see Appendix F - Faculty in Film Studies - p. 41). If the faculty member teaching FILM 301 or 302 has obligations to another major (i.e., if that faculty member teaches in one of the programs in SLLC), his or her course will be replaced out of the maximum of three course replacements that have been budgeted for the major (see Budget Table 2 - p. 18).

C. Course Requirements

A student arriving at the University must begin the degree by completing the required introduction in the aesthetics of film (ENGL 245: Film Form and Culture or SLLC 283: Introduction to Cinema Studies). This serves as a prerequisite for many of the required upper-level courses in the major. The introduction to film aesthetics is followed by 36 credits of courses in film studies, anchored by a rigorous two-semester foundation in Film History and Theory: FILM 301 (Cinema History I: The Silent Era) and FILM 302 (Cinema History II: The Sound Era). The foundational pair (FILM 301 and FILM 301) is ideally completed in the sophomore year, and serves as the intellectual lynchpin of the major. At completion of the film history and theory foundation, a student can complete the major in the following two years (see attached four-year plan). The student may take other film courses during their first and second years, including both electives and required courses. The major as designed would also serve students who enter with some prior academic knowledge of the history, language, and forms of cinema, allowing them to take advanced courses in film to complete the program.

For students in American universities today, FILM 301, which focuses on the development of silent cinema from the 1890s to the early 1930s, is of particular importance, since it offers students a challenging, largely unfamiliar initiation into the rigorous analysis of film. In large part, the silent era is unknown to students, and yet all film aesthetics and, of course, history begins right here. Drawing on at least five distinct national traditions (French, German, Russian, British, and American), this course will set the terms for the Major's subsequent focus on global cinema by introducing students to key cinematic conventions as they emerged around the world.

FILM 302, on the history and theory of cinema in the sound era, continues the general investigations and approaches of FILM 301, both reinforcing the concepts learned in the first semester, and expanding them as film grows globally and confronts

the issues of sound. The course concludes with a consideration of theoretical perspectives on new media.

The upper-level course offerings in Film Criticism further develop the conceptual tools for theorizing about film form, making comparisons across various cultural traditions, understanding the roles of film-makers in the production of movies, grasping the importance of distinct film genres (such as comedies and westerns), and appreciating a range of visual media and motion pictures beyond what Hollywood produces.

Upper-level courses in Film Criticism are categorized into four conceptual rubrics:

1. Film Theories (3 credits). These courses examine specific methodologies (structuralism, feminism, postcolonialism, etc.) for the critical analysis of film.
2. Genres/Auteurs/Cinema Movements (6 credits). This rubric includes courses that examine narrative cinema from the perspective of content (themes, issues, structures) and style. These approaches have been extremely important in the development of cinema as an art and film studies as a field; students in the Major will explore at least two such approaches in depth.
3. National/International Cinemas (6 credits). This rubric includes Hollywood and other national cinemas, as well as international, transnational, and comparative courses. The emphasis on international cinemas is one of the distinctive features of the major, and capitalizes on the strengths of the faculty.
4. Documentary/Animation/Experimental Cinema/Other Visual Media (3 credits). This rubric gives students a sense of the possibilities of so-called “non-narrative” cinema, or cinema that is structured differently from the fiction film, and other media (television, digital imagery, and photography) that entertain a close relationship with cinema in terms of form, content, and audience.

Students will be required to complete breadth and depth requirements by completing multiple courses within and across these rubrics. Most of the courses for the major have already obtained approval and have been taught within the context of other programs. New courses can be created within existing major programs in culture, history, art, and literature programs. The diverse nature of film, the emphasis on historical, cultural, and critical approaches of the medium, and the desire to design a coherent program that can be completed within two years of declaring the major means that students will complete the Film Studies Major with 30 credits beyond the film history and theory foundation (FILM 301-302), 24 credits of which will be at the upper level.

The Program will offer a wide variety of courses in diverse film traditions from around the world, from a faculty whose interests are transnational, diverse, and interdisciplinary. Students majoring in Film Studies will be encouraged to pursue a concentration in a particular film tradition, if possible combined with the study of a non-native language, and ideally with a Minor or Major in that particular language. For

example, a student might complete a double-major in Film Studies and French Studies, with a particular focus on Francophone cinema. (Courses in French and Francophone cinema, including courses conducted in French, count toward both Major programs.) The same could be done for nearly all of the languages offered at the School of Languages, Literatures, and Cultures, including Arabic, Chinese, German, Hebrew, Italian, Japanese, Persian, Portuguese, Russian, and Spanish. (Please note that no more than 18 credits may overlap between any two majors.) With this combination, a student majoring in Film Studies at Maryland will leave the university with a unique powerful skill-set, ready for a world of increasing global interaction and need for a highly analytical work force.

D. General Education Requirements

The General Education Requirements can be met through particular film courses (required or electives) that have been approved in the categories of Humanities, Understanding Plural Societies, and through Scholarship in Practice. For example, ENGL 245 (Film Form and Culture), FREN 243 (Masterpieces in French and Francophone Cinemas), and LGBT 327 (Lesbian, Gay, Bisexual, and Transgender Film and Video) meet both General Education Requirements in Humanities and the Film Studies program. Many film courses also meet CORE requirements (HO, HA, and Diversity).

For Scholarship in Practice, Film Studies at the University of Maryland is in the process of establishing partnerships with various local film institutions that will enable our students to engage in experiential learning. Possibilities include internships at the Human Studies Film Archives (preservation); Colorlab (preservation, restoration, laboratory work); Smithsonian Institution Archives Center Audiovisual Division (preservation, arrangement/description of materials); the Library of American Broadcasting (arrangement/description of materials); AFI Silver Theater and The Avalon Theatre (event planning, nonprofit management, public relations, fundraising); AFI SilverDocs International Film Festival (event planning; film booking and cost negotiations; marketing and public relations; fundraising).

E. New Course Prefix - FILM

With this proposal, we are requesting the FILM prefix to crosslist with courses in English, SLLC and the various programs within SLLC, and several other courses taught by film faculty in the Department of History and the Department of Art History and Archaeology. The FILM prefix is essential for the courses FILM 301 and FILM 302, which are not crosslisted with any other program. The FILM prefix is also an important tool to keep the courses visible across departments, in particular for planning, scheduling, and advising purposes. Finally, the FILM prefix will allow film courses to be identified easily on student transcripts as belonging to the film major. Please see Section IX. A. below (p. 16).

III. STUDENT LEARNING OUTCOMES AND ASSESSMENT

The Major in Film Studies will be an intellectually rigorous and relatively small program. Students who complete the Major will master visual literacy:

1. they will be able to analyze and interpret film orally and in writing in the context of the aesthetics and technical structures of editing, cinematography, and mise-en-scene.
2. they will be able to identify and analyze diverse genres and movements in the history of film; to identify formal and cultural components of films produced in various parts of the world; and to understand film as a transnational visual medium.
3. they will understand the various uses of the moving image in its relation to the political, economic, and social history of the world over the past century.

See Appendix E for learning outcomes assessment forms - p. 39.

IV. FACULTY AND ORGANIZATION

A. Academic Direction

The Film Studies Major will benefit from two new tenure-track scholars in film studies, Oliver Gaycken (English) and Luka Arsenjuk (SLLC), hired to assemble resources with the aim of developing a B.A. program. They join existing faculty members with expertise in film criticism, including: Jonathan Auerbach (English), Peter Beicken (SLLC), Caroline Eades (SLLC), Saverio Giovacchini (History), Jason Kuo (Art History), Myron Lounsbury (American Studies, emeritus), Elizabeth Papazian (SLLC), and Eric Zakim (SLLC), as well as one faculty member with expertise in film production, Regina Harrison (English/SLLC). Two additional tenure-track faculty members have a significant research and teaching interest in film studies, Valerie Anishchenkova (SLLC) and Silvia Carlorosi (SLLC). There are also a number of other tenure-track faculty members and lecturers who regularly teach film courses. With 11-13 core faculty members, Film Studies at Maryland will be a very well-staffed program, particularly in comparison with the programs discussed in part I. C. above.

(see Appendix F - Faculty in Film Studies, for additional information on Faculty expertise - p. 41)

B. Administrative Structure of the Program

1. The proposed B.A. in Film Studies will be a joint program offered by the School of Languages, Literatures and Cultures and the Department of English.

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2. The major will be housed jointly in the School of Languages, Literatures and Cultures, and in the Department of English.

3. During the initial phase, the Directorship of the Program will be filled by the SLLC. Advising will be handled in the Department of English by a dedicated lecturer, preferably teaching film, and, in the initial phase of the program, will be supervised by a member of the film faculty housed in the English Department.

4. Curriculum oversight and administration, including any recommendations/proposals for program changes, will be handled by a Faculty Board made up of the members of the Steering Committee of the Graduate Field Committee in Film Studies. The Graduate Field Committee was constituted in 2009 to develop a coherent set of course offerings and to offer guidance to graduate students writing theses and dissertations in film studies. The faculty members of the GFC are the faculty at the University who are engaged in research and teaching in Film Studies. The Steering Committee of the GFC will therefore be responsible for Film Studies planning at the undergraduate and graduate level. The GFC Steering Committee (and Film Studies Major Faculty Board) is comprised of:

- four permanent members: the Undergraduate Director, the Undergraduate Advisor and the two film faculty recruited in 2011 by a joint English-SLLC Search Committee;
- four additional faculty members selected every three years by the Graduate Field Committee from among the members of units involved in the GFC (Art History, Classics, Communication, Comparative Literature, English, History, Music, SLLC).

5. The process for assigning faculty to needed courses has already been developed through the process of proposing the major: film faculty have been asked to submit syllabi for their regularly taught courses in order to apply for permanent FILM course numbers, and with the commitment of their department chairs that they will continue to offer these courses on a regular basis. Core film faculty (see Appendix F - p. 41) understand that they will have to offer courses that fit into the four rubrics of the Film Criticism requirement. As mentioned above, the great majority of courses already fit into faculty members' primary programs. The Director, referring to the Staffing plan (see Appendix C - Sample Program Offerings at Maturity - p. 35), will insure that the courses on offer include the appropriate courses to enable students at all levels of the major to complete the major on time. In SLLC, it is anticipated that fewer than three courses per year will be offered that require replacement of a course in an existing SLLC major in language, literature, and culture.

6. Program changes and review process schedules will be initiated by the Director of the Program after consultation with the Faculty Board and submitted to the Director of the School of Languages, Literatures and Cultures and the Chair of the Department of English.

V. OFF CAMPUS PROGRAM

Students will be encouraged to engage in film studies study abroad programs, ideally for a summer. These programs will help students meet the requirements of the College and Arts and Humanities for Global Engagement. Many options for study abroad currently exist through various study abroad programs. One example is the English-language program at FAMU (Film and TV School of the Academy of Performing Arts, currently ranked No. 7 of best film schools by *The Hollywood Reporter*), in Prague, Czech Republic, which students may attend under the auspices of various US programs such as CET and American University Abroad.

We are currently exploring the possibility of establishing our own study abroad program in Bologna, Italy, to coincide with the annual international film festival *Il Cinema Ritrovato* that generally runs from the end of June into early July. The projected study abroad project would consider questions of screening/distribution, cinema institutions, and close analysis of particular films and film auteurs featured in the festival. The program would include coursework before, after, and during the festival, and would include among its guest lecturers some of the many film scholars who attend this festival.

VI. OTHER ISSUES

The resources available to our faculty and students reach beyond the campus, with the Washington, DC metro area hosting many of the country's most prestigious resources for the study of cinema. The American Film Institute's national theatre in Silver Spring, the National Gallery of Art, the Smithsonian's Freer-Sackler Gallery, the Goethe Institute, and several other local institutions regularly host screenings of foreign, classic, and artistic films that complement the courses and research projects on campus. Many of these screenings are sponsored by local embassies, which may be a valuable resource for funding and in-kind support for our program's events in the future. Additionally, the Library of Congress, the National Archives, the Smithsonian Institution, the Motion Picture Association of America, and many other local institutions hold audiovisual and paper collections that document the history of motion pictures. The Graduate Field Committee in Film Studies has reached out to many of these institutions to discuss how we can collaborate in the future. We have already made agreements to co-sponsor screenings and conferences with several of these institutions. We have also arranged for professionals from these organizations to come to campus and speak about career opportunities for students who have studied cinema, and many of these organizations have agreed to host our students for internships once the film studies degree program is established.

VII. COMMITMENT TO DIVERSITY

"The Diversity Strategic Plan of the University of Maryland is based on the principle spelled out in the University's Strategic Plan: that our diversity is fundamental to our excellence, and that diversity has enriched our intellectual community. In the words of

Rob Waters, who chaired the diversity plan steering committee: “[T]he Plan asserts our commitment to be an inclusive campus, where faculty, staff members and students will feel comfortable regardless of race, color, creed, sex, sexual orientation, gender identity, marital status, personal appearance, age, national origin, political affiliation or mental or physical disability”.” (UM website) In accordance with the mission of the University of Maryland, the proposed BA program is committed to continuing and developing the efforts of the Graduate Field Committee, which has been promoting diversity on campus through film programming and academic exploration for the past ten years. The strong international component of the BA proposal furthers the university’s commitment to diversity since we feel that the concept of diversity extends “difference” to encompass cultures of other nations and groups.

The BA proposal is a direct outcome of the International Film Series created in 2001 by film faculty to present once a month films reflecting the diversity of its student audience. Films screened have included *The Chess Players* by Satyajit Ray, *Moolade* by Ousmane Sembene, and *Witness to Hiroshima* by Michele Mason. These screenings have been offered in conjunction with identity-based organizations, as well as formal academic programs implementing the diversity approach on campus (Jewish Studies, Latin American Studies, Asian American Studies, Lesbian, Gay, Bisexual, and Transgender Studies, and Persian Studies). The BA proposal will pursue these actions and bring together a large array of courses that address the complexity of issues surrounding self-identity and diversity through the study of film and students' exposure to different perspectives and situations in the US and throughout the world. These courses include ANTH 366 - Film Images of Native Americans, ENGL 329 - US Latino/a Film, ENGL 468A - Power, Masculinity, and Authorship in the Gangster Film, ENGL 359D - Queer Adaptations in Fiction, Film and Television, FILM 421 Francophone African Film, HIST 329 - African Americans in the Movies, HIST 408 - Immigration and Cinema in the 20th Century. The Film Program is designed to encourage students to interact with peers from different backgrounds and explore ideas coming from different cultures in order to prepare them to live and work in an increasingly diverse workplace and global community. The international and global strengths of the proposed major, which examines diverse national traditions—and not merely Hollywood cinema—is one of the distinctive features of the program. In short, the BA proposal is fundamentally designed to participate in creating an educational environment that is inclusive and supportive of students of all origins.

VIII. REQUIRED PHYSICAL RESOURCES

A. Library/Media Resources

The University of Maryland holds a collection of print and audiovisual resources related to the study of cinema that rivals or surpasses those of many universities with highly ranked film studies programs. McKeldin Library has an extensive collection of books on film history and criticism, with these print collections reflecting the wide range of interests of our faculty. The Library of American Broadcasting has a wealth of rare and unique materials related to the development of motion pictures and subsequent media

technologies. Perhaps most importantly, the Nonprint Media Services Library is one of the first academic libraries dedicated to the collection of audiovisual materials in the country, with over 8,000 DVDs, almost 6,000 16mm films (including some extremely rare items), and a wealth of other materials in various legacy formats. Since the collections librarian from Nonprint has regularly solicited the advice of our faculty and graduate students when purchasing materials, the collection currently reflects teaching and research needs. Additionally, the Nonprint Library has dozens of individual viewing stations for students and two state-of-the-art classrooms that are regularly used for the university's film courses.

Please see the attached assessment by the University of Maryland Libraries of library resources (Appendix G - p. 43).

B. Facilities, Classrooms and Offices

The space needs of Film Studies at the University of Maryland are quite modest. Faculty members already have office space in their home departments. Tech classrooms for teaching film are available in Hornbake NonPrint Media Services Library (henceforth NPMS), Tawes (including the large media classroom, 1100), and Jimenez. NPMS also offers extensive space for student viewing of film materials and online electronic media reserves for film courses. As the attached Memorandum of Understanding (Appendix I - p. 52) shows, the University of Maryland Libraries has generously agreed to offer the Film Studies Program space in NPMS as a central hub for film faculty and graduate assistants to gather, prepare for classes, and advise students.

Renovation of the large auditorium in Jimenez (0220) has already been scheduled, with input from film faculty. In addition, we hope that the plans for the new classroom building on Campus Drive will include a media classroom/theater with 16mm and state-of-the-art digital screening capabilities, both for larger courses and especially for conferences and symposia in Film Studies.

IX. RESOURCE NEEDS AND SOURCES

A. New Courses

Several new courses have been proposed for the major. The first two are FILM 301 and FILM 302, which are the foundation of the major and cannot be cross-listed under different programs. Several other new courses have been added to each of the Film Criticism rubrics (especially "Film Theories" and "Documentary/Animation/Experimental/Other Media" - see Appendix H - New Courses - p. 47). These courses are necessary to provide a more rounded and robust major that is situated firmly in the field of film studies.

Most courses are to be taught in SLIC, first of all because the majority of film faculty are housed in SLIC, and second, because these courses are transnational and often global: one of the great strengths of the proposed major in Film Studies at Maryland

is its international and global focus, which coincides with the University's Strategic Plan. In cases where a new film course cannot be cross-listed in the faculty member's other major program in SLLC, the course that the faculty member would otherwise be teaching in this program will be replaced. The total number of such courses (to be replaced) will not exceed three courses in any given year.

The vast majority of courses required for the major are currently taught in different major programs across the College of Arts and Humanities, and count towards majors in those fields. These courses are currently being made permanent and given permanent hard numbers; they will continue to count toward their individual majors *and* toward the new major in Film Studies. For example, RUSS 334/ FILM 334, "Soviet Film: Propaganda, Myth, Modernism," formerly taught multiple times under the special topics number RUSS 298K, will continue to count toward the Russian major as an elective in English; at the same time, it will count toward the Film major as a course in Film Criticism under the rubric "National/International Cinemas." This holds true for all the courses listed in the attached, detailed description of the BA (Appendix A - Curriculum - p. 20) under different prefixes. Please note that because film courses cross-listed in another major program in SLLC must also fulfill the needs of majors in the various SLLC programs, film courses cross-listed in SLLC do not have prerequisites. The upper-level courses in SLLC (300-400 level) will have a recommended prerequisite of at least one General Education Humanities course.

The FILM prefix will allow for easier advising, as courses cross-listed under FILM will be given a number that reflects which of the four rubrics it fits. The FILM prefix cannot be created before the approval of the Film Studies Major; it has been added to the list of courses in Appendix A (p. 20) in order to demonstrate how a course can count toward both the Film Major *and* toward a major in the originating program (ARAB, ARTH, CHIN, ENGL, FREN, GERM, HIST, ITAL, PORT, RUSS, SPAN).

B. New Faculty

Many of these new courses will be taught by our two new film faculty members, Luka Arsenjuk and Oliver Gaycken, who were hired in 2011, and whose primary teaching responsibilities will be in Film Studies. Professors Gaycken and Arsenjuk, who were hired from a pool of 288 applicants, are top young scholars in the field and are producing innovative and exciting new scholarship.

C. Administration by Existing Faculty

The Undergraduate Director of Film Studies will come from SLLC; Undergraduate Advising will come from the Department of English. Please see the section on Faculty and Organization above, and hereunder Budget Table 1 and 2 (pp. 17-19).

D. Source for Required Physical Resources

Because of the diffusion of film faculty across departments, the Film Studies program at the University needs a central hub on campus with meeting space and an office for advising and our graduate assistants. Plans are underway to locate this space in the NPMS Library (See Appendix I - p. 52). A small budget of \$4,000 is required to furnish this space and make it workable; the budget will be provided by SLLC and the Department of English (see hereunder Budget Table 2, p.18).

E. Financial Tables 1 and 2.

Table 1: Resources
Film Studies BA

Resources Categories	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017
1. Reallocated Funds	\$163,600	\$163,600	\$163,600	\$163,600	\$163,600
2. Tuition/Fee Revenue (b+g below)	\$106,540	\$106,540	\$152,200	\$152,200	\$152,200
a. #F.T Students	35	35	50	50	50
b. Annual Fee Rate ¹	\$12,176	\$12,176	\$12,176	\$12,176	\$12,176
c. Annual Full Time Revenue (a x b)	\$426,160	\$426,160	\$608,800	\$608,800	\$608,800
d. # Part Time Students	1	1	1	1	1
e. Credit Hour Rate	\$507	\$507	\$507	\$507	\$507
f. Annual Credit Hours	12	12	12	12	12
g. Total Part Time Revenue (d x e x f)	\$6,084	\$6,084	\$6,084	\$6,084	\$6,084
3. Grants, Contracts, & Other External Sources	\$0	\$0	\$0	\$0	\$0
4. Other Sources ²	\$47,823	\$27,323	\$27,323	\$27,323	\$27,323
TOTAL (Add 1 - 4)	\$324,047	\$303,547	\$349,207	\$349,207	\$349,207

Justification:

1. Reallocated Funds are comprised of two Assistant Professors, one in the SLLC (\$60,000 for Arsenjuk) + another one in ENGL (\$75,000 for Gaycken) + \$20,000 in SLLC for three new courses and the cost of a one course replacement for an Associate Professor in SLLC as the Program Director + \$8,600 for 2 film courses in ENGL.
2. Tuition/Fee Revenue is calculated at the rate of 25% of total Annual Full Time Revenue.
 - 2b. The Annual Fee Rate is calculated as follows: 70% of the full time in state fee of \$3,482 = \$2,438 + 30% of the full time out of state fee of \$12,168 = \$3,650 which equals an average per student fee of \$6,088 X 2 semesters for a full AY = \$12,176 per student.
 - 2c. The Annual Full Time Revenue is based on 35 students in Years 1 & 2 followed by an increase to 50 students in Years 3, 4 & 5.
 - 2d. One part time student is expected to enroll in the program and the tuition revenue is calculated in the same manor as the above, but for just 6 credits per semester for a total of 12 credits per year.
3. There are no outside grants, contracts or other external sources at present though last year SLLC did receive a few small grants: one from the Maryland State Arts Council, one from Hoff Theater, one from the Center for Literature and Comparative Studies plus

a small award from the Center for Campus Life. The Film Studies Program would anticipate receiving small grants like these in the future.

4. The SLLC has \$16,500 in cash reserves devoted to supporting the Film Program. To this is added \$4,000 (\$2,000 each from SLLC & ENGL) for space improvements in Hornbake Library + \$20,000 (\$10,000 each from SLLC & ENGL) for a Graduate Assistant + \$7,323 from ENGL for advising for a total of \$47,823 in Year 1. In Years 2 through 5 there will continue to be \$20,000 for a Graduate Assistant (\$10,000 each from SLLC & ENGL) + \$7,323 for advising from ENGL for a total of \$27,323. In all years we will continue to apply for grants, both internally (DRIF, the Hoff Theater & the Center for Literary and Comparative Studies) and externally (The Maryland State Arts Council) to support film events and screenings.

Table 2: Expenditures
Film Studies BA

Expenditure Categories	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017
1.Total Faculty [*] (b+c below)	\$219,008	\$219,008	\$219,008	\$219,008	\$219,008
a. #FTE ¹	2.875	2.875	2.875	2.875	2.875
b. Total Salary ²	\$163,600	\$163,600	\$163,600	\$163,600	\$163,600
c. Total Benefits	\$45,808	\$45,808	\$45,808	\$45,808	\$45,808
2.Total Administrative ^{**} (b+c below)	\$5,660	\$5,660	\$5,660	\$5,660	\$5,660
a. #FTE	0.15	0.15	0.15	0.15	0.15
b. Total Salary	\$4,422	\$4,422	\$4,422	\$4,422	\$4,422
c. Total Benefits	\$1,238	\$1,238	\$1,238	\$1,238	\$1,238
3.Total Support Staff (b+c below)	\$34,973	\$34,973	\$34,973	\$34,973	\$34,973
a. #FTE	0.75	0.75	0.75	0.75	0.75
b. Total Salary	\$27,323	\$27,323	\$27,323	\$27,323	\$27,323
c. Total Benefits	\$7,650	\$7,650	\$7,650	\$7,650	\$7,650
4. Equipment	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
5. Library	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
6. New or Renovated Space	\$4,000	\$0	\$0	\$0	\$0
7. Other Expenses	\$6,300	\$6,300	\$6,300	\$6,300	\$6,300
TOTAL (Add 1 - 7)	\$269,941	\$265,941	\$265,941	\$265,941	\$265,941
Justification:					
1. Total Faculty is comprised of two new (hired in 2011) tenure track faculty, one in SLLC and one in ENGL, the related lecturers, program direction in the form of a course release and related benefits.					
1a. Total FTE is 2.875 which is 1.625 for SLLC or 1.0 tenure track faculty + 0.25 for lecturer + 0.375 for program					

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direction AND for ENGL 1.0 tenure track faculty plus 0.25 for lecturer.			
1b & 1c. Faculty expenditures are comprised of \$60,000 for Arsenjuk (SLLC) + \$75,000 for Gaycken + \$20,000 for 3 new film courses in SLLC and a one course release for its Program Direction + \$8,600 for 2 film courses in ENGL + benefits for the preceding, which are calculated at the rate of 28% of salary.			
2a. A total of 0.15 FTE will be expended for Administrative Support: 10% from SLLC + 5% from ENGL.			
2b & 2c. Administrative salary represents 5% effort for SLLC's Language & Media Services staff plus 5% effort for SLLC's UG Program Coordinator plus \$375 in admin support salary for the advising office in ENGL for a total of \$4,422 in admin support between the two departments.			
3a. A total of 0.75 in Support Staff will be expended in the form of a Graduate Administrative Assistant (0.50 FTE) and staff support for advising supplied by ENGL (0.25 FTE).			
3b. The GAA will receive a 9 month annual stipend of \$20,000: half of this will be supplied by SLLC and the other half will be supplied by ENGL. ENGL will also supply \$7,323 in salary support for advising needs.			
3c. Benefits are calculated at the rate of 28% of salary for a total of \$7,650.			
4. For equipment SLLC will provide copiers, desk tops computers for faculty & the GA, and the use of the School's Language Media Services program for AV and computer equipment.			
5. Please see the attached report from the libraries.			
6. SLLC will commit \$2,000 for furnishings for a common space in Hornbake Library. ENGL will also commit \$2,000 for a total of \$4,000 to furnish the space in the library which will be dedicated to the Film program.			
7. Other expenses includes \$3,000 in travel grant funds from SLLC for its Film faculty + \$3,300 in travel funds for ENGL's Film faculty and GA's to attend national and international film conferences.			
TOTAL expenditures in each year are calculated by adding faculty expenditures to administrative support expenditures and then support staff expenditures, including benefits. To this, all other expenses are added.			

APPENDIX A - CURRICULUM

This 39-credit major provides students with a solid background in theoretical, critical, and aesthetic aspects of the study of film, including the history of the medium and the analysis of national cinemas throughout the world.

The B.A. in Film Studies prepares students for a range of professional opportunities, that require critical thinking, historical awareness, research, information management, cogent development of ideas, and strong written and oral communication. Students work toward competence in film analysis, critical viewing and writing, and visual literacy at large. They will study cinematographic expression and form in its diverse perspectives, practices, and products; they will become conversant with the evolution of the seventh art and its diverse genres, authors, and movements, with cultural comparison implicit throughout their four years of study. It is expected that some undergraduates will choose to double major or do a double degree in film and another subject, including arts and humanities majors, computer science, and journalism. (Courses crosslisted in another major program can be counted toward majors in those programs as well as the film major, which makes it very attractive to pursue a double major.)

All students planning to pursue the major in Film Studies should contact the undergraduate advisor, who will be responsible for placement, oversight, and record keeping. Majors in Film Studies will have mandatory advising each semester. A grade of C (2.0) or better is required in all courses.

SUMMARY OF REQUIREMENTS FOR THE FILM MAJOR

1. 1 200-level required introduction in **Film Form** (ENGL 245/FILM 245 *or* SLLC 283/FILM 283);
2. 2-course **Film History and Theory foundation**: FILM 301-302
Film 301 and 302 have as a prerequisite the introduction in Film Form, and may be taken out of sequence.
3. 6-course **Film Criticism core** made up of 6 courses at 300-400 level distributed among 4 rubrics with a minimum of one course at the 400-level (18 credits; details below);
4. 4 **Electives**, up to two of which may be taken at the 200-level, to be chosen from among the Film Criticism courses and from the list of Electives with a minimum of one course at the 400-level (12 credits; details below).

TOTAL: 39 credits (13 courses)

DETAIL OF REQUIREMENTS FOR THE FILM MAJOR

*Note 1: courses have no prerequisites unless otherwise noted (with *). Recommended prerequisite for all courses at the 300-400 level without specific prerequisites is one General Education course in Humanities.*

Note 2: the FILM prefix has been added to demonstrate that a course may count both toward the Film Studies Major and toward the originating major program. Courses with

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the SLLC prefix are taught across programs in SLLC rather than within a single major program in SLLC.

1. ONE 200-LEVEL COURSE IN FILM FORM

ENGL 245/FILM 245 Film Form and Culture (*staff*) (fulfills Gen Ed req. in Humanities)

SLLC 283/FILM 283 Introduction to Cinema Studies (*Zakim*)

Or equivalent by permission of department

2. TWO-SEMESTER FILM HISTORY AND THEORY FOUNDATION

Prerequisite for both courses: ENGL 245/FILM 245 or SLLC 283/FILM 283.

FILM 301 Cinema History I: The Silent Era (*Gaycken*)

FILM 302 Cinema History II: The Sound Era (*Arsenjuk*)

3. SIX UPPER-LEVEL COURSES IN FILM CRITICISM, DISTRIBUTED AS FOLLOWS:

At least one course in this category must be taken at the 400-level.

A. ONE COURSE: Film Theories

(courses from other departments fitting into this rubric will be crosslisted as FILM 369 or FILM 469, Special Topics in Film Theories)

CMLT 498L/ENGL 329C Selected Topics in Comparative Studies: Sexuality in the Cinema (*Robinson*) ***Prereq: 2 lower-level English courses, at least one in literature**

HIST 419F Special Topics in History: Cinema and Colonialism (*Landau*)

FILM 361/SLLC 361 Cinema and Globalization (*Arsenjuk*)

FILM 362/SLLC 362 Vision, Visuality, and the Gaze in Film Theory (*Zakim*) **Spr. 2012**

FILM 461/SLLC 461 Political Cinema (*Arsenjuk*)

FILM 463/SLLC 463 Screening Time: History and Memory in Cinema (*Arsenjuk*) **new course**

B. TWO COURSES: Genres/Auteurs/Movements

(courses from other departments fitting into this rubric will be crosslisted as FILM 359 or FILM 459, Special Topics in Genres/Auteurs/Cinema Movements)

ARAB 341/**FILM 341** Filming War Zones: Representations of Wars in Iraq and Chechnya (*Anishchenkova*)

ARTH 489 Special Topics in Art History (*Kuo*). **Content varies: must be approved by Film major adviser.** Sample topics include "Culture, Gender, Race in the Films of Ang Lee." (Spring 2011)

CMLT 498N/ENGL 329A Selected Topics in Comparative Studies: Cinema of Liberation (*Robinson*)

ENGL 329 Special Topics in Literature: Auteurs and Poseurs: Film and the Concept of Authorship (*Conroy*) ***prereq: Engl 245**

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ENGL 468A Power, Masculinity, and Authorship in the Gangster Film (*Conroy*)

***prereq: Engl 245**

FILM 345/ENGL 329 The Films of Alfred Hitchcock (*Gaycken*) ***prereq: Engl 245**

FILM 346/ENGL 329 The Films of Billy Wilder (*Gaycken*) **new course;**

***prereq: Engl 245**

FILM 351/ENGL 329D Early Cinema (1890-1915) (*Gaycken*) ***prereq: Engl 245**

FILM 451/ENGL 468 Film Noir and American Culture (*Auerbach*)

***prereq: ENGL 245**

HIST 408 Senior Seminar: Immigration and Cinema in the 20th Century (*Giovacchini*)

new course; *prereq: permission of department

HIST 419N/**FILM 359** America's "Baddest" Decade and Its Cinematic Imagination:
Cinema and Society in the 1970s (*Giovacchini*)

ITAL 471/**FILM 441** Italian Cinema I: Neorealism, a Question of Identity (*Carlorosi*)
(ITAL 472, 1-credit discussion "module" accompanies ITAL 471 (*Carlorosi*), **in Italian**)

ITAL 499A Special Topics in Italian Studies: Comedy in Italian Cinema (*Falvo*)

SLLC 342/**FILM 342** Film Comedy (*Arsenjuk*) **Spring 2012**

SLLC 343/**FILM 343**: Hollywood Genres after 1970 (*Arsenjuk*) **new course**

SLLC 344/**FILM 344**: The Fantastic in Cinema and Media (*Eades*) **new course**

C. TWO COURSES: National and International Cinemas

(courses from other departments fitting into this rubric will be crosslisted as FILM 329 or FILM 429, Special Topics in National/International Cinemas)

Includes American and English-language cinemas as well as foreign-language cinemas.
Taught in English unless noted.

AMST 498G/USLT498A Special Topics in American Studies: Latinas/os on the Silver
Screen (*Chester*)

ARTH 488 Colloquium in Art History (*Kuo*) **Content varies: must be approved by Film
major adviser. Sample topics include "Transnational Chinese Film and Visual
Culture: Border Crossing" (Spr. 2012)**

ARTH 484/**FILM 426**: Chinese Film and Visual Culture (*Kuo*)

ENGL 329 US Latino/a Film (*Ontiveros*)

ENGL 329 Shakespeare on Film (*staff*)

ENGL 468F Selected Topics in Film Studies: The Americas in Film (*Harrison*)

FREN 480/**FILM 420** French Cinema: A Cultural Approach (*Eades*)

FREN 421/**FILM 421** "Francophone" African Film (*Orlando*)

FREN 423/SLLC 423 Women and French Cinema (*Eades*) **in French**

GERM 331/**FILM 331** Kafka and Film: The Uncanny in Literature and Film (*Beicken*)

HEBR 430/**FILM 430** Critical Issues in Israeli Cinema (*Zakim*)

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HIST 408P/**FILM 429** Senior Seminar: Writing the History of American Film
(*Giovacchini*) ***prereq: permission of Department**

HIST 419E Special Topics in History: History through Cinema: The US 1930s to 1960
(*Giovacchini*)

ITAL 473/**FILM 431** Italian Cinema in Translation II: Contemporary Cinema.
(*Carlorosi*)

(ITAL 478, 1-cr. discussion “module” accompanies ITAL 473 (*Carlorosi*) **in Italian**)

ITAL 433/JWST 419R/**FILM 433** Holocaust in Italian Literature and Cinema
(*Carlorosi*)

ITAL499Q Special Topics in Italian Studies: Cinematic Views of Italy's Southern
Question (*Carlorosi*)

(ITAL478Q, 1-credit discussion “module” accompanies ITAL499Q **in Italian**)

PORT 332/**FILM 332** Brazilian Cinema (*Igel*)

(PORT 399B Colloquium, 1-cr. accompanies PORT 332 (*Igel*) **in Portuguese**)

RUSS 334/**FILM 334** Soviet Film: Propaganda, Myth, Modernism (*Papazian*)

RUSS 345/**FILM 345** Soviet Cinema and Empire (*Papazian*); fulfils Gen Ed in
Understanding Plural Societies

SLLC 335/**FILM 335** The Arab-Israeli Conflict through Film (*Anishchenkoval/Zakim*)

SPAN 441/SLLC 427 Fictions and Visions in Spain (*Naharro*) **in Spanish** ***prereq:**
SPAN 333 or equivalent

D. ONE COURSE: Documentary, Animation, Experimental Cinema, and Other Visual Media

(courses from other departments fitting into this rubric will be crosslisted as **FILM 319; FILM 419, Special Topics in Documentary, Animation, Experimental Cinema, and Other Visual Media**)

FILM 311/ENGL 329 Documentary (*Gaycken*) **new course; *prereq: Engl. 245**

FILM 412/ENGL 468C Animation (*Gaycken*) **Spring 2012; *prereq: Engl. 245**

SLLC 410/FILM 410 Documentary and Narrative (*Papazian*) **new course**

SLLC 411/FILM 411 Experimental Film (*Arsenjuk*) **new course**

4. FOUR ELECTIVE COURSES, SELECTED FROM THE COURSES ABOVE OR FROM THE FOLLOWING CATEGORIES

*Guideline: two **Electives** should be chosen from the **Film Criticism** category (section 3 above) under any rubric, and two in the **Electives** category (section 4); however, up to four may be taken from the **Electives** category (section 4) in consultation with the Adviser and in order to create a coherent emphasis. Up to **two** may be taken at the 200-level. One must be taken at the 400-level. Please consult the full list of courses accepted for the Major.*

A. Courses that include a major film component (200-400 level)

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- ARAB499C Special Topics in Arabic Studies: Sexuality and Gender in Arabic Literature and Film (*Anishchenkova*)
- ANTH 366 Film Images of Native Americans (*Thakur*)
- ANTH 418D/LASC448Q Special Topics in Cultural Anthropology: The Amazon through Film (*Chernela*)
- ARTH 359 Film as Art (*Metcalf*) may count toward Film Criticism requirements upon agreement of the Adviser.
- CMLT 298N American Indians in Literature and Film: Perspectives North and South (*Harrison*)
- ENGL 329B Special Topics in Film Studies: English Literature on Film in the 21st Century (*Byrne*)
- ENGL 359D Special Topics in Lesbian, Gay, and Bisexual Literatures: Queer Adaptations in Fiction, Film, and TV (*McClure*) ***prereq: two lower-level courses in Engl, at least one in literature**
- ENGL 359F/LGBT 327 Special Topics in Lesbian, Gay, and Bisexual Literatures: Lesbian, Gay, Bisexual, and Transgender Film and Video (*Goodwin*)
- ENGL 368D Special Topics in the Literature of Africa and the African Diaspora: African American Folklore in Film and Literature (*Pearson*) ***prereq: two lower-level English courses, at least one in literature, or permission**
- ENGL 379C Literature and Film of the Civil Rights Movement (*Washington*) ***prereq: two lower-level English courses, at least one in literature, or permission**
- ENGL 479A Selected Topics in English and American Literature after 1800: Anglophone Literature and Film of the South Asian Diaspora (*Ray*) ***prereq: two Engl lit courses or permission**
- ENGL 479E Selected Topics in English and American Literature after 1800: Global Literature, Film, and the Environment (*Ray*) ***prereq: two Engl lit courses or permission**
- GERM 320 Survey of German Studies (*Beicken*) **in German**
- HIST 289I Looking at America through a Global Lens (*Giovacchini*) **i-course**
- HIST 319L Special Topics in History: Korean Nationalism in Literature, Film, and History (*Lilley*)
- HIST 329B Special Topics in History: The Korean War on Film (*Lilley*)
- HIST 329J Special Topics in History: African American History through Film and Photography (*Brown*)
- HIST 329W Special Topics in History: African Americans and the Movies, 1890s-1990s (*Brown*)
- HIST 419M Special Topics in History: Postwar Japan through Film and Fiction (*Mayo*)
- KORA 320 Cinema and Society in Contemporary South Korea (*Finch*)
- PERS 353 Iranian Life in Literature and Film (*Karimi-Hakkak*)
- SPAN 408B Contemporary Peninsular Literature and Film (*Naharro*) **in Spanish**
- SPAN 408F Comedy and Humor in Spanish Literature, Film, and Culture (*Naharro*) **in Spanish**
- SPAN 408M The Spanish Civil War and its Aftermath: Republic, War, Exile, Dictatorship, and Memory (*Naharro*) **in Spanish**
- WMST 298E (to be taught in future as WMST 498) Special Topics in Women's Studies: Women and Film (*Barkley Brown*)

B. 200-level film courses and 200-400 level film courses with a concentration on culture/language

ARAB 251 Image of Women in Arabic Cinema (*Elsisi*)

ARAB 499E Special Topics in Arabic Studies: Modernity and Chronology of Modern Egypt in Cinema (*Elsisi*) **in Arabic**

CHIN 418C Special Topics in Contemporary Chinese Fiction and Film: The Most Recent Chinese Fiction and Films (*Liu*) **in Chinese**

CMLT 280 Film Art in a Global Society (*staff*) **fulfills Gen Ed req. for Humanities**

FREN 243 Masterpieces in French and Francophone Cinemas (*Eades; Orlando*)

GERM 285 German Film and Literature (*Beicken*)

JAPN 298A Modern Japanese Fiction and Film (*Mason*)

PERS 283 Iranian Cinema (*staff*)

C. Courses in Related Fields

Students may take up to two courses in Related Fields such as History, Art History, Photography, Literature, Philosophy, Theater, Women's Studies, Classics, Government and Political Science, and Physics, in consultation with the Adviser; these courses should fit into a coherent emphasis. Examples are listed below. Updated list of courses is on our website. Courses not listed may be taken with the approval of the Film Studies Adviser and the approval of the department offering the course.

Note 1: Honors College students who are pursuing the BA in Film Studies may request permission to count an HONR seminar that includes a film component as both an Honors Citation and Film Studies requirement.

Note 2: Digital Cultures and Creativity students pursuing the BA in Film Studies may request permission to count an HDCC course both for the HDCC Citation and as a Film Studies elective.

Note 3: Honors Humanities students pursuing the BA in Film Studies may request permission to count an HHUM course both for the HHUM Citation and as a Film Studies elective.

AMST 202 Cultures of Everyday Life in America (*King*)

AMST 203 Popular Culture in America (*staff*)

AMST 204 Film and Culture of the Cold War, 1945-2001 (*Chester*)

AMST 418 Cultural Themes in America (**Depending on content**)

AMST 429 Perspectives on Popular Culture (**Depending on content**)

ARTH 350 Twentieth-Century Art to 1945 (*Mansbach*)

ARTH 351 Art since 1945 (*Metcalfe/Shannon*)

ARTH 357 History of Photography (*Grossman*)

ARTH 456 Photography since WWII (*Shannon*) ***prereq: ARTH 201**

ARTH 465 The Landscape in Modern and Contemporary Art ***prereq: ARTH 201**

ARTT 489W Advanced Special Topics in Art: Critical Theory of New Media (*Elahi*)
***prereq: ARTT150**

ENGL 488F Topics in Advanced Writing: Visual Rhetoric (*Valiavitcharska*)

PHIL 230 Philosophy of the Arts (*Levinson*)

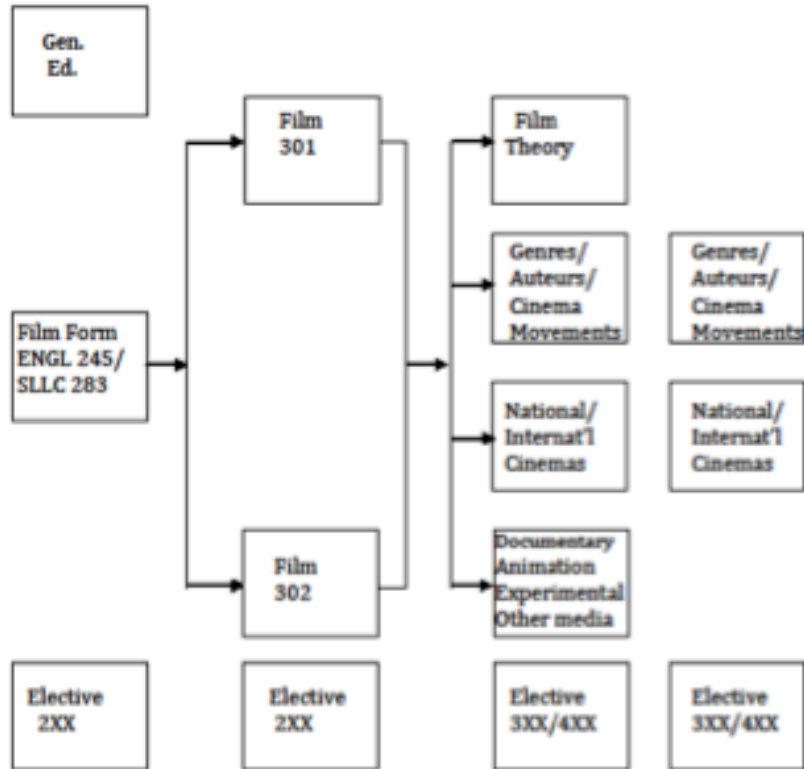
PHIL 431: Aesthetic Theory (*Levinson*) ***prereq: 9 credits in Philosophy or permission of department**

THET 408G Seminar: Theory and Performance Studies: The Color of Sex: Race, Gender, and Sexuality in Contemporary Performance (*Carpenter*)

THET 289I/ANTH 298I Subversive Culture (*Meer*)

WMST 250 Introduction to Women's Studies: Women, Art and Culture (*staff*)

Film Studies B. A. Course Map



APPENDIX B - SYLLABI for FILM 301 AND 302

Film History I: 1890—1929
University of Maryland
FILM 301

Instructor: Oliver Gaycken
Office: Tawes 3229
Telephone: 301 405 8529
Email: ogaycken@umd.edu

Course description:

Prerequisite: ENGL 245/FILM 245 OR SLLC 283/FILM 283 or equivalent

This course provides an introductory survey of world film history from its emergence in 1895 through the transition to sound. We will be examining a wide range of material, beginning with the earliest single-shot films of the Lumières and Thomas Edison, moving through silent comedy and the films of D. W. Griffith, to German Expressionism, Soviet montage, silent Japanese cinema, and Hollywood's classical studio era. The goal of the course is to acquaint you with the broad contours of the first four decades of film history. We will explore questions such as: How did film narrative develop? What were the major film movements of the silent era? Where were these films seen, and who were their audiences? We will work to position these films within their historical and cultural context, while also remaining attentive to how they speak to film viewers today.

Requirements:

Participation	15%
Midterm Exam	25%
Essay	35%
Final Exam	25%

Textbook and readings:

1. Kristin Thompson and David Bordwell, *Film History: An Introduction*, 2nd edition
2. Readings that are available on the class ELMS website. You are expected to have read the assignment before the class meeting, and you should be prepared to discuss it in class.

Learning Outcomes:

Students will learn both the general parameters of silent-era cinema history as well as engage in detailed readings of particular, key films. A guiding issue will be how to recognize the characteristics of the major developments during this period, and students will emerge from the course both better to make these distinctions. The course will sharpen student's film spectatorial acumen while also providing several opportunities to work on their research and writing skills.

Week 1 – The Emergence of Cinema

Introduction: First Screenings

Lumière films (1895)
Maxim Gorky, review of first Lumière program (handout)

Films:

Edison Kinetoscope films (1894-1903)
How It Feels to be Run Over (Cecil Hepworth, 1900) 1m
The Big Swallow (Williamson, 1901) 1m
Grandma's Reading Glass (G. A. Smith, 1900) 1.5m

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As Seen Through a Telescope (G. A. Smith, 1900) 1m
Uncle Josh at the Moving Picture Show (Edison/Porter, 1902) 2m
The Gay Shoe Clerk (Edison/Porter, 1903) 1m
Electrocuting an Elephant (Edison, 1903) 1.5m
Egyptian Fakir with Dancing Monkey (Edison, 1903) 1.5m
What Happened in the Tunnel (Edison, 1903) 1m
Mitchell and Kenyon films

Read: *Film History*, Chapter 1

Week 2 – From a Cinema of Attractions to a Cinema of Narrative Integration

Read: Tom Gunning, “The Cinema of Attractions”

Films: *Life of an American Fireman* (Porter, 1902) 7m
The Great Train Robbery (Porter, 1903) 12m
How a French Nobleman Got a Wife... (Porter, 1904) 9m
Rescued by Rover (Hepworth, 1905) 6m
The Lonely Villa (Griffith, 1909) 11m
The Lonedale Operator (Griffith, 1912) 16m
Those Awful Hats (Griffith, 1909) 3m
Onesime, Clock-Maker (Jean Durand, 1912) 6m
Gertie the Trained Dinosaur (Windsor McCay, 1914) 11m
Selected early nonfiction
The Cameraman’s Revenge (Ladislaw Starewicz, 1912) 12m
The Painted Lady (D. W. Griffith, 1912) 12m

Read: *Film History*, Chapter 2

Week 3 – Transition in the 1910s: Comedy

Read: Eileen Bowser, “The Nickelodeon”

Films: *Shoulder Arms* (Charlie Chaplin, 1918) 45m
Sherlock Jr. (Buster Keaton, 1924) 44m
Pass the Gravy (Leo McCary 1928) 25m

Week 4 – Transition in the 1910s: Serials

Read: *Film History*, Chapter 3

Films: *The Perils of Pauline* episode #5: “The Aerial Wire” (1914) 17m
Les Vampires episode 3, “The Red Codebook” (1915) 39m
Fantômas (Louis Feuillade, 1913) 60m

Read: *Film History*, Chapter 5

Week 5 – Transition in the 1910s: Early Features

Read: Sumiko Higashi, “Ethnicity, Class, and Gender in DeMille’s *The Cheat*”

Films: *The Cheat* (Cecil B. DeMille, 1916) 59m
Ingeborg Holm (Victor Sjöström, 1913)

Week 6 – Germany in the 1920s: Expressionism and the Weimar Era

Read: from Lotte Eisner, *The Haunted Screen*

Films: clip from *The Cabinet of Dr. Caligari* (Robert Wiene, 1919)
Nosferatu (F. W. Murnau, 1922) 81m
clip from *The Last Laugh* (F. W. Murnau, 1924)

Week 7 – France in the 1920s: Impressionism and Early Film Theory

Ménilmontant (Dimitri Kirsanov, 1926) 36m
La glace à trois faces (Jean Epstein, 1927) 33m
Le Souriant Madame Beudet (Germaine Dulac, 1922) 54m

Read: Jean Epstein, “On Certain Characteristics of *Photogénie*” (ELMS)
Film History, Chapter 4

Week 8 – The Soviet Union in the 1920s: Montage and Political Cinema

Read: Sergei Eisenstein, “A Dialectic Approach to Film Form” (ELMS)
Dziga Vertov, excerpts from *Kino-Eye* (ELMS)

Films: *Battleship Potemkin* (Sergei Eisenstein, 1925) 69m
Kino Glaz (Dziga Vertov 1927)
clip from *Strike* (Sergei Eisenstein, 1924)

Read: *Film History*, Chapter 6

Week 9 – Avant-Garde Cinema, the International “Art Film”

Read: Richard Koszarski, “The Stars” (ELMS)

Films: *Rhythmus 21* (Hans Richter, 1921) 3m
Symphony Diagonale (Viking Eggeling, 1921-24) 7 m
Vormittagsspuk (Hans Richter 1928) 6m
Ballet Mécanique (Fernand Léger, 1924) 14m
Anaemic Cinema (Marcel Duchamp, 1926) 7m
A Propos de nice (Jean Vigo, 1929) 25m
Un Chien Andalou (Luis Bunuel, 1928) 16m
L’Etoile de mer (Man Ray, 1928) 21m
The Passion of Joan of Arc (Carl Theodor Dreyer, 1928) 82m

Read: *Film History*, Chapter 8

Week 10 – Early Documentary Film

Read: Fatimah Tobing Rony, “Taxidermy and Romantic Ethnography” (ELMS)

Films: *Nanook of the North* (Robert Flaherty, 1922) 79m
clip from *Grass: A Nation’s Battle for Life* (Cooper and Schoedsack, 1927)
Chang: A Drama of the Wilderness (Cooper and Schoedsack, 1927) 69m

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Week 11 – 1920s Hollywood: Studios and Stars in the Late Silent Era

Films: *The Unknown* (Tod Browning, 1927) 63m;
 Sunrise (F. W. Murnau, 1927) 95m

Read: *Film History*, Chapter 7

Week 12 – Late-Silent Era Japanese Cinema

Read: Donald Richie on silent-era Japanese cinema (ELMS)

Films: *A Page of Madness* (Teinosuke Kinugasa, 1927) 60m
 I Was Born, But (Yasujiro Ozu, 1932) 100m

Week 13 – Educational Film and Propaganda in the Silent Era

Read: selections from *Learning with the Lights Out* (ELMS)

Films: *Unhooking the Hookworm*
 The Acrobatic Fly
 The Man Who Learned
 The Battle of the Somme

Week 14 – Avant-Garde Cinema in the Global South

Read: TBD

Films: *Limite* (Mario Peixoto, 1931) 114m

Week 15 –review for final exam

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FILM 302: Cinema History II: The Sound Era

Professor: Luka Arsenjuk
Office: 4120 Jimenez Hall
Telephone: 301.405.7325
E-mail: arsenjuk@umd.edu

Course Description:

Prerequisite: ENGL 245/FILM 245 OR SLLC 283/FILM 283 or equivalent

Cinema History II: The Sound Era (FILM302) forms the second part of the two-semester sequence and serves as a companion course to *FILM301 Cinema History I: The Silent Era*. The course introduces students to the international history of cinema from the introduction of sound around 1930 to the present. The aim of the course is to familiarize students with: (1) The key aesthetic innovations and movements in sound cinema (Hollywood cinema, Post-World War II New Wave cinemas, *auteur* cinema, and significant national cinemas and transnational modes of filmmaking); (2) The major technological and institutional developments that have accompanied and provoked these innovations and movements (the rise and collapse of the Classical Hollywood studio system; Technicolor and Cinemascope; the rivalry of television, video, and new digital media); and (3) The social, cultural, political, and historical contexts by which cinema of this period has been determined, and which it has itself helped to inform.

Along with its companion (*FILM301*), the course provides students with a firm historical grounding in the study of sound cinema as a global phenomenon and thus prepares them for the subsequent required and elective courses, which the students will take towards their completion of the film studies major.

Learning Outcomes: Completing this course, students will gain an exhaustive and systematic familiarity with different traditions and movements in the history of sound cinema. They will know how to put these into a comparative perspective and learn how to interpret and argumentatively analyze films by using some of the central concepts of critical film analysis. Students will also be able to identify the transformations in the formal and stylistic as well as cultural and historical components of sound cinema, particularly by relating the latter to specific national, economic, ideological, and technological contexts. Students will be able to address the ways the development of sound cinema was sparked both by external pressures (political, economic, cultural, etc.) as well as its internal dynamism (crisis and decline of styles and aesthetic paradigms; creative appropriation and transformation of older styles; artistic innovation).

Course Assignments and Grading:

Class Participation (10%): Weekly film screening; Class discussion

Film Journal (40%): Weekly 1-page responses to the readings and films discussed in class

Final Paper (50%), 10-12 pages, which will be developed in two stages. First you will be required to submit a final paper proposal (2-3 pages), which should include a 1

description of the paper's main argument and your approach, as well as an annotated bibliography and a list of films you plan to use in your analysis. You will workshop the proposal with the course instructor before you proceed with the second stage of the assignment: the writing of the paper itself.

Extra Credit might be obtained by attending and reporting on local screenings (International Film Series, films at the National Gallery of Art, American Film Institute, etc.) or by some other meaningful form of participation in the on-campus or local film community.

Course Material:

Geoffrey Nowell-Smith (ed.), *The Oxford History of World Cinema* [OHWC]
All other articles and essays will be made available on ELMS (Blackboard) page

Course Schedule:

Week I: Classical Hollywood, 1930s

- Screening: *Wizard of Oz* (Victor Fleming, 1939)
Reading: Karl Dibbets, "The Introduction of Sound" [OHWC]
T. Schatz, "Hollywood: The Triumph of the Studio System" [OHWC]
Martin Marks, "The Sound of Music" [OHWC]
John Belton, "Technology and Innovation" [OHWC]

Week II: Classical Hollywood, 1940s and 50s

- Screening: *The Band Wagon* (Vincente Minnelli, 1953)
Citizen Kane (Orson Welles, 1941)
Reading: Richard Maltby, "Censorship and Self-Regulation" [OHWC]
Rick Altman, "Cinema and Genre" & "The Musical" [OHWC]
Douglas Gomery, "Transformation of the Hollywood System" [OHWC]
Geoffrey Nowell-Smith, "Independents and Mavericks" [OHWC]

Week III: New Hollywood Cinema of the 60s and 70s

- Screening: *Bonnie and Clyde* (Arthur Penn, 1969)
Reading: Thomas Elsaesser, "American *Auteur* Cinema"
Michele Hilmes, "Television and the Film Industry" [OHWC]
Linda Williams, "Sex and Sensation" [OHWC]
Royal Brown, "Modern Film Music"

Week IV: The Hollywood Blockbuster

- Screening: *Star Wars* (George Lucas, 1977)
Reading: Thomas Elsaesser, "The Blockbuster"
Joseph Sartelle, "Dreams and Nightmares in the Hollywood Blockbuster" [OHWC]
Kim Newman, "Exploitation and the Mainstream" [OHWC]

Douglas Gomery, "The New Hollywood" [OHWC]
John Belton, "New Technologies" [OHWC]

Week V: New Waves: World War II and Italian Neorealism

Screening: *Bicycle Thieves* (Vittorio De Sica, 1948)
Reading: Geoffrey Nowell-Smith, "After the War" [OHWC]
Morando Morandini, "Italy from Fascism to Neo-Realism" [OHWC]
"Italy: Auteurs and After" [OHWC]
Andre Bazin, *What is Cinema?*

Week VI: Jean Renoir and The French New Wave

Screening: *Rules of the Game* (Jean Renoir, 1939)
400 Blows (Francois Truffaut, 1959)
Reading: Andre Bazin, *Jean Renoir*
Francois Truffaut, "A Certain Tendency of the French Cinema"
Ginette Vincendeau, "The Popular Art of French Cinema" [OHWC]
Peter Graham, "New Directions in French Cinema" [OHWC]

Week VII: New German Cinema

Screening: *The Wrong Move* (Wim Wenders, 1974)
Reading: Erich Rentschler, "Germany: Nazism and After" [OHWC]
Anton Kaes, "The New German Cinema" [OHWC]
Hans-Michael Bock, "East Germany: The DEFA Story" [OHWC]

Week VIII: Auteur Cinema: Alfred Hitchcock

Screening: *Vertigo* (Alfred Hitchcock, 1959)
Reading: Andre Bazin, "On the *politique des auteurs*"
Francois Truffaut, *Hitchcock*
Phil Hardy, "Crime Movies" [OHWC]

Week IX: Auteur Cinema: Ingmar Bergman

Screening: *Persona*, (Ingmar Bergman, 1966)
Reading: Geoffrey Nowell-Smith, "Art Cinema" [OHWC]
Peter Cowie, *Revolution!*

Week X: Auteur Cinema: Andrei Tarkovsky

Screening: *Stalker*, (Andrei Tarkovsky, 1979)
Reading: Peter Kenez, "Soviet Cinema Under Stalin" [OHWC]
Vida Johnson, "Russia After the Thaw" [OHWC]
Jean Radvanyi, "Cinema in the Soviet Republics" [OHWC]
Marek Hendrykowski, "Changing States in East Central Europe"
[OHWC]

Andrei Tarkovsky, *Sculpting in Time*

Week XI: An Alternative Tradition of Cinema: the Case of Japan

- Screening: *Tokyo Story* (Yasujiro Ozu, 1953)
Reading: Hiroshi Komatsu, "The Classical Cinema of Japan" [OHWC]
"The Modernization of Japanese Film" [OHWC]
Noel Burch, *To the Distant Observer*
David Bordwell, *Ozu and the Poetics of Cinema*

Week XII: Cinema and Revolution: Cuba and Latin-American Film

- Screening: *Memories of Underdevelopment* (Tomas Gutierrez Alea, 1968)
Reading: Michael Chanan, "Cinema in Latin America" [OHWC]
"New Cinemas in Latin America" [OHWC]
F. Solanas & O. Getino, "Towards a Third Cinema"
Julio Garcia Espinosa, "For an Imperfect Cinema"

Week XIII: Cinema and Post-Coloniality: African Cinema

- Screening: *Xala* (Ousmane Sembene, 1975)
Reading: P. Vincent Magombe, "The Cinemas of Sub-Saharan Africa"
[OHWC]
Manthia Diawara, *African Cinema*

Week XIV: New Chinese Cinema

- Screening: *Still Life* (Jia Zhangke, 2006)
Reading: Chris Berry, "China Before 1949" [OHWC]
Esther Yau, "China After the Revolution" [OHWC]
Li Cheuk-To, "Popular Cinema in Hong Kong" [OHWC]
June, Yip, "Taiwanese New Cinema" [OHWC]
Zhudong Zhang, "The Poetics of Vanishing"

Week XV: The Future of Film: Cinema, Digital Media, Video Games, and the Internet

- Screening: *Time Code* (Mike Figgis, 2000)
Reading: Lev Manovich, *The Language of New Media* (excerpt)
D.N. Rodowick, *The Virtual Life of Film* (excerpt)
Peter Weibel, "Expanded Cinema"

APPENDIX C - Sample Program Offerings at Maturity - Staffing

This chart represents the courses needed for students majoring in Film Studies when there are four levels of students working through the major.

Seat caps: assuming current norm of 35.

(1): one section of each 3-credit course.

Please note that nearly all of the courses listed below will serve majors in Film Studies *and* in at least one other major, either English or one or more of the majors of SLLC (Arabic, Chinese, French, German, Italian, Japanese, Persian, Russian, and Spanish). The only courses open *solely* to majors in Film Studies are FILM 301 and FILM 302.

Fall		Spring	
245 Film Form (1)	ENGL	245 Film Form (1)	ENGL
245 Film Form (1)	ENGL	245 Film Form (1)	ENGL
245 Film Form (1)	ENGL	245 Film Form (1)	ENGL
245 Film Form (1)	ENGL	245 Film Form (1)	ENGL
301 Cinema History I (1)	ENGL	302 Cinema History II (1)	SLLC
300-400 Film Theories OR Docu/Anim/Exp/Other (1)	SLLC	300-400 Film Theories (1)	SLLC
300-400 Genre/Auteur/Movt (1)	ENGL	300-400 Genre/Auteur/Movt (1)	ENGL
300-400 Genre/Auteur/Movt (1)	SLLC		
300-400 Nat'l/Int'l Cinema (1)	SLLC	300-400 Nat'l/Int'l Cinema (1)	SLLC
300-400 Nat'l/Int'l Cinema (1)	SLLC	300-400 Nat'l/Int'l Cinema (1)	SLLC
		300-400 Docu/Anim/Exp/Other (1)	ENGL
200 Elective CMLT 280 (1)	ENGL	200 Elective CMLT 280 (1)	ENGL
200 Elective CMLT 280 (1)	ENGL	200 Elective CMLT 280 (1)	ENGL
300-400 Elective (1)	ENGL	300-400 Elective (1)	ENGL
300-400 Elective (1)	ENGL	300-400 Elective (1)	ENGL
200 Elective (1)	SLLC	200 Elective (1)	SLLC
200-400 Elective (1)	SLLC	200-400 Elective (1)	SLLC
Total credits: 16 x 3 = 48		Total credits: 16 x 3 = 48	

This schedule represents approximately 96 credits of staffing per year

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HIST = 0-6 credits (Saverio Giovacchini)

ARTH = 0-6 credits (Jason Kuo)

SLLC:

- (1) section of FILM 302
- (1) 300-400 in Film Theories
- (1) 300-400 in Docu/Anim/Exp./Other *or* Film Theories
- (1) 300-400 in Genre/Auteur/Mov't
- (4) 300-400 in Nat'l/Int'l
- (2) 200-level elective
- (2) 200-400 level elective

12 courses x 3 = 36 credits

CMLT/ENGL:

- (8) sections of ENGL 245
- (1) section of FILM 301
- (2) 300-400 in Genre/Auteur/Mov't
- (1) 300-400 in Docu/Anim/Exp/Other
- (4) sections of CMLT 280
- (4) 300-400 elective

20 courses x 3 = 60 credits

STAFFING PHASE-IN, 2012-2016:

From AY 2012-13 when the BA is first implemented up to AY 2015-16, the course offering will differ according to the level of incoming students and develop progressively until standard full-fledged course offering will be reached in AY 2015-16.

Juniors and seniors declaring the major in AY 2012-13 with previous film courses (ENGL 245, SLCC 2xx-4xx, and electives) can finish the BA in one year if they take ENGL 301, SLLC 302, one course in "Film Theories", one course in "Documentary/Animation", and two courses in "Genres/Auteurs" in year 2012-2013.

In AY 2013-14, course offerings will address the needs of three groups of students: students in their second year of the major, students starting their first year, and juniors and seniors with previous film coursework who are declaring the major late.

In AY 2014-15, course offerings will serve the needs of four groups of students: students in their first year of the major, students in their second year, and students in their third year, plus juniors and seniors with previous film coursework who need to complete the major in one year.

AY 2015-16 will be the first year when the BA course offerings will serve students who entered the University with the BA in Film Studies already in place.

APPENDIX D - SAMPLE STUDENT PLAN

YEAR 1 - Freshman

Semester 1

Gen Ed

Gen Ed Fundamental 1
Gen Ed Fundamental 2
Gen Ed Distributive 1

Major

ENGL 245 Film Form/
SLLC 283 Introduction to Cinema Studies

Semester 2

Gen Ed

Gen Ed Distributive 2
Gen Ed Fundamental 3
Gen Ed Diversity 1

Major

Elective (2xx)

1st Year Benchmarks

MAJOR: Film Form, 1 out of 4 electives

YEAR 2 - Sophomore

Semester 3

Gen Ed

Gen Ed Fundamental 4
Gen Ed Diversity 2 / Distributive 3
Gen ED Distributive 4

Major

FILM 301 Film History I
Elective (2xx-3xx)

Semester 4

Gen Ed

Gen Ed Fundamental 5
Distributive 6
Gen Ed I-Series

Major

FILM 302 Film History II Gen Ed
1 course in Nat'/Int'l Cinema
1 course in Genres/Auteurs/Movts

2nd Year Benchmarks

MAJOR: 301, 302, 2 out of 6 upper-level courses in Major and 2 out of 4 electives

YEAR 3 - Junior

Semester 5

Gen Ed

Gen Ed I-series
Gen Ed Distributive 6

Major

1 course in Nat'/Int'l Cinema (4xx)
Elective (3xx-4xx)

Semester 6

2/24/2012

Gen Ed

Gen Ed Distributive 7

Major

1 course in Genres/Auteurs/Movts (4xx)
Elective (4xx)

3rd Year Benchmarks

MAJOR: 4 out of 6 upper-level courses in Major, and 2 out of 2 upper-level electives

YEAR 4 - Senior

Semester 7

Gen Ed

Gen Ed Distributive 8

Major

1 course in Film Theories (3xx-4xx)

Semester 8

Gen Ed

Major

1 course in Docu/Anim/Exp/Other (4xx)

Note: Gen Ed Courses counting for the Major:

Humanities: ENGL 245, FREN 243, LGBT 327

Scholarship in Practice: SLLC 314

APPENDIX E - LEARNING OUTCOMES ASSESSMENT FORMS



Assessment Methods, Criteria & Results

FILM STUDIES BA

(PROGRAM OF STUDY / MAJOR / DEGREE LEVEL, ETC.)

For Time Period: _____

Program Contact: Elizabeth A. Papazian Phone: ext. 54329 E-mail: papazian@umd.edu

Date submitted to Academic Unit Head: _____

Student Learning Outcomes for assessments that occurred during the acad. year '12-'13	Assessment Methods & Criteria	Assessment Results (attach any rubrics used)	Impact of Results
<p>1. Film majors will be able to analyze and interpret film orally and in writing in the context of the aesthetics and technical structures of editing, cinematography, and mise-en-scène.</p>	<p>Students declaring the film major while enrolled in FILM 302 (spring semester) will be assessed through the final paper in the course. The term paper will be read by the LOA committee and evaluated in each of the following qualities:</p> <ol style="list-style-type: none"> 1. analysis of film form (a. editing, b. cinematography, c. mise-en-scène); 2. argumentation (thesis; examples; conclusion) 3. ability to engage with theoretical perspectives used in class <p>Collection of data (term papers) will take place each spring semester; assessment will be conducted every other year.</p> <p>Expectations: 85% of film majors in the sample will receive a C or better in the assessment. 50% of film majors in the sample will receive a B or better in the assessment.</p>		

<p>2. Film majors will be able to identify and analyze diverse genres and movements in the history of film.</p>	<p>Every film major must take at least two courses in the rubric genres/auteurs/movements at the 300-400 level. The LOA committee will choose one course in this rubric each spring semester from which data will be collected (term paper in the course). Papers will be read by the LOA committee and evaluated based on the following:</p> <ol style="list-style-type: none"> 1. analysis of a particular film genre or movement; 2. argumentation (thesis; examples; conclusion) 3. engagement with theoretical perspectives used in the class. <p>Collection of data will occur every spring semester; assessment will be conducted every other year.</p> <p>Expectations: 85% of film majors in the sample will receive a C or better in the assessment. 50% of film majors in the sample will receive a B or better in the assessment.</p>		
<p>3. Film majors will understand the various uses of the moving image in its relation to the political, economic, and social history of the world over the past century.</p>	<p>Every film major must take at least two courses in the rubric national/international cinemas at the 300-400 level. The LOA committee will choose one course each spring semester in this rubric from which data will be collected (term paper in the course). Papers will be read by the LOA committee and evaluated based on the following:</p> <ol style="list-style-type: none"> 1. analysis of film in relation to political, economic, and/or social history of a particular nation or across two or more nations (inter- or transnational) 2. argumentation (thesis; examples; conclusion) 3. engagement with theoretical perspectives used in the class. <p>Collection of data will occur every spring semester; assessment will be conducted every other year.</p> <p>Expectations: 85% of film majors in the sample will receive a C or better in the assessment. 50% of film majors in the sample will receive a B or better in the assessment</p>		

APPENDIX F - FACULTY IN FILM STUDIES

CORE FACULTY

(All conduct research/creative work in film/film studies)

Valerie Anishchenkova, Assistant Professor (SLLC/Arabic)

Areas of specialization: modern Arabic literature and film; identity studies; cultural discourses on war; Arabic language and culture curricular development

Luka Arsenjuk, Assistant Professor (SLLC/Film)

Areas of specialization: relationship between cinema, politics, and philosophy (aesthetics and critical theory); theories of montage

Jonathan Auerbach, Professor (English)

Areas of specialization: American literature, cinema, and culture; early film, film noir, film and public opinion

Peter Beicken, Professor (SLLC/German)

Areas of specialization: 19th- and 20th-century Austrian and German literature, cinema, and culture; cultural, semiotic, and psychoanalytic theory of literature and film; adaptation from page and stage to screen

Silvia Carlorosi, Assistant Professor (SLLC/Italian)

Areas of specialization: 20th-century Italian literature and film; cultural studies, literary theory and philosophy

Caroline Eades, Associate Professor (SLLC/French)

Areas of specialization: Film studies and contemporary French culture; European cinema, post-colonial studies, feminist film theory, film and myth

Oliver Gaycken, Assistant Professor (English; Comparative Literature)

Areas of specialization: silent-era cinema history, history of popular science, and links between scientific and experimental cinema; cultural studies

Saverio Giovacchini, Associate Professor (History)

Areas of specialization: 20th-century U.S. history, culture, and film; U.S.-European cultural relations after World War II; film culture and genres; the North Atlantic film industry and its role in post-war history

Regina Harrison, Professor (SLLC/Spanish; Comparative Literature)

Areas of specialization: Incan culture and Quechua language; indigenous cultures of Latin America and the European encounter; film studies and cultural studies; literary studies and anthropology

Jason Kuo, Professor (Art History)

Areas of specialization: Chinese visual culture; Asian art and cinema

Valérie Orlando, Professor (SLLC/French)

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Areas of specialization: Francophone literature and film of the Maghreb, Africa, the Caribbean; Francophone women's writing from the African diaspora, African Cinema, and French literature and culture

Elizabeth Papazian, Associate Professor (SLLC/Russian)

Areas of specialization: Russian and Soviet literature, film, and cultural history; literary and cinematic modernism, documentary modes in literature and film, aesthetics and politics; cinema and empire

Eric Zakim, Associate Professor (SLLC/Hebrew; Jewish Studies)

Areas of specialization: modernist and post-modernist literature and cultural studies; Hebrew literature and film; Israeli and Mediterranean culture, Zionist culture and identity

ADDITIONAL FACULTY

(All regularly teach courses in Film Studies)

Regina Igel, Professor (SLLC/Portuguese)

Areas of specialization: Brazilian culture and film; Judaism, feminism and immigrants in contemporary Brazilian literature

Ahmad Karimi-Hakkak, Professor & Director, Roshan Center for Persian Studies (SLLC/Persian)

Areas of specialization: classical and modern Persian literature and culture; Iranian cinema

Paul Landau, Associate Professor (History)

Areas of specialization: culture and politics of southern Africa; visuality and empire; history of photography in Africa

Jianmei Liu, Associate Professor (SLLC/Chinese)

Areas of specialization: modern Chinese literature, film studies, popular culture, and gender studies

Myron Lounsbury, Associate Professor, Emeritus (American Studies)

Areas of specialization: history of Hollywood film; national cinemas; urban and cultural studies

Eyda Merediz, Associate Professor (SLLC/Spanish)

Areas of specialization: Cuban literature & cinema; Colonial Latin American literature & culture; transatlantic studies

José-Maria Navarro-Calderón, Associate Professor (SLLC/Spanish)

Areas of specialization: contemporary Spanish and Latin American literature, culture, exile studies, and film

Eugene Robinson, Instructor (Comparative Literature)

Areas of specialization: sexuality and cinema; cinema of liberation studies; identity

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APPENDIX G - LIBRARY ASSESSMENT

DATE: October 20, 2011
TO: Dr. Elizabeth Papazian
FROM: Patricia Herron and Carleton Jackson
RE: Library resources to support an undergraduate major in Film Studies

Library Resources

Books:

The Library of Congress (LC) Classification call number for Film is PN1993-PN1999 and the Art of Acting is PN2061-PN2071. An analysis of materials in the Libraries' online catalog under these call number yields a total of 17,611 titles, representing 19,542 volumes.

In order to assess the Libraries' film studies book collection, three different bibliographies were selected and checked against the Libraries' holdings.

It was determined that the Libraries holds approximately 90% of the books cited in the "Film Studies" section of the 2007 edition of Resources for College Libraries, a bibliography of core works recommended for academic libraries (650 of the 725 titles listed.).

In a review by Choice (a standard reviewing source for academic libraries) the 20-page bibliography in the dictionary Film Studies Dictionary, co-published by Arnold and Oxford University Press in 2001, is cited as "a bonus for anyone building a film research collection." The Libraries hold approximately 90% of the titles listed in the bibliography (473 of the 523 titles listed.)

The Schirmer Encyclopedia of Film published by Scribner Reference in 2007 was selected one of the "Outstanding Reference Sources" of 2008 by the Reference and User Services Association, of the American Library Association. The Libraries' holdings were checked against the bibliographies cited at the end of 91 of the 198 essays that make up this four volume encyclopedia. The 91 essays were chosen because they mirror the priorities of the proposed University of Maryland B. A. in film studies. The Libraries hold approximately 89% of the titles in the bibliographies (786 of the 880 listed.)

Journals:

Two standard periodical reference sources were consulted in order to identify the core academic journals in the field of film studies: the 19th edition of Magazines for Libraries published by Bowker in 2011 and the older International Film, Radio, and Television Journals published in 1985 by Greenwood Press. The following journals were identified as core to the field: Cinéaste, Cinema Journal, Film & History, Film Comment, Film Criticism, Film Quarterly, Historical Journal of Film, Radio &

Television, Journal of Film and Video, Journal of Popular Film and Television. Literature Film Quarterly, Post Script, Quarterly Review of Film Studies and Video, Sight and Sound, and Wide Angle. The UM Libraries have access to (mostly in electronic format, but some in print), both current issues and full archives of all of these journals, often through journal collections such as JSTOR and Project Muse, and through aggregator databases such as Film and Television Literature Index with Full-Text, and Academic Search Premier.

In addition to the journal collections, the Libraries currently subscribe to the major electronic databases and print indexes in the area of Film Studies. These include the following: Film Literature Index, Film & Television Literature Index with Full-Text and International Index to Film Periodicals.

The Libraries also subscribe to many subject databases which include large amounts of material about film studies such as America: History and Life, Historical Abstracts, MLA International Bibliography, Academic Search Premier, Arts & Humanities Citation Index, and many more.

Books and Journal Funding:

A book purchase plan with the vendor Yankee Book Peddler, through which the Libraries automatically receive new materials from most U.S. and British university presses and major academic publishers, ensures that the Libraries acquire much of the English language scholarly materials in this area. During FY11 (July 1, 2010 through June 30, 2011) the Libraries received a total of 251 film studies books (call number ranges: PN1993-1999 and PN2061-2071) for a total of \$8,048.

Subject librarians in other disciplines also occasionally purchase materials in this area using funds allocated to their respective disciplines and accept purchase recommendations from the film studies librarian.

Books and Journals Conclusion:

The UM Libraries' monograph collection in film studies is excellent as is the film studies archival and current journal collection. The funding for materials in this area is more than adequate to ensure the acquisition of the bulk of the English language scholarly book materials. The above assessment has determined that the University of Maryland Libraries' holdings are more than adequate to support a B.A. in Film Studies.

Media Resources

Nonprint Media Services Library is the central audiovisual department for the University of Maryland Libraries and the campus. Located in Hornbake Library the collection consists of over 25,000 titles of visual material: over 10,000 videocassettes, 2,500 videodiscs, and over 8,000 DVDs. Nonprint Media Services also has over 2,000 films,

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9,000 audio recordings, 7,500 slides, and the equipment and facilities, physical and virtual to access them.

These collections include U.S. and international public television programs, theatrical, televised and independently released documentaries, and the entire realm of world cinema. The cinema collection includes not only mainstream and international productions, but also experimental, avant-garde, and animated films and videos. Legacy collections include U.S. government and military films, early television and primary audio and.

Film Studies Media:

The Film Studies major is based on a critical, textual approach to film, emphasizing scholarly viewing, interpreting, and writing about moving images. For the viewings the students and faculty would have access to library collections of cinema from varied nations, languages, and cultures, with diverse global cinematic traditions. While almost the entire collection of NPMS could be used in some aspect of media studies, a large part of these materials align directly with the proposed Film Studies viewing and subject curriculum.

In order to assess the Libraries' film studies book collection, title references in bibliographies from a selection of classic and contemporary film studies texts were checked against the Libraries' holdings. The texts used were:

- Contemporary world cinema: Europe, the Middle East, East Asia and South Asia / Chaudhuri, Shohini. Edinburgh: Edinburgh University Press, 2005.
- Early cinema: space, frame, narrative / Elsaesser, Thomas & Barker, Adam. London: BFI Pub., 1990
- Film art: an introduction / Bordwell, David, Thompson, Kristin. Boston: McGraw Hill, 2008.
- Film genre: from iconography to ideology / Grant, Barry Keith. New York: Wallflower, 2007.
- Film genre reader / Grant, Barry Keith. Austin: University of Texas Press, 1986.
- Film genre reader II / Grant, Barry Keith, Austin: University of Texas Press, 1995.
- Film theory and criticism: introductory readings / Braudy, Leo., Cohen, Marshall. New York: Oxford University Press, 2009.
- Book How to read a film: movies, media, and beyond: art, technology, language, history, theory / Monaco, James. Oxford; New York: Oxford University Press, 2009.
- Narration in the fiction film / Bordwell, David. Madison, Wisconsin: University of Wisconsin Press, 1985.
- A Short guide to writing about film / Corrigan, Timothy. New York: Pearson/Longman, 2007.
- The Virtual life of film / Rodowick, David Norman. Cambridge, Mass.: Harvard University Press, 2007.
- World cinemas, transnational perspectives / Durovicová, Natasa & Newman, Kathleen E. New York: Routledge, 2010.

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A world on film; criticism and comment. Kauffmann, Stanley. New York, Harper & Row 1975.

While holdings of films varied depending on availability of films on video over the years, for Introductory, general, and historical texts 88% of titles listed were available in the collections. But even more importantly, 97% of titles available previously on video are in the collections. For the national/transnational cinema texts, 71% of titles mentioned are currently in the collections but 94% of titles available previously on video are held.

Additionally there are almost 1000 hours of video on the subjects of Film Studies for curricular and research list.

Media Resources Facilities:

As the primary audiovisual library in the Libraries, NPMS is a well regarded viewing, teaching and collaboration facility. The majority of the collection is available for use on a walk-up basis for individuals and groups over 80 hours per week. The library has 80 carrels for dedicated video viewing or computer mediated access, as well as rooms for small group viewing or full classes. Many materials are additionally available online remotely in library digital collections and faculty arranged video course reserves for on demand viewing. Additionally there is equipment for most legacy formats, including 16mm film.

Media Resources Funding:

NPMS currently has a budget of almost \$60,000 a year for purchasing of audiovisual content. There are no set amounts for specific departments or subjects; rather the faculty media librarian selects materials according to the Libraries' collection development policies and responds to immediate and long term needs of the faculty. In the last 3 years approximately \$20,000 dollars have been used to build cinema and television collections, including a new circulating collection for students. Included in these have been large acquisitions of films from highly regarded film studies sources: Kino Lorber Films, Criterion Collection, ArtMattan Productions, Arab Film Distribution and others. Subject librarians in other disciplines also have purchased materials in this area using funds allocated to their respective disciplines and accept purchase recommendations from the film studies librarian. There have been recent collaborations with the library selectors for Arabic, Persian, Egyptian, Japanese, Chinese and Korean studies.

Media Resources Conclusion:

The UM Libraries' media collection in film studies is considered a large and broad collection across disciplines. The funding for materials in this area is more than adequate to ensure the acquisition of the bulk of English language and world cinema as new materials become available. The above assessment has determined that the University of Maryland Libraries' media holdings, along with print and other format holdings are more than adequate to support a B.A. in Film Studies.

APPENDIX H - NEW COURSES AND SLLC COURSES

All of the courses listed below fall under the Film Criticism requirement of the major, i.e., a minimum of six courses taken in four rubrics:

- 1. Film Theories;*
- 2. Genres/Auteurs/Cinema Movements;*
- 3. National/International Cinemas;*
- 4. Documentary/Animation/Experimental/Other Visual Media.*

With the exception of FILM 301 and FILM 302, all of these courses are crosslisted in another department (SLLC, ENGL or HIST). The syllabi for FILM 301 and FILM 302 are attached above, Appendix B - p. 27.

The FILM prefix will be requested after the BA proposal is approved.

** VPAC approval pending*

*** Courses offered in 2011-12*

Film History and Theory:

FILM 301 Cinema History I: The Silent Era (*Gaycken*)

This course examines the development of silent cinema from the 1890s to the early 1930s drawing on at least five distinct national traditions (French, German, Russian, British, and American), and introduces students to key cinematic conventions as they emerged around the world.

FILM 302 Cinema History II: The Sound Era (*Arsenjuk*)

The aim of the course is to familiarize students with: (1) The key aesthetic innovations and movements in sound cinema (Hollywood cinema, Post-World War II New Wave cinemas, *auteur* cinema, and significant national cinemas and transnational modes of filmmaking); (2) The major technological and institutional developments that have accompanied and provoked these innovations and movements (the rise and collapse of the Classical Hollywood studio system; Technicolor and Cinemascope; the rivalry of television, video, and new digital media); and (3) The social, cultural, political, and historical contexts by which cinema of this period has been determined, and which it has itself helped to inform.

Film Theories:

FILM 361/SLLC 361 - Political Cinema - Histories of cinema and politics in the 20th century (*Arsenjuk*)

This course will explore the parallel histories of cinema and politics in the 20th century, starting with cinema in its early stages, when this emerging art form was enthusiastically received as the first truly mass art. The course will then consider how this initial optimism was replaced by a profound pessimism, and how the devastation of the Second World War, the rise of Nazism and Stalinism, as well as the political instrumentalization of cinema for propagandistic purposes contributed to a general sense of crisis in art as

well as politics. After the Second World War the goal of pursuing a mass audience becomes an almost exclusive domain of the entertainment industry (Hollywood), while the explorations of political questions through cinematic means become more and more a concern of artists on the margins of industry and history.

FILM 362/SLLC 362* - Vision, Visuality, and the Gaze in Film Theory (*Zakim*)**

FILM 461/SLLC 461 - Cinema and Globalization - Introduction to cinema as a global phenomenon (*Arsenjuk*)

This course will introduce students to cinema as a global phenomenon. We will study how contemporary world cinema in its manifold forms reflects the complex social, political, and cultural developments we typically designate with the term “globalization”. How can films help us think emerging geopolitical realities and trans-national structures, the technological transformation of our experience of time, space, and movement, or the instability and hybridity of our cultural and individual modes of existence? We will seek to understand the historical appearance and significance of phenomena such as Hollywood blockbuster industry, “art cinema” and the international film festival circuit, the role of national cinemas in supra-national circuits of cultural production, as well as the emergence of new minor and essentially transnational types of filmmaking (cinemas of exile and diaspora).

FILM 463/SLLC 463 - Screening Time: History and Memory in Cinema (*Arsenjuk*)

One of the distinct characteristics of the art of cinema is its seemingly unlimited ability to play with time and to freely construct temporal relations. This course will look at a variety of ways and techniques with which cinema produces in us a sense (a direction and a meaningful experience) of time. Juxtaposing and comparing a “cinema of memory” and the “cinema of history,” we will, for instance, analyze how films use recollection (and flashback) to show us a character’s past and construct the character’s personal identity; or how they manage to present within their plots a disturbing interruption caused by a traumatic event. How they represent distinct historical periods of larger, collective (or national), histories; or how they turn history itself into a kind of spectacle.

Genres/Auteurs/Cinema Movements:

FILM 342/SLLC 342 - Film Comedy (*Arsenjuk*)**

Comedy as a specific cinematic genre. This course will investigate the peculiar place different types of comedy (slapstick, parody, romantic comedy of remarriage) play in the system of cinematic genres more broadly, and will look at different functions of cinematic comedy (carnival, entertainment, political satire), as well as investigate how this function changes depending on the specific historical context in which comedy appears (1930s in the U.S., the Italian national situation of the 1960s, the role of humor in East European countries of “really existing socialism,” etc.).

FILM 343/SLLC 343 - Hollywood Genres After 1970 (*Arsenjuk*)

Introduction to contemporary Hollywood cinema: This course offers an introduction to contemporary Hollywood cinema. through the prism of genre analysis to. interpret the

historical development and the socio-cultural context which lead to the appearance of contemporary Hollywood filmmaking, starting with The Classical Hollywood of the sound era (1930-1960) and the so-called New Hollywood of the 1960s and 70s, B-films, up to contemporary Hollywood, and the emerging hybrid film or the so-called genre of the complex narrative or narrative puzzle.

FILM 344/SLLC 344* - The Fantastic in Cinema and Media (*Eades*)

The course will provide a wide-ranging survey of fantastic cinema, encompassing American classics (*Night of the Living Dead*, *Freaks*), Hollywood recent productions (*Avatar*, *Harry Potter*), and independent films (*The Blair Witch Project*), as well as Asian horror films (*Rouge*, *Aswang*), anime (*Spirited Away*, *Saint Seiya*), and European fantasy (*The Labyrinth of Pan*, *Eyes Without A Face*, *The Seventh Seal*). After exploring literary and artistic influences on fantastic cinema, and surveying theoretical perspectives on the genre, the course will examine how the fantastic has been drawing on specific features of the cinematographic language and the evolution of technology to establish its ongoing commercial success and gather critical awareness.

FILM 347/ENGL 329 - The Films of Alfred Hitchcock (*Gaycken*) ***prereq: Engl 245**

This course examines important Hitchcock films produced on both shores, with three main critical approaches to guide us: Hitchcock as technician and innovator in film form, style, and narration; Hitchcock as a director-artist whose thematic and aesthetic concerns unify his films; and Hitchcock's films as a set of cultural documents—lenses through which we might understand both British and American history and culture in a new light.

FILM 346/ENGL 329 - The Films of Billy Wilder (*Gaycken*); ***prereq: Engl 245**

Known primarily for films that established him as a Hollywood insider (*Double Indemnity*, *Sunset Boulevard*, *Some Like It Hot*), Billy Wilder began his five-decade-long career in Weimar Germany and France and returned to Germany in 1945, where he worked on a documentary on Nazi death camps (*Todesmühlen/Mills of Death*) and *A Foreign Affair*. Through close readings of exemplary films, we will explore Wilder's range from gentle ethnographer of modern life to caustic satirist of American society and the culture industry.

FILM 351/ENGL 329D - Early Cinema (1890-1915) (*Gaycken*) ***prereq: Engl 245**

This course will introduce students to the study of early cinema, beginning with the various nineteenth-century antecedents to motion pictures (the illustrated lecture, chronophotography, stage magic, etc.), continuing into the period of novelty that characterized cinema's first decade (1890-1900), and concluding with the stylistic and industrial transformations of the medium that took place before the feature-length film became predominant in the mid-1910s. The course will provide an overview of key debates in the historiography of early cinema and will consider the "afterlives" of early cinema, which range from the appropriation of this period by various avant-gardes, from Surrealism to the present. A final question that will occupy us is what early cinema has to tell us about contemporary examples of media emergence; in other words, what are the (dis)continuities between early cinema and digital media?

FILM 352/HIST 419N – America’s “Baddest” Decade and Its Cinematic Imagination:
Cinema and Society in the 1970s (*Giovacchini*)

Documentary/Animation/Experimental/Other Visual Media:

FILM 311/ENGL 329 Documentary (*Gaycken*); *prereq: Engl. 245

This course will survey a number of currents in the history of the documentary, beginning with the form’s definition and position in early cinema, tracing its development that culminates with the classical, Griersonian definition of the late 1920s. The second half of the course will focus on more recent manifestations, from the rise of the observational documentary in Europe and America in the 1950s and 1960s to the essay film.

FILM 410/SLLC 410* - Documentary and Narrative (*Papazian*)

The problem at the center of the course is one that has provoked much discussion in Film Studies: the relationship between film and reality, the issue of how film represents reality, and how it does this differently from other media. Whether or not a film is a “documentary,” the cinematic apparatus captures “documents” of particular events that take place before the camera. These documents are cut up and put back together again to create a complete film object that contains its own world, with varying degrees of relation to “historical reality” as we know it. Our exploration of this problem will consider a variety of directors, genres, movements, and national traditions, focusing in particular on documentary film.

FILM 411/SLLC 411* - Experimental Film (*Arsenjuk*)

The course offers an introductory survey of European and U.S. American experimental cinema. We will look at the period between 1920 and the present, in order to identify main currents and movements, authors and styles, works and techniques in the history of experimental filmmaking. The course will also consider the specific place experimental filmmaking occupies in relation to mainstream forms of narrative cinema and documentary, as well as its institutional and cultural position, and the unique relation it maintains with respect to non-cinematic arts (especially painting, music, and poetry).

FILM 412/ENGL 468C Animation (*Gaycken*); *prereq: Engl. 245**

Across its many forms – from seven-minute “funny bunny” cartoons to full-length feature films for children and adults, from Saturday-morning adventures to primetime sitcoms, from stop-motion monsters to computer-generated stars – animation has often been considered a subset of film and television, rather than their parent. Yet the basic principle of creating motion – indeed, the illusion of life itself – through frame-by-frame manipulation underlies more than a century of moving-image art, advertising, and storytelling, constituting a rich if underexamined history. Now, as digital technologies colonize nearly every mode of imagemaking, distribution, and critique, animation has become more pervasive in our mediascape, encompassing everything from the displays of Times Square to the icons on our cell phones and the avatars we inhabit online.

SLLC COURSES

These courses have been taught as part of major programs in SLLC, some under “special topics” numbers. Their new, permanent numbers reflect the primary program’s commitment to continue to offer these courses, and to continue to count it toward that major. The new, permanent FILM-prefixed number reflects the course’s status as part of the BA in Film Studies, and is linked to planning across existing major programs within SLLC.

Genres/Auteurs/Movements:

ARAB 341/**FILM 341** Filming War Zones: Representations of Wars in Iraq & Chechnya - Investigation of how diverse political, cultural and religious agendas of the late 20th-early 21st centuries construct a wide variety of "war fictions," or ideologically informed war narratives.

ITAL 471/ **FILM 441** Italian Cinema I: Neorealism, a Question of Identity (*Carlorosi*)

National/International Cinemas:

GERM 331/ **FILM 331** Kafka and Film: The Uncanny in Literature and Film

PORT 332/ **FILM 332** Brazilian Cinema: Brazilian films from the late 1950s to the present with a special view to the relationship between cinema, society, historical dates, and social changes in Brazil.

RUSS 334/ **FILM 334** Soviet Film: Propaganda, Myth, Modernism. A survey of Soviet film from the 1920s to 1991, focusing on important directors, genres, themes, and styles.

SLLC 335/**FILM 335** The Arab-Israeli Conflict through Film (*Anishchenkova/Zakim*)

RUSS 345/ **FILM 345** Soviet Cinema and Empire (*Papazian*);

FREN 480/ **FILM 420** French Cinema: A Cultural Approach (*Eades*)

FREN 421/ **FILM 421** “Francophone” African Film - Imaginary and Memory in the Reality of “Francophone” African Film from 1960-present. Taught in English.

SLLC 423/FREN 423 Women and French Cinema (*Eades*) **in French**

SLLC 441/SPAN427 Fictions and Visions in Contemporary Spain (*Naharro*) **in Spanish**

HEBR 430/ **FILM 430** Critical Issues in Israeli Cinema - Critical investigation of Zionist and Israeli culture and politics through film.

ITAL 473/ **FILM 431** Italian Cinema in Translation II: Contemporary Cinema. (*Carlorosi*)

ITAL 432/JWST 419R/ **FILM 432** Holocaust in Italian Literature and Cinema

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APPENDIX I - FACILITIES AT NONPRINT MEDIA LIBRARY

MEMORANDUM OF UNDERSTANDING

This MOU is between the University of Maryland (UM) Libraries and the UM College of Arts and Humanities for the temporary use of space in Nonprint Media Services in Hornbake Library, to house Arts and Humanities' Film Studies Program.

Our hope in entering upon this relationship is that we will be able to assess the long-term synergies that may emerge among Film Studies, MITH, and the Libraries.

The Film Studies Program will occupy a maximum of 400 square feet in the north courtyard area of Nonprint Media Services, adjacent to 0302G. This space will remain an open area, with no walls or other permanent fixtures. The Film Studies Program may use meeting spaces within and administered by Nonprint Media Services, on schedules agreeable to both parties.


Arts and Humanities will provide furnishings and equipment such as a copier/printer, personal computers and telephones for the Film Studies Program and will directly pay for the connections and periodic charges for computers and telephones.


Except that Arts and Humanities will pay for any operational needs for the Film Studies Program as described above, there is otherwise no charge for the use of this space in Hornbake Library.


The Libraries will provide ID-card access to areas as required. The Film Studies Program will abide by whatever restrictions to and occupancy of the space may be necessary, as determined by Nonprint Media Services, in accordance with security systems for the space and other considerations that Nonprint Media Services may need to identify.

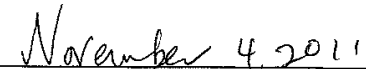
This agreement is in effect for November 1, 2011, through October 31, 2013. Should Arts and Humanities wish to extend the agreement beyond October 31, 2013, it will so request in writing to the Dean of Libraries by June 30, 2013. The Dean of Libraries will respond within sixty days of any such request. The Libraries' evolving priorities and needs for space will be the prime consideration in making this decision and an extension cannot be guaranteed.

If no extension of this two-year term is requested or agreed to, Arts and Humanities will vacate the space by October 31, 2013, and will return the space to the same condition in which it was received as of November 1, 2011.


Patricia A. Steele
Dean of Libraries


Bonnie Thornton Dill
Dean, College of Arts and Humanities


Date


Date

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APPENDIX J – COMMUNICATIONS WITH ASSOCIATED PROGRAMS: Anthropology, Art History, Government and Politics, History, Philosophy, Women’s Studies

ANTHROPOLOGY:

From: Paul A. Shackel
Sent: Friday, November 04, 2011 9:31 PM
To: Elizabeth A. Papazian
Cc: Gabriele L. Strauch
Subject: RE: proposal for a BA in Film Studies

Dear Prof. Papazian,

The Department of Anthropology supports the new BA in Film Studies, which is jointly proposed by the Department of English and the School of Languages, Literatures, and Cultures.

There are several courses offered by the Anthropology Department that students can use as elective courses including:

ANTH 366 Film Images of Native Americans

ANTH 418D/LASC448Q Special Topics in Cultural Anthropology: The Amazon through Film

Professor Laurie Frederick-Meer is in the School of Theater, Dance Performance Studies and her course is cross-lists with our department (ANTH 298I Subversive Culture).

Therefore, it would be best to ask her program for permission to use this course for your new BA.

Best wishes for success with your new program.

Paul A. Shackel
Professor and Chair

2/24/2012

ART HISTORY:

From: William L. Pressly, Chair of the Department of Art History
Sent: Thursday, November 10, 2011 11:29 AM
To: Elizabeth A. Papazian
Subject: BA in Film Studies

Dear Liz,

I am writing in enthusiastic support of your efforts to establish a B.A. in Film Studies. This immensely important and influential area of visual culture deserves a major of its own. I am delighted that courses in our department can be counted toward its requirements. Our approach to film as an art form needs to be one of the many building blocks you are assembling.

I look forward to seeing this major added to the College's curriculum and am happy that Art History will play a role in its development.

All best wishes,
Bill

2/24/2012

HISTORY:

From: Richard N. Price
Sent: Wednesday, November 02, 2011 3:45 PM
To: Elizabeth A. Papazian
Subject: RE: new BA proposal in Film Studies

Dear Liz:

Thank you for your letter regarding support for the new BA in Film Studies. I am glad to see that all the long hours of work that you and others have put into this project have brought it to this final stage.

I am pleased to support the new major and to confirm that the History courses you include in the proposal will be available to fulfill the requirements of the degree. I should add by way of caveat that not all of those courses are taught by permanent faculty, several are taught by adjunct faculty who we cannot guarantee to employ on a regular basis. You should also be aware that there is no necessary long term commitment from the Department of History to hiring persons with an interest in film. Should Saverio Giovacchini leave the University, it is not to be assumed that he would be replaced by someone with his particular focus of interest. But so long as that is understood, I am more than happy to endorse the proposal as it is presently described. Indeed, in my opinion it is an extremely well put together proposal. It makes a convincing intellectual and programmatic case for the new major. In addition, the proposal lays out an intelligent use of faculty resources at a time when the emphasis has to be on initiatives that are lean and still effective.

Another reason to welcome this proposal is its inter-disciplinary dimensions. Inter-disciplinarity is a much-touted value, but is a lot harder to realize in practice. This program provides a good example of how the deeply entrenched Departmental boundaries may be transcended.

So, I am happy to support this program and I look forward to its successful implementation.

Richard

Richard Price
Professor and Chair
Department of History
University of Maryland
College Park, MD. 20742

2/24/2012

PHILOSOPHY:

From: Christopher W. Morris

Sent: Wednesday, November 02, 2011 2:40 PM

To: Elizabeth A. Papazian

Subject: Fwd: new BA proposal in Film Studies (fwd)

Dear Elizabeth,

We're happy to have PHIL 230 Philosophy of the Arts listed for the undergraduate degree in Film Studies. The 308a course was a special course, unlikely to be repeated. However, Philosophy of Film is also sometimes given, under the rubric of PHIL 431: Aesthetic Theory. My colleague Jerry Levinson regularly teaches a variety of courses in aesthetics.

We're very happy to support the degree program. A good number of us are enthusiastic about film, and it would be wonderful to develop the area at the University.

My wife used to be the literature editor at Oxford (NY) and was in charge of film studies; she published some of Robert Kolker's books, whom I assume you know.

With best regards,

Christopher Morris

2/24/2012

WOMEN'S STUDIES:



DEPARTMENT OF WOMEN'S STUDIES
College Park, MD 20742
301.405.6877 TEL 301.314.9190 FAX

November 2, 2011

Elizabeth A. Papazian
Associate Professor, Russian

Dear Elizabeth:

I am writing to offer my enthusiastic support for the proposed B.A. in Film Studies. It was both a surprise and a pleasure to see the many intriguing courses on film now being offered at the University of Maryland; it seems obvious that there is a rich and coherent curriculum, and probably a very attractive one, now available to our students. Having co-directed for several summers an institute on visual literacy and diversity, I'm well aware that the study of visual culture is of primary importance in contemporary society.

Women's Studies will be happy to accommodate your majors in the two courses you identify, WMST 250: Women, Art, and Culture; and WMST 298 (soon to be WMST 498): Women and Film. There are at least two other courses that might be appropriate as electives in related fields, both special topics courses: WMST 498: Feminist Cultural Criticism, and WMST 498: Gender, Globalization, and Culture. I have taught both these courses myself in the past, and I always include some attention to film both as an object of critique and as a site of activism and theory.

Best of luck with the new major.

Sincerely,

Deborah Rosenfelt, Professor and Acting Chair
Women's Studies Department