

# PROPOSAL FOR A BACHELOR OF ARTS MAJOR IN CINEMA STUDIES

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#### **ABSTRACT**

Film has been a viable artistic and commercial medium for over a century, and cinema studies has grown steadily as an academic discipline over the last fifty years. This discipline expanded rapidly in the 1970s and is now a common and popular major course of study at universities throughout the United States and around the world. More specifically, cinema studies investigates the ways in which motion pictures are created, experienced and understood by spectators. This discipline also examines the history of film aesthetics, technological development, and industrial change, as well as the place of cinema within cultures around the world. Students who study film in an academic setting learn to analyze this mode of visual representation, while gaining an awareness of the history of the cinematic arts. They also learn invaluable writing and critical thinking skills that transfer to a variety of professional settings.

The Department of English recommends that Oakland University grant a liberal arts B.A. (Bachelor of Arts) degree in Cinema Studies. This recommendation is based on the considerable success and steady growth of the Film Aesthetics and History Concentration, the ongoing public support of professional film productions within the surrounding community and government-financed film production initiatives within the state of Michigan, the enthusiasm expressed by current Oakland University students for such a program of study, and the need for liberal arts-based Cinema Studies programs in the local area.

Relatively few public and private universities in southeast Michigan support a B.A. in Cinema Studies or a related discipline. Among these local institutions, the University of Michigan supports a "Screen Cultures" major, Wayne State University supports a "Film Studies" major, Eastern Michigan University supports a "Electronic Media and Film Studies" major, and Grand Valley State University supports a "Film and Video Production" major. Of these four existing programs, only those at Michigan and Wayne State offer a B.A. degree with a liberal arts emphasis.

The Cinema Studies curriculum we propose would continue the interdisciplinary, liberal arts tradition already established in the Film Aesthetics and History Concentration by offering courses from faculty based in the departments of English, Communications, Art and Art History, Political Science, Anthropology and Sociology, Modern Languages and Literatures, and Music, Theatre and Dance.

This proposed major has the unanimous approval of the faculty of the Department of English, as well as the enthusiastic support of faculty members in Art and Art History, Communications, Modern Languages and Literatures, Anthropology and Sociology, Political Science, and Music, Theatre and Dance. (See letters of support in Appendix E.)

#### **I. PROGRAM DESCRIPTION**

##### *A. What is Cinema Studies?*

Cinema Studies is an academic discipline that investigates the ways in which motion pictures are created, experienced and understood by spectators, and valued in our culture. This discipline also examines the history of film aesthetics, technological development, and industrial change, as well as the place of cinema within cultures

around the world. Students who study film in an academic setting gain the tools to understand and analyze this mode of visual representation and establish an understanding the history of the cinematic arts. They also learn invaluable writing and critical thinking skills that transfer to a variety of social and professional settings. While film has been a viable artistic and commercial medium for over a century, film studies has grown steadily as an academic discipline over the last fifty years. This discipline expanded rapidly in the 1970s and is now a common and popular major course of study at universities throughout the United States and around the world.

#### *B. History of Cinema Studies at Oakland University*

The first film studies course at Oakland University, Literature into Film, was taught in the 1967–1968 school year by a member of the Modern Languages Department. From 1969 through the early 1970s, Art and Art History had two faculty members who taught classes in film production. Brian Murphy and Bob Eberwein initiated film studies in English with English 200, a large course taught on a pass/fail basis, in the fall of 1972. The course became the basis for Film: A Literary Approach (ENG250; now titled Film and Formal Analysis), and was supplemented in 1974 by Film Theory and Criticism (ENG392). Both of these courses remain core components of the current Film Aesthetics and History Concentration. Dolores Burdick developed a course in French Film, while Peter Bertocci developed and still teaches Culture and Society through Film (AN307).

Faculty and student interest in film studies in the 1970s led to the creation in 1989 of an interdisciplinary Concentration in Film Aesthetics and History.

Introduction to Film (CIN150) became a general education course in the Arts category in 1980. Responsibility for instruction of it passed from year to year among representatives of some of the contributing departments, Art and Art History, English, Modern Languages and Literatures. In addition to ENG 250 and ENG 392, students could take AH 371, Film and Art, and Studies in Foreign Film, taught by Modern Languages. Communications became a contributor to the Concentration when Communication Theory (COM303) became an option for film studies students.

In addition to ENG250 and ENG392, a three-part film history sequence was developed as a primary component of the Film Aesthetics and History Concentration. Soon, an additional history course was added, making training in film history a particular strength of the program. As the film studies program has expanded, added options now include filmmaking courses (SA268 and SA368), topics in film courses (CIN350 and ENG350), advanced seminars (CIN450), independent studies in film (CIN499) and film adaptation (ENG309). Each of these additions has proven popular offerings for Oakland students.

#### *C. Statement of Philosophy*

Cinema Studies is an academic discipline that investigates the ways in which motion pictures are created, experienced and understood by spectators, and valued in our culture. This discipline also examines the history of film aesthetics, technological development, and industrial change, as well as the place of cinema within cultures around the world. Students who study film in an academic setting gain the tools to understand and analyze this mode of visual representation and establish an understanding the history of the cinematic arts. They also learn invaluable writing and critical thinking skills that transfer to a variety of social and professional settings. Film has been a viable artistic and commercial medium for over a century, and film studies has grown steadily as an academic discipline over the last fifty years. This discipline expanded rapidly in the 1970s and is now a common and popular major course of study at universities throughout the United States and around the world.

#### *D. Defining the Cinema Studies Major at Oakland University*

The development of a B.A. in Cinema Studies at Oakland University would continue the tradition, established in 1989 with the Concentration in Film Aesthetics and History, of educating students within a liberal arts oriented course of study in cinema history and theory, presented from a variety of perspectives and academic disciplines.

The proposed Critical Studies track of the major would advance traditional facets of the discipline through an emphasis on film history, criticism, and theory, while drawing from students' cultural experience by exploring the contexts in which film is produced, disseminated, and consumed. Coursework in this track would instill valuable critical thinking, writing, and communication skills that prepare students for a broad spectrum of professional fields and graduate coursework.

The proposed Digital Film Production track of the Cinema Studies major would offer beginning and advanced courses in digital film and video production and editing, screenwriting, cinematography, directing and musical

scoring, thereby giving students broad training that applies to a variety of career opportunities in the creative arts and in professional fields such as journalism and education. The liberal arts foundation of film history and theory underpinning the Digital Film Production track would ensure that students develop a critical understanding in their medium in addition to their technical expertise. (Note: the Digital Film Production cannot be instituted until adequate university facilities are made available and film production equipment is secured.)

Along with added course offerings, Cinema Studies would expand its current film and book holdings to create further resources for student and faculty research. The future establishment of a dedicated film screening room would provide a secondary classroom setting for Oakland courses, as well as a venue for various special events that would enhance the relationship between Oakland University, the surrounding community, and other academic institutions.

## II. RATIONALE FOR THE PROGRAM

### A. *Cinema Studies and Oakland University's Strategic Plan*

The formation of a Cinema Studies major at Oakland University will correspond with the following components of the University's "2020 Mission":

- **National University**  
The creation of a B.A. program in Cinema Studies will further Oakland University's efforts to position itself as a national university by broadening the University's research specialties through the addition of top faculty members in film criticism and production and by expanding its curricular offerings in this discipline. In addition, periodic film series, the bringing in of nationally renowned scholars and filmmakers to campus, and other cinema events will enrich the cultural and social atmosphere for students, faculty and staff, and the surrounding community. Such a campus environment will position Oakland University as a destination school for future students, scholars, and community and industry leaders.
- **Community Engagement and Partnerships**  
Per the 2020 Mission's goal, the Cinema Studies program will "engage with communities to develop partnerships that form solutions to community needs." Two recently initiated programs—the Michigan Film Incentive and the Rochester Downtown Development Authority—aim to attract large-scale film productions to our state and expand cinema culture within our community. In conjunction with these programs and partnerships, the Oakland Cinema Studies major will actively "create and expand experiential opportunities for Oakland students" by training our students in a growing local industry.
- **A Student-Centered Learning Experience**  
Finally, the typical course design, assignment structure, and learning objectives of Cinema Studies courses, as well as the emphasis on both film criticism and filmmaking within the major, will help to produce the type of students described in Oakland University's "student-centered learning" objective: "Graduates entering the workplace will be able to think critically and creatively, communicate effectively, manage and use information technology, and interact well with others."

### B. *Cinema Studies and the Goals of the College of Arts and Sciences*

The proposed Cinema Studies major meets many facets of the 'Tactics' articulated by the College of Arts and Sciences (<http://www2.oakland.edu/cas/characteristic.cfm>). First, a B.A. in Cinema Studies provides several of the educational priorities proposed by the College, including the opportunity to engage in both academic research, via the Critical Studies track, and artistic creation, via the Digital Film Production Track. Second, the diverse Cinema Studies curriculum offers the broad range of disciplinary perspectives that are valued by the College in its mission statement. Third, with its emphasis on film criticism and the practical application of film techniques, the Cinema Studies major will present students with numerous opportunities "to understand and appreciate how culture and the arts enrich and inform all aspects of human endeavor." This goal will be further enhanced via future internship opportunities and students' participation in the organization and execution of special events. Fourth, the special events that we hope to offer on a periodic basis—including film series and invited speakers—will foster and sustain an environment on campus where cinema can be appreciated by all members of Oakland University and the surrounding community and, as a result, assist the College in "[creating] a culture where students embrace the arts and use these experiences to develop and enrich their personal and professional philosophies."

### C. *Strategy for Development of the Cinema Studies Major*

Relatively few public and private universities in southeast Michigan support a liberal arts-based B.A. in cinema studies or in a related discipline. Among these local institutions, the University of Michigan supports a "Screen

Cultures” major, Wayne State University supports a “Film Studies” major, Eastern Michigan University supports a “Electronic Media and Film Studies” major, and Grand Valley State University supports a “Film and Video Production” major. Of these four existing programs, only those at Michigan and Wayne State offer a B.A. degree with a liberal arts emphasis. We believe this presents a significant opportunity to attract students with an interest in this discipline. The table bellows offers more details on current academic programs in Cinema Studies and related disciplines at peer, Michigan, and Big Ten academic institutions:

<b>PEER INSTITUTIONS</b>	
Ball State University	BFA. in Electronic Art and Animation; Department of Art
Bowling Green State University	BA. in Film with a Specialization in Film Studies or Film Production; Department of Theatre and Film
Chicago State University	BA in Media Arts (broadcast and theatre), Department of Communications, Media Arts and Theatre; but no major or minor in film studies or production;
Grand Valley State University	BA and BS in Film and Video Production, School of Communications (emphasis areas: animation/new media, cinema studies, documentary/nonfiction, fiction filmmaking, sound design, or individual study plan
Illinois State University	No film production; integrated media courses under development in Studio Arts; School of Art; BA and BS in Theatre Studies includes option of Cinema Studies Concentration
Indiana State University	No film studies or film production
Indiana University-East	No film studies or film production
Indiana University-South Bend	AA with a Concentration in Film Studies (interdisciplinary program); no production courses except one screenwriting course
Northeastern Illinois University	BFA in Time Arts (animation, video art, audio art, interactive art)
Northern Michigan University	BA and BS in Communication Studies include option for an emphasis in Media Studies, which has one film theory and criticism class, and production courses from the broadcast/corporate perspectives. Department of Communication.
Purdue University-Calumet Campus	BA in Communication (Media Studies) is broadcast based. Department of Communication and Creative Arts. A few courses in film studies in COM and ENGL
Southern Illinois University Edwardsville	No film studies or film production courses.
The Ohio State University at Newark	No film studies or film production courses.
The University of Akron	Media Production Major, College of Fine and Applied Arts, School of Communication. Heavily broadcast based, some film history and one course in film as art. Some film studies classes in English; minor available in Popular Literature and Film.
University of Cincinnati	BFA in Electronic Arts (computer animation, interactive art). No film studies courses.
University of Illinois at Springfield	BA in Visual Arts with concentration available in Digital Media (digital imaging, video animation, web design). College of Liberal Arts and Sciences. One film studies course in English department.
University of Michigan-Dearborn	Range of film studies courses; interdisciplinary Humanities Concentration can include Film Studies. Communications area of focus and minor available in Electronic Media and Visual Communication. Department of Humanities.
University of Michigan-Flint	Communication major with available emphasis in Media Studies (broadcast and journalism based; includes video and audio recording and editing, animation) in Communication Department. One course in film studies. Courses in animation and motion graphics in Visual Arts Department. [UM-Flint began exploring possibility of a Film & Video Studies Minor in 2007.]
University of Southern Indiana	One video art class in Art Department, one screenwriting class in English Department. No film studies courses.
University of Wisconsin-Stout	BFA in Art/Multimedia Design Concentration includes a few courses in animation, digital audio and video production and digital narrative (mostly graphic design and web). No film studies courses.

University of Wisconsin-Superior	Communicating Arts Major with available Video Production Track (mix of production, writing , one film and culture course, one film and TV criticism course; track is mostly broadcast based)
University of Wisconsin-Whitewater	BA and BS Majors in Multimedia Digital Arts have two tracks: communication (strong base in video and multimedia production) and art (Strong base in graphic and multimedia design). Scattered film studies classes found in Speech, History, Interdepartmental Studies. Screenwriting course in English Department. College of Letters and Sciences.
Western Illinois University	Interdisciplinary Minor in Film (majority of film studies courses in English Department with a few production oriented courses in Broadcasting) [Note: this minor is new as of 2007-2008]
Youngstown State University	Major in Telecommunication Studies has production courses, but is heavily broadcast/corporate based. College of Fine and Performing Arts. Three courses in film studies in the English Department (College of Liberal Arts and Social Sciences).

<b>MICHIGAN PUBLIC:</b>	
Central Michigan University	BA, BS and BFA in Broadcast and Cinema Arts, mostly broadcast based; can be taken with Cinema Studies Minor, School of Broadcast and Cinematic Arts,
Eastern Michigan University	Electronic Media and Film Studies Major includes both production and theory/history course; Communication and Theatre Arts Department. Concentration in Film Studies also includes both production and theory/history courses.
Ferris State University	Interdisciplinary Film Studies Minor (theory, history and production), College of Arts and Sciences; no major.
Grand Valley State University	BA and BS in Film and Video Production, School of Communications (emphasis areas: animation/new media, cinema studies, documentary/nonfiction, fiction filmmaking, sound design, or individual study plan
Lake Superior State University	No film studies or film production major. One film class.
Michigan State University	Interdisciplinary Film Specialization (theory and history). No major; no film production classes.
Michigan Technological University	No film studies or film production major. One film class.
Northern Michigan University	BA and BS in Communication Studies include option for an emphasis in Media Studies, which has one film theory and criticism class, and production courses from the broadcast/corporate perspectives. Department of Communication.
Saginaw Valley State University	No film studies or film production.
University of Michigan-Ann Arbor	Screen Arts and Cultures, an integrated major in Screen Studies – history and theory – and Production); Department of Screen Arts and Cultures, College of Literature, Science and the Arts
University of Michigan-Dearborn	Range of film studies courses; interdisciplinary Humanities Concentration can include Film Studies. Communications area of focus and minor available in Electronic Media and Visual Communication. Department of Humanities.
University of Michigan-Flint	Communication major with available emphasis in Media Studies (broadcast and journalism based; includes video and audio recording and editing, animation) in Communication Department. One course in film studies. Courses in animation and motion graphics in Visual Arts Department. [UM-Flint began exploring possibility of a Film & Video Studies Minor in 2007.]
Wayne State University	Interdepartmental BA in Film Studies. Joint between College of Liberal Arts and College of Fine, Performing and Communication Arts.
Western Michigan University	BA in Film, Video and Media Studies, School of Communication; production courses are broadcast based; includes mostly mass media,

	some film history, film genres.
<b>SE MICHIGAN PRIVATE:</b>	
College for Creative Studies	BFA in Entertainment Arts (animation, game art, video/live action); Entertainment Arts Department. No film studies major.
Marygrove College	No film studies or film production major; 3 film studies courses in Humanities.
Lawrence Technological University	BFA, Imaging – Digital Arts. No film studies.
University of Detroit – Mercy	Interdisciplinary BA in Digital Media Studies, School of Architecture (emphases: video game design, web/multimedia, animation, video production, media history/theory/criticism). Proposed new structure to the major will include 12 cr. In Theory and Criticism (which may be done in film studies in the English department); production is through CIS, CST, Architecture)
Adrian College	One course in interactive media (Art Dept.), one course in Film History (Comm. Dept.).
Albion College	BA and BFA in Art include a few options in digital media courses.
Alma College	Interdisciplinary minor in New Media Studies (communications oriented)

<b>BIG TEN (outside of Michigan)</b>	
University of Illinois	BFA in New Media, School of Art and Design. Cinema Studies Concentration within the Interdisciplinary Studies Major, College of Liberal Arts and Sciences. Minor in Cinema Studies. Courses are history and theory; no production.
Indiana University	BA in Communication and Culture includes some film studies. Department of Communication and Culture
University of Iowa	BA in Cinema, Department of Cinema and Comparative Literature. Emphasis can be film studies or film production but there is only one degree and students must take courses in both emphases. Minor in Cinema available. Classes in both digital and 16mm. BFA in Intermedia, School of Art and Art History. Time-based media, new media, video.
University of Minnesota	BA, Studies in Cinema and Media Culture, Department of Cultural Studies and Comparative Literature. Major includes a production component (courses in Time and Interactivity area of Department of Art, College of Liberal Arts). Film studies courses are in a variety of departments.
Northwestern University	Major in Radio/Television/Film, School of Communication. Minor in Film and Media Studies, interdisciplinary between School of Communication and Departments of Radio, Television, Film and Comparative Literary Studies (minor does not include production courses).
Ohio State University	Interdisciplinary major in Film Studies through College of Arts and Sciences. Focus area in Production is available (3 courses for a total of 15 credit hours; through courses in Theatre, Art, Film Studies). Art department has an interdisciplinary program in computer mediated art, which includes digital video and animation, but is more fine art than film oriented.
Pennsylvania State University	BA, MA in Film/Video through Communications Department. Historical, critical and theoretical studies along with production and aesthetics. BA is 33 credits. Minor has no production component.
Purdue University	Interdisciplinary Film and Video Studies major in the College of Liberal Arts; students receive a Communications BA. Core courses include both film history (English courses) and production (Comm. courses).

	Electives (24 credit hours) can be chosen from either or both. No Art department courses in film or video.
University of Wisconsin – Madison	Concentration in Radio-Television-Film. Emphasis is history, theory, criticism. No production major, but a video production course is required. Six advanced production courses are available. Art department has a few courses (Nonstatic Forms; some stage lighting, set design and sound courses cross listed with Theatre and only partially film related)

#### D. Evidence of Support for the Cinema Studies Major

##### *Internal Support*

Letters of support have been solicited and received from Bob Eberwein, Peter Bertocci, Jackie Wiggins, Kerro Knox, Kathleen Battles, and Ingrid Rieger. These letters are reprinted in Appendix E.

##### *Student Support*

Oakland University students have consistently expressed their interest, informally and formally, in a potential Cinema Studies major. University advisors report that Cinema Studies is one of the most requested major courses of study for incoming freshmen and transfer students.

This level of interest is corroborated in written surveys submitted by 144 students enrolled in film studies courses during the Winter 2007 semester. These students were asked to indicate their own enthusiasm and that of their peers for a Cinema Studies major. Nearly all students surveyed (93 percent) “agreed” or “strongly agreed” that the university should offer such a major and, in a separate question, that cinema studies should play an “important role” in a liberal arts education (90 percent). Nearly half of students (48 percent) indicated that, if offered, they would consider adding Cinema Studies as a second major, while about one quarter (23 percent) said they would consider switching from their current major to Cinema Studies, if such an option were made available. A small percentage of students (6 percent) reported that they were considering transferring to an academic institution that offers a degree in film studies or a related discipline. This data offers clear evidence of the current demand for a Cinema Studies major within the current student population at Oakland University, while indicating that General Education film courses, such as ENG250, CIN150 and ENG260, can play an important role as a “feeders” into this program. Surveyed students also reported the interest of their peers for a potential Cinema Studies major at Oakland. Once again, their responses—with a majority of students (54 percent) “agreeing” or “strongly agreeing” that a Cinema Studies major would influence one or more of their peers to attend OU—indicate that Cinema Studies may be a powerful draw to incoming students, while such a program could enhance the appeal of the University to those who may not have previously considered the school. Finally, nearly all students surveyed (97 percent) reported that a potential Cinema Studies program should also offer a specialization in Digital Media Production, which indicates the potential popularity of this track within the major, if it were to be offered. Students were also asked to offer their written comments about these issues; their remarks corroborated the significant enthusiasm for Cinema Studies indicated by the numerical results of this survey. (See Appendix D for a copy of the survey and more detailed results, as well as the comments offered by survey respondents.)

#### E. Career Opportunities for Cinema Studies Majors

Cinema Studies coursework instills the critical thinking, writing, and communication skills that prepare students for a broad spectrum of professional fields—including media distribution and production, journalism, education, public relations, advertising and marketing, and law—and graduate coursework in Cinema Studies. Film production courses will enable students to develop their creative abilities, while learning the technical proficiencies needed to excel in a variety of media-oriented professions or to continue their educational in film production or a related field.

#### F. Source of Expected Students

The Cinema Studies major will be attractive to entering freshmen, transfer students, and to nontraditional students in southeastern Michigan. For entering freshmen with an enthusiasm for film criticism and filmmaking, Cinema Studies is an academic program that offers intellectual challenges, clear contemporary relevance, and career opportunities in a variety of fields. We anticipate that these factors will attract students who may have previously chosen to pursue degrees at other universities. (Note that this assumption is based on the frequent queries sent to the Co-coordinators of the Film Concentration by high school and potential transfer students with an interest in a potential film major.) A significant source of students will be from the area community colleges, especially Oakland



Community College and Macomb Community College, where introductory cinema studies courses are currently offered. We plan to promote the major at these local institutions. For nontraditional students, Cinema Studies may provide an opportunity to gain a degree in a field that was not available several years ago. Moreover, the Cinema Studies production track offers the chance to gain a degree in a burgeoning field in Michigan, thereby offering new career opportunities.

Finally, survey results, as reported in Appendix D, indicate that Cinema Studies will become a popular minor course of study for entering and current Oakland University students with a passion for film criticism and filmmaking.

#### *G. Advice and Consent*

Full-time faculty members of the English and Art and Art History departments have been involved with the creation of this proposal. These individuals have studied existing film programs at a variety of academic institutions during the development of the curriculum and objectives of this program. Faculty of the Department of English have reviewed this proposal and approved the Cinema Studies major and minor as described in this document.

### **III. SELF STUDY**

#### *A. Current Status of the Concentration in Film Aesthetics and History*

The Concentration in Film Aesthetics and History is not as highly enrolled as one might expect, despite the large number of students taking film studies classes. While almost 3,000 students enrolled in film or film-related courses from Fall 2000 to Winter 2008, a tiny fraction of those students completed the requirements for the Film Aesthetics and History Concentration during that same period. Currently, eleven students are enrolled in the Concentration, while four students have chosen to pursue an independent major in Film Aesthetics and History. We believe this disparity between the number of students taking film studies classes and the low number of Film Concentrators is due to several factors, including the greater number of credits required for the fulfillment of a Concentration versus a minor; the lack of awareness among students about the nature and academic value of a Concentration (as opposed to a major or minor), the lack of strong University presence for the Concentration; the lack of a specific departmental support structure and, until recently, the limitation of having only one full-time faculty person whose teaching load was entirely devoted to film studies classes.

#### *B. Faculty/Staffing Needs*

Two full-time English department faculty members, Kyle Edwards and Joshua Yumibe, devote their entire course loads to film studies classes (under the CIN and ENG rubrics). They are the only faculty in the University who regularly teach more than one film course per year. With its interdisciplinary emphasis, the Concentration has been dependent on other departments allowing their faculty to teach film-related courses that fulfill Film Concentration requirements. Andrea Eis, a faculty member in Art and Art History and Co-Coordinator of the Film Concentration, is now department chair of Art and Art history and is therefore unable to teach film studies courses on a regular basis. Currently, two other faculty regularly teach film-related courses: Peter Bertocci, who teaches AN307 every other year, and Terry Herald, who teaches MUS334 once per year. Pat Piskulich (PS309) and Kathleen Battles (COM385 and COM387) have both agreed to have their courses included as elective requirements in the Film Concentration and Cinema Studies major. Ingrid Rieger teaches LIT251 on a periodic basis, while SA268 and SA368, which have been part of the Film Concentration curriculum, are not substantially filled with film students and would not fulfill requirements for the Digital Film Production track of the Cinema Studies major.

As a result of the paucity of faculty exclusively devoted to film studies courses and the additional curricular demands that will be created upon initiation of the Cinema Studies major, there is an immediate need for one additional full-time faculty member to teach coursework in the Critical Studies track of this program. The search for this new tenure track hire, to be based in the English Department, would begin in Fall 2009, with the faculty member starting at OU in Fall 2010. As enrollment in the Cinema Studies major grows, one additional full-time faculty member devoted to the Critical Studies track of Cinema Studies would be necessary to begin in Fall 2012, or in the third year of the major's initiation.

If sufficient facilities become available to start the Digital Film Production track in Fall 2010, one tenure track faculty would be needed to teach digital film production courses from the Department of Art and Art History. The search for this hire would begin in Fall 2009 in order for the faculty member to start by Fall 2010. Because of the uncertainty of enrollment due to facilities and equipment issues (see section III-E below), we are not considering the addition of another full-time faculty member in production until Fall 2014, the fifth year of the major. However, if

sufficient space and equipment became available to accommodate additional classes, we project that the increased enrollment would easily cover the cost of another hire in Digital Film Production much sooner than 2014.

Additional faculty costs would include the compensation for the Cinema Studies Director, who would receive a stipend equivalent to one summer course, as well as one course release if it is deemed appropriate by his or her home department.

Staff support needs include one 19-hour clerical position to manage day-to-day administrative duties for the Cinema Studies program. Currently, English department staff supports the administration of the Film Aesthetics and History Concentration. This produces a significant stress on these individuals, due to the considerable needs of the English department and the different scheduling and classroom requirements of film studies courses. The increasing number of duties brought on by the inception of the Cinema Studies major therefore requires the addition of a part-time clerical administrator.

We also anticipate the need for one 19-hour technical and media support position to maintain AV equipment, liaison with classroom support regarding film studies classroom technology, and monitor the video collection by working with Kresge Library. This individual would also assist in special events related to the Cinema Studies program, and might support course-related group film screenings, depending on the availability of Graduate Assistants. The Graduate Assistants would be the main source of staffing to cover the additional film screening labs.

### *C. Faculty Qualifications*

Full-time faculty in the Critical Studies track should hold a PhD and have substantial teaching experience in this field. Part-time faculty in Cinema Studies should hold at least an M.A. and have teaching experience in this field. Full-time faculty in Digital Film Production track should hold an M.A. or M.F.A. in film production or a related discipline, teaching experience in this field, and experience in film and video production.

### *D. Library Report*

A report on the materials and resources needed for the OU Kresge Library to support a major in Cinema Studies program was prepared by Mildred Merz and is reprinted in full in Appendix C. This report proposes increases in book acquisitions and periodical subscriptions. Such resources are necessary to support academic research for OU students and faculty and to attract new students and faculty.

### *E. Facilities*

To accommodate Cinema Studies courses within the Critical Studies track, classrooms require Media III technology, dimmable lighting, stereo sound that sources from the front of the classroom, and appropriate sightlines for all students. Currently, there are several classroom spaces at OU meet these requirements: 156 North Foundation Hall and 159 North Foundation are currently appropriate for the largest Cinema Studies classes, while 176 South Foundation Hall, 235 Elliott Hall, and 237 Elliott Hall are appropriate for classes capped at 35 students. Several other classrooms on campus feature some but not all of the requirements for Cinema Studies instruction—for example, 202 and 203 Dodge Hall feature appropriate seating capacities and sightlines, but neither classroom has adequate sound or lighting systems. We have been communicated the need for these upgrades 202 and 203 Dodge Hall; we have been informed that modification to these classrooms is feasible and could be implemented soon.

To establish a high quality Cinema Studies program that is comparable to those offered at other universities, a dedicated screening room will eventually be essential, as enrollment numbers increase and more sections of upper level courses become necessary. This proposed space would be primarily used for course-related group film screenings in upper level classes. Currently, Oakland University does not have space or personnel that would allow for the scheduling of film screenings outside of regular class meetings, although recent discussions with the appropriate administrative groups have allowed us to develop course scheduling approaches that will allow us to solve this problem in the short term. Film screenings do pose a challenge in film studies courses, when instructors are forced to devote significant class time to the screening of assigned films rather than to lecture and discussion of these texts and related readings. Continued attention to managing this issue, from scheduling and space perspectives, will be important as the major enrollment increases.

The Digital Film Production track of this major cannot move forward until adequate facilities and equipment are in place. These needs include a production classroom, a digital editing suite, a shooting studio with a control booth, a

sound booth, and a “crib” for equipment storage and checkout. Current facilities associated with the Departments of Art and Art History and Communications and Journalism are in high demand and thus unavailable for additional use by a new program. As student enrollment in the Digital Film Production track increases, additional production classrooms may be required. (Note: As financial and space requirements prohibit immediate institution of the Digital Film Production track, it is not part of this proposal, except for the basic information on the proposed requirements and courses for that track.)

#### *F. Equipment, Support, and Course Scheduling Needs*

A vital area of support falls into the category of course scheduling. In most of the film studies classes currently offered at Oakland University, required films are shown in class, cutting down substantially on the amount of time available for lecture and discussion. However, at the vast majority of four-year universities offering a Cinema Studies major and minor, students view assigned films outside of regular class time. Therefore, we are working with the College of Arts and Sciences and the Registrar's office to consider modifications of course meeting time modules to allow for the appropriate lecture and discussion time in Cinema Studies courses. In large, General Education film courses such as CIN150, ENG250 and ENG260, this modification would consist of the expansion of the course module during one day of the week. For example, a Tuesday/Thursday section of CIN150 would meet for 147 minutes on Tuesday and 107 minutes on Thursday. In these courses, required films would be viewed in class. For all other CIN-designated courses in the Critical Studies track, the modification would consist of the incorporation of a required film screening 'lab time' into course modules, to be offered at a separate time and location. For example, a Tuesday/Thursday section of CIN301 would offer students the choice of attending a 150-minute film screening lab on Tuesday evening or Wednesday afternoon. (These are examples only, and not necessarily the final structure, as the most viable arrangements are still under discussion.) These film screening labs would be incorporated into the official course schedule and proctored by a Cinema Studies graduate assistant.

Currently, film studies library acquisitions are not officially supported through any department budget. As a result, textbook purchases related to film criticism and theory have been sporadic since the inception of the Film Aesthetics and History Concentration, while book purchasing in the area of film production has been virtually non-existent. We request an adequate Library budget according to the needs addressed in the report created by Kresge Library personnel. (A full report on current library resources and future needs in film studies is reprinted in Appendix C.)

We also anticipate a need for an increased level of annual support for the purchase of DVDs and other classroom-related resources due to the increasing number of courses to be offered in the Cinema Studies major and minor and the greater variety of resources needed upon the inception of the Digital Film Production track.

Equipment and space needs for the Digital Film Production track would include digital projection equipment for the classroom, high-capacity computers and software to run the digital editing suite, digital video cameras, tripods, lighting equipment, boom microphones, space and audio equipment for a sound recording booth, and space for staged production. As noted above, these equipment needs have not been incorporated into the budget for this proposal, since we are not considering immediate institution of the Digital Film Production Track.

For a general breakdown of equipment needs, see section V-C, below.

#### *G. Impact of Cinema Studies Major on the Film Aesthetics and History Concentration*

The Cinema Studies program may impact the enrollment levels in the Film Aesthetics and History Concentration, which will continue to exist as an option for Oakland University students. While some Concentrators may elect to enroll in the Cinema Studies major or minor and opt out of the Concentration, the creation of a major program of study in Cinema Studies will significantly increase the variety of courses offered within the Concentration. Moreover, promotion of the Cinema Studies major will raise awareness of the Concentration option, which in turn may elevate enrollment levels in that program. Therefore, we feel the effect of the Cinema Studies major on enrollment levels in the Film Aesthetics and History Concentration will be negligible.

#### *H. Impact of Cinema Studies Major on the English Major*

We anticipate that the creation of a Cinema Studies major will have a minimal effect on enrollment levels of the English Major. While some students may migrate from English to Cinema Studies, we believe that it is more likely that existing English majors who are interested in film would choose to minor in Cinema Studies and retain their current major. Moreover, the fact that several ENG courses could be used to fulfill the Cinema Studies curriculum

would also provide incentive for students to pursue a major in English and a minor in Cinema Studies, or vice versa, thereby expanding enrollment in both programs. Finally, the addition of multiple tenure-track faculty members specializing in film to the English Department would expand the teaching, service, and research potential of the department.

#### *I. Impact of Cinema Studies Major on the Art and Art History Major*

We anticipate some impact on the studio art major, particularly among students who are specializing in New Media. We already know that some of these students are as interested in the narrative film approach as they are in new media. However, any shifting of students from studio art to the cinema major would likely enable a positive new path for the New Media specialization. Currently that specialization has focused on digital video, but there has always been an interest in expanding the depth of course offerings in web art and other digital media art forms. With the extensive needs for supplying students with the digital video courses, there has been no option to increase the course depth in other areas. While this may seem counter-intuitive, the loss of some students to cinema studies would allow the department to restructure for positive growth in another high-interest area.

Also, we have noticed that several currently enrolled and recently graduated students who have interests in narrative film have chosen other paths, such as creating an independent major in the College of Arts and Sciences, or combining the Concentration in Film Aesthetics and History with another major.

On the positive side, a critical benefit to the Art and Art History department, once the production track secures facilities and equipment, would be the sharing of resources – similar hardware (computers, cameras, lights, microphones, etc.), software, and space (shooting studio, sound booth, etc.) – that both programs need. This would benefit not only new media students, but also photography students and art and art history majors in general.

### **IV. PROGRAM PLAN**

#### *A. Requirements for a Liberal Arts Major in Cinema Studies*

The Cinema Studies major shall require a total of 48 credits hours in the Critical Studies in Film track and 48 credits in the Digital Film Production track.

Only courses in which the student has earned a grade of at least a 2.0 may be counted towards the Cinema Studies major or minor.

Only 16 transfer credits may be counted towards the Cinema Studies major or minor.

#### **CRITICAL STUDIES IN FILM TRACK (48 credits total)**

- |    |   |            |
|----|---|------------|
| 1. | Three <i>film core</i> courses  | 12 credits |
|    | <ul style="list-style-type: none"> <li>• CIN150 Introduction to Film, or ENG250 Film and Formal Analysis</li> <li>• CIN252 Methods of Cinema Studies</li> <li>• CIN315 Film Theory and Criticism</li> </ul>   |            |
| 2. | Three <i>film history</i> courses, chosen from  | 12 credits |
|    | <ul style="list-style-type: none"> <li>• CIN300 History of Film: The Silent Era</li> <li>• CIN301 History of Film: The Sound Era to 1958</li> <li>• CIN302 History of Film: The New Wave and Beyond</li> <li>• CIN303 History of Film: Into the 21<sup>st</sup> Century</li> </ul>  |            |
| 3. | Four <i>critical studies in film</i> courses chosen from this list  | 16 credits |
|    | <ul style="list-style-type: none"> <li>• CIN310 Studies in Animated Film</li> <li>• CIN311 Studies in Documentary Film</li> <li>• CIN312 Independent, Avant-Garde, and Experimental Film</li> <li>• CIN313 Gender and Sexuality in Film</li> <li>• CIN314 National Cinemas and Film Cultures</li> <li>• CIN320 Topics in Film History, Industry and Technology</li> <li>• CIN321 Topics in Film Genres</li> <li>• CIN322 Topics in Film Authors, Authorship and Aesthetics</li> <li>• CIN330 Interdisciplinary Topics in Film</li> <li>• CIN350 Topics in Film</li> </ul> |            |

- CIN415 Advanced Film Theory
- CIN450 Advanced Topics in Film
- CIN499 Independent Study in Film

*Existing and New Interdisciplinary Courses*

(no more than two courses in the 'Interdisciplinary' category will be counted toward the major)

- AH367 Film and the Visual Arts
- AN307 Culture and Society through Film
- ENG260 Masterpieces of World Cinema
- ENG309 Adaptation: Fiction, Drama, Film
- ENG350 Topics in Film
- ENG387 Screenwriting
- ENG391 Advanced Workshop in Screenwriting
- LIT251 Studies in Foreign Film
- MUS334 History of Film Music
- COM385 The Rise of Electronic Media
- COM387 Gender, Sexuality, and Media
- PS309 Politics through Film

Others as established

4. One *film production* course, chosen from 4 credits
  - CIN165 Introduction to Digital Film Production
  - ENG387 Screenwriting

(CIN351/ENG387 may fulfill "critical studies in film" or "film production" area requirement, but not both)
5. One *film capstone* course 4 credits
  - CIN415 Advanced Film Theory
  - CIN450 Advanced Topics in Film
  - CIN499 Independent Study in Film

**DIGITAL FILM PRODUCTION TRACK (48 credits total)**

*\*To be instituted upon acquisition of appropriate resources and fulfillment of space requirements\**

1. Three *film core* courses: 12 credits
  - CIN150 Introduction to Film, or ENG250 Film and Formal Analysis
  - CIN170 Fundamentals of Digital Film Production
  - CIN252 Methods of Cinema Studies
2. Two *film history* courses, chosen from 8 credits
  - CIN300 History of Film: The Silent Era
  - CIN301 History of Film: The Sound Era to 1958
  - CIN302 History of Film: The New Wave and Beyond
  - CIN303 History of Film: Into the 21<sup>st</sup> Century
3. Six *film production courses*, chosen from this list 24 credits  
(at least two must be numbered higher than CIN360)
  - CIN352 Cinematography I
  - CIN353 Film Directing I
  - CIN354 Digital Film Editing I: Story and Continuity
  - CIN355 Audio Technique and Meaning I
  - CIN356 Digital Effects I
  - CIN357 Acting for the Screen
  - CIN358 Musical Scoring for Film and Video
  - CIN359 Narrative Digital Animation
  - CIN362 Cinematography II
  - CIN363 Film Directing II
  - CIN364 Digital Film Editing II: Form and Meaning
  - CIN365 Audio Technique and Meaning II
  - CIN366 Digital Effects II
  - CIN380 Topics in Digital Film Production
  - CIN480 Advanced Topics in Digital Film Production
  - ENG387 Screenwriting
  - ENG391 Advanced Workshop in Screenwriting
4. One *film capstone* course 4 credits

- CIN492 Digital Film Production Thesis

#### B. Requirements for a Liberal Arts Minor in Cinema Studies

The Cinema Studies minor shall require a total of 24 credits, to be distributed in the following curriculum.

- |  |            |
|--|------------|
| 1. Three <i>film core</i> courses  | 12 credits |
| <ul style="list-style-type: none"> <li>• CIN150 Introduction to Film, or ENG250 Film and Formal Analysis</li> <li>• CIN252 Methods of Cinema Studies</li> <li>• CIN315 Film Theory and Criticism</li> </ul>  |            |
| 2. Two <i>film history</i> courses, chosen from  | 8 credits  |
| <ul style="list-style-type: none"> <li>• CIN300 History of Film: The Silent Era</li> <li>• CIN301 History of Film: The Sound Era to 1958</li> <li>• CIN302 History of Film: The New Wave and Beyond</li> <li>• CIN303 History of Film: Into the 21<sup>st</sup> Century</li> </ul>   |            |
| 3. One <i>critical studies in film</i> courses chosen from this list   | 4 credits  |
| <ul style="list-style-type: none"> <li>• CIN310 Studies in Animated Film</li> <li>• CIN311 Studies in Documentary Film</li> <li>• CIN312 Independent, Avant-Garde, and Experimental Film</li> <li>• CIN313 Gender and Sexuality in Film</li> <li>• CIN314 National Cinemas and Film Cultures</li> <li>• CIN320 Topics in Film History, Industry and Technology</li> <li>• CIN321 Topics in Film Genres</li> <li>• CIN322 Topics in Film Authors, Authorship and Aesthetics</li> <li>• CIN330 Interdisciplinary Topics in Film</li> <li>• CIN350 Topics in Film</li> <li>• CIN415 Advanced Film Theory</li> <li>• CIN450 Advanced Topics in Film</li> <li>• CIN499 Independent Study in Film</li> </ul> |            |
| <i>Existing and New Interdisciplinary Courses</i>  |            |
| <ul style="list-style-type: none"> <li>• AH367 Film and the Visual Arts</li> <li>• AN307 Culture and Society through Film</li> <li>• ENG260 Masterpieces of World Cinema</li> <li>• ENG309 Adaptation: Fiction, Drama, Film</li> <li>• ENG350 Topics in Film</li> <li>• ENG387 Screenwriting</li> <li>• ENG391 Advanced Workshop in Screenwriting</li> <li>• LIT251 Studies in Foreign Film</li> <li>• MUS334 History of Film Music</li> <li>• COM385 The Rise of Electronic Media</li> <li>• COM387 Gender, Sexuality, and Media</li> <li>• PS309 Politics through Film</li> </ul>  |            |
| Others as established  |            |

#### C. Program Honors in Cinema Studies

Departmental honors may be awarded to graduating Cinema Studies majors for outstanding achievement.

#### D. Course Offerings in Cinema Studies

##### New courses

- CIN 165 Introduction to Digital Film Production (4)
- CIN 170 Fundamentals of Digital Film Production (4)
- CIN 252 Methods of Cinema Studies (4)
- CIN 310 Studies in Animated Film (4)
- CIN 311 Studies in Documentary Film (4)
- CIN 312 Independent, Avant-Garde, and Experimental Film (4)
- CIN 313 Gender and Sexuality in Film (4)
- CIN 314 National Cinemas and Film Cultures (4)
- CIN 315 Film theory and Criticism (4)
- CIN 320 Topics in Film History, Industry and Technology (4)

CIN 321 Topics in Film Genres (4)  
 CIN 322 Topics in Film Authors, Authorship and Aesthetics (4)  
 CIN 330 Interdisciplinary Topics in Film (4)  
 CIN 352 Cinematography I (4)  
 CIN 353 Film Directing I (4)  
 CIN 354 Digital Film Editing I: Story and Continuity (4)  
 CIN 355 Audio Technique and Meaning I (4)  
 CIN 356 Digital Effects I (4)  
 CIN 357 Acting for the Screen (4)  
 CIN 358 Musical Scoring for Film and Video (4)  
 CIN 359 Narrative Digital Animation (4)  
 CIN 362 Cinematography II (4)  
 CIN 363 Film Directing II (4)  
 CIN 364 Digital Film Editing II: Style and Meaning (4)  
 CIN 365 Audio Technique and Meaning II (4)  
 CIN 366 Digital Effects II (4)  
 CIN 380 Topics in Digital Film Production (4)  
 CIN 415 Advanced Film Theory (4)  
 CIN 480 Advanced Topics in Digital Film Production (4)  
 CIN 492 Digital Film Production Thesis (4)  
 ENG260 Masterpieces of World Cinema (4)  
 ENG387 Screenwriting (4)  
 ENG391 Advanced Workshop in Screenwriting (4)

*Catalog Course Descriptions*

**CIN 150 Introduction to Film (4)**

Introduction to the art of film by examination of the filmmaking process, study of narrative and nonnarrative film, and exploration of film's relation to society. *Satisfies the university general education requirement in the arts knowledge exploration area. Satisfies the university general education requirement in U.S. diversity.*

**CIN 165 Introduction to Digital Film Production (4)**

Introduction to digital film production through group projects. Course may not be used to fulfill any requirements of the Digital Film Production track of the Cinema Studies major. Prerequisite: CIN150 or ENG250; permission of instructor.

**CIN 170 Fundamentals of Digital Film Production (4)**

Introduction to the elements of digital film production, include digital camera operation, lighting technique, sound design, and editing software through individual projects. Prerequisite: CIN150 or ENG250, permission of instructor.

**CIN 252 Methods of Cinema Studies (4)**

Introduction to the academic study of film, with special emphasis on scholarly research and formal writing. *Satisfies the university general education requirement for a writing intensive course in the major.* Prerequisite: CIN 150 or ENG 250; WRT 160 with a grade of 2.0 or higher.

**CIN 300 History of Film: The Silent Era (4)**

Survey of the significant industrial, technological and cultural developments shaping film history during the era. Directors examined may include Griffith, Eisenstein, Chaplin, Murnau, Pabst, Lang and others. Film screening lab may be required. Prerequisite: CIN 150 or ENG 250.

**CIN 301 History of Film: The Sound Era to 1958 (4)**

Examination of significant directors and genres of the era, as well as crucial industrial, technological and cultural developments. Directors may include Welles, Hitchcock, Renoir, DeSica and others; genres may include the western, gangster film, musical, neorealism, film noir. Film screening lab may be required. Prerequisite: CIN 150 or ENG 250.

**CIN 302 History of Film: The New Wave and Beyond (4)**

Historical study of important films, directors and movements from the late 1950s through the 1970s. Directors examined may include Godard, Truffaut, Akerman, Fassbinder, Herzog, Wertmuller, Bergman, Altman, Kubrick and Scorsese. Film screening lab may be required. Prerequisite: CIN 150 or ENG 250.

**CIN 303 History of Film: Into the 21st Century (4)**

Study of developments in cinema history from the 1970s to the present, including topics such as blockbuster and independent filmmaking, emerging national cinemas, media conglomeration and related industrial developments, and technological innovation. Film screening lab may be required. Prerequisite: CIN 150 or ENG 250.

**CIN 310 Studies in Animated Film (4)**

Examination of the history of animated filmmaking. Additional focus on aesthetic and industrial practices. Film screening lab may be required. Prerequisite: CIN 150 or ENG250.

**CIN 311 Studies in Documentary Film (4)**

Examination of the history of documentary filmmaking. Additional focus on aesthetic and industrial practices. Film screening lab may be required. Prerequisite: CIN 150 or ENG 250.

**CIN 312 Independent, Avant-Garde and Experimental Film (4)**

Historical examination of those forms of motion picture expression that fall outside of mainstream commercial filmmaking. Additional focus on aesthetic and artisanal practices. Film screening lab may be required. Prerequisite: CIN 150 or ENG 250.

**CIN 313 Gender and Sexuality in Film (4)**

Examination of the typical and alternative depictions of gender and sexuality in film, with an emphasis on historical trends and theoretical approaches to such forms of representation. Film screening lab may be required. Prerequisite: CIN 150 or ENG 250.

**CIN 314 National Cinemas and Film Cultures (4)**

Film movements and cinema cultures from outside of the United States. National contexts vary and may be repeated under different subtitle for credit. Film screening lab may be required. Prerequisite: CIN 150 or ENG 250.

**CIN 315 Film Theory and Criticism (4)**

Survey of major critical approaches to the academic study of film, such as those theoretical models proposed by Eisenstein, Kracauer, Arnheim, Bazin, Sarris and Metz. Film screening lab may be required. Prerequisite: CIN 150 or ENG 250; CIN 252.

**CIN 320 Topics in Film History, Industry, and Technology (4)**

Close examination of one or more of the major artistic, industrial or cultural trends shaping film history. Topics explored may include film censorship, art cinemas, the history of cinema technology, historiography. May be repeated under different subtitle for credit. Film screening lab may be required. Prerequisite: CIN 150 or ENG 250.

**CIN 321 Topics in Film Genres (4)**

Focus on the formation, function and analysis of film genres, with emphasis on individual types, such as the western, horror, romantic comedy, melodrama, or others. Topics to be selected by instructor. May be repeated under different subtitle for credit. Film screening lab may be required. Prerequisite: CIN 150 or ENG 250.

**CIN 322 Topics in Film Authors, Authorship, and Aesthetics (4)**

Examination of historical and aesthetic issues related to the creation of motion pictures. May focus on individual film directors or other individuals, groups, and institutions involved in the filmmaking process. Topics to be selected by instructor. May be repeated under different subtitle for credit. Film screening lab may be required. Prerequisite: CIN 150 or ENG 250.

**CIN 330 Interdisciplinary Topics in Film (4)**

Exploration of the relationship between cinema and one or more complementary academic disciplines, such as art, history, religion or the social sciences. Topics to be selected by instructor. May be repeated under different subtitle for credit. Film screening lab may be required. Prerequisite: CIN 150 or ENG 250.

**CIN 350 Topics in Film (4)**

Examination of specialized subjects in film. Topics to be selected by instructor. May be repeated under different subtitle for credit. Film screening lab may be required. Prerequisite: CIN 150 or ENG 250.

**CIN 353 Film Directing I (4)**

Theory and practice of film directing. Script interpretation, casting, staging, and rehearsal techniques. Includes practical experience in directing. Prerequisite: CIN 150 or ENG250; CIN 170.

**CIN 354 Digital Film Editing I: Story and Continuity (4)**



Artistic and technical principles of digital film editing, focusing on story development, continuity editing and synchronous sound. Prerequisite: CIN 150 or ENG 250; CIN 170.

**CIN 355 Audio Technique and Meaning I (4)**

Artistic and technical principles of audio technique and meaning: sound recording, rerecording, mixing, synchronization. Prerequisite: CIN 150 or ENG 250; CIN 170.

**CIN 356 Digital Effects I (4)**

Development of artistic and technical aspects of digital effects through project-based experience. Prerequisite: CIN 150 or ENG 250; CIN 170.

**CIN 357 Acting for the Screen (4)**

Focusing on specific acting techniques appropriate for film acting, including movement, vocal approach, and facial expressiveness. Practice for single and multiple camera shoots. Prerequisite: CIN 150 or ENG 250; CIN 170.

**CIN 358 Musical Scoring for Film and Video (4)**

Composing for emotion, pacing and subtext in film and video contexts. Includes practical experience in creating musical scores. Prerequisite: CIN 150 or ENG 250; CIN 170.

**CIN 359 Narrative Digital Animation (4)**

Artistic and technical principles of narrative digital animation through project-based experience; includes both 2-D and 3-D animation. Prerequisite: CIN 150 or ENG 250; CIN 170.

**CIN 361 Advanced Workshop in Screenwriting (4)**

Screenwriting workshop, with emphasis on advanced screenwriting techniques. Identical with ENG391. Prerequisite: ENG 381 or CIN 351; permission of instructor.

**CIN 362 Cinematography II (4)**

Continuation of Cinematography I, with advanced projects in cinematographic technique and theory. Prerequisite: CIN 352; permission of instructor.

**CIN 363 Film Directing II (4)**

Continuation of Film Directing I. Includes practical experience in directing. Prerequisite: CIN 353; permission of instructor.

**CIN 364 Digital Film Editing II: Style and Meaning (4)**

Artistic and technical principles of digital film editing, focusing on the understanding and application of stylistic approaches creating filmic meaning. Prerequisite: CIN 354; permission of instructor.

**CIN 365 Audio Technique and Meaning II (4)**

A continuation of Audio Technique and Meaning I, advancing through project-based experience. Prerequisite: CIN 355; permission of instructor.

**CIN 366 Digital Effects II (4)**

A continuation of Digital Effect I, advancing through project-based experience. Prerequisite: CIN 356; permission of instructor.

**CIN 380 Topics in Digital Film Production (4)**

Multiple specialized projects in short-form digital film production (with focus on direction, cinematography, editing, animation, sound, or script). Students must have draft projects approved before registering for the class. *May be repeated once, for a total of 8 credits.* Prerequisite: CIN 150 or ENG 250; two Cinema Studies production track courses; permission of instructor.

**CIN 415 Advanced Film Theory (4)**

Close examination of one or more theoretical approaches used to analyze film texts. May include psychoanalytic criticism, genre theory, reception studies, cultural studies, and others. Topics to be selected by instructor. May be repeated under different subtitle for credit. Film screening lab may be required. *Satisfies the university general education requirement for the capstone experience.* Prerequisite: CIN150 or ENG250; CIN252; CIN 315; 20 credits in Cinema Studies curriculum; permission of instructor.

**CIN 450 Advanced Topics in Film (4)**

Specialized topics in film history, theory and research methods, to be selected by instructor. May be repeated for credit under different subtitle. Film screening lab may be required. *Satisfies the university general education requirement for the capstone experience.* Prerequisite: CIN150 or ENG250; CIN252; CIN 315; 20 credits in Cinema Studies curriculum; permission of instructor.

**CIN 480 Advanced Topics in Digital Film Production (4)**

Individual specialized projects in longer-form digital film production (with focus on direction, cinematography, editing, animation, sound, or script). Students must have draft projects approved before registering for the class. *May be taken for a total of 8 credits.* Prerequisite: 20 credits in Cinema Studies curriculum; permission of instructor.

**CIN 492 Digital Film Production Thesis (4)**

Film production project on an independent basis (with focus on direction, cinematography, editing, animation, sound, or screenwriting). A proposed thesis project must be submitted to the instructor the semester before the course is to be taken. *Satisfies the university general education requirement for the capstone experience.* Prerequisite: 32 credits in Cinema Studies curriculum; permission of instructor.

**CIN 499 Independent Study in Film Criticism (4)**

Study on an independent basis for students with demonstrated interest in film. A proposed course of study must be submitted to the instructor in the semester before the independent study is to be taken. *Satisfies the university general education requirement for the capstone experience.* Prerequisite: 32 credits in Cinema Studies curriculum; permission of instructor.

-- CINEMA STUDIES COURSES OFFERED IN OTHER DEPARTMENTS --:

ANTHROPOLOGY AND SOCIOLOGY

**AN 307 Culture and Society Through Film (4)**

The systematic study of selected peoples from different cultures through the ethnographic film and appropriate readings, lectures and discussions. Students learn to evaluate cultural data according to various anthropological concepts and methodologies.

ART AND ART HISTORY/STUDIO ART

**AH 367 Film and the Visual Arts (4)**

The study of film as a visual art and the relationship between film and twentieth-century artistic movements. Prerequisite: AH 101, CIN 150, or ENG250.

COMMUNICATIONS

**COM 385 Rise of Electronic Media (4)**

Examines the development of the technologies, institutions, regulations, cultural forms, and audiences of electronic media. The course considers the ways media was both shaped by and a force in changing cultural and social conditions.

**COM 387: Media, Gender and Sexuality (4)**

Examines the relationship between media and cultural ideas about gender and sexuality. Emphasis on the ways that media institutions, texts and audiences construct, negotiate, and interpret changing concepts about masculinity, femininity, and sexual preference.

ENGLISH

**ENG250 Film and Formal Analysis (4)**

Exploration of the dramatic and narrative content of classic and modern films, treating such elements as theme, motif, symbol, imagery, structure and characterization, as well as cultural and philosophical implications. *Satisfies the university general education requirement in the literature knowledge exploration area.*

**ENG260 Masterpieces of World Cinema (4)**

Examination of a range of cinematic traditions, historical trends, and national film movements from around the globe. Special emphasis on the formal techniques of cinematic expression and methods of critical analysis. *Satisfies the university general education requirement in the literature knowledge exploration area and the global perspective knowledge exploration area.*

**ENG309 Adaptation: Fiction, Drama, Film (4)**

Examination of how works of fiction and drama are transformed into film, including focus on creative and industrial practice. *The university general education requirement in knowledge applications integration area. Prerequisite for knowledge applications integration: completion of the university general education requirement in the literature knowledge exploration area.*

**ENG 350 Topics in Film (4)**

Topic or problem to be selected by the instructor. May be repeated under different subtitle for credit. Prerequisite: CIN 150 or ENG 250.

**ENG 387 Screenwriting (4)**

Creative writing for motion pictures, emphasizing fundamentals of scene construction, characterization, and dialogue creation. Prerequisite: CIN 150 or ENG 250; WRT 160 with a grade of 2.0 or higher.

**ENG 391 Advanced Workshop in Screenwriting (4)**

Screenwriting workshop, with emphasis on advanced screenwriting techniques. Prerequisite: CIN 150 or ENG 250; CIN 351 or ENG 391.

MODERN LITERATURE AND LANGUAGES

**LIT 251 Studies in Foreign Film (4)**

A study of film as a mirror of the cultures and aesthetics of various societies. Topics to be selected by the instructor.

MUSIC, THEATRE, AND DANCE

**MUS 334 History of Film Music (4)**

Survey of music written for film from the early sound films to recent contributions using the range of genres from symphonic to popular idioms. Emphasis on how music shapes a film's emotion, pacing and subtext. *Satisfies the university general education requirement in the arts knowledge exploration area.*

POLITICAL SCIENCE

**PS 309 Politics through Film (4)**

Analyzes political ideas, concepts, theories, public policy, political behavior and visions of politics and society as presented in film.

*E. Sample Four-Year Curriculum for Cinema Studies Majors and Critical Studies Track for Local Community College Transfer Students*

**Critical Studies Track**

	<b>Fall</b>	<b>Winter</b>
<b>Year 1</b>	CIN150 or ENG250 Two Gen Ed One General Elective	CIN252 Methods of Cinema Studies Two Gen Ed One General Elective
<b>Year 2</b>	CIN315 Film Theory and Criticism Two Gen Ed One CAS Distribution	CIN history course CIN critical studies course Two Gen Ed
<b>Year 3</b>	CIN critical studies course CIN165 or ENG387 One Gen Ed One CAS Distribution	CIN critical studies course CIN history course Two CAS Distribution
<b>Year 4</b>	CIN critical studies course CIN history course Two General Electives	CIN4xx Capstone Three General Electives

**Critical Studies Track Transfer Students (from local community colleges)**

Transfer students would be able to transfer in a CIN150 equivalent. Based on recent discussions with Oakland Community College about their Associate Arts in Liberal Studies with a Film Concentration (which is in the planning stages as of winter 2009), it is almost certain that interdisciplinary critical studies courses and a film production course would also be able to transfer in (though actual equivalency might vary depending on the course), and the situation would be similar for Macomb Community College students. This sample curriculum also assumes a MACRAO agreement that would cover General Education courses (other than WIM and Capstone), and that the

student transfers in the maximum 62 credits. The CAS Distribution might be covered, but this curriculum has been done assuming that would still be required. As credits from community college would not cover the appropriate number of credits required in the major (they would be able to transfer a maximum of 12 credits, and required courses at OU would add another 32 credits, for a total of 44 credits), community college transfer students would still need one additional 4 credit CIN course (either critical studies or history).

	<b>Fall</b>	<b>Winter</b>
<b>Year 1</b>	CIN history course Three CAS Distribution	CIN252 Methods of Cinema Studies CIN history course CIN critical studies course
<b>Year 2</b>	CIN315 Film Theory and Criticism CIN history course CIN critical studies course CAS Distribution	CIN4xx Capstone CIN course (critical studies or history)

### Digital Film Production Track

– To be instituted upon acquisition of appropriate resources and space requirements –

	<b>Fall</b>	<b>Winter</b>
<b>Year 1</b>	CIN150 or ENG250* Two Gen Ed. One General Elective	CIN170 Intro to Dig Film Production Two Gen Ed. One General Elective
<b>Year 2</b>	CIN252 Methods of Cinema Studies** Two Gen Ed One CAS Distribution	CIN history course CIN production course Two Gen Ed
<b>Year 3</b>	CIN critical studies course CIN production course One Gen Ed One CAS Distribution	CIN production course CIN production course Two CAS Distribution
<b>Year 4</b>	CIN history course CIN production course Two general electives	CIN452 Dig Film Prod Capstone Three general electives

### CAS Graduation Requirements

General Education	36*
CAS Distribution	16
General Electives	24
Major Core Courses	12
Major Track & Capstone	36

**Total Credits for Graduation 124**

\*CIN150 or ENG250 would fulfill General Education and Cinema Studies major requirements.

\*\*CIN252 would fulfill University writing-intensive and Cinema Studies major requirements.

### F. Recruiting, Retention, Monitoring, and Advising Students

As the results of the survey of students enrolled in Oakland University film classes indicate, interest in a Cinema Studies major is high, and we anticipate that many students will be recruited into this major while taking CIN150, ENG250 and ENG260 for General Education credits. With the proposed supplies budget, we plan to produce promotional pamphlets to distribute at student open houses, new student convocations, and local community colleges. Finally, we hope to build awareness of the program at special events, including regular film series, special lectures, and other annual programs like the Grizzdance Student Film Festival.

As the number of faculty regularly teaching film courses is quite small, we anticipate staying in close contact with Cinema Studies majors and, by so doing, offering regular counsel and advising about students' course of study and progress toward the degree. We have also instituted a listserv to keep film students abreast of film-related events at OU and around the community, as well as local internship and employment opportunities.

As with our strategy for retention, our close professor-to-student contact in Cinema Studies classes will allow for regular informal monitoring and advising. Documents outlining the Film Aesthetics and History Concentration requirements are often distributed at the conclusion of each semester; this practice will continue with the institution of the major. The proposed curriculum, in which Cinema Studies majors must progress through a sequence of course work, will also enable faculty to monitor progress toward the degree. All students will be required to meet with a Cinema Studies faculty advisor when enrolling in the major and will be encouraged to stay in contact with that advisor as they progress through the curriculum.

*G. Program Evaluation and Assessment*

Assessment instruments for the Cinema Studies Major will be developed to include both direct and indirect measures tied to student learning outcomes.

Direct assessment will include rubric-based evaluations of all of the capstone projects. Rubrics will, of necessity, be quite different for the two tracks, following the model of the English Department for the Critical Studies Track, and the Studio Art program for the Digital Film Production Track. In parallel with Studio Art assessment, a two-tier assessment may be established, to assess technical skill separately from cumulative accomplishment in major learning (Capstone). Final projects may not, at times, provide clear evidence of technical accomplishment, but the development of technical skill does need to be part of the assessment.

An indirect measure for assessing the measure will be an Exit Survey of graduates at the conclusion of their required 400-level Cinema Studies class.

Beginning with the first graduating class, the results of all assessments administered will be compiled biennially by the director of the major and shared with Cinema Studies faculty. The Cinema Studies curriculum committee will analyze the results and recommend program changes.

**V. COST ANALYSIS**

*A. SBRC Budget Format*

**College of Arts and Sciences**

**Program: Major in CINEMA STUDIES (Critical Studies Track only)**

**Program Inception: Fall 2009**

**Five-Year Budget: 2009-10 to 2013-14**

**Fund: tba**

**Date: 2/4/2009**

	Acct.	Budget Year 1	Budget Year 2	Budget Year 3	Budget Year 4	Budget Year 5
<b>Revenue Variables:</b>						
<b>Headcount</b>		<b>12</b>	<b>20</b>	<b>35</b>	<b>35</b>	<b>3</b>
<b>Average credits per year per major</b>		<b>30</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>30</b>
<b>Total Credit Hours</b>		<b>360</b>	<b>600</b>	<b>1050</b>	<b>1050</b>	<b>1050</b>
Undergraduate (lower)		360	360	150	150	150
Undergraduate (upper)			240	900	900	900
Graduate						
<b>Total FYES</b>		<b>12.00</b>	<b>20.00</b>	<b>35.00</b>	<b>35.00</b>	<b>35.00</b>
Undergraduate (cr.÷30)		12.00	20.00	35.00	35.00	35.00
Graduate (cr.÷24)		0.00	0.00	0.00	0.00	0.00

Doctoral (cr.÷16)		0.00	0.00	0.00	0.00	0.00
<b>Tuition Rate Per Credit Hour</b>						
Undergraduate (lower)		\$ 260.00	\$ 260.00	\$ 260.00	\$ 260.00	\$ 260.00
Undergraduate (upper)		\$ 284.00	\$ 284.00	\$ 284.00	\$ 284.00	\$ 284.00
Graduate		\$ 472.50	\$ 472.50	\$ 472.50	\$ 472.50	\$ 472.50
<b>Revenue</b>						
Tuition		\$ 93,600	\$ 156,000	\$ 294,600	\$ 294,600	\$ 294,600
Other		\$ --	\$ --	\$ --	\$ --	\$ --
<b>Total Revenue</b>		\$ 93,600	\$ 156,000	\$ 294,600	\$ 294,600	\$ 294,600
<b>Compensation</b>						
<b>Salaries/Wages</b>						
Faculty Inload Replacements (\$4,000/section)	6301					
Faculty Salaries	6101	\$ --	\$ 50,000	\$ 100,000	\$ 100,000	\$ 100,000
Faculty Overload (director stipend)	6301	\$ 8,000	\$ 8,000	\$ 8,000	\$ 8,000	\$ 8,000
Part-time Faculty (\$4,244/section)	6301	\$ 25,464	\$ 12,732	\$ 12,732	\$ 21,220	\$ 21,220
Visiting Faculty	6101					
Administrative	6201					
Administrative - IC	6221					
Clerical (19 hr wk)	6211	\$ 14,820	\$ 14,820	\$ 14,820	\$ 14,820	\$ 14,820
Wages (film assistant yr1, 19hr a wk)	6401			\$ 14,280	\$ 14,280	\$ 14,280
Student	6501					
Graduate Assistant Stipends	6311	\$ 4,960	\$ 4,960	\$ 9,920	\$ 9,920	\$ 9,920
Out of Classification	6401					
Overtime	6401					
<b>Total Salaries/Wages</b>		\$ 53,244	\$ 90,512	\$ 159,752	\$ 168,240	\$ 168,240
Fringe Benefits	6701	\$ 10,333	\$ 29,811	\$ 51,627	\$ 52,361	\$ 52,361
<b>Total Compensation</b>		\$ 63,577	\$ 120,323	\$ 211,379	\$ 220,601	\$ 220,601
<b>Operating Expenses</b>						
Supplies and Services	7101	\$ 4,000	\$ 4,000	\$ 5,000	\$ 5,000	\$ 5,000
Film purchases	7101	\$ 5,000	\$ 5,000	\$ 7,000	\$ 9,000	\$ 10,000
Visiting filmmakers, lectures, film festivals	7101	\$ 1,000	\$ 2,500	\$ 7,500	\$ 15,000	\$ 15,000
Graduate Assistant Tuition (16 credits/GA)	7101	\$ 7,560	\$ 7,560	\$ 15,120	\$ 15,120	\$ 15,120
Student Writing Awards	7101	\$ 500	\$ 1,500	\$ 2,500	\$ 3,000	\$ 3,000
Travel	7201	\$ 1,500	\$ 2,500	\$ 3,000	\$ 3,500	\$ 4,000
Equipment	7501	\$ --	\$ 1,000	\$ 5,000	\$ 5,000	\$ 5,000
Library	7401	\$ 9,700	\$ 7,710	\$ 8,370	\$ 8,984	\$ 9,656
<b>Total Operating Expenses</b>		\$ 29,260	\$ 31,770	\$ 53,490	\$ 64,604	\$ 66,776
<b>Total Expenses</b>		\$ 92,837	\$ 152,093	\$ 264,869	\$ 285,205	\$ 287,377
<b>Net</b>		\$ 763	\$ 3,907	\$ 29,731	\$ 9,395	\$ 7,223

<b>Fringe Benefit Table</b>					
<u>Rate</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
	0.00	0.00	0.00	0.00	0.00
0.4116	0.00	20,580.00	41,160.00	41,160.00	41,160.00
0.0865	692.00	692.00	692.00	692.00	692.00
0.0865	2,202.64	1,101.32	1,101.32	1,835.53	1,835.53
0.4116	0.00	0.00	0.00	0.00	0.00
	0.00	0.00	0.00	0.00	0.00
	0.00	0.00	0.00	0.00	0.00
0.5019	7,438.16	7,438.16	7,438.16	7,438.16	7,438.16
0.0865	0.00	0.00	1,235.22	1,235.22	1,235.22
	0.00	0.00	0.00	0.00	0.00
	0.00	0.00	0.00	0.00	0.00
	0.00	0.00	0.00	0.00	0.00
	0.00	0.00	0.00	0.00	0.00
<b>Total</b>	<b>10,332.79</b>	<b>29,811.48</b>	<b>51,626.70</b>	<b>52,360.91</b>	<b>52,360.91</b>

**B. Space Requirements**

More specific details on the space requirements are found in section VI-C Equipment and Space. The costs detailed in the above budget include some space renovation costs under the "Equipment" line for years 1 and 2.

**C. Equipment Requirements**

More specific details on the equipment requirements are found in section VI-C Equipment and Space.

**VI. IMPLEMENTATION: FIVE-YEAR PLAN**

**A. Phasing in the Program**

Due to the differing faculty, facilities and equipment needs of each track of the Cinema Studies major, described above, the Critical Studies and Digital Film Production tracks will be phased in according to current and anticipated Oakland University resources.

The *Critical Studies in Cinema* track can begin immediately upon approval of this proposal. Many core and elective courses already exist and are offered regularly. Other required courses can either be offered immediately, or phased in as students get to the point at which they need the courses (for example, the capstones). The new elective courses noted in the proposal will be added over time. The production course required for the Critical Studies track (CIN165 Introduction to Digital Film Production) could be implemented within a year or two of the start of the Critical Studies track, if arrangements can be made with the Department of Art and Art History to share equipment and space for perhaps one section a year. However, this is a difficult proposition, as current studio art facilities are over capacity. If this situation has not been resolved by the time Critical Studies majors have to take the production class, CIN351/ENG387: Screenwriting will serve as the sole path to completion of this major requirement, or CIN165 could be temporarily cross-listed with an existing studio art course (SA104 Foundations of Media Art). Proposed adjustments to course modules and addition of film screening labs in the course schedule should be instituted in the first semester of the major.

The *Digital Film Production* track will need to be phased in. Current faculty, facilities and equipment are not able to support the immediate implementation of this track. While we have proposed the startup of the production track within the first three years of the major, this is completely dependent upon the appropriation of sufficient budget and dedicated space that will make the required courses possible, as well as faculty hires.

**B. Annual Increase in Library Holdings**

According to the Library Report of current holdings and future needs in film studies (reprinted in Appendix C), a Cinema Studies major at Oakland University will require a year 1 budget of \$9,700. \$4,500 of this fund would be devoted to book acquisitions, \$4,000 to a much-needed upgrade of Oakland's current subscription to the *Film & Television Literature Index*, \$1,000 to the continuation of current film studies library resources, and \$200 to additional periodical subscriptions. This annual budget would decrease following the year 1 acquisition of important past book titles. The annual budget for film studies would then steadily increase over the next four years, according to projected increases in journal and online collection subscription rates.

### *C. Equipment and Space*

The immediate space and equipment needs for the Critical Studies track include two Media III classrooms, one with a 35-student capacity, and one with at least a 50-student capacity. If priority scheduling could be arranged for cinema classes in such rooms as 202 and 203 Dodge Hall (see III-E Facilities), as well as upgrades to the sound and lighting systems in those rooms, this would provide sufficient for the first several years of the Cinema Studies major.

The establishment of a dedicated film screening room will require renovation of a current space that is used for other purposes. This is an essential need for the program as it grows and the number of special film-related events increases. This will require work with the university to determine an appropriate space.

To begin the CIN165 Introduction to Digital Film Production course, required in the Critical Studies Track, additional facilities and equipment would be required. The current studio art facilities in Wilson Hall, which may be appropriate and theoretically could be used for CIN165, are overtaxed and currently incapable of supporting the growing needs of the studio art program. If studio art facilities are enlarged and additional equipment purchased in the near future, this class could be taught. Until this happens, students should be allowed to substitute SA104 Foundations of Media Art, if they prefer a hands-on production class to the other production option, CIN351/ENG387: Screenwriting. The preference would be to offer CIN165 within two to three years of the first year of the major.

The institution of the Digital Film Production Track is impossible with current facilities. As noted, the studio art facilities are already stretched thin. Also, not all of the needs for the production track are available within the studio art's current facilities—for example, there is no shooting studio or sound booth. The needs in space and equipment are such that we propose delaying implementation of the Digital Film Production track until it can be reasonably expected that these essential needs will be met. Phase in of the production track is not easily managed, as the majority of the space and equipment requirements must be available as soon as any courses in the track were to commence. As noted in the introductory section on phasing in the program (VI-A), the preference is to start the production track within the first three years of the major. However, no costs associated with the production track (and no headcount for production track students) have been included in the budget due to the uncertain nature of the availability of space. When the space issue is resolved, a separate budget for production track revenue and expenses will be developed.

### *D. Implementation of New Internal Procedures*

Recommendations for new courses, part-time faculty, equipment purchases and the day-to-day operations of the Cinema Studies major would be made by the Director of Cinema Studies, in consultation with an Executive Committee made up of full-time cinema faculty as well as faculty who have contributed significantly over the years to the Film Concentration. At a minimum, the startup committee would include Kyle Edwards and Joshua Yumibe, the two current full-time cinema faculty in the English Department, and Andrea Eis, the co-coordinator (with Kyle Edwards) of the Concentration in Film Aesthetics and History.

The new advising system will take place immediately upon the establishment of the major, based on the advising structure currently in place for the Concentration in Film Aesthetics and History. Depending on the number of majors, minors and Concentrators, advising will be performed either by the Director of Cinema Studies or by the Director in combination with members of the Cinema Studies Executive Committee.

### *E. Predicted Enrollment Levels*

<i>Critical Studies in Cinema track</i>	
Year 1	12
Year 2	20
Year 3	35



Year 4	35
Year 5	35
<i>Digital Film Production</i> Track (implementation offset from the Critical Studies track)	
Year 1	10
Year 2	15
Year 3	30
Year 4	40
Year 5	50

These estimates could be overly conservative, particularly in the Digital Film Production Track. The expressed level of interest seems to suggest higher enrollment levels are possible.

*F. Steady State of Operation*

The Critical Studies track should achieve “steady state” operation in the third year of the major. The Digital Film Production track will take longer to achieve “steady state” operation, and will be dependent on the ability of the university to appropriately address faculty, facilities and equipment needs. With necessary support, the Digital Film Production track could be at “steady state” by the fifth year after its full implementation.

## VIII. APPENDICES

### A. Current Full-Time Film Faculty Vitae

#### KYLE EDWARDS CURRICULUM VITAE

#### OAKLAND UNIVERSITY COLLEGE OF ARTS AND SCIENCES

##### 1. BIOGRAPHICAL DATA

- a. Name: Kyle Dawson Edwards
- b. Department: English
- c. Rank: Assistant Professor

##### 2. EDUCATION

<u>Degree</u>	<u>Institution</u>	<u>Date</u>	<u>Subject</u>
Ph.D.	University of Texas at Austin	2006	English
M. A.	Vanderbilt University	2000	English
B. A.	Vanderbilt University	1997	English

##### 3. PROFESSIONAL EXPERIENCE

###### a. Teaching Experience Not as a Graduate Student:

<u>Institution</u>	<u>Rank</u>	<u>Date</u>	<u>Full or Part Time</u>
Oakland University	Assistant Professor	Fall 2006-present	Full Time

###### b. Teaching Experience as a Graduate Student:

<u>Institution</u>	<u>Rank</u>	<u>Dates</u>
University of Texas at Austin	Assistant Instructor	Fall 2000-Spring 2006
Vanderbilt University	Instructor	Fall 1999

###### c. Other Relevant Professional Experience:

<u>Institution</u>	<u>Rank/Title</u>	<u>Dates</u>
University of Texas-Austin	Computer Lab Proctor	2003-2006
University of Texas-Austin	Undergraduate Writing Consultant	2001-2004
Health Industries Research (Santa Cruz, CA)	Research Editor	2000-2001
JFK University (Orinda, CA)	Master's Thesis Advisor	2000

###### d. Oakland Appointment Record:

- i. Rank and date of initial appointment: Assistant Professor; August 15, 2006
- ii. Date(s) of reappointment: Assistant Professor; August 15, 2008
- iii. Rank and date(s) of promotion: NA
- iv. Date(s) of Spring/Summer teaching: May-June 2008

v. Date(s) and type(s) of leave: NA

e. Oakland Instructional Record: (Tenured faculty list only courses since receiving tenure)

<u>Semester and Year</u>	<u>Course</u>	<u>Enrollment</u>	<u>Evaluations Available?</u>
Winter 2009	CIN303	35	no
Winter 2009	ENG250	101 (2 sections)	no
Fall 2008	CIN350	16	yes
Fall 2008	CIN450	9	yes
Summer 2008	ENG309	15	yes
Winter 2008	CIN301	28	yes
Winter 2008	ENG 392	27	yes
Fall 2007	ENG250	99 (2 sections)	yes
Fall 2007	HC 201	18	yes
Winter 2007	ENG309	33	yes
Winter 2007	ENG250	100 (2 sections)	yes
Fall 2006	CIN 350	25	yes
Fall 2006	ENG 309	37	yes

f. Independent study projects directed.

<u>Semester and Year</u>	<u>Course</u>	<u>Enrollment</u>	<u>Subject</u>
Winter 2008	CIN499	1	Advanced Genre Studies

4. RESEARCH, SCHOLARSHIP, PUBLICATIONS AND RELATED ACTIVITIES; indicate how each item was selected (referees; editor; invitation, etc.) for publication or presentation

a. Doctorial Dissertation:

*Corporate Fictions: Film Adaptation and Authorship in the Hollywood Studio System*

b. Master's thesis:

"A Close Reading of Two Characters in a Segment of Pulp Fiction (1994); Or, How Quentin Tarantino Spells Woman"

c. Books published or in press:

d. Articles published or in press:

"Brand-Name Literature: Film Adaptation and Selznick International Pictures' *Rebecca (1940)*" *Cinema Journal* 45.3 (Spring 2006) 32-58. (refereed journal)

e. Oral presentations; performances; exhibitions:

"A Permanent Place in the Motion Picture Industry': Poverty Row and the Hollywood Studio System." To be presented at American Independent Cinema: Past, Present, and Future International Conference; Liverpool, UK (May 8-10, 2009). (refereed)

"A Sector of Service': B-film Marketing and Series Filmmaking at Monogram Pictures." Presenter and panel chair at Society for Cinema and Media Studies National Conference; Philadelphia, PA (March 9, 2008). (refereed)

"Warner Bros., Efficiency, and Film Adaptation: Recycling *The Maltese Falcon*, 1931-1941." Presented at Literature/Film Association Annual Conference; Towson, MD (November 2-5, 2006). (refereed)

"'Making Literature' of Detective Fiction: Alfred A. Knopf, Inc., Dashiell Hammett, and *The Maltese Falcon*." Presented at College English Association Annual Conference; San Antonio, TX (April 6-8, 2006). (refereed)

"The Adaptation and Marketing of *Rebecca (1940)*." Presented at "American Dilemmas" conference; University of Texas Austin (October 8, 2004). (refereed)

"So-Called Horror Pictures': 'Classic' Literature, the Hollywood Production Code and Universal Pictures' early 1930's Horror Adaptations." Presenter and panel organizer at 29<sup>th</sup> Annual Conference on Literature and Film; Florida State University (January 31, 2004). (refereed)

“James Joyce in the Cinema: Reading ‘Aeolus’ against Silent Film.” Presented at 15<sup>th</sup> Annual James Joyce Birthday Conference; University of Miami (February 6, 2001). (refereed)

“Bringing Up ‘Baby’: Lauren Bacall, Howard Hawks, and Corporate Auteurism.” Presented at 2000 National Meeting of Popular Culture/American Culture Associations; New Orleans, LA (April 19, 2000). (refereed)

“The Ideology of Racial Deference in William Faulkner and Richard Wright.” Presented at 28<sup>th</sup> Annual Twentieth Century Literature Conference; University of Louisville (February 22, 2000). (refereed)

f. Book reviews published or in press:

“Corporate Authorship, Film Adaptation, and Universal Pictures’ *The Raven*.” *In Media Res*. 27 November 2007. <<http://mediacommons.futureofthebook.org/videos/2007/11/27/corporate-authorship-film-adaptation-and-universal-pictures%e2%80%99-the-raven-1935/>> (invited submission)

g. Abstracts published or in press:

h. Research in progress:

“Even Literature Shall Help Me’: Dashiell Hammett and the Challenge of Literary Modernism.” Under revision for journal-requested resubmission to *Texas Studies in Language and Literature*.

“Grewsome Entertainment’: Universal Pictures, Film Sound, and the Horror Genre” (in preparation). Projected journal: *Film and History*.

“Mr. Poe, You are Avenged’: Cultural Discourse as Film Adaptation Source” (in preparation). Projected journal: *Literature/Film Quarterly*.

*Brand-Name Literature: Film Adaptation, Authorship, and Corporate Strategy in the Hollywood Studio System* (manuscript in preparation).

i. Grants: source, date and amount of award:

Faculty Research Fellowship, Oakland University, Summer 2007, \$8,500

University of Texas-Austin Office of Graduate Studies, University Continuing Fellowship, 2006-2007, \$18,500 (declined award)

UT-Austin Office of Graduate Studies, Professional Development Award, 2004, \$125.

UT-Austin Department of English, Atwood Memorial Graduate Scholarship, 2003, \$125.

UT-Austin Liberal Arts Graduate Research Fellowship, “Romantic Literature, The Gothic, and Universal Pictures’ *Frankenstein* Franchise,” Summer 2003, \$1,670

Vanderbilt Graduate Fellowship for Research in Film Studies, Spring 2000, \$8,000

5. Public and University Service

<u>Names of Activity</u>	<u>Dates</u>	<u>Role in activity</u>
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a. Public service:

b. University service:

Cinema Studies program development	Winter 2008-pres	Major proposal prep.
Grizzdance Film Festival	Fall 2008	Faculty Judge
Meeting of the Minds Undergraduate Conf.	May 2008	Faculty Mentor
Women’s Studies Film Festival	Winter 2008	Planning Committee
Grizzdance Film Festival	Fall 2007	Faculty Judge

c. College service:

Concentration in Film Aesthetics and History	Aug 2007-present	Co-Coordinator
Muslin Film Series	Fall 2008	Planning Committee
Oakland Univ/Absinthe Festival of Film and Lit	May 2008	Planning Committee

d. Departmental service:

Film Studies Faculty Search	Fall 2008	Committee, Application Review, Candidate Interviews
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Undergraduate Programs Committee	Aug 2006-present	Committee
Social Activities Committee	Aug 2007-present	Film Activities liaison
Film Studies Faculty Search	2006-2007	Committee, Application Review, Candidate Interviews

6. ANY OTHER ACTIVITIES RELEVANT TO YOUR APPLICATION FOR TENURE OR PROMOTION

Conferences Attended:

Society for Cinema and Media Studies National Conference; Chicago, IL; March 8-11, 2007  
Modern Language Association National Conference; Philadelphia, PA; December 27-30, 2006

Professional memberships:

Society for Cinema and Media Studies  
Modern Language Association  
Literature/Film Association  
University Film and Video Association

**JOSHUA YUMIBE  
CURRICULUM VITAE**

**OAKLAND UNIVERSITY  
COLLEGE OF ARTS AND SCIENCES**  
*(Updated December 16, 2008)*

**1. BIOGRAPHICAL DATA**

- a. Name: Joshua L. Yumibe
- b. Department: English
- c. Rank: Assistant Professor

**2. EDUCATION**

<u>Degree</u>	<u>Institution</u>	<u>Date</u>	<u>Subject</u>
Ph.D.	University of Chicago	August 2007	Cinema Studies
M.A.	University of Chicago	June 2000	Religious Studies
B.A.	University of Texas	May 1995	English

**3. PROFESSIONAL EXPERIENCE**

a. Teaching Experience not as a Graduate Student:

<u>Institution</u>	<u>Rank</u>	<u>Date</u>	<u>Full or Part Time</u>
University of Michigan	Visiting Asst. Professor	2009	Full Time
Oakland University	Asst. Professor	2007–present	Full Time

b. Teaching Experience as a Graduate Student:

<u>Institution</u>	<u>Rank</u>	<u>Date</u>	<u>Full or Part Time</u>
University of Chicago	Instructor	2005–2006	Part Time
University of Chicago	Teaching Assistant	2005–2006	Part Time

c. Other Relevant Professional Experience:

<u>Institution</u>	<u>Rank</u>	<u>Date</u>	<u>Full or Part Time</u>
NA			

d. Oakland Appointment Record:

- i. Rank and date of initial appointment: Assistant Professor, August 15, 2007
- ii. Date(s) of reappointment: N/A
- iii. Rank and date(s) of promotion: N/A
- iv. Date(s) of Spring/Summer teaching: N/A
- v. Date(s) and type(s) of leave: N/A

e. Oakland Instructional Record: (Tenured faculty list only courses since receiving tenure)

<u>Semester/Year</u>	<u>Course</u>	<u>Enrollment</u>	<u>Evaluations Available?</u>
Fall 2008	CIN 150	48	Yes
Fall 2008	CIN 150	51	Yes
Fall 2008	CIN 302	32	Yes
Winter 2008	CIN 150	46	Yes
Winter 2008	CIN 150	47	Yes
Winter 2008	CIN 350	18	Yes
Fall 2007	CIN 300	18	Yes
Fall 2007	CIN 350	22	Yes

Independent Study Projects Directed:

Fall 2008 Collin Messing

Mentoring/Honors College Theses:

N/A

**4. RESEARCH, SCHOLARSHIP, PUBLICATIONS, AND RELATED ACTIVITIES:**

a. Doctoral dissertation:

"Moving Color: An Aesthetic History of Applied Color Technologies in Silent Cinema." Ph.D. Dissertation. University of Chicago, 2007.

b. Books published or in press:

N/A

c. Master's thesis:

N/A

d. Articles published or in press:

"On the Education of the Senses: Synaesthetic Perception from the 'Democratic Art' of Chromolithography to Modernism." *New Review of Film and Television Studies* (Forthcoming, 2009). (Refereed)

"'Harmonious Sensations of Sound by Means of Colors': Vernacular Color Abstractions in Silent Cinema." In *Synästhesie-Effekte: zur Intermodalität der ästhetischen Wahrnehmung*. Ed. Robin Curtis, Marc Glöde, Gertrud Koch. Forthcoming; München: Fink Verlag, 2008. (Invited) Revised and reprinted in *Film History* 21.1, Special Issue on Color (forthcoming, 2009). (Refereed)

"French Film Colorists (Mme Thuillier and Germaine Berger)." In *Women Film Pioneers Sourcebook: Volume II*. Ed. Jane Gaines and Monica Dall'Asta. Forthcoming; Champaign-Urbana: University of Illinois Press, 2009. (Refereed)

"From Switzerland to Italy and All around the World: The Josef Joye and Davide Turconi Collections." In *Early Cinema and the "National"*. Ed. Richard Abel, Giorgio Bertellini, and Rob King. 321–331. Bloomington/New Barnet, UK: Indiana University Press/John Libbey, 2008. (Invited)

"Fragments of the Past: Exploring Clues to Early Color Film." *CLIR Issues* 60 (November/December, 2007), 1, 5. (Invited)

"Silent Cinema Color Aesthetics." In *Questions of Color in Cinema: From Paintbrush to Pixel*. Ed. Wendy Everett. 41–56. Oxford: Peter Lang Publishing, 2007. (Invited)

- "Das Illuminierte Märchen: Zur Farbästhetik von Paul Fejos' *Lonesome*." In *Paul Fejos: Die Welt macht Film*. Trans. Wolfgang Astelbauer. Ed. Elisabeth Büttner. 62–78. Wien: Verlag Filmarchiv Austria, 2004. (*Invited*)
- "On the History of Color Cinema since Brighton." In *The Collegium Papers IV*. Ed. Luca Guiliiani and David Robinson. 109–116. Pordenone: Le Giornate del Cinema Muto, 2003. (*Invited*)
- "Conference Report: Cinema as Vernacular Modernism, University of Chicago, 18 May 2002." Co-authored with Kaveh Askari. *Screen* 43.4 (Winter, 2002), 432–437. (*Invited*)

e. Oral presentations:

- "*Abyssinian Expedition* and the Field of Visual Display." Visual Delights 4. Sheffield, England. Scheduled July 3–5, 2009. (*Refereed*)
- Participant on Roundtable Discussion on Color and Film Preservation and Archiving (*Invited*). Also, chair, introduction, and response to panel "Experimental Color Aesthetics" (*Refereed*). Colour and the Moving Image: History, Theory, Aesthetics, Archive. Bristol, UK. Scheduled July 10–12, 2009.
- "Color Space in Early Cinema." Society for Cinema and Media Studies Annual Conference, Tokyo. Scheduled May 21–24, 2009. (*Refereed*)
- "The Colors of Early Cinema: Attractions and Transitions," University of Wisconsin Film Colloquium. Scheduled February 26, 2009. (*Invited*)
- "Tools for Film History: The Davide Turconi Project." Le Giornate del Cinema Muto, Italy, October 4–11, 2008. (*Invited*)
- "The Gendering of Color and the Coloring of Films: Female Film Colorists of the Silent Era." Women and the Silent Screen V. Stockholm, Sweden. June 11-13, 2008. (*Refereed*)
- "The Color Aesthetics of Progressive Art Education, from the 'Democratic Art' of Chromolithography to Early Cinema." On panel "Aesthetic Education and American Silent Film," co-chaired by author with Kaveh Askari. Society for Cinema and Media Studies Annual Conference, Philadelphia. March 6–9, 2008. (*Refereed*)
- "National Styles and Circulations of Film Coloring during the Single-Reel Era." Border Crossings: Rethinking Silent Cinema, Conference. Berkeley, CA. February 9–10, 2008. (*Refereed*)
- "Vernacular Color Abstractions in Silent Cinema." The Realm of the Senses: Synaesthetic Aspects of Perception, Conference, Freie Universität, Berlin. April 12–14, 2007. (*Refereed*)
- "'Harmonious Sensations of Sound by Means of Colors': Moving Color Abstractions in Silent Cinema from Francis Jenkins to Loyd Jones." Society for Cinema and Media Studies Annual Conference, Chicago. March 8-11, 2007. (*Refereed*)
- "Moving Color Cinema of the Single-Reel Era." Chicago Film Seminar. January, 2007. (*Invited*)
- "Preserving the Colors of Early Cinema through the Davide Turconi Film Frame Collection." Imaging Science Seminar Series, Rochester Institute of Technology. September, 2006. (*Invited*)
- "From Switzerland to Italy and All around the World: The Josef Joye and Davide Turconi Collections." International Domitor Conference. May 29 – June 2, 2006. (*Refereed*)
- "Early Cinema Color Aesthetics." Cinema Studies' Historical Turn: The Influence and Implications of Early Cinema, Graduate Conference, University of Chicago. March 31 – April 3, 2006. (*Refereed*)
- "Color Cinema, Color Theory: 1896–1912." Society for Cinema and Media Studies Annual Conference, Vancouver. March, 2006. (*Refereed*)
- "Color Aesthetics between Mass Culture and Modernism." Mass Culture Workshop, University of Chicago. January, 2006. (*Invited*)
- "Preserving the Turconi Collection." Le Giornate del Cinema Muto, Pordenone, Italy. October, 2005. (*Invited*)
- "Silent Cinema Colour Aesthetics." Symposium: The Sense of Colour/Les couleurs en question, Sussex, UK. May 26-29, 2005. (*Refereed*)
- "The Illuminated Fairy Tale: Color Aesthetics in Paul Fejos' *Lonesome*." Society for Cinema and Media Studies Annual Conference, Atlanta. March, 2004. (*Refereed*)



"*Abyssinian Expedition: Vernacular Modernism in the Field, 1926–27.*" Visible Evidence Conference, Marseille, France. December, 2002. (*Refereed*)

"Amusement Parks and Fairy Tales: The Colors of Paul Fejos' *Lonesome.*" Mass Culture Workshop, University of Chicago. February, 2004. (*Invited*)

f. Reviews published or in press:

"*Discovering Cinema: Learning to Talk & Movies Dream in Color.*" *Moving Image* 8.2 (forthcoming, Fall 2008). (*Invited*)

"*Jesus of Hollywood.*" *The Journal of Religions* 88.1 (January, 2008), 101–102. (*Invited*)

"Altered States and Critical Transgressions in the Cinema." *Sightings, University of Chicago* (September 15, 2005). (*Invited*)

g. Abstracts published or in press:

N/A

h. Research in progress:

*Moving Color: On the History of Color in Mass Culture, Modernism, and Silent Cinema*, under contract with Rutgers University Press.

*The Davide Turconi Collection*. Co-editor with Livio Jacob, Patrick Loughney, David Robinson, and Paolo Cherchi Usai. Book and CD-ROM. In progress; Pordenone: Le Giornate del Cinema Muto.

i. Grants; source, date and amount of award:

Oakland University Grants, Contracts, and Sponsored Research, subsidy funding for book illustrations, 2008–2009, \$3,000

Oakland University Faculty Research Fellowship, May 2008, \$8,500

Mellon Fellowship for Dissertation Research in Original Sources, Council on Library and Information Resources, 2006–2007, \$20,000

University of Chicago Humanities Travel Grant for Dissertation Research, 2005, \$1,250

University of Chicago Century Fellowship, 2001–2006, full tuition & \$16,000 stipend

University of Chicago Fellowship, 1998–2000, full tuition & \$6,000 stipend

## 5. PUBLIC AND UNIVERSITY SERVICE

a. Public Service:

N/A

c. University Service:

Grizzdance Film Festival	2008	Judge
Judd-Absinthe Festival of European Film & Lit.	2008	Planning Committee

c. College Service:

N/A

d. Departmental Service:

Cinema Studies Major	2007–	Planning Committee
Concentration in Film Aesthetics and History	2007–	Member
Undergraduate Programs Committee	2007–	Member

e. Professional Service:

The Davide Turconi Collection, research and preservation in conjunction with the Cineteca del Friuli (Gemona, Italy), the George Eastman House (Rochester, New York), and Le Giornate del Cinema Muto (Pordenone, Italy).	2003–	Project Coordinator
Cinema Studies graduate student conference, University of Chicago “Cinema Studies’ Historical Turn: The Influence and Implications of Early Cinema”.	2006	Co-organizer
University of Chicago, designed intro to film website for student with Michael Raine and Lee Carruthers. Developer	2005-06	Film Analysis Site
Mass Culture Workshop, University of Chicago. Organized bi-weekly meetings of students, faculty, and off-campus guest visits; managed budget.	2001–03	Coordinator
Committee on Cinema and Media Studies, University of Chicago. Administered the program and managed accounts. Coordinated off-campus guest visits. Provided technical and teaching assistance for faculty; advised new and potential students.	2000–01	Program Administrator
Film Studies Center, University of Chicago. Developed and maintained film and video catalogs and website. Provided multi-media assistance for faculty and students. Assisted with budget and acquisitions.	1998-00	Archive Assistant

**6. OTHER ACTIVITIES RELEVANT TO YOUR APPLICATION**

Professional Societies:

Domitor, the International Society of the Study of Early Cinema, member since 2005  
Society of Cinema and Media Studies, member since 2003

Awards and Honors:

Collegium, Le Giornate del Cinema Muto, 2002–04  
Phi Beta Kappa, 1995

*B. New Course Sample Syllabi*

**CIN165 INTRODUCTION TO DIGITAL FILM PRODUCTION (4)**

Oakland University  
College of Arts & Sciences, Cinema Studies  
Fall 2009

Class Meeting Time: Monday, 1-4:50pm  
Class Meeting Location: 107 Wilson Hall  
Course web site: Moodle, accessible via the OU Moodle login page  
(<https://moodle.oakland.edu/moodle/login/index.php>), and then by clicking on the link to CIN165.

Instructor: Andrea Eis  
Email: [eis@oakland.edu](mailto:eis@oakland.edu)  
Office: 307 Wilson Hall  
Office Hours: TBA

**CIN 165 Catalog Description**

Introduction to digital film production through group projects. Course may not be used to fulfill any requirements of the Digital Film Production Track of the Cinema Studies Major. Prerequisite: permission of instructor.

**Description**

This course is the required digital film production course for students majoring in the Critical Studies in Cinema track of the Cinema Major. Students will be introduced to the hands-on production of digital film, both technically and aesthetically. Basic technical capabilities developed through course work will include camera technique, image quality control, audio quality control, and digital image/sound editing. This course emphasizes the physical production of film, in order to create another layer of understanding of the critical study of film. As an example, understanding the implications of a match cut can be deepened when one must work to create a match cut out of actual shot footage, and then insert a jump cut or dissolve to see how that changes the flow, content, and intent of the scene. Understanding the way in which the combination of audio from different sources alters the mood or impact of a scene is enriched when one must actually create those layers, and can listen to the varied possibilities with one or multiple layers of audio.

The first part of the semester will focus on exercises to master the technical aspects of shooting and editing digital film. The second part of the semester will focus on multiple group projects, in which students will take varying roles in the production of short narrative digital films. Students will develop shooting scripts and storyboards to structure ideas and to develop a visual vocabulary and stylistic control, and then shoot and edit from the scripts. All work will be viewed and critiqued in class.

Note that, although in-class studio time is an integral part of the class structure, neither the technical exercises nor the group projects can be completed only during the class sessions. In this sense, this class is similar to the studio art classes, all of which require a commitment of studio time outside of class in order to complete assignments. This can be considered the equivalent to the outside time spent on reading, writing, and studying for exams in your critical studies classes, and the time commitment should be taken just as seriously. As the group projects require collaborative work, in parallel to the collaborative nature of professional film production, a full commitment to individual completion of all group project responsibilities is critical.

**Readings**

No required textbook. Required readings on the theory of film technique will be available as PDFs on Moodle for download. Technical manuals are always available in the editing room and online, and handouts on step-by-step aspects of editing techniques will be available in reserve notebooks in the editing room and on Moodle.

**Equipment and Lab**

Students enrolled in this class will have access to the digital film equipment and editing lab of the Department of Art and Art History. Equipment available for checkout includes digital camcorders, regular and fluid head tripods, a rolling tripod, various microphones and digital audio recorders and lighting kits. Students will not be allowed to check out equipment for use outside of class time until they have successfully completed the technical exercises at the beginning of the semester. The equipment is checked

out from the photo/media lab coordinator in 106 Wilson Hall. The student under whose name equipment is signed out is responsible for the timely return of the equipment, and its condition upon return. Editing is done on the Mac computers in the AAH Media Lab, 107 Wilson Hall. Students enrolled in this class are allowed 24/7 access to this lab. We will be using Final Cut Pro as our editing software. Students who have their own laptops with appropriate software may use them instead; use of different editing software must be cleared with the instructor before use (for example, iMovie will not be considered appropriate software for course work). Some of the class sessions include in-class studio work, so students who want to do their coursework on their own laptops will be required to bring the laptops to class for all in-class studio days.

#### Attendance Policy

You will be allowed 2 unexcused absences during the term. Each absence in excess of 2 will lower your semester grade one half point—for example, the third absence would drop a 4.0 grade to a 3.5, and so on. You will fail the course if you miss more than 4 class meetings. Failure to arrive on time for class, and/or leaving class early, will impact your attendance grade, and may, in habitual cases, result in your failure of the course. All class sessions, including critiques and studio sessions, are required attendance days. In addition to attendance, full and engaged participation is a significant consideration in your final grade. A sense of responsibility to your classmates, particularly as we move into the group projects, is crucial. Lack of an appropriate level of participation and responsible behavior in required group projects may significantly impact your grade. Lack of preparation for in-class studio time is also considered in the participation grade.

Mid-term evaluations: You will receive notification of the posting of midterm grades through your OU email account. If you are making unsatisfactory progress in this course at midterm, “U” will appear on SAIL as your midterm grade for CIN165. I highly recommend that, if you do receive an unsatisfactory midterm grade, you make an appointment with me to discuss your progress as soon as possible. This is your responsibility to arrange.

#### Academic Conduct Policy:

The Oakland University policy on academic conduct will be strictly followed with no exceptions. See the catalog under Academic Policies and Procedures. Please note that any work turned in for this course must be fully original. The use of footage, audio (including music tracks) or scripts created by anyone outside of the class will be considered a breach of academic conduct (unauthorized collaboration).

#### Class requirements

1. One in-class exercise: ungraded but required shooting exercise, edited in-camera
2. Two short non-narrative digital films, shot and edited as technical exercises. Thematic prompts will be given for each of these projects.
3. Three short narrative digital films, created as group projects. Narrative prompts will be given for each of these projects, but the groups are responsible for determining the actual direction and scripting based using these prompts as their base. These projects will be written, storyboarded, shot and edited by the group, and students will take on different roles in the production for each of the videos. Weekly group progress reports are also required, as well as individual journals of script ideas, shooting scripts, technical notes, and notes on readings on film technique, handed in with each completed project.
4. Regular attendance and participation in class. Critique attendance is required, whether or not you have work up for critique. Studio session days are required attendance days as well. It is expected that you will give a group progress report at the beginning of every studio session, and do group work on your projects these days. Attendance and participation is worth 20% of your grade, so take this requirement seriously.

#### Overview of grading criteria:

Technical exercises, each one 10%	20%
Group films, each one 20%	60%

Groups will need to hand in shooting scripts, storyboards, and final edited projects. Each group member will also be required to hand in a participation sheet, which describes specific responsibilities for the project, and an individual journal as described above. Rubrics for the grading of group projects will be handed out prior to the start of the first project.

Attendance and participation	20%
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#### CIN165 DAILY SCHEDULE

Week 1	Introduction, screening of film clips Introduction to digital camcorders
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	In-class shooting exercise and critique
Week 2	Lighting and Audio demo Editing demo #1 Technical Exercise #1 assigned In-class editing session
Week 3	Technical Exercise #1 due Critique Technical Exercise #2 assigned Editing demo #2
Week 4	Screening of film clips In-class editing session Group meetings
Week 5	Technical Exercise #2 due Critique Editing demo #3 Storyboards for Group Project #1 due
Week 6	Group progress reports Studio session: shooting and editing
Week 7	Group progress reports Studio session: shooting and editing
Week 8	Winter Break No class
Week 9	Group Project #1 due Critique Group meetings
Week 10	Group progress reports Storyboards for Group Project #2 due Studio session: shooting and editing
Week 11	Group progress reports Studio session: shooting and editing
Week 12	Group Project #2 due Critique
Week 13	Group meetings Screening of film clips Editing demo #6
Week 14	Group progress reports Storyboards for Group Project #3 due Studio session: shooting and editing
Week 15	Group progress reports Studio session: shooting and editing
Final exam day	Group Project #3 due Critique

#### **CIN252 METHODS OF CINEMA STUDIES (4)**

Oakland University, College of Arts & Sciences, Cinema Studies  
Fall 2009

Instructor: Joshua Yumibe  
Office: 526 O'Dowd Hall, 370-2258  
Office Hours: TBA  
E-mail: yumibe@oakland.edu  
Class Meeting Time: Tuesday, 1-3:27pm; Thursday, 1-2:47pm  
Class Meeting Location: 156 North Foundation Hall  
Course Website: Moodle (contains syllabus, readings, and assignments)

#### Description

This course provides an introduction to the academic study of film, with special emphasis on scholarly research and formal writing. As a methodologies course, we will discuss different approaches to writing about film, from film criticism to theory to history, and we will survey writings by critics such as Siegfried Kracauer, André Bazin, Pauline Kael, Laura Mulvey, Thomas Elsaesser, and Jonathan Rosenbaum. Films discussed will range from silent and classical to new wave, contemporary, and experimental cinemas. The class will be discussion oriented and there will be a significant amount of writing involved. *Satisfies the university general education requirement for a writing intensive course in the major.* Prerequisite: CIN 150 or ENG 250; WRT 160 with a grade of 2.0 or higher.

**Cross-Cutting Capacities:** This course addresses the cross-cutting capacities of critical thinking and effective communication

#### Required Texts

Timothy Corrigan, *A Short Guide to Writing about Film* (at B&N campus bookstore)  
All other required readings are PDF's on Moodle for download.

#### Attendance Policy

Before you commit to taking this course, please understand that it requires a significant commitment of time and energy, both inside and outside of class. You will be allowed 2 unexcused absences during the term. Each absence in excess of 2 will lower your semester grade one half point—for example, the third absence would drop a 4.0 grade to a 3.5, and so on. You will fail the course if you miss more than 4 class meetings. If you leave class early without informing me in advance, you will be marked absent. In addition to attendance, regular and active participation is important and may be the final determination if a grade is borderline. To foster active participation, laptop and cellphone use is not allowed in class.

#### Viewing Requirements

You will be responsible to view all of the films on the syllabus. Due to the rarity of much of the material, we will view a significant portion of the films during class. In addition to these required in-class viewings, I highly recommend watching the films a second time at the Kresge Library. Our library has an outstanding collection of videos that you can watch in viewing rooms, and a number of the films, which the library does not own, are on reserve. Keeping a viewing journal is highly recommended, as it will also be useful for your assignments.

#### Requirements

Readings for the week are to be completed before coming to class. There will be a brief, weekly assignment based upon the readings, which is to be turned in at the beginning of each class (approximately 1 page per week). These assignments will range from brief response papers to reading quizzes and are designed to prepare you for class discussion. The assignments will be posted on Moodle for you to download, typically by the Friday of the week before they are due.

You will write two essays (750–1000 words, 3–4 pgs., each) based upon class readings and viewings. Additional library research will be necessary for both essays.

You will also produce a final, group project and give a class presentation about it. This will involve devising a ten-film screening series based upon a theme of your group's choosing. You will develop a schedule and write a general three-page description of the series and summaries for each of the films (approximately one page each). The final project should be approximately 15 pages long and a draft of the project will be turned in for feedback during week 14.

Your written work will be evaluated for format, organization, style, grammar, and punctuation as well as content. All material must be typed, double-spaced, 12-point font (such as Times New Roman), 1" margins, spell-checked and proofread. You are expected to present original work; plagiarism will result in a failing

grade for the assignment and a report will be filed with the Office of the Dean of Students for further disciplinary action per University policy. I strongly encourage you to use services offered by the Oakland Writing Center (212 Kresge Library, 370-3120). The consultants there are trained to help you resolve your own problems so that all of your writing reflects what you have learned.

#### Grading Policies

Late assignments, except in the case of a documented emergency, will be marked down one full grade for every day they are late. You must complete both papers and the final to receive a passing grade. Final grades will be determined by the following formula:

Weekly Writing Assignments	20%
Paper 1 due TBA	20%
Paper 2 due TBA	20%
Final Project due TBA	40%

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#### CIN252 Weekly Schedule

##### Section I: Film Criticism before the Discipline

###### Week 1: Early Film Criticism

Films: Early Cinema 1 (Edison & Lumières); The Cabinet of Dr. Caligari (Wiene, 1920)  
Readings: Trade Press Reviews

###### Week 2: Germany, France, and Russia

Films: Selections from Epstein; Man with a Movie Camera (Dziga Vertov, 1929)  
Readings: Epstein, Kracauer, Benjamin

###### Week 3: Classical Hollywood Cinema

Film: The Good Fairy (William Wyler, 1935)  
Readings: Bordwell, Thompson, Staiger, The Classical Hollywood Cinema (selections)

###### Week 4: Rossellini • Bazin

Film: Rome Open City (Roberto Rossellini, 1945)  
Readings: Bazin  
Writing Seminar

###### Week 5: The New Wave

Film: The 400 Blows (François Truffaut, 1959)  
Readings: Truffaut and selections from Cahiers du cinéma, Pauline Kael

##### Section II: Film Theory and the Formation of the Discipline

###### Week 7: Auteur Theory

Film: Rear Window (Alfred Hitchcock, 1954)  
Readings: Peter Wollen, Andrew Sarris

Paper #1 Due

###### Week 6: Political Modernism

Film: Hour of the Furnaces (Fernando Solanas & Octavio Getino, 1968)  
Readings: Solanas & Getino, András Kovács

###### Week 8: Feminist Film Theory

Film: Daisies (Vera Chytilová, 1966)  
Readings: Laura Mulvey  
Bibliography & Research Seminar

###### Week 9: Phenomenology

Films: Stan Brakhage, Bruce Connor, Chris Marker  
Readings: Vivian Sobchack

##### Section III: Film & the Historical Turn

- Week 11: Experimental Cinema; Early Cinema  
 Films: Hollis Frampton, Ken Jacobs, Ernie Gehr  
 Readings: Bart Testa, Tom Gunning, Hollis Frampton  
 Paper #2 due
- Week 12: Cinema of Attractions  
 Films: Early Cinema 2 (British attractions, Griffith)  
 Readings: Thomas Elsaesser, Tom Gunning  
 Group Project Seminar
- Week 13: Modernism/Modernity  
 Film: Modern Times (Charlie Chaplin, 1936)  
 Readings: Miriam Hansen, David Bordwell  
 Draft of Final Project Due
- Week 14: The End(s) of Cinema: Preservation, Digitalization  
 Films: Light Is Calling (Bill Morrison, 2004); The Heart of the World (Guy Maddin, 2000)  
 Readings: Paolo Cherchi Usai, Jonathan Rosenbaum  
 Class Presentations
- Finals Week: Final Projects Due

### **CIN311 STUDIES IN DOCUMENTARY FILM (4)**

Oakland University  
 College of Arts & Sciences, Cinema Studies  
 Winter 2008

Class Meeting Time: Monday, 1-4:20pm  
 Film Screening Lab Time: Monday, 6-8:30pm; or, Wednesday, 1-3:30pm  
 Class Meeting Location: 176 South Foundation Hall

Instructor: Joshua Yumibe  
 Email: yumibe@oakland.edu  
 Office: 526 O'Dowd Hall  
 Office Hours: Wednesday, 1-4pm

#### CIN311 Catalog Description:

Examination of the history of documentary filmmaking. Additional focus on aesthetic and industrial practices. Film screening lab may be required. Prerequisite: CIN 150 or ENG 250.

#### Description

This course surveys the history of documentary film and video by considering its changing form, from silent actualities and travelogues to ethnographies, political and social documentaries, and experimental and contemporary works. We will track various modes and styles that have emerged during the genre's development, such as observational, poetic, reflective, and didactic models. We will also explore the social and industrial contexts that have shaped the production, exhibition, and reception of documentary films. Additionally, we will discuss the complex relationship between filmmakers and their often disempowered subject material, focusing on examples both of exploitation and of advocacy of marginalized groups. Readings will pertain to the histories and analyses of particular films and to theories of documentary film in general. Course requirements include a midterm, final, and short writing assignments.

#### Required Texts (available at B&N campus bookstore)

- Barry Keith Grant and Jeannette Sloniowski, ed., *Documenting the Documentary*
- Jack C. Ellis, and Betsy A. McLane, *A New History of Documentary Film*
- All other readings are PDF's available on Moodle for download

#### Requirements

You will have two take-home exams, both consisting of short answer questions and a longer essay question. Both exams must be typed, double-spaced, 12-point font (such as Times New Roman), 1" margins, spell-



checked and proofread. You are expected to present original work; plagiarism will result in a failing grade for the assignment and a report will be filed with the Office of the Dean of Students for further disciplinary action per University policy. I strongly encourage you to use services offered by the Oakland Writing Center (212 Kresge Library, 370-3120). The consultants there are trained to help you resolve your own problems so that *all* of your writing reflects what you have learned.

Readings for the week are to be completed before coming to class. There will be a brief, weekly assignment for you to complete based upon the readings, which is to be completed and emailed to me by Tuesdays at 11:59pm. These assignments will range from brief response papers to reading quizzes and are designed to prepare you for discussion the following evening. They will be posted on Moodle for you to download, typically by the Friday of the week before they are due.

#### Grading Policies

Both take-home exams must be completed to receive a passing grade. Late assignments will be marked down one full grade for every day they are late. Final grades will be determined by the following formula:

Assignments & participation .....	30%
Take home midterm ..... <i>due Monday, March 10</i> .....	35%
Take home final..... <i>Thursday, April 24</i> .....	35%

Week 1: Introduction: What is Cinema?

Jan. 9 Screening

*Mothlight* (Stan Brakhage, 1963, 3m, DVD-1839)  
*Film ist: Movement and Time* (Gustav Deutsch 2002, 3.5m)  
 Selections from *Cinema Before Cinema: The Origins Of Scientific Cinematography* (Virgilio Tosi, 2005): Muybridge, Marey, etc.  
*Geography of the Body* (Willard Maas, 1943, 7m, DVD-2690)  
 21-87 (Arthur Lipsett, 1964, 10m)  
*The Act of Seeing with One's Own Eyes* (Stan Brakhage, 1971, DVD-1839, excerpt)

#### Readings

André Bazin, "Death Every Afternoon" (handout)  
 André Bazin, "The Ontology of the Photographic Image" (Moodle)  
 Siegfried Kracauer, "The Head of Medusa" (handout)  
*New History*: Ch. 1  
*Recommended*: Bart Testa, "Seeing with Experimental Eyes" (*Documenting*)

Week 2: Silent Nonfiction: The Lab, The City, the World, & the Archive

Jan. 16 Screening

Mitchell & Kenyon: Tram Ride into Halifax; 1901 Panoramic View of the Morecambe Sea Front (1902); Messrs Lumb and Co. Leaving the works, Huddersfield (1900); Alfred Butterworth and Sons, Glebe Mills, Hollinwood (1901)  
 Edison: Early Edison Camera Tests (1889–1891); *Eugene Sandow, Carmencita, Boxing Cats, Sioux Ghost Dance, Buffalo Dance* (1894); *Feeding the Doves* (1894); *Electrocuting an Elephant* (1903); *Searching Ruins on Broadway for Dead Bodies, Galveston* (1900); *Films of the San Francisco Earthquake* (1906); all on *Edison: The Invention of the Movies*, DVD-1451  
 The City: *Panorama from Times Building, New York* (Wallace McCutcheon, 1905, 2m); *Skyscrapers of NYC from North River* (J. B. Smith, 1903, 2m); *What happened on 23<sup>rd</sup> Street* (Edison, 1901, 1m); *At the Foot of the Flatiron* (Edison, 1903, 2m); *New York City "Ghetto" Fish Market* (Edison, 1903, 2m); *Coney Island at Night* (Edwin S. Porter, 1905, 3m); *Interior New York Subway* (Billy Bitzer, 1905, 5m); on *Picturing a Metropolis, Unseen Cinema*, DVD-2641; and *More Treasures*, DVD-1844

Lumière Brothers: *Workers Leaving the Factory* (1895, 1m); *Arrival of a Train* (1895, 1m); *The Baby's Meal* (1895, 1m); *Card Party* (1895, 1m); *Forgerons* (1895, 1m); some on *Movies Begin*, DVD-2011. And compilation, "The World Nearby" (15m)

Various Early European Nonfiction: *The Most Beautiful Water Fall of the Eastern Alps* (1905–1910, 2.5m); *Santa Lucia* (Italy: Ambrosio?, 1910, 5m); Aurelio Rossi (?), *In the Land of Giants and Pygmies* (France, 1925, 9m)

Readings

Boleslas Matuszewski, "A New Source of History" (Moodle)

Jennifer Peterson, "Travelogues and Early Nonfiction Film" (Moodle)

O. Winter and Maxim Gorky's essays on the Lumières' Cinematograph (Moodle)

Week 3: Ethnography 1: Flaherty

Jan. 23 Screening

*Nanook of the North* (Robert Flaherty, 1922, DVD-0740, 79m)

Readings

*New History*: Ch. 2

William Rothman, "The Filmmaker as Hunter" (*Documenting*)

Week 4: Soviet Nonfiction

Jan. 30 Screening

*Kino-Eye* (Dziga Vertov, 1924, 78m, DVD-0080)

Readings

*New History*: Ch. 3

Yuri Tsivian, "Dziga Vertov and His Time" & Vertov on *Kino-Eye* from (Moodle)

*Recommended*: Seth Feldman, "Peace between Man and Machine" (*Documenting*)

Week 5: Experimental Nonfiction (1920s and 1930s)

Feb. 6 Screening

*Manhatta* (Paul Strand and Charles Sheeler, 1921, 11m, DVD-1836)

*Rain* (Joris Ivens, 1929, 14m, DVD-1836)

*A Propos de Nice* (Jean Vigo, 1930, 25m)

*Land without Bread* (Luis Buñuel, 1933, 30m)

Readings

*New History*: Ch. 4

Vivian Sobchack, "Synthetic Vision" (*Documenting*)

Week 6: Grierson: British Documentary

Feb. 13 Screening

*The Drifters* (John Grierson, 1929, 49m)

*Night Mail* (Harry Watt, Basil Wright, 1936, 25m, V-2103)

*Song of Ceylon* (Basil Wright, 1934, 38m)

Readings

*New History*: Ch. 5, Ch. 7

John Grierson, "*Drifters*" and "First Principles of Documentary" (Moodle)

William Guynn, "The Art of National Projection" (*Documenting*)

Week 7: American Documentary of the 1930s

Feb. 20 Screening

*The Plow That Broke the Plains* (Pare Lorentz, 1936, 25m, DVD-0906)

*Master Hands* (Chevrolet, 1936, 27m)

*Power and the Land* (Joris Ivens, 1940, 38m, DVD-0906)

Readings

*New History*: Ch. 6, Ch. 8

Charlie Keil, "American Documentary Finds Its Voice" (*Documenting*)

Week 8: Winter Break

Feb. 27 No Class

Week 9: Ethnography 2: Rouch & Kubelka

March 5 Screening

*Les Maîtres fous* (Jean Rouch, 1956, 36m) & other Rouch material

*Unsere Afrikareise* (Peter Kubelka, 1966, 13m)

Readings

Michael Taussig, *Mimesis and Alterity* (excerpt, Moodle)

P. Adams Sitney, *Visionary Film* (excerpt, Moodle)

Diane Scheinman, "The 'Dialogic Imagination' of Jean Rouch" (*Documenting*)

Jean Rouch, "On the Vicissitudes of the Self" (Moodle)

Week 10: Cinema Vérité: Rouch

March 10 MIDTERM EXAM DUE, noon, professor's mailbox, Wilson Hall 517

March 12 Screening

*Chronicle of a Summer* (Jean Rouch & Edgar Morin, 1961, 85m)

Readings

*New History*: Ch. 13, Ch. 14

Jean Rouch, "The Camera and Man" (Moodle)

Week 11: Direct Cinema: Wiseman

March 19 Screening

*Titicut Follies* (Frederick Wiseman, 1967, 84m)

Readings

*New History*: Ch. 15

Barry Keith Grant, "Ethnography in the First Person" (*Documenting*)

Week 12: Direct Cinema: The Maysles

March 26 Screening

*Grey Gardens* (David Maysles, Albert Maysles, 1975, DVD-0938)

Readings

Hamid Naficy, "'Truthful Witness': An Interview with Albert Maysles" (Moodle)

John David Rhodes, "Concentrated Ground" (Moodle)

Week 13: Reflexivity: A Travel Essay on Memory, Japan, Etc.

April 2 Screening

*Sans soleil* (Chris Marker, 1983, 100m, DVD-2576)

Readings

*New History*: Ch. 16

Catherine Russell, "*Sans Soleil*: The Infirmities of Time"

Recommended: David Montero, "Film also Ages" (Moodle)

Week 14: Michael Moore  
April 9 Screening  
*Roger & Me* (Michael Moore, 1989, 91m, DVD-2385)

Readings:  
*New History*: Ch. 17  
Matthew Bernstein, "Documentaphobia and Mixed Modes" (*Documenting*)

Week 15: Iraq  
April 16 Screening  
*Iraq in Fragments* (James Longley, 2006, 94m)

Readings:  
*New History*: Ch. 18  
Pat Aufderheide, "*Iraq in Fragments*" (Moodle)  
Bilge Ebiri, "The Ravages of War and Occupation" (Moodle)

Final Exam Due Thursday, April 24 by noon, professor's mailbox, Wilson Hall 517

#### **CIN315 FILM THEORY AND CRITICISM (4)**

Oakland University  
College of Arts & Sciences, Cinema Studies  
Winter 2010

Class Meeting Time: TTh 1-2:47pm  
Film Screening Lab: Tuesday, 3:30-6pm; or, Wednesday, 1-3:30pm  
Class Meeting Location: Dodge Hall 203

Instructor: Kyle Edwards  
Email: edwards2@oakland.edu  
Office: 524 O'Dowd Hall  
Office Hours: TTh, 11am-12pm; Wed, 11am-12:30pm

Course Description:  
Survey of major critical approaches to the academic study of film, such as those theoretical models proposed by Eisenstein, Kracauer, Arnheim, Bazin, Sarris and Metz. Film screening lab may be required.  
Prerequisite: CIN 150 or ENG 250; CIN 252.

*Course Web site*: Moodle, which is accessible via the OU Moodle login page (<https://moodle.oakland.edu/moodle/login/index.php>), and then by clicking on the link to ENG 392.

*Required Textbook (buy these immediately)*:

Bill Nichols (ed.), *Movies and Methods, Volume II* (University of California P, 1985) (isbn: 978-0-520-05409-7) ... designated as [Nichols]

Recommended Textbooks (available at OU bookstore, but optional to purchase):

John Hill and Pamela Church Gibson (ed.), *Film Studies: Critical Approaches* (Oxford University Press, 2000) (isbn: 978-0-19-874280-7) ... designated as [Hill/Gibson]

Robert Lapsley and Michael Westlake, *Film Theory: An Introduction* (Manchester University Press, 1988) (isbn: 0-7190-2602-4) [it's ok to purchase either the 1<sup>st</sup> or 2<sup>nd</sup> edition of this book]

Additional Required Readings:

Select articles posted in the 'Course Files and Resources' section of Moodle (designated as [Moodle]), and additional required reading to be distributed in class (designated as [TBD]). See the Daily Schedule for exact reading selections and due dates.

Required Films (all on reserve at the OU Library):

*Workers Leaving the Lumiere Factory* (1895)

*The Witch* (1900)

*The Cabinet of Dr. Caligari* (1920) / DVD-0852

*American Madness* (1932) / (DVD on order)  
*Marked Woman* (1937) / DVD-2109  
*Citizen Kane* (1941) / DVD-0649  
*Mildred Pierce* (1945) / DVD-1890  
*Gentleman Prefer Blondes* (1953) / DVD-2640  
*The Battle of Algiers* (1959) / DVD-1347  
*La Jetée* (1962) / DVD-2576  
*The Birds* (1963) / DVD-0290  
*Dog Day Afternoon* (1975) / DVD-1234  
*Pulp Fiction* (1994) / DVD-0550  
*Memento* (2000) / DVD-0583

**FILM CONTENT WARNING:** Some of the films and film clips we view for this course contain language, themes, situations and images that some may find objectionable. You should not continue in this course if you will be unable to watch, discuss, and write about such material.

#### COURSE POLICIES AND REQUIREMENTS

**Workload:** Before you commit to taking this course, understand that it requires a significant commitment of time and energy, both inside and outside of class. (Note: You will watch most of the required films outside of class.) If you anticipate that you will not be able or willing to keep up with the considerable reading, viewing or writing schedule, please drop the class now instead of jeopardizing your grade and the cohesiveness of the class.

**Active Reading:** Required readings will raise ideas that are complex and perhaps difficult to understand. You should take notes as you read each assigned article or book chapter and review important portions of the text to be sure that you fully comprehend these materials. Write down any questions that arise so that you may bring these issues into our class discussion.

**Active Film Viewing:** The best film critics are engaged spectators who continuously reflect upon the films they view. Take notes as you watch in order to (a) record pertinent information about the film—such as character names and descriptions, plot summaries, and themes; (b) document your impressions of specific scenes and the film in general; (c) connect the film to concepts raised in our assigned readings; (d) write down any ideas that may be useful in a later essay assignment or Moodle discussion; and (e) formulate any questions you have while watching the film.

**Class Participation:** The majority of this class will be discussion based, and your attentiveness to, engagement with, and participation in discussions is vital to our success this semester. I expect you to be a vocal contributor to the class—rather than a silent observer or, even worse, a disruption. Often, your ideas, comments, and questions will lead our class discussions and indicate that you are keeping up with the class. Demonstration of these levels of engagement will help your participation grade.

**Attendance Policy:** Consistent attendance is required for the success of our discussions, your understanding of readings and concepts raised in class, and your completion of daily assignments and quizzes. Thus, regular attendance is required. You will be allowed 4 absences (excused and unexcused; this includes documented illnesses) during the term. Each absence in excess of 4 will lower your semester grade by one-half point—for example, the fifth absence would drop a 4.0 grade to a 3.5, and so on. You will fail the course if you miss more than 6 class meetings. If you know you will be absent, it is always a good idea to contact me before that day in order to keep up with assignments and class discussion.

**Late Attendance:** The assignments and design of this course require that you arrive on time to every class period you attend. Arriving to class on time indicates your interest in and respect for the course, your classmates, and me. Failure to make it to class on time will be hazardous to your participation grade and may, in habitual cases, result in your failure of the course.

**Grades:** Your final semester grade will be calculated from your essay grades; your performance on daily assignments and quizzes; your class participation, punctuality and attendance; regular, substantial contribution to the Moodle discussion forum; and your score on a formal exam. Even though the grade for daily assignments, participation, and Moodle accounts for a relatively small portion of the total, you may fail the course if you consistently neglect these assignments. Do not discard any drafts, notes, papers or research materials you produce during the semester until you receive a final grade.

*Exam:* The exam will consist of short identification questions, formal analysis of cinematic frames, and essay prompts, which will ask you to discuss and offer your thoughts on broader concepts raised in class and reading. All required reading and films, as well as the short film clips we view in class and the topics raised in class discussion, may be tested.

*Quizzes:* Frequent short quizzes will be used to ensure you have completed all reading and viewing in preparation for the day's class. Assume that every class meeting will include a quiz.

*Essay Assignments (Guidelines and Formatting):* All out-of-class papers must be typewritten in an appropriate font that allows for roughly 300-350 words per page (usually Times New Roman or a similar font). Include your name, my name, course number, date, and paper title. Double space the lines (no triple spacing or double returns between paragraphs), and use 1-inch margins all the way around the text. Staple your pages together. Final drafts that fail to fulfill these requirements may be penalized.

*Submitting Assignments Late:* If you anticipate missing class on the date an assignment is due, contact me to schedule a time to complete the assignment *before* the regular deadline, or you may email the assignment to me prior to our class meeting. If you are having trouble with or are unclear about a writing project, feel free to contact me via email or visit my posted office hours.

*Scholastic Honesty:* Turning in work that is not your own, or any other form of scholastic dishonesty, will result in a major course penalty, possibly failure of the course. More importantly, a report of the incident will also be made to the Office of the Dean of Students, which will probably result in a very public and detrimental hearing on the issue. I strongly encourage you to speak with me if you are having trouble with an assignment. I also recommend the services offered by the Oakland Writing Center (212 Kresge Library, 370-3120). The consultants there are trained to help you resolve your own problems so that *all* of your writing reflects your ideas and what you have learned.

*Cell Phones, notebook computers, et cetera:* Cell phones, notebook computers (i.e., laptops), PDAs, iPods and mp3 players, and other electronic devices are disruptive and must be turned off prior to the start of each class period. Any unexpected rings, beeps, et cetera coming from you or your bag will be hazardous to your class participation grade. Absolutely no text messaging or checking messages in class; doing so will damage your grade in this course.

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Grade Distribution –

Short Essay 1 (3 pages): 10%

Short Essay 2 (4 pages): 15%

Final Essay (7+ pages): 25%

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Exam: 20%

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Participation: 15%

Daily Grades (quizzes and other in-class assignments): 8%

Moodle Discussion Forum: 7%

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DAILY SCHEDULE – CIN315  
(film and reading selections subject to change)

UNIT 1: FILM, THEORY, REALISM

January 8 Introductions. Distribute Richard Dyer, "Introduction to Film Studies," pp. 1-8 [Hill/Gibson, TBD]; Lapsley and Westlake, "Foreward," pp. vi-viii [TBD]; Tim Bywater and Vivian Sobchack, "Introduction" [TBD]; Timothy Corrigan, "Glossary of Film Terms" [TBD].

January 10 Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" [Moodle]; *Workers Leaving the Lumiere Factory* (1895); *The Witch* (1900); Siegfried Kracauer, "Basic Concepts" [Moodle].

January 15 Film Terms Quiz; Robert P. Kolker, "The Film Text and Film Form," pp. 9-21 [Hill/Gibson, Moodle]; Comolli, "Technique and Ideology: Camera, Perspective, Depth of Field," pp. 40-58 [Nichols].

**\*\*FILM SCREENING:** *Citizen Kane* (1941)

- January 17 Discuss film and Peter Wollen, "Citizen Kane," pp. 24-27 [Hill/Gibson]; distribute Short Essay 1 assignment; Bywater and Sobchack, "The Ideological/Theoretical Approach" [Moodle].
- January 22 Edwin Panofsky, "Style and Medium in the Motion Pictures" [Moodle]; Rudolf Arnheim, "Film and Reality" [Moodle].  
 \*\*FILM SCREENING: *The Cabinet of Dr. Caligari* (1920)  
 ++MOODLE POST 1 (due: Thursday, 12pm)
- January 24 Discuss film and Siegfried Kracauer, "*The Cabinet of Dr. Caligari*" [Moodle]
- UNIT 2: SEMIOTICS AND PSYCHOANALYSIS
- January 29 Short Essay 1 due; *La Jetée* (1962) screening and discussion.  
 January 31 Anthony Easthope, "Classic Film Theory and Semiotics," pp. 49-56 [Hill/Gibson, Moodle]; Robert Lapsley and Michael Westlake, *Film Theory: An Introduction*, "Semiotics," pp. 32-66 [Moodle].
- February 5 Paul Sandro, "Signification in the Cinema," pp. 391-405 [Nichols].  
 ++MOODLE POST 2 (due: Tuesday, 12pm)
- February 7 Charles Altman, "Psychoanalysis and Cinema: The Imaginary Discourse," pp. 517-531 [Nichols]; Christian Metz, "Story/Discourse: Notes on Two Kinds of Voyeurism," pp. 543-549 [Nichols]; Geoffrey Nowell-Smith, "A Note on Story/Discourse," pp. 549-557 [Nichols].
- February 12 *Marked Woman* (1937)  
 ++MOODLE POST 3 (due: Thursday, 12pm)
- February 14 Discuss film and Charles Eckert, "The Anatomy of a Proletariat Film: Warner Brothers' *Marked Woman*," pp. 407-429 [Nichols].
- February 19 *Mildred Pierce* (1945).  
 ++MOODLE POST 4 (due: Thursday, 12pm)
- February 21 Discuss film and Joyce Nelson, "*Mildred Pierce* Reconsidered," pp. 450-458 [Nichols].
- February 26 SPRING BREAK  
 February 28 SPRING BREAK  
Spring Break Reading Assignment: Lapsley and Westlake, *Film Theory: An Introduction*, "Psychoanalysis," pp. 67-104 [Moodle]; Barbara Creed, "Film and Psychoanalysis," pp. 75-88 [Hill/Gibson, Moodle].
- March 4 Laura Mulvey, "Visual Pleasure and Narrative Cinema," pp. 303-315 [Nichols].  
 \*\*FILM SCREENING: *Pulp Fiction* (1994)  
 ++MOODLE POST 5 (due: Thursday, 12pm)
- March 6 Discuss film.
- March 11 Short Essay 2 due; Film: *The Birds* (1963).  
 ++MOODLE POST 6 (due: Thursday, 12pm)
- March 13 Discuss film, Raymond Bellour, "*The Birds*: Anatomy of a Scene" [Moodle], and Elizabeth Weis, "The Evolution of Hitchcock's Aural Style and Sound in *The Birds*" [Moodle].  
 \*\*FILM SCREENING: *Memento* (2000)  
 ++MOODLE POST 7 (due: Tuesday, 12pm)
- March 18 Discuss film; Exam Review.  
 March 20 EXAM
- UNIT 3: HISTORY, CULTURE, POLITICS
- March 25 *American Madness* (1932).  
 ++MOODLE POST 8 (due: Thursday, 12pm)
- March 27 Discuss film and Edward Buscombe, "Notes on Columbia Pictures Corporation, 1926-1941," pp. 92-109 [Nichols].
- April 1 *Gentlemen Prefer Blondes* (1953).  
 ++MOODLE POST 9 (due: Thursday, 12pm)
- April 3 Discuss film and Maureen Turim, "Gentlemen Consume Blondes," pp. 369-379 [Nichols].





Class Participation: 15%

#### Course Description

In CIN320: The History of Warner Bros., we will track the formation, rise, decline, and various incarnations of Warner Bros. Pictures Corporation from 1923 to the present, allowing us to gain insight into film history, the film industry and the motives of Hollywood studios. The course also will explore the collaborative nature of filmmaking and film authorship and examine the introduction and development of film genres by Warner Bros. Finally, this class will refine our skills at close examination of film and television texts, both in class discussion and in essay assignments.

Before you commit to taking this course, please understand that it requires a significant commitment of time and energy, both inside and outside of class. Attendance is mandatory, and you will be asked to view all of the primary film and television texts outside of class. If you anticipate that you will not be able to keep up with the considerable reading, viewing, or writing schedule, please drop the class now instead of jeopardizing your grade or the continuity of the class in general.

#### Course Policies

*Class Participation:* Because much of this class will be discussion based, your attentiveness to, engagement with, and participation in discussions and the course in general (along with your consistent attendance and timely submission of assignments) is vital to our success this semester. I expect you to be a vocal contributor to class—rather than a silent observer or, even worse, a disruption. Often, your ideas, comments, and questions will lead our class discussions and indicate that you are keeping up with and interested in the class in general. Demonstration of these levels of engagement will only help your participation grade.

*Attendance:* Consistent attendance is required for the success of our discussions and your grade in this course. You will be allowed 2 absences (excused and unexcused; this includes documented illness) during the term. Each absence in excess of 2 will lower your semester grade one full level—for example, the third absence would drop an A grade to a B, and so on.

*Late Attendance:* The assignments and design of this course also require that you arrive on time to every class period you attend; failure to make it to class on time will directly effect your participation grade and may, in the most extreme cases, result in failure of the course.

*Grades:* To pass the course, you must turn in *on time* two response papers, a rough draft of the research essay paper assignment, and a polished final draft. These steps are required (i.e., you cannot submit a final draft without completing an assigned rough draft). To complete the final draft of the research essay, you must consider the comments you received on your first draft thoughtfully, acting on them and *going beyond them* to improve your essay substantially.

Your final semester grade will be calculated from your formal and response paper grades; your performance on daily assignments, and quizzes; your class participation, punctuality and attendance; and your scores on the midterm and final exams. Even though the grade for daily assignments and participation accounts for a small of the total, you may fail the course if you consistently neglect class work assignments. Do not discard any drafts, notes, papers or research materials you produce during the semester until you receive a final grade.

*Response Papers:* You will be required periodically to write 2- to 3-page essays (600-plus words; 12-point font, 1" margins) formulating and defending a thesis about a text we'll be reading or watching. These projects are designed to give you practice writing formal, college-level prose and, more importantly, developing your observations and ideas into clear, arguable claims. They also might help you formulate an idea that could be explored further in the longer essay. More information on these assignments will be provided in class.

*Format of Final Papers:* Rough drafts *and* final drafts of all out-of-class papers must be typewritten in an appropriate font that allows for roughly 300-350 words per page (usually Times New Roman or a similar font). On the title page, include your name, my name, course number, date, and paper title. Double space the lines and use 1-inch margins all the way around the text. Staple your pages together. Unless you're told otherwise, your essays and works cited pages should ascribe to MLA guidelines. Final papers that fail to fulfill these requirements may be penalized.

*Submitting Assignments Late:* Late assignments cannot be accepted. If you anticipate missing class on the date an assignment is due, contact me to schedule a time to complete the assignment *before* the regular deadline. If you are having trouble with or are unclear about a project, feel free to contact me or come to my office hours.

*Cell Phones:* Cell Phones, PDAs, Pagers, iPods and mp3 players, and other electronic devices are disruptive and must be turned off prior to the start of each class period. Any unexpected rings, beeps, et cetera coming from you or your bag will be hazardous to your class participation grade. Absolutely no text messaging in class.

*Scholastic Honesty:* Turning in work that is not your own, or any other form of scholastic dishonesty, will result in a major course penalty, possibly failure of the course. A report of the incident will also be made to the Office of the Dean of Students, which will probably result in a very public and detrimental hearing on the issue. I strongly encourage you to use services offered by the [Oakland Writing Center](#) (212 Kresge Library, 370-3120). The consultants there are trained to help you resolve your own problems so that *all* of your writing reflects what you have learned. If you have any questions about the use you are making of sources for your assignments, see me *before* you turn in the project.

*Exams:* Midterm and final examinations will consist of short identification questions, to ensure you have completed and comprehended all required reading and viewing, as well as essay prompts, which will ask you to discuss and offer your thoughts on broader concepts raised in class and reading. All required reading, films, and television programs may be tested, as well as any topic discussed in class. (In other words, please do not ask if a topic will be "on the test"; everything is fair game.)

*Quizzes:* Frequent short quizzes will be used to ensure you have completed all reading viewing in preparation for the day's class. While only one such test is listed in our daily schedule, assume that every class meeting will include a quiz.

*Film Screenings:* All primary films must be viewed outside of class, prior to the date on which they will be discussed. I will set up a time and location for us to view these films as a group on a weekly basis. While attendance at this screening is optional, if you do not attend, you will need to find a way to watch the appropriate film on your own by either viewing it at the Kresge Library or renting it at a video store (be aware that the majority of these films are not available at most video rental stores).

#### DAILY SCHEDULE

**\*\* 1890s through 1910s: Pre-History; 1920s: The Studio System and the Talkie Revolution\*\***

August 30                      Introductions  
Discuss early film history; view clips: *Landmarks of Early Cinema*,  
*Here's Lookin' at You*, *Warner Bros.*  
*The Jazz Singer* (1927)  
*Assignment:* Douglas Gomery, *The Hollywood Studio System*, pp. 7-9, 46-55  
Thomas Schatz, *The Genius of the System*, Course pack, pp. 58-68  
Timothy Corrigan, *Short Guide to Writing About Film*, "Chapter 2: Beginning to Think,  
Preparing to Watch, and Starting to Write," pp. 18-35, and "Glossary of Film Terms," pp.  
177-82

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**\*\*1930s and 1940s: Studio Style, Genres, Stars\*\***

FILM SCREENING: *42<sup>nd</sup> Street* (1933) and *Gold Diggers of 1933* (1933)  
September 6                      Quiz on film terminology and early Warner Bros. history  
Discuss *42<sup>nd</sup> Street*  
Discuss Gomery, Schatz, Corrigan readings  
View clips: *Gold Diggers of 1935* (1935), *Dames* (1934)  
*Assignment:* *Fortune Magazine*, "Warner Bros.," Course pack, pp. 54-64  
Robert Gustafson, *The Buying of Ideas*, Course pack, pp. 19-39, 128-37

FILM SCREENING: *The Public Enemy* (1931)  
September 13                      Discuss film and readings  
View clips: *Little Caesar* (1931), *I Am A Fugitive From A Chain Gang* (1932), et  
cetera

Assignment: Schatz, *The Genius of the System*, Course pack, pp.135-55  
Douglas Gomery, *The Hollywood Studio System*, pp. 71-80, 130-43  
Complete response paper 1

FILM SCREENING: *G Men* (1935)  
September 20 Response paper 1 due  
Discuss film and readings  
Discuss Hollywood production code of 1934.  
View clips: *Angels with Dirty Faces* (1938), *They Made Me A Criminal* (1939), *Each Dawn I Die* (1939), *The Fighting 69<sup>th</sup>* (1940)  
Assignment: Paul McDonald, *The Star System*, Course pack, pp. 1-6, 40-48, 52-57, 62-70  
Schatz, *The Genius of the System*, Course pack, pp. 297-321

FILM SCREENING: *The Petrified Forest* (1936), *Bullets or Ballots* (1936)  
September 27 Discuss readings  
View Bette Davis clips: *Bureau of Missing Persons* (1932), *Satan Met A Lady* (1936) [w/trailer], *Jezebel* (1938), *Now, Voyager* (1942)  
Discuss Bogart films  
View Humphrey Bogart clips: *San Quentin* (1937), *Dead End* (1937), *The Roaring Twenties* (1939), *High Sierra* (1940), *The Maltese Falcon* and "trailer" (1941), *Casablanca* (1942)  
Assignment: Corrigan, *Short Guide ...*, "Film Terms and Topics for Analysis," pp. 36-75

FILM SCREENING: *The Treasure of the Sierra Madre* (1948), *Looney Tunes* [selected episode]  
October 4 Discuss films and readings  
View later Bogart clips: *In A Lonely Place* (1950), *The African Queen* (1951), *The Desperate Hours* (1955), *The Harder They Fall* (1956)  
Assignment: Christopher Anderson, *Hollywood TV*, Course pack, pp. 156-215

**\*\*1950s and 1960s: Dissolution of the Studio System, Independent Production, Television, and Animation\*\***

FILM SCREENING: *Rebel Without A Cause* (1955), *Cheyenne* [selected episode]  
October 11 Discuss film and reading  
View clips: *Rope* (1948), *White Heat* (1949), *Strangers on a Train* (1951), *A Streetcar Named Desire* (1951), *House of Wax* (1953), *Maverick*  
Assignment: Study for mid-term

FILM SCREENING: *Whatever Happened to Baby Jane?* (1962), *Gilligan's Island* [selected episode]  
October 18 Midterm Exam  
Discuss films and readings  
View clips: *Bonnie and Clyde* (1967), *Cool Hand Luke* (1967), *The Flintstones*, et cetera  
Assignment: Gomery, *The Hollywood Studio System*, pp. 198-201, 238-51

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**\*\*1970s: Little Films and Big Movies/Auteurs and Blockbusters\*\***

FILM SCREENING: *Alice Doesn't Live Here Anymore* (1974), *Alice* [selected episode]  
October 25 Discuss films and readings.  
View clips: *THX 1138* (1971), *Cleopatra Jones* (1973), *Kung Fu*, *Wonder Woman*  
Assignment: Complete Response paper 2

FILM SCREENING: *The Towering Inferno* (1974)  
November 1 Response paper 2 due  
Discuss *Inferno* and readings  
View Clips: *Blazing Saddles* (1974), *All the President's Men* (1976), *The Shining* (1980), *The Dukes of Hazzard*, et cetera  
Assignment: Garth Jowett and James M. Linton, *Movies as Mass Communication* (To Be Distributed)  
Selected Reviews (To Be Distributed)  
Corrigan, *Short Guide ...*, "Style and Structure in Writing," pp. 109-26, and "Researching the Movies," pp. 127-46

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\*\*1980s - 2000s: Warner Bros.>Warner Bros. Entertainment>Time-Warner>AOL Time-Warner\*\*

FILM SCREENING: *Pee-Wee's Big Adventure* (1985), *Growing Pains* [selected episode]  
November 8 View Clips: *Twilight Zone: The Movie* (1983), *Vacation* (1983), *Police Academy* (1984), *The Goonies* (1985), *The Lost Boys* (1987), *Full House*  
*Assignment:* Complete research essay rough draft  
Selected reviews (To Be Distributed)

FILM SCREENING: *Batman* (1989), *Murphy Brown* [selected episode]  
November 15 Research essay draft due  
View clips: *Goodfellas* (1990), *The Bonfire of the Vanities* (1990), *JFK* (1991),  
*Lois & Clark: The New Adventures of Superman*, *Friends*  
*Assignment:* Gomery, *The Hollywood Studio System*, pp. 309-17

FILM SCREENING: *You've Got Mail* (1998), *Wayans Bros.* [selected episode]  
November 22 Return essay draft  
Discuss films and readings  
Discuss The WB  
View clips: *Space Jam* (1996), *Contact* (1997), *The Matrix* (1999), *The Jamie Foxx Show*, *Batman/Superman Movie* (1998)  
*Assignment:* Work on research essay

FILM SCREENING: *Before Sunset* (2004), *Dawson's Creek* [selected episode]  
November 29 Research essay due  
Discuss *Sunset* and indy production; view clips: *The Pledge* (2001), *Good Night, And Good Luck* (2005), *Paradise Now* (2005)  
Discuss blockbuster production, merchandising, and franchising; view clips:  
*Scooby Doo* (2002), *Harry Potter* series (2001-2005), *Superman Returns* (2006)  
View clips: *Popstars*, *Felicity*, *Gilmore Girls*  
Discuss Final Exam

DATE TBA: FINAL EXAM

#### **CIN321 Topics in Film Genres: THE WAR FILM (4)**

Oakland University  
College of Arts & Sciences, Cinema Studies  
Fall 2009

Class Meeting Time: Tuesday, 1-4:20pm  
Film Screening Lab Time: Tuesday, 5-7:30pm; or, Thursday, 1-3:30pm  
Class Meeting Location: 176 South Foundation Hall

Instructor: Robert Eberwein  
Email: eberwein@oakland.edu  
Office: 500 O'Dowd Hall  
Office Hours: Tuesday, 9am-12pm

#### CIN321 Catalog Description:

Focus on the formation, function and analysis of film genres, with emphasis on individual types, such as the western, horror, romantic comedy, melodrama, or others. Topics to be selected by instructor. May be repeated under different subtitle for credit. Film screening lab may be required. Prerequisite: CIN 150 or ENG 250; CIN 252.

Textbooks: Thomas Doherty, Projections of War, revised edition  
Robert Eberwein, The War Film

#### ACADEMIC CONDUCT POLICY.

Please refer to the Undergraduate Catalog for a statement of the University's official position on academic conduct and the Student Handbook for information about judicial procedures pertaining to academic conduct. Please note: the University subscribes to a service that checks the web for plagiarism. The

penalties for violations of academic conduct are SEVERE and can include FAILING THE COURSE and SUSPENSION FROM THE UNIVERSITY. At a minimum, any violations of academic conduct in English 302/Cinema Studies 350 will result in failing the course. Oakland University maintains an admirably fair and rigorous system for treating academic misconduct. Some students have transferred here from institutions in which allegations of academic misconduct are handled privately by the instructor who assumes responsibility for examining evidence and making judgments. At Oakland, cases of suspected academic misconduct are referred to the Dean of Students who, with the Academic Conduct Committee, holds a formal hearing.

**ATTENDANCE:** Students are expected to attend class faithfully. Excellent attendance and participation can result in the raising of a numerical grade. Students with poor attendance records will have their grades lowered. Students with extremely poor attendance will not receive credit. NOTE: ON A NUMBER OF DAYS WE WILL BE WATCHING CLIPS AND DISCUSSING THESE RATHER THAN DEVOTING THE CLASS TIME TO WATCHING ONE FILM. THUS IT IS IMPERATIVE THAT YOU BE PRESENT FOR ALL CLASSES AND DISCUSSIONS.

**DECORUM.** 156 North Foundation Hall is not a theater in a multiplex. The following are all extremely discourteous and bothersome to everyone in the room and must not occur: talking during lectures, class discussions, films; leaving the room when anyone is speaking; operating any mechanism producing noise. TURN OFF YOUR CELL PHONE UPON ENTERING 156 NFH AT THE BEGINNING OF CLASS.

#### COURSE RESPONSIBILITIES

One short paper, 4-5 pages 20 %

One project, 12+ pages 50 %

Final Examination 30 %

Penalties for late submission of work Papers are due when assigned. Anyone who needs extra time should consult with me in advance of the due date. Unexcused late work will lose credit. ALL ASSIGNED PAPERS AND THE FINAL EXAMINATION MUST BE COMPLETED TO EARN CREDIT IN THE COURSE.

**Add/Drops:** The University add/drop policy will be explicitly followed. It is the student=s responsibility to be aware of the University deadline dates for dropping the course.

**Special Considerations:** Students with disabilities who may require special considerations should make an appointment with campus Disability Support Services. Students should also bring their needs to the attention of the instructor as soon as possible.

**Students Participating in Sports and Extra Curricular Activities.** If you are going to miss class because of these, you MUST provide an official authorization from your coach or sponsor.

**NOTE: SOME OF THE FILMS CONTAIN SCENES WITH SEXUAL CONTENT, NUDITY, VIOLENCE, STRONG LANGUAGE, SUBSTANCE ABUSE, AND INTENSE SITUATIONS. DO NOT TAKE THIS COURSE UNLESS YOU ARE PREPARED TO WATCH, DISCUSS, READ AND WRITE ABOUT SUCH MATERIAL.**

#### Daily Schedule (subject to change)

August 31	Introduction. Early War Films. Begin <u>All Quiet on the Western Front.</u>
September 5-7	Complete <u>All Quiet.</u> Other WWI films. Read 1-19 and Kelly, 23-29 (E); Doherty, 85-103.
September 12-14	Watch <u>Bataan.</u> Read Doherty, 1-15, 103-121,122-147. Read Basinger, 30-52 (E).
September 19-21	Watch <u>Guadalcanal Diary.</u> Read Basinger, 30-52 (E), Doherty, 60-84; 122-147
September 28-30.	Watch <u>This is the Army.</u>
October 3-5	Watch <u>Tender Comrade.</u> Read Doherty, 149-79.
October 10-12	Watch <u>Home of the Brave</u> and parts of <u>The Negro Soldier.</u>

	Read Rogin, 82-89 (E); Doherty, 205-26.
October 17-19	Watch <u>The Steel Helmet</u> . Other movies about the Korean War. Read Doherty, 264-281.
October 24-26	Watch <u>Platoon</u> . Read Woodman, 90-116 (E); Doherty, 282-300.
October 31-November 2	Watch <u>Full Metal Jacket</u> . Read Run-off.
November 7-9	Watch <u>Swing Shift</u> and <u>Rosie the Riveteer</u> . Read White, 193-204 (E).
November 14-16	Watch <u>Rambo: First Blood Part 2</u> . Read Jeffords, 140-154 (E).
November 21	Watch: <u>Courage Under Fire</u> . Read Tasker, 172-189 (E).
November 28-30	Watch <u>Saving Private Ryan</u> . Read Auster, 205-213 (E); Doherty, 300-315.
December 5	Watch <u>Three Kings</u> . Read Run-off.
December 7	Final Examination (open book, open note), 3:30-6:30 p.m.

**CIN322 Film Authors, Authorship and Aesthetics: ALFRED HITCHCOCK AND FILM AUTHORSHIP (4)**

Oakland University  
College of Arts & Sciences, Cinema Studies  
Fall 2009

Class Meeting Time: Thursday, 1-4:20pm  
Film Screening Lab Time: Thursday, 5-7:30pm; or, Tuesday, 1-3:30pm  
Class Meeting Location: 156 north Foundation Hall

Instructor: Kyle Edwards  
Email: edwards2@oakland.edu  
Office: 524 O'Dowd Hall  
Office Hours: Wednesday, 9am-12pm

**CIN322 Catalog Description:**

Examination of historical and aesthetic issues related to the creation of motion pictures. May focus on individual film directors or other individuals, groups, and institutions involved in the filmmaking process. Topics to be selected by instructor. May be repeated under different subtitle for credit. Film screening lab may be required. Prerequisite: CIN 150 or ENG 250; CIN 252

**Course Description:**

Alfred Hitchcock is arguably the most famous director in film history. His films are regularly revived at movie houses, his distinctive style has led to the creation of an eponymous adjective, 'Hitchcockian,' to describe the palpable anxiety evident in many of the films he directed, and his round face and portly profile are perhaps the most recognizable of any film director, past or present. Indeed, as film critic Steve Neale notes, "The name of the author can function as a 'brand name,' a means of labeling and selling a film" ("Art Cinema as Institution," *Screen* 22, no. 1, 1981, p. 36). This is certainly the case with Alfred Hitchcock, the so-called 'Master of Suspense,' who gained an increasing level of control over his work and his own reputation during a period in which many Hollywood directors were relatively unknown studio employees. Our investigation of Hitchcock will track the director's career, analyze the stylistic, narrative and thematic elements typical of this auteur's films, and seek to understand how and why Alfred Hitchcock became the icon, or brand, that we celebrate today.

**Required Textbooks [available at OU bookstore]:**

Marshall Deutelbaum and Leland Poague (eds.), *A Hitchcock Reader*, New York: Wiley-Blackwell, 1991  
[ISBN: 0813808928]

Jonathan Freedman and Richard Millington (eds.), *Hitchcock's America*, New York: Oxford UP, 1999 [ISBN: 0195119061]

Patrick McGilligan, *Alfred Hitchcock : A Life in Darkness and Light*, New York: HarperCollins, 2003 [ISBN: 0060988274]

\*\*Additional Required Readings posted as pdf files on Moodle. (It is your responsibility to download, print and read each of the files before the class they are to be discussed.)\*\*

Recommended Texts [available at OU bookstore]:

Timothy Corrigan, *A Short Guide to Writing About Film, 6<sup>th</sup> Edition*, New York: Longman, 2006 [ISBN: 0321412281]

Alfred Hitchcock, *Hitchcock, Revised Edition*, Edited by Francois Truffaut, New York: Simon & Schuster, 1985 [ISBN: 0671604295]

Required Films [all on reserve at OU Library circulation desk under CIN322]:

*The Lodger* (1927) / DVD-0490

*The 39 Steps* (1935) / DVD-0489

*The Lady Vanishes* (1938) / V-0793

*Rebecca* (1940) / DVD-0104

*Suspicion* (1941) / DVD-1211, part 8

*Shadow of a Doubt* (1943) / DVD-0304

*Lifeboat* (1944) / DVD-1754

*Spellbound* (1945) / DVD-0123

*Notorious* (1946) / DVD-0077

*Rope* (1948) / DVD-0298

*Strangers on a Train* (1951) / DVD-0501

*Rear Window* (1954) / DVD-0301

*Dial M for Murder* (1954) / DVD-1211, part 1

*The Wrong Man* (1956) / DVD-1211, part 9

*North by Northwest* (1959) / DVD-0075

*Psycho* (1960) / DVD-0059

*The Birds* (1963) / DVD-0290

*Alfred Hitchcock Presents* / DVD-0346

*Frenzy!* (1972) / DVD-0284

#### CIN 322 COURSE POLICIES

**Workload:** Before you commit to this course, understand that it requires a significant commitment of time and energy, both inside and outside of class. (Note that you will be required to watch many films outside of our regular class meetings, either on your own or at a prearranged group film screening.) If you anticipate that you will not be able to keep up with the considerable reading, viewing and writing schedule, please drop the class now instead of jeopardizing your grade and the cohesiveness of the class.

**Active Reading and Film Viewing:** The best film critics utilize a number of methods to continuously reflect upon the texts they encounter. Take notes as you read or watch in order to (a) record pertinent information about the text—such as character names and descriptions, plot summaries, and themes; (b) document your impressions of specific scenes and the film in general; (c) connect the film to concepts raised in our assigned readings; (d) write down any ideas that may be useful in a later essay assignment or class discussion; and (e) formulate any questions you may have.

**Class Participation:** The majority of this class will be discussion based, and your attentiveness to, engagement with, and participation in these discussions is vital to our success this semester. I expect you to be a vocal contributor to the class—rather than a silent observer or, even worse, a disruption. Often, your ideas, comments, and questions will lead our class discussions and indicate that you are keeping up with the class. Demonstration of these levels of engagement will help your participation grade.

**Attendance Policy:** Consistent attendance is crucial to the success of our discussions, your understanding of readings and concepts raised in class, and your completion of daily assignments and quizzes. Thus, regular attendance is required. You will be allowed 2 absences (excused and unexcused; this includes documented illnesses) during the term. Each absence in excess of 2 will lower your semester grade by one-half point—for example, the third absence would drop a 4.0 grade to a 3.5, and so on. You will fail the course if you miss more than 4 class meetings. If you know you will be absent, it is always a good idea to contact me before that day in order to keep up with assignments and class discussion. Note: if you leave class at our regular break time, you will be counted absent for that day.

*Late Attendance:* The assignments and design of this course require that you arrive on time to every class period you attend. Arriving to class on time indicates your interest in and respect for the course, your classmates, and me. Your inability to make it to class on time will be hazardous to your participation grade and may, in some cases, result in failure of the course.

*Grades:* Your final semester grade will be calculated from a combination of essay grades; your performance on daily assignments and quizzes; your class participation, punctuality and attendance; and your score on a formal exam. Even though the grade for daily assignments and class participation accounts for a relatively small portion of the total, you may fail the course if you consistently neglect these assignments. Do not discard any drafts, notes, papers or research materials you produce during the semester until you receive a final grade.

*Exam:* The exam will consist of short identification questions, formal analysis of cinematic frames, and essay prompts, which will ask you to discuss and offer your thoughts on broader concepts raised in class and reading. All required reading and films, as well as the short film clips we view in class and the topics we raise in class discussion, will be tested.

*Quizzes:* Frequent short quizzes will be administered to ensure you have completed all reading and viewing in preparation for the day's class. Assume that every class meeting will begin with a quiz.

*Essay Assignments (Guidelines and Formatting):* All out-of-class papers must be typewritten in an appropriate font that allows for roughly 300-350 words per page (usually Times New Roman or a similar font). Include your name, my name, course number, date, and paper title. Double space the lines (no triple spacing or double returns between paragraphs), and use 1-inch margins all the way around the text. Staple your pages together. Final drafts that fail to fulfill these requirements may be penalized.

*Submitting Assignments Late:* If you anticipate missing class on the date an assignment is due, contact me to schedule a time to complete the assignment *before* the regular deadline, or you may email the assignment to me prior to our class meeting. If you are having trouble with or are unclear about a writing project, feel free to contact me via email or visit my posted office hours.

*Scholastic Honesty:* Turning in work that is not your own, or any other form of scholastic dishonesty, will result in a major course penalty, possibly failure of the course. More importantly, a report of the incident will be made to the Office of the Dean of Students, which will most likely result in a very public and detrimental hearing on the issue. I strongly encourage you to speak with me if you are having trouble with an assignment. I also recommend the services offered by the Oakland Writing Center (212 Kresge Library, 370-3120). The consultants there are trained to help you resolve your own problems so that *all* of your writing reflects your ideas and what you have learned.

*Cell Phones, notebook computers, et cetera:* Cell phones, notebook computers (i.e., laptops), PDAs, iPods and mp3 players, and other electronic devices are disruptive and must be turned off prior to the start of each class period. Any unexpected rings, beeps, et cetera coming from you or your bag will be hazardous to your class participation grade. Absolutely no text messaging or checking messages in class; doing so will damage your grade in this course.

#### GRADES

Grade Distribution:

Class Participation:	15%
Daily Grade (in-class writing, quizzes, et cetera):	15%
Essay 1:	15%
Essay 2:	25%
Semester Exam:	30%

#### DAILY SCHEDULE

September 2            Introductions; distribute film glossary.  
In-class film: *The Lodger* (1927)

September 9            *FILM TERMINOLOGY AND WEEKLY READING QUIZ*

Reading:

Andre Bazin, "De la Politique des Auteurs," reprinted in *Auteurs and Authorship*, edited by Barry Keith Grant, pp. 18-28.

Andrew Sarris, "Notes on the Auteur Theory in 1962," *Auteurs and Authorship*, pp. 35-45



Pauline Kael, "Circles and Squares," *Auteurs and Authorship*, pp. 46-54

Peter Wollen, "The Auteur Theory," *Auteurs and Authorship*, pp. 55-64

Patrick McGilligan, *Alfred Hitchcock*, pp. 75-110

Leslie Brill, "Hitchcock's *The Lodger*," *A Hitchcock Reader*, pp. 67-77

Nicholas Haeffner, "Background," *Alfred Hitchcock*, pp. 1-13

In-class film: *The 39 Steps* (1935)

\*\*Out-of-class film (9/16): *The Lady Vanishes* (1938)\*\*

September 16            Essay 1 assignment sheet distributed

Reading:

Charles P. Silet, "Through a Woman's Eyes: Sexuality and Memory in *The 39 Steps*," *A Hitchcock Reader*, pp. 109-121

Patrice Petro, "Rematerializing the vanishing 'Lady': Feminism, Hitchcock, and Interpretation," *A Hitchcock Reader*, pp. 122-134

Patrick McGilligan, *Alfred Hitchcock*, pp. 154-232

In-class film: *Rebecca* (1940)

September 23

Reading:

Kyle Edwards, "Brand Name Literature," *Cinema Journal*, 45:3, Summer 2006, pp. 18-35

Tania Modleski, "*Rebecca*: Woman and the Labyrinth," *The Women Who Knew too Much*, pp. 43-56

Patrick McGilligan, *Alfred Hitchcock*, pp. 233-290

In-class film: *Shadow of a Doubt* (1943)

\*\*Out-of-class film (9/30): *Suspicion* (1941)

September 30

Reading:

James McLaughlin, "All in the Family," *A Hitchcock Reader*, pp. 141-152

Jack Sullivan, "Cary Grant's Dangerous Dancing: *Suspicion*," *Hitchcock's Music*, available at  
[[http://www.labyrinth.net.au/~muffin/sullivan\\_suspicion.html](http://www.labyrinth.net.au/~muffin/sullivan_suspicion.html)]

Patrick McGilligan, *Alfred Hitchcock*, pp. 291-349

In-class film: *Spellbound* (1945)

October 7            *ESSAY 1 DUE*

Reading:

Thomas Hyde, "The Moral Universe of Hitchcock's *Spellbound*," *A Hitchcock Reader*, pp. 153-161

Johnathan Freedman, "From *Spellbound* to *Vertigo*: Alfred Hitchcock and Therapeutic Culture in America," *Hitchcock's America*, pp. 77-98 [skim this reading]

Patrick McGilligan, *Alfred Hitchcock*, pp. 350-398

In-class film: *Lifeboat* (1944)

\*\*Out-of-class film (10/14): *Notorious* (1946)

October 14

Reading:

Richard Abel, "*Notorious*: Perversion Par Excellence," *A Hitchcock Reader*, pp. 162-169

Patrick McGilligan, *Alfred Hitchcock*, pp. 399-438

In-class film: *Rope* (1948)

\*\*Out-of-class film (10/21): *Strangers on a Train* (1951)\*\*

October 21

Reading:

Amy Lawrence, "American Shame," *Hitchcock's America*, pp. 55-76

Robert J. Corber, "Hitchcock's Washington," *Hitchcock's America*, pp. 99-122

Robin Wood, "*Strangers on A Train*," *A Hitchcock Reader*, pp. 170-182

Patrick McGilligan, *Alfred Hitchcock*, pp. 439-474

In-class film: *Dial M for Murder* (1954)

\*\*Out-of-class film (10/28): *Rear Window* (1954)\*\*

October 28

Reading:

Robert Stam and Roberta Pearson, "Reflexivity and the Critique of Voyeurism," *A Hitchcock Reader*, pp. 193-206

Tania Modleski, "Rear Window: The Master's Dollhouse," *The Women Who Knew too Much*, pp. 73-86  
Dana Brand, "Rear-View Mirror: Hitchcock, Poe, and the Flaneur in America," *Hitchcock's America*, pp. 123-134

Patrick McGilligan, *Alfred Hitchcock*, pp. 475-528

In-class film: *The Wrong Man* (1956)

\*\*Out-of-class film (11/4): *North by Northwest* (1959) \*\*

November 4

Reading:

Richard H. Millington, "Hitchcock and American Character," *Hitchcock's America*, pp. 135-154

Marshall Deutelbaum, "Finding the Right Man in *The Wrong Man*," *A Hitchcock Reader*, pp. 207-218

Nicholas Haeffner, "Realism and *The Wrong Man*," *Alfred Hitchcock*, pp. 56-66

Patrick McGilligan, *Alfred Hitchcock*, pp. 529-604

Stanley Cavell, "North by Northwest," *A Hitchcock Reader*, pp. 249-264 [skim this reading]

\*\*Out-of-class film (11/11): *Psycho* (1960) \*\*

November 11

Essay 2 assignment distributed

Reading:

Barbara Klinger, "Psycho: The Institutionalization of Female Sexuality," *A Hitchcock Reader*, pp. 332-339

Leland Poague, "Links in a Chain: *Psycho* and Film Classicism," *A Hitchcock Reader*, pp. 340-350

Elsie B. Michie, "Unveiling Maternal Desires," *Hitchcock's America*, pp. 29-54

Nicholas Haeffner, "Hitchcock's Legacy: Psycho and After," *Alfred Hitchcock*, pp. 103-115

Patrick McGilligan, *Alfred Hitchcock*, pp. 605-649

Raymond Bellour, "Psychosis, Neurosis, Perversion," *A Hitchcock Reader*, pp. 311-331 [skim this reading]

November 18

SEMESTER EXAM

\*\*Watch on your own before 11/25 class meeting: *The Birds* (1963) \*\*

November 25

ESSAY 2 TOPIC PROPOSAL AND BIBLIOGRAPHY DUE; discuss *The Birds* and related readings

Reading:

Jean Douchet, "Hitchcock and His Public," *A Hitchcock Reader*, pp. 7-15

Margaret M. Horwitz, "The Birds: A Mother's Love," *A Hitchcock Reader*, pp. 279-287

Nicholas Haeffner, "Hitchcock and Women," *Alfred Hitchcock*, pp. 67-80

In-class film: *Alfred Hitchcock Presents*, Episode: TBA

\*\*Out-of-class film (12/2): *Frenzy!* (1972) \*\*

December 2

Course reviews; Hitchcock remakes, 'Hitchcockian' cinema

Reading:

Nicholas Haeffner, "Authorship and Reputation," *Alfred Hitchcock*, pp. 29-43

Slavoj Žižek, "Is There a Proper Way to Remake a Hitchcock Film?" available at [http://www.lacan.com/hitch.html]

Patrick McGilligan, *Alfred Hitchcock*, pp. 696-745

December 9, 5pm ESSAY 2 DUE

### **CIN351/ENG387: SCREENWRITING (4)**

Oakland University, College of Arts & Sciences, Cinema Studies/English  
Fall 2009

Meeting Time: Wednesday, 1-4:20pm

Meeting Location: 202 Dodge Hall

Screening Lab Time: Monday: 1-3:30pm

Instructor: Kyle Edwards

Office: 524 O'Dowd Hall

Email: edwards2@oakland.edu

#### COURSE DESCRIPTION:

Creative writing for motion pictures, emphasizing fundamentals of scene construction, characterization, and dialogue creation. CIN351 identical with ENG 387. Prerequisite: CIN 150 or ENG 250; WRT 160 with a grade of 2.0 or higher.

#### COURSE OBJECTIVES:

CIN351/ENG381 will introduce you to the building blocks of cinematic storytelling by providing a solid foundation in three-act dramatic structure, character conception and development, dialogue creation, screenplay formatting, and other elements that are vital to the writing of a successful story treatment and a subsequent screenplay. By the conclusion of the semester, you will have analyzed a feature-length film, a commercially produced screenplay and the work of one of your classmates, created a treatment for a feature-length film, and written the first act of that screenplay in shooting script form.

#### REQUIRED TEXTBOOKS:

Robert McKee, *Story* (HarperCollins, 1997)  
Syd Field, *Four Screenplays* (Dell, 1994)  
Diablo Cody, *Juno: The Shooting Script* (Newmarket, 2008)

#### RECOMMENDED TEXTBOOKS AND SOFTWARE:

David Trottier, *The Screenwriter's Bible* (Silman-James, 1998)  
*Final Draft 7* (available at finaldraft.com)

#### REQUIRED FILMS (all on reserve at OU library):

*Bringing Up Baby* (1938)  
*The Treasure of the Sierra Madre* (1948)  
*Back to the Future* (1985)  
*Do the Right Thing* (1989)  
*Thelma and Louise* (1991)  
*The Silence of the Lambs* (1991)  
*Adaptation* (2002)  
*Juno* (2006)

#### COURSE POLICIES:

**Workload:** Before you commit to this course, understand that it requires a significant commitment of time and energy, both inside and outside of class. (Note that you will be required to watch many films outside of our regular class meetings.) The formulation of a feature-length story treatment and composition, formatting and revision of a screenplay are labor-intensive tasks. If you anticipate that you will not be able to keep up with the considerable reading, viewing and writing schedule, please drop the class now instead of jeopardizing your grade and the cohesiveness of the class.

**Active Reading and Film Viewing:** The best film critics and screenwriters utilize a number of methods to continuously reflect upon the texts they encounter. Take notes as you read film criticism or watch films in order to (a) record pertinent information about the text—such as character names and descriptions, plot summaries, and themes; (b) document your impressions of specific scenes and the film in general; (c) connect the film to concepts raised in our assigned readings; (d) write down any ideas that may be useful in a later essay assignment or class discussion; and (e) formulate any questions.

**Class Participation:** The majority of this class will be discussion based, and your attentiveness to, engagement with, and participation in these discussions is vital to our success this semester. In this seminar, you must be willing to be a vocal contributor to the class. Often, your ideas, comments, and questions will lead our class discussions and indicate that you are keeping up with the class. Demonstration of these levels of engagement will help your participation grade.

**Attendance Policy:** Consistent attendance is a requirement of this course and it is crucial to the success of our discussions, your understanding of readings and concepts raised in class, and your completion of daily assignments and quizzes. You will be allowed 2 absences (excused and unexcused; this includes documented illnesses) during the term. Each absence in excess of 2 will lower your semester grade by one-half point—for example, the third absence would drop a 4.0 grade to a 3.5, and so on. You will fail the course if you miss more than 4 class meetings. If you know you will be absent, it is always a good idea to contact me before that day in order to keep up with assignments and class discussion.

*Late Attendance:* The assignments and design of this course require that you arrive on time to every class period you attend. Arriving to class on time indicates your interest in and respect for the course, your classmates, and me. Failure to make it to class on time will be hazardous to your participation grade and may, in some cases, result in your failure of the course.

*Quizzes:* Frequent short quizzes may be administered to ensure you have completed all reading and viewing in preparation for the day's class. To be safe, assume that every class meeting will begin with a quiz on the assigned reading and/or viewing.

*Submitting Assignments Late:* If you anticipate missing class on the date an assignment is due, contact me to schedule a time to complete the assignment *before* the regular deadline, or you may email the assignment to me prior to our class meeting. If you are having trouble with or are unclear about a writing project, feel free to contact me via email or visit my posted office hours.

*Scholastic Honesty:* Turning in work that is not your own, or any other form of scholastic dishonesty, will result in a major course penalty, possibly failure of the course. More importantly, a report of the incident will be made to the Office of the Dean of Students, which will most likely result in a very public and detrimental hearing on the issue. I strongly encourage you to speak with me if you are having trouble with an assignment. I also recommend the services offered by the Oakland Writing Center (212 Kresge Library, 370-3120). The consultants there are trained to help you resolve your own problems so that *all* of your writing reflects your ideas and what you have learned.

Cell Phones, notebook computers, et cetera: Cell phones, notebook computers (i.e., laptops), PDAs, iPods and mp3 players, and other electronic devices are disruptive and must be turned off prior to the start of each class period. Any unexpected rings, beeps, et cetera coming from you or your bag will be hazardous to your class participation grade. Absolutely no text messaging or checking messages in class; doing so will damage your grade in this course.

**GRADING CRITERIA:**

Class Participation:	20%
Daily Grade:	5%
Response Paper 1 (script analysis):	10%
Response Paper 2 (film analysis):	15%
Online Peer Review:	5%
Story Treatment: (8-12 pages)	15%
Final Screenplay Project (25-30 pages):	30%

**CIN351/ENG387 WEEKLY SCHEDULE**

Week 1	Introductions Reading:
Week 2	Film Terms Quiz Reading: McKee, 1-78 Film: <i>Back to the Future</i> (1985)
Week 3	Screenplay Formatting Quiz Reading: McKee, 79-134 Film: <i>The Treasure of the Sierra Madre</i> (1948)
Week 4	Response Paper 1 Due Reading: McKee, 135-207, 252-287
Week 5	Reading: McKee, 208-251, 288-302 Film: <i>Bringing Up Baby</i> (1938)
Week 6	Reading: Field, 1-76 Film: <i>Thelma and Louise</i> (1991)
Week 7	

	Reading: Field, 155-236 Film: <i>The Silence of the Lambs</i> (1991)
Week 8	Response Paper 2 Due Reading: McKee, 388-420
Week 9	Reading: McKee, 303-387 Film: <i>Do the Right Thing</i> (1989)
Week 10	Reading: TBA Film: <i>Adaptation</i> (2002)
Week 11	Final Treatment and Screenplay Topic Proposal Due Reading: TBA
Week 12	Reading: Cody, all pages Film: <i>Juno</i> (2007)
Week 13	Story Treatment Due Reading: TBA
Week 14	Online Peer Review Due Reading: TBA
FINAL WEEK:	Final Screenplay Project Due

#### **CIN415 Advanced Film Theory: GENRE, HUMOR, AND FILM COMEDY (4)**

Oakland University  
College of Arts & Sciences, Cinema Studies  
Fall 2009

Class Meeting Time: Wednesday, 1-4:20pm  
Film Screening Lab Time: Monday, 1-3:30pm; or, Wednesday, 6-8:30pm  
Class Meeting Location: 172 South Foundation Hall

Instructor: Kyle Edwards  
Email: edwards2@oakland.edu  
Office: 524 O'Dowd Hall  
Office Hours: Wednesday, 9am-12pm

#### CIN415 Catalog Description:

Close examination of one or more theoretical approaches used to analyze film texts. May include psychoanalytic criticism, genre theory, reception studies, cultural studies, and others. Topics to be selected by instructor. May be repeated under different subtitle for credit. Film screening lab may be required.  
Prerequisite: CIN150 or ENG250; CIN252; CIN 315; 20 credits in Cinema Studies curriculum; permission of instructor.

#### Course Description:

This advanced film course will investigate the field of genre studies via the screwball comedy. Special emphasis will be placed on the industrial and social context from which this cycle of films emerged in the 1930s, and on the genre's development and modification over the ensuing decades.

#### Required Textbooks:

Stanley Cavell, *Pursuits of Happiness: The Hollywood Comedy of Remarriage*, Boston: Harvard UP, 1981 [isbn: 978-0674739062]  
John Morreall (ed.), *The Philosophy of Laughter and Humor*, Albany: SUNY Press, 1987 [isbn: 0887063276]  
Steve Neale, *Genre and Hollywood*, London: Routledge, 2000 [isbn: 0415026067]

**\*\*Additional Required Readings posted as pdf files on Moodle. (It is your responsibility to download, print and read each of the files before the class meeting in which they are to be discussed.)\*\***

**Recommended Textbooks:**

Timothy Corrigan, *A Short Guide to Writing about Film, Sixth Edition*, New York: Longman, 2006 [isbn: 0321412281]

John Morreall, *Taking Laughter Seriously*, Albany: SUNY Press, 1983 [isbn: 0873956435]

**Required Films:**

"One Week" (1920) [<http://video.google.com/videoplay?docid=3147358394537366471>]

"Neighbors" (1920) [<http://video.aol.com/video-detail/buster-keaton-neighbors-1920/813048217>]

"The Dentist" (1932) / DVD-2453 [may be available online]

"A Fatal Glass of Beer" (1933) / DVD-2453 [may be available online]

*Duck Soup* (1933) / DVD-1278

*It Happened One Night* (1934) / DVD-2786, disc 3

*Modern Times* (1936) / DVD-0844

*My Man Godfrey* (1936) / DVD-0520

*Mr. Deeds Goes to Town* (1936) / DVD-2786, disc 4

*The Awful Truth* (1937) / DVD-2787

*You Can't Take It with You* (1938) / DVD-2786, disc 2

*Bringing Up Baby* (1938) / DVD-1481

*His Girl Friday* (1940) / DVD-0488

*The Philadelphia Story* (1940) / DVD-0479

*My Favorite Wife* (1940) / DVD-1192

*The Lady Eve* (1941) / DVD-2297

*Ball of Fire* (1941) / DVD-2778

*What's Up Doc?* (1972) / DVD-2785

*Eternal Sunshine of the Spotless Mind* (2004) / DVD-1336

*50 First Dates* (2004) / DVD-2859

*Mr. and Mrs. Smith* (2005) / DVD-2862

#### COURSE POLICIES

**Workload:** Before you commit to this course, understand that it requires a significant commitment of time and energy, both inside and outside of class. (Note that you will be required to watch many films outside of our regular class meetings.) If you anticipate that you will not be able to keep up with the considerable reading, viewing and writing schedule, please drop the class now instead of jeopardizing your grade and the cohesiveness of the class.

**Active Reading and Film Viewing:** The best film critics utilize a number of methods to continuously reflect upon the texts they encounter. Take notes as you read film criticism or watch films in order to (a) record pertinent information about the text—such as character names and descriptions, plot summaries, and themes; (b) document your impressions of specific scenes and the film in general; (c) connect the film to concepts raised in our assigned readings; (d) write down any ideas that may be useful in a later essay assignment or class discussion; and (e) formulate any questions.

**Class Participation:** The majority of this class will be discussion based, and your attentiveness to, engagement with, and participation in these discussions is vital to our success this semester. In this seminar, you must be willing to be a vocal contributor to the class. Often, your ideas, comments, and questions will lead our class discussions and indicate that you are keeping up with the class. Demonstration of these levels of engagement will help your participation grade.

**Attendance Policy:** Consistent attendance is a requirement of this course and it is crucial to the success of our discussions, your understanding of readings and concepts raised in class, and your completion of daily assignments and quizzes. You will be allowed 4 absences (excused and unexcused; this includes documented illnesses) during the term. Each absence in excess of 4 will lower your semester grade by one-half point—for example, the third absence would drop a 4.0 grade to a 3.5, and so on. You will fail the course if you miss more than 6 class meetings. If you know you will be absent, it is always a good idea to contact me before that day in order to keep up with assignments and class discussion.

**Late Attendance:** The assignments and design of this course require that you arrive on time to every class period you attend. Arriving to class on time indicates your interest in and respect for the course, your

classmates, and me. Failure to make it to class on time will be hazardous to your participation grade and may, in some cases, result in your failure of the course.

**Quizzes:** Frequent short quizzes may be administered to ensure you have completed all reading and viewing in preparation for the day's class. To be safe, assume that every class meeting will begin with a quiz on the assigned reading and/or viewing.

**Essay Assignments (Guidelines and Formatting):** All out-of-class papers must be typewritten in an appropriate font that allows for roughly 300-350 words per page (usually Times New Roman or a similar font). Include your name, my name, course number, date, and paper title. Double space the lines (no triple spacing or double returns between paragraphs), and use 1-inch margins all the way around the text. Staple your pages together. Final drafts that fail to fulfill these requirements may be penalized.

**Submitting Assignments Late:** If you anticipate missing class on the date an assignment is due, contact me to schedule a time to complete the assignment *before* the regular deadline, or you may email the assignment to me prior to our class meeting. If you are having trouble with or are unclear about a writing project, feel free to contact me via email or visit my posted office hours.

**Scholastic Honesty:** Turning in work that is not your own, or any other form of scholastic dishonesty, will result in a major course penalty, possibly failure of the course. More importantly, a report of the incident will be made to the Office of the Dean of Students, which will most likely result in a very public and detrimental hearing on the issue. I strongly encourage you to speak with me if you are having trouble with an assignment. I also recommend the services offered by the Oakland Writing Center (212 Kresge Library, 370-3120). The consultants there are trained to help you resolve your own problems so that *all* of your writing reflects your ideas and what you have learned.

**Cell Phones, notebook computers, et cetera:** Cell phones, notebook computers (i.e., laptops), PDAs, iPods and mp3 players, and other electronic devices are disruptive and must be turned off prior to the start of each class period. Any unexpected rings, beeps, et cetera coming from you or your bag will be hazardous to your class participation grade. Absolutely no text messaging or checking messages in class; doing so will damage your grade in this course.

#### GRADING CRITERIA

Class Participation: 20%

Daily Assignments (quizzes, in-class writing exercises, discussion lead, et cetera): 5%

Online journal: 5%

Short Essay 1: 10%

Short Essay 2: 10%

Mock Conference Presentation and Response: 10%

Final Essay Topic Proposal and Annotated Bibliography: 5%

Final Essay: 30%

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#### \*\*CIN415 DAILY COURSE SCHEDULE\*\*

##### UNIT 1: THEORIES OF HUMOR

September 4	Course Introductions; "One Week" [in class], "Neighbors" [in class]
September 9	"The Dentist" [out of class], "Fatal Glass of Beer" [out of class]; John Morreall, pp. 1-8, 111-155
September 11	<i>Duck Soup</i> (1933) [in class]; John Morreall, pp. 172-207; Jeroen Vandaele, "Humor Mechanisms in Film Comedy" [Moodle]; Gerald Mast, "The Dialogue Tradition" [Moodle]
September 16	<i>Modern Times</i> (1936) [out of class]; Gerald Mast, "Assumptions, Definitions, and Categories" and "Chaplin: Sound Films" [Moodle]; Steve Seidman, "Introduction" and "The Cultural Function of Comedian Comedy" [Moodle]

##### UNIT 2: FILM GENRE THEORY

September 18	Steve Neale, pp. 1-48, 65-71; Edward Buscombe, "The Idea of Genre in the American Cinema" [Moodle]
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September 23 Steve Neale, pp. 205-258; SHORT ESSAY 1 DUE  
September 25 Thomas Schatz, "The Genius of the System" and "Film Genres and the Genre Film"  
[Moodle]

UNIT 3: SCREWBALL COMEDIES

September 30 *My Man Godfrey* (1936) [in class], *Mr. Deeds Goes to Town* (1936) [out of class]  
October 2 *Ball of Fire* (1941) [in class], *You Can't Take It with You* (1938) [out of class]

October 7 Thomas Schatz, "The Screwball Comedy" [Moodle]; Wes D. Gehring, "Screwball  
Comedy" [Moodle]; Kathleen Rowe, "Comedy, Melodrama and Gender" [Moodle];  
Jean-Loup Bourget, "Social Implications in the Hollywood Genres" [Moodle]  
October 9 Discussion day

UNIT 4: COMEDIES OF REMARRIAGE

October 14 Stanley Cavell, pp. 1-45; *The Lady Eve* (1940) [in class]  
October 16 Stanley Cavell, pp. 45-70; Christopher Beach, "Is Class Necessary?" [Moodle]

October 21 *Bringing Up Baby* (1938) [in class], *It Happened One Night* (1934) [out of class]  
October 23 Stanley Cavell, pp. 71-132; Gerald Mast, "Bringing Up Baby" [Moodle]; Tim Bywater  
and Thomas Sobchack, "The Genre Approach" [Moodle] [skim]

October 28 *His Girl Friday* (1941) [in class], *The Philadelphia Story* (1940) [out of class]  
October 30 Stanley Cavell, pp. 133-188; Naomi Wise, "The Hawksian Woman" [Moodle]

November 4 *The Awful Truth* (1937) [in class]; SHORT ESSAY 2 DUE  
November 6 Stanley Cavell, pp. 229-264; Tina Lent, "Romantic Love and Friendship" [Moodle];  
Kathina Glitre, "The Same, But Different" [Moodle]

November 11 *My Favorite Wife* (1938), *What's Up Doc?* (1972); TERM PAPER TOPIC PROPOSAL  
DUE

November 13 David R. Shumway, "Screwball Comedies" [Moodle]; Barry Keith Grant, "Experience  
and Meaning in Genre Films" [Moodle]

UNIT 5: CONTEMPORARY COMEDIES OF REMARRIAGE

November 18 *Eternal Sunshine of the Spotless Mind* (2004) [in class], *50 First Dates* (2004) [out of  
class]

November 20 TERM PAPER ANNOTATED BIBLIOGRAPHY DUE

November 25 *Mr. and Mrs. Smith* (2005) [out of class]  
November 27 \*\*THANKSGIVING HOLIDAY\*\*

December 2 CIN450 MOCK CONFERENCE, DAY 1  
December 4 CIN450 MOCK CONFERENCE, DAY 2  
December 11, 5pm TERM PAPER DUE

**ENG260 MASTERPIECES OF WORLD CINEMA (4 credits)**

Oakland University  
College of Arts & Sciences, Department of English  
Winter 2009  
Meeting Time: Tuesday, 10am-12:27pm; Thursday, 10-11:47am  
Location: 156 North Foundation Hall

Instructor: Kyle Edwards  
Email: [edwards2@oakland.edu](mailto:edwards2@oakland.edu)  
Office: 524 O'Dowd Hall  
Office Hours: Wednesday, 1-4pm

ENG260 Catalog Description:

Examination of a range of cinematic traditions, historical trends, and national film movements from around  
the globe. Special emphasis on the formal techniques of cinematic expression and methods of critical



analysis. *Satisfies the university general education requirement in the literature knowledge exploration area and the global perspective knowledge exploration area.*

ENG260 satisfies the following Oakland University General Education requirements and associated learning outcomes:

*Global Perspective*

The student will demonstrate:

- knowledge of the environments, political systems, economies, societies and religions of one or more regions outside the United States and awareness of the transnational flow of goods, peoples, ideas and values
- knowledge of the role that different cultural heritages, past and present, play in forming values in another part of the world, enabling the student to function within a more global context

*Literature*

The student will demonstrate:

- knowledge of how literature is an expression of culture
- knowledge of literary form

ENG260 General Education cross-cutting capacities: (1) Critical Thinking; (2) Social Awareness

Required Textbooks:

Geoffrey Nowell Smith, *Oxford History of World Cinema* (Oxford University Press, 1999)

\*\*Additional required readings posted on ENG260 Moodle site

Recommended Textbooks:

Timothy Corrigan, *A Short Guide to Writing about Film* (Longman, 2005)

Required Films:

*Umberto D* (1952)

*Breathless* (1960)

*My Name is Ivan* (1962)

*The Father* (1971)

*Aguirre: The Wrath of God* (1974)

*Xala* (1975)

*Ran* (1985)

*The Killer* (1989)

*Three Colors: Blue* (1993)

*Ghost in the Shell* (1995)

*In the Mood For Love* (2000)

*City of God* (2002)

*Lage Raho Munnabhi* (2006)

Grade Distribution:

Essay 1	15%
Essay 2	20%
Midterm Exam	20%
Final Exam:	25%
Class Participation	10%
Daily Assignments	10%

**COURSE POLICIES**

*Active Reading and Film Viewing:* The best film critics utilize a number of methods to continuously reflect upon the texts they encounter. Take notes as you read or watch in order to (a) record pertinent information about the text—such as character names and descriptions, plot summaries, and themes; (b) document your impressions of specific scenes and the film in general; (c) connect the film to concepts raised in our assigned readings; (d) write down any ideas that may be useful in a later essay assignment or class discussion; and (e) formulate any questions you may have.

*Class Participation:* A significant portion of this class will be discussion based, and your attentiveness to, engagement with, and participation in these discussions is vital to our success this semester. I expect you to be a vocal contributor to the class—rather than a silent observer or, even worse, a disruption. Often, your

ideas, comments, and questions will lead our class discussions and indicate that you are keeping up with the class. Demonstration of these levels of engagement will help your participation grade.

*Attendance Policy:* Consistent attendance is crucial to the success of our discussions, your understanding of readings and concepts raised in class, and your completion of daily assignments and quizzes. Thus, regular attendance is required. You will be allowed 4 absences (excused and unexcused; this includes documented illnesses) during the term. Each absence in excess of 4 will lower your semester grade by one-half point—for example, the fifth absence would drop a 4.0 grade to a 3.5, and so on. You will fail the course if you miss more than 4 class meetings. If you know you will be absent, it is always a good idea to contact me before that day in order to keep up with assignments and class discussion. Note: if you leave class early without prior authorization from me, you will be counted absent for that day.

*Late Attendance:* The assignments and design of this course require that you arrive on time to every class period you attend. Arriving to class on time indicates your interest in and respect for the course, your classmates, and me. Your inability to make it to class on time will be hazardous to your participation grade and may, in some cases, result in failure of the course.

*Grades:* Your final semester grade will be calculated from a combination of essay grades; your performance on daily assignments and quizzes; your class participation, punctuality and attendance; and your score on a two formal exams. Even though the grade for daily assignments and class participation accounts for a relatively small portion of the total, you may fail the course if you consistently neglect these assignments. Do not discard any drafts, notes, papers or research materials you produce during the semester until you receive a final grade.

*Exams:* The exam will consist of short identification questions, formal analysis of cinematic frames, and essay prompts, which will ask you to discuss and offer your thoughts on broader concepts raised in class and reading. All required reading and films, as well as the short film clips we view in class and the topics we raise in class discussion, will be tested.

*Quizzes:* Frequent short quizzes will be administered to ensure you have completed all reading and viewing in preparation for the day's class. Assume that every class meeting will begin with a quiz.

*Essay Assignments (Guidelines and Formatting):* All out-of-class papers must be typewritten in an appropriate font that allows for roughly 300-350 words per page (usually Times New Roman or a similar font). Include your name, my name, course number, date, and paper title. Double space the lines (no triple spacing or double returns between paragraphs), and use 1-inch margins all the way around the text. Staple your pages together. Final drafts that fail to fulfill these requirements may be penalized.

*Submitting Assignments Late:* If you anticipate missing class on the date an assignment is due, contact me to schedule a time to complete the assignment *before* the regular deadline, or you may email the assignment to me prior to our class meeting. If you are having trouble with or are unclear about a writing project, feel free to contact me via email or visit my posted office hours.

*Scholastic Honesty:* Turning in work that is not your own, or any other form of scholastic dishonesty, will result in a major course penalty, possibly failure of the course. More importantly, a report of the incident will be made to the Office of the Dean of Students, which will most likely result in a very public and detrimental hearing on the issue. I strongly encourage you to speak with me if you are having trouble with an assignment. I also recommend the services offered by the Oakland Writing Center (212 Kresge Library, 370-3120). The consultants there are trained to help you resolve your own problems so that *all* of your writing reflects your ideas and what you have learned.

*Cell Phones, notebook computers, et cetera:* Cell phones, notebook computers (i.e., laptops), PDAs, iPods and mp3 players, and other electronic devices are disruptive and must be turned off prior to the start of each class period. Any unexpected rings, beeps, et cetera coming from you or your bag will be hazardous to your class participation grade. Absolutely no text messaging or checking messages in class; doing so will damage your grade in this course.

## ENG260 DAILY SCHEDULE

Week 1

Tuesday	Course Introductions
Thursday	Film terms quiz; workshop on cinematic technique and formal analysis

Week 2	Tuesday Thursday	<i>My Name is Ivan</i> (1962) discussion
Week 3	Tuesday Thursday	<i>Umberto D</i> (1952) discussion
Week 4	Tuesday Thursday	Essay 1 due; <i>Breathless</i> (1960) discussion
Week 5	Tuesday Thursday	<i>The Father</i> (1971) discussion
Week 6	Tuesday Thursday	<i>Aguirre: The Wrath of God</i> (1974) discussion
Week 7	Tuesday Thursday	Midterm Exam <i>Xala</i> (1975)
Week 8	Tuesday Thursday	<i>Ran</i> (1985) discussion
Week 9	Tuesday Thursday	<i>The Killer</i> (1989) discussion
Week 10	Tuesday Thursday	<i>Three Colors: Blue</i> (1993) discussion
Week 11	Tuesday Thursday	<i>Ghost in the Shell</i> (1995) discussion
Week 12	Tuesday Thursday	<i>City of God</i> (2002) discussion
Week 13	Tuesday Thursday	Essay 2 due; <i>In the Mood For Love</i> (2000) THANKSGIVING HOLIDAY
Week 14	Tuesday Thursday	<i>Lage Raho Munnabhi</i> (2006) discussion; course reviews; final exam review
FINAL EXAM: time TBA		

### C. Library Report

#### MEMORANDUM

TO: Kyle Edwards  
Co-Coordinator of Concentration in Film Aesthetics and History

FROM: Mildred H. Merz  
Librarian Liaison to the Department of English

SUBJECT: Library Collection Evaluation for Proposed Major in Cinema Studies

DATE: January 6, 2009

The Library has a good basic collection in film studies relating to theory, history, and criticism. The collection has been built through the years by Professors Robert Eberwein of English and Ann Pogany of the Library. Professor Eberwein saw to it that we subscribed to the most important film journals and recommended essential books for purchase. He then augmented our collection with personal gifts over the years that included 250 books that he donated when he retired and dozens of DVDs that he purchased for the library (in addition to the ones he selected using College of Arts and Sciences funding). Professor Pogany has, for over a dozen years, built a book collection of essential film titles using the modest library book allocation for the film concentration.

#### Reference Resources

The Library's reference collection for film is quite strong. We regularly receive many of the significant publications that chronicle the history of film: *International Motion Picture Almanac* (from 1970 on), the *International Film Guide* (from 1966 on), *Screen World* (from 1949 on), *Film Review Annual* (1981-2002, when it ceased publication) and *Magill's Cinema Annual* (from 1982 on). We have encyclopedias on topics ranging from documentary films to early cinema to westerns to the films of Alfred Hitchcock. We have research oriented resources such as the *American Film Institute Catalog* covering films from 1893 through 1970. We have print volumes of the *New York Times Film Reviews* from 1913 through 2000 and of the *Variety Film Reviews* from 1907 through 1980. (There is online access to all *New York Times* film reviews via the Library's subscription to the *Historical New York Times*.) The Library provides online access to one of the two major indexes for film studies—*Film & Television Literature Index*. The Library also has all the volumes of its print predecessor, *Film Literature Index*. The Library does not subscribe to the other major index for film studies, *International Index to Film Periodicals*. While this resource's indexing of many foreign language periodicals makes it necessary for a comprehensive film studies collection, it is not necessary for an undergraduate major in film studies.

Two widely held reference titles the Library is missing are the four-volume *Schirmer Encyclopedia of Film* (\$495) and Greenwood Press's *Encyclopedia of Film Noir* (\$85). Other recent titles that might be needed are selected volumes from a Scarecrow Press series of historical dictionaries of cinema (e.g., focusing on the cinema of specific countries, Hong Kong, Ireland, France, Germany, Poland, Italy, Australia; and on specialized topics, African American cinema, horror films, westerns).

#### Books

The Library's existing book collection for film includes many of the books highly recommended by *Choice*, the American Library Association publication that reviews library resources appropriate for the undergraduate library. In addition the Library has purchased relevant titles selected by the film concentration faculty for individual courses. Gifts have also been central to the development of the Library's film book holdings. These include the 250 book collection given by Professor Eberwein in 2007, his gifts of individual titles over several years, and the nearly 500 book collection from Robert Malcomson in the late 1990s. This past year the Library directed special funds for further expanding its collection of film books. The Library spent (using book funds allocated for Department of English books) over \$1000 for important non-current books film faculty identified and also spent another \$500 to replace the most essential titles that had been identified as missing in the recent book inventory.

This year's \$1000 allocation for film books (used to purchase the best of the *Choice* recommendations plus a few other recent titles) is already spent although much of the fiscal year remains. There are still backlist titles selected by film faculty that have not been purchased. There have been increases in numbers of scholarly film books published each year. The proposal for the proposed major in cinema studies includes

several new courses that will need books to support student research. An annual allocation of at least \$3000 for film books (i.e., a \$2000 increase over the current allocation) is needed. Another \$2500 in the first year would provide for the purchase of previously published titles that are needed to support the new courses and to purchase the remaining backlog of titles film faculty have identified as needed.

#### Journals

The Library already subscribes to many of the most important film studies journals and has online access to several more through many of its full text periodical indexes (see Appendix A). However, there are still other journals that will be needed to support the proposed major. The most expedient method of adding several of these titles will be upgrading the Library's subscription to *Film & Television Literature Index* to a version which includes the full text of 90 journals and nearly 60 books. While the Library already has access to some of these journals, the full text version of the index will add 17 highly relevant titles (see Appendix B) and another 20 titles of slightly less relevance. Although 4 of the full text titles do not have the current 12 months available full text via the index, the full text version of the index still seems desirable. (Individual subscriptions to the 17 titles would total over \$4600 per year. Additional cost of upgrading to the full text index is a bit less than \$4000.)

In addition to budgeting for the full text version of *Film & Television Literature Index*, I have also included a very modest budget to add a few inexpensive journals as individual subscriptions. I quickly was able to identify titles costing around \$200 total that would be supportive of the proposed program (and that are not available full text via the upgraded *Film & Television Literature Index*).

#### DVDs/Videos

Obviously very central to any cinema studies program are the films themselves. While these DVDs are housed in the Library, funding for the ongoing acquisition of DVD titles must be continued directly by the College of Arts and Sciences.

C: Julie Voelck, Dean of the Library  
Ronald Sudol, Dean of the College of Arts and Sciences  
Susan Hawkins, Chair, Department of English  
Shawn Lombardo, Coordinator of Collection Development, Kresge Library

#### Appendix A—Film Journals Currently Held by the Library

*American Cinematographer* (print subscription, online access via *WilsonSelect*)  
*Animation Magazine* (online access via *WilsonSelect*)  
*Bright Lights* (free online access)  
*Camera Obscura* (online subscription via Duke Journals package)  
*Cineaction!* (online access via *Academic OneFile*)  
*Cineaste* (print subscription, online access via *WilsonSelect* and *Academic OneFile*)  
*Cinema Journal* (online subscription via *ProjectMUSE*)  
*Convergence: The Journal of Research into New Media Technologies* (online subscription via Sage Journal package)  
*Discourse: Journal for Theoretical Studies in Media and Culture* (online subscription via *ProjectMUSE*)  
*Film & History* (online subscription via *ProjectMUSE*)  
*Film Comment* (print subscription)  
*Film Criticism* (print subscription, online access via *WilsonSelect* and *Academic OneFile*)  
*Film History* (online subscription via *ProjectMUSE*)  
*Film Journal International* (online access via *Academic OneFile*)  
*Film Quarterly* (print/online subscription)  
*Framework: The Journal of Cinema and Media* (online subscription via *ProjectMUSE*)  
*Journal of Film and Video* (online subscription via *ProjectMUSE*)  
*Journal of Popular Film and Television* (online subscription)  
*Journal of Religion and Film* (free online access)  
*Journal of Visual Culture* (online subscription via Sage Journals package)  
*Literature/Film Quarterly* (print subscription, online access via *Academic OneFile*)  
*Media, Culture, & Society* (online subscription via Sage Journals package)  
*Moving Image* (online subscription via *ProjectMUSE*)  
*New Review of Film & Television Studies* (online access—with 12 month embargo—via *International Bibliography of Theatre & Dance*)  
*PAJ: A Journal of Performance and Art* (online subscription via *ProjectMUSE*)  
*Post Script* (print subscription, online access via *Academic OneFile*)  
*Screen* (online subscription via Oxford Journals package)

*Sight and Sound* (print subscription, online access via *WilsonSelect*)  
*Studies in Documentary Film* (online access via *WilsonSelect*)  
*Velvet Light Trap* (online access via *ProjectMuse*)  
*Women & Performance* (online access—with 12 month embargo—via *International Bibliography of Theatre & Dance*)

Appendix B—A Sampling of Full Text Titles that would be Added by Subscription to *Film & Television Literature Index with Full Text*

*Canadian Journal of Film Studies*  
*Cinema Scope*  
*\*Early Popular Visual Culture*  
*Film Comment* (Library has print subscription but no online access)  
*Film International*  
*\*Historical Journal of Film, Radio, & Television*  
*Journal of African Cinemas*  
*\*Journal of British Cinema & Television*  
*Journal of Japanese & Korean Cinema*  
*New Cinemas: Journal of Contemporary Film*  
*\*Quarterly Review of Film & Video*  
*Science Fiction Film & Television*  
*Studies in European Cinema*  
*Studies in French Cinema*  
*Studies in Hispanic Cinema*  
*Studies in South Asian Film & Media*  
*Vertigo*  
 \*Most recent 12 months of these titles are NOT available full text via *Film & Television Literature Index with Full Text*.

Appendix C--Budget					
	Year 1	Year 2	Year 3	Year 4	Year 5
Current monographs & reference titles <sup>1</sup>	\$2,000.00	\$2,100.00	\$2,200.00	\$2,300.00	\$2,400.00
Retrospective purchase of monographs	\$2,500.00	*	*	*	*
Upgrade to <i>Film &amp; Television Lit. Index</i> <sup>2</sup>	\$4,000.00	\$4,400.00	\$4,840.00	\$5,324.00	\$5,856.40
Additional journals <sup>3</sup>	\$200.00	\$210.00	\$330.00	\$360.00	\$400.00
Support for current film studies resources	\$1,000.00	\$1,000.00	\$1,000.00	\$1,000.00	\$1,000.00
<b>Total</b>	<b>\$9,700.00</b>	<b>\$7,710.00</b>	<b>\$8,370.00</b>	<b>\$8,984.00</b>	<b>\$9,656.40</b>
<sup>1</sup> Presumes the purchase of approximately 40 additional film books per year, with a 5% annual inflationary increase.					
<sup>2</sup> Presumes a 10% annual inflationary increase.					
<sup>3</sup> Presumes a 10% annual inflation rate, with additional journal subscriptions added in year 3.					

D. Student Survey Data

OAKLAND UNIVERSITY  
STUDENT QUESTIONNAIRE ON PROPOSAL FOR A FILM & MEDIA STUDIES MAJOR  
WINTER 2007

The College of Arts and Sciences is considering a proposal for an interdisciplinary Bachelor of Arts (B.A.) degree in Film & Media Studies. This major would be an expansion of the current Concentration in Film Aesthetics and History into a full film and media studies major.

We would like to ask you to participate in this process. In fact, your participation is critical to this proposal. This questionnaire is being given to all students enrolled in film courses in Winter 2007. If you have already participated in this survey in another film class, please do not answer a second time.

Please answer the following questions (on the front and back of this page), which focus on film at Oakland University. Written comments are also an important part of this process and we encourage you to make your opinion known. Although we may use your comments in our proposal, we will not disclose your identity. Therefore, do NOT sign either the questionnaire or the Scantron form.

1. I consider myself
  - a. A traditional student (age 18-24)
  - b. A non-traditional student returning to school after an absence

	A. TRAD	B. NON-TRAD
CIN303 [25]	80% [20]	20% [5]
CIN450 [9]	100% [9]	0% [0]
ENG250-10am [36]	97% [35]	3% [1]
ENG250-3pm [40]	100% [40]	0% [0]
ENG309 [27]	85% [23]	15% [4]
LIT251 [7]	100% [7]	0% [0]
<b>TOTAL [144]:</b>	<b>93% [134]</b>	<b>7% [10]</b>

2. I am a student who has
  - a. Attended only Oakland University
  - b. Transferred from a 2-year college
  - c. Transferred from another 4-year university

	A. OU ONLY	B. TRANS 2/yr	C. TRANS 4/yr
CIN303 [25]	52% [13]	20% [5]	28% [7]
CIN450 [9]	56% [5]	22% [2]	22% [2]
ENG250-10am [36]	67% [24]	17% [6]	17% [6]
ENG250-3pm [40]	80% [32]	10% [4]	10% [4]
ENG309 [27]	56% [15]	30% [8]	14% [4]
LIT251 [7]	43% [3]	43% [3]	14% [1]
<b>TOTAL [144]:</b>	<b>64% [92]</b>	<b>19% [28]</b>	<b>17% [24]</b>

3. The study of film and related media has an important role to play in a general liberal arts education.
  - a. Strongly agree
  - b. Agree
  - c. Not sure
  - d. Disagree
  - e. Strongly Disagree

	A. ST AGREE	B. AGREE	C. NOT SURE	D. DISAGREE	E. ST DIS
CIN303 [25]	76% [19]	16% [4]	4% [1]	4% [1]	0% [0]
CIN450 [9]	89% [8]	11% [1]	0% [0]	0% [0]	0% [0]
ENG250-10am [36]	53% [19]	36% [13]	11% [4]	0% [0]	0% [0]
ENG250-3pm [40]	60% [24]	30% [12]	7% [3]	2% [1]	0% [0]
ENG309 [27]	74% [20]	26% [7]	0% [0]	0% [0]	0% [0]
LIT251 [7]	29% [2]	71% [5]	0% [0]	0% [0]	0% [0]
<b>TOTAL [144]:</b>	<b>64% [92]</b>	<b>29% [42]</b>	<b>6% [8]</b>	<b>1% [2]</b>	<b>0% [0]</b>

4. Oakland University should offer a major in Film & Media Studies.
- Strongly agree
  - Agree
  - Not sure
  - Disagree
  - Strongly Disagree

	A. ST AGREE	B. AGREE	C. NOT SURE	D. DISAGREE	E. ST DIS
CIN303 [25]	76% [19]	16% [4]	4% [1]	4% [1]	0% [0]
CIN450 [9]	89% [8]	11% [1]	0% [0]	0% [0]	0% [0]
ENG250-10am [36]	53% [19]	36% [13]	11% [4]	0% [0]	0% [0]
ENG250-3pm [40]	60% [24]	30% [12]	7% [3]	2% [1]	0% [0]
ENG309 [27]	74% [20]	26% [7]	0% [0]	0% [0]	0% [0]
LIT251 [7]	29% [2]	71% [5]	0% [0]	0% [0]	0% [0]
<b>TOTAL [144]:</b>	<b>64% [92]</b>	<b>29% [42]</b>	<b>6% [8]</b>	<b>1% [2]</b>	<b>0% [0]</b>

5. If OU offered a major in Film & Media Studies, it should also offer a specialization within the major in digital media production (screenwriting, cinematography, directing, editing etc.).
- Yes
  - No

	A. YES	B. NO
CIN303 [25]	96% [24]	4% [1]
CIN450 [9]	100% [9]	0% [0]
ENG250-10am [36]	92% [33]	8% [3]
ENG250-3pm [40]	97% [39]	3% [1]
ENG309 [27]	100% [27]	0% [0]
LIT251 [7]	100% [7]	0% [0]
<b>TOTAL [144]:</b>	<b>97% [139]</b>	<b>3% [5]</b>

6. If Oakland University offered a major in Film & Media Studies, I think more students in my peer group would be interested in attending OU.
- Strongly agree
  - Agree
  - Not sure
  - Disagree
  - Strongly Disagree



	A. ST AGREE	B. AGREE	C. NOT SURE	D. DISAGREE	E. ST DIS
CIN303 [25]	16% [4]	32% [8]	44% [11]	8% [2]	0% [0]
CIN450 [9]	33% [3]	22% [2]	44% [4]	0% [0]	0% [0]
ENG250-10am [36]	25% [9]	14% [5]	56% [20]	3% [1]	3% [1]
ENG250-3pm [40]	33% [13]	27% [11]	30% [12]	5% [2]	5% [2]
ENG309 [27]	22% [6]	44% [12]	30% [8]	4% [1]	0% [0]
LIT251 [7]	14% [1]	57% [4]	29% [2]	0% [0]	0% [0]
<b>TOTAL [144]:</b>	<b>25% [36]</b>	<b>29% [42]</b>	<b>40% [57]</b>	<b>4% [6]</b>	<b>2% [3]</b>

7. I am taking, or have taken, more than one film course this academic year at Oakland University
- Yes
  - No

	A. YES	B. NO
CIN303 [25]	28% [7]	72% [18]
CIN450 [9]	78% [7]	22% [2]
ENG250-10am [36]	17% [6]	83% [30]
ENG250-3pm [40]	30% [12]	70% [28]
ENG309 [27]	37% [10]	63% [17]
LIT251 [7]	43% [3]	57% [4]
<b>TOTAL [144]:</b>	<b>31% [45]</b>	<b>69% [99]</b>

8. I have taken other film courses at Oakland University.
- Yes, four or more courses (not including any film courses this semester)
  - Yes, three courses (not including any film courses this semester)
  - Yes, two courses (not including any film courses this semester)
  - Yes, one course (not including any film courses this semester)
  - No courses other than the one(s) this semester

	A. YES, 4+	B. YES, 3	C. YES, 2	D. YES, 1	E. NO
CIN303 [24]	4% [1]	4% [1]	13% [3]	29% [7]	50% [12]
CIN450 [9]	33% [3]	0% [0]	0% [0]	44% [4]	22% [2]
ENG250-10am [36]	0% [0]	0% [0]	3% [1]	14% [5]	83% [30]
ENG250-3pm [40]	3% [1]	3% [1]	0% [0]	20% [8]	75% [30]
ENG309 [27]	0% [0]	0% [0]	7% [2]	19% [5]	74% [20]
LIT251 [7]	0% [0]	0% [0]	14% [1]	14% [1]	72% [5]
<b>TOTAL [143]:</b>	<b>3% [5]</b>	<b>1% [2]</b>	<b>5% [7]</b>	<b>21% [30]</b>	<b>69% [99]</b>

9. I am currently enrolled in the Film Concentration at Oakland University
- Yes
  - No

	A. YES	B. NO
CIN303 [25]	12% [3]	88% [22]
CIN450 [9]	33% [3]	67% [6]
ENG250-10am [36]	12% [3]	88% [33]
ENG250-3pm [39]	3% [1]	97% [38]
ENG309 [27]	0% [0]	100% [27]
LIT251 [7]	14% [1]	86% [6]
<b>TOTAL [143]:</b>	<b>8% [11]</b>	<b>92% [132]</b>

10. If OU offered a major in Film & Media Studies, I would consider adding it as a second major to my current course of study.
- Yes
  - No

	A. YES	B. NO
CIN303 [25]	56% [14]	44% [11]
CIN450 [9]	78% [7]	22% [2]
ENG250-10am [36]	36% [13]	64% [23]
ENG250-3pm [40]	47% [19]	53% [21]
ENG309 [27]	52% [14]	48% [13]
LIT251 [7]	28% [2]	72% [5]
<b>TOTAL [144]:</b>	<b>48% [69]</b>	<b>52% [75]</b>

11. If OU offered this new major, I would consider changing my major to Film & Media Studies.
- Yes
  - No

	A. YES	B. NO
CIN303 [25]	24% [6]	76% [19]
CIN450 [9]	78% [7]	22% [2]
ENG250-10am [36]	14% [5]	86% [31]
ENG250-3pm [40]	25% [10]	75% [30]
ENG309 [27]	15% [4]	85% [23]
LIT251 [7]	14% [1]	86% [6]
<b>TOTAL [144]:</b>	<b>23% [33]</b>	<b>77% [111]</b>

12. Currently, I am considering transferring to another 4-year college or university in order to graduate with a major in Film or Film & Media Studies.
- Yes
  - No

	A. YES	B. NO
CIN303 [25]	16% [4]	84% [21]
CIN450 [9]	0% [0]	100% [9]
ENG250-10am [36]	6% [2]	94% [34]
ENG250-3pm [38]	4% [1]	96% [37]
ENG309 [26]	4% [1]	96% [25]
LIT251 [7]	0% [0]	100% [7]
<b>TOTAL [141]:</b>	<b>6% [8]</b>	<b>94% [133]</b>

13. Please also offer your written opinion about the possibility of a Film & Media Studies major at Oakland University. (Answer on the ScanTron form provided.)

**SURVEY COMMENTS (ORGANIZED BY COURSE):**

**CIN303**

- I am currently trying to independently major in Film at Oakland. It would be nice to offer a major in Film to have made it easier and more noticeable.
- When I started at Oakland I did not know that a film study program existed. It has been a wonderful discovery!
- I would love for there to be a film major at OU. However, any such program, I think, should focus on production aspects proposed in question 5, not just an expansion of the somewhat lacking concentration already in place.
- I would be especially interested in the availability of a screenwriting degree or concentration. I am graduating in April but would strongly consider coming back if that was offered! Thank you!

5. This would be a great thing to have at Oakland University. If it were a major when I started here I know this would have been my major or minor for sure.

#### **CIN450**

1. I think a Film and Media Studies Major is a WONDERFUL idea long overdue. Film has ALWAYS been important as an art form, but isn't always treated seriously and I think a major of this type would be a step in raising respect and awareness in Cinema Studies as a course of serious study as opposed to the traditional view of a Film Major being only Film-MAKING.
2. If I had been aware that I could major in a film concentration I would've done it in a heart beat. Film and media studies should be taken more seriously, and having an official major would be wonderful. I wish the major had already existed three years ago.
3. I feel that after taking 2 film course at OU, I would very much like to have a film/media studies in my major.
4. I think offering film studies as a major is a very intriguing idea that would be successful.
5. Excellent idea ... it would address the digital age of art.
6. I personally feel a major in film and media studies would be extremely beneficial to those interested in film leading to a major career. OU already offers a wide variety of in-depth, valuable film courses, and is worthy of becoming an official major for students to declare.

#### **ENG309**

1. I was very interested in film, mostly screenwriting, but found it difficult due to the lack of programs offered at Oakland. This would be a great opportunity to have at Oakland, and put itself on the map in Hollywood.
2. I think keeping 'creative' 'film-types' in the area and state would greatly contribute to Michigan's turn-around and in turn keep other young people in the state.
3. This would be a good idea to add this subject as a major because film and media are becoming very big and growing rapidly in our culture. I would have taken other media classes in they were offered in the journalism curriculum, or in the English curriculum.
4. Oakland should absolutely offer a Film and Media Studies major. I was actually disappointed to see that it was not an option when I transferred here.
5. It is something that could really benefit the University as well as the student body. Perhaps Specs Howard [sic] would lose many potential students to OU.
6. The only problem I see with offering film as a major is that there is little call for work in that industry and with the economy in such a poor shape you may be unable to generate enough interest in the program.
7. DO IT!
8. I am not strongly aiming for a major in Film but know a lot of people that do so. They leave town even though they don't want to [in order to] major in it. This would be a good consideration for OU.
9. It would be good to see Film and Media Studies major, so students wouldn't have to transfer out of the university to go into that domain.
10. In high school, the general response to Oakland is, "Good, but lacking in the arts." I think you should do something about that.
11. I feel that the possibility of a Film and Media Studies major would be a wonderful addition for OU. I would strongly consider it as a minor, if possible.
12. The addition of the major would be a step forward for the University. I am strongly in favor of this idea, even though I will not be able to use it myself.
13. I think OU greatly needs having a Film and Media Studies major, just because many people are interested in that field these days.
14. I think that is a good idea for OU to add this major to the College of Arts and Sciences. It may bring more people to the University who would otherwise attend school elsewhere (i.e., Chicago or New York).
15. I am currently an English major with a Journalism minor. This is the closest combination I could find toward furthering a career in television production. OU should definitely consider Film and Media Studies.
16. I believe that adding a Film and Media studies major to Oakland's curriculum would offer students a wider variety of class options, intrigue new and current students to look into a Film major, and also attract more people to OU.
17. I have tried to previously enroll in other film classes and they always seem to fill up rather fast. Also, I have known people who left Oakland because it didn't have a Film Studies major. I think it would be very beneficial to include it as a major.

18. I think it's a good idea. I wouldn't major in it but I'd like to take some of the classes that an expansion of film studies would give me access to—a class on script writing for instance. As far as I know there isn't anything like that available currently.
19. I think a Media Studies Major is a great idea, but my suggestion is to include a class that focuses on video games, seeing that it is now a billion dollar industry that rivals that of motion pictures. Also, games include aspects of cinematography, screenwriting, character development and sometimes adaptation.
20. I think the major is important, not only as a sign of our contemporary, media-driven culture, but it would also make OU more cutting-edge and appealing. I am graduating shortly, so I will not be able to benefit, but with a strong interest (and background) in film and screenwriting, I would definitely have incorporated in into my course of study (English). This adaptation class shows the correlation between film and literature, and I'm sure it could be correlated with other fields of study as well. Good luck.

#### **ENG250-10am**

1. Anything to add some diversity to Oakland is a good idea. Why not add this major? It will bring more people to Oakland and add a whole new area to Oakland. GREAT IDEA!
2. I think it would be a good decision to offer Film/Media Studies as a major.
3. I think it would be a good idea to expand the curriculum here.
4. I know many people would consider pursuing a career at OU if there a Film and Media Studies major here at Oakland.
5. I think the addition of a Film and Media Studies Major would be good for Oakland, and if I had had the opportunity to pursue a major in this I probably would have done so.
6. I believe it would be a good idea, but I think you need to survey more people and get a proper random sample before you do anything in the progression of trying to create a Film and Media Studies major.
7. A Film/Media studies major would be interesting, but I am fixed on my major. For others though, it would be a good idea.
8. I am graduating at the end of the semester—doesn't affect me much. However, I did answer honestly.
9. I think that before a Film Major was offered the economic program should come back.
10. Having a Film and Media Studies major at OU would be important to me because it is the field of study that I am most interested in.
11. I think any and all new majors added to Oakland University will bring in more students and make the University more appealing. A major in Film and Media studies would attract a diverse group of students and enhance to overall atmosphere and experience of OU.
12. I have taken ENG302 and am now enrolled in ENG250. I have used the knowledge I have learned from these classes in my other classes and vice versa. The film classes offered now are a great addition to my education experience.
13. A Film and Media Studies [Major] at OU would be great, and would definitely make me reconsider my major/minor.
14. Many of my friends attend Grand Valley State in order to major in Film Studies. I think it could only benefit the Liberal Arts program here at OU.
15. Film Studies is a great idea [that] I wish someone had come up with four years ago. I'd be even more interested in it if I weren't almost done with school.
16. Although I am not personally interested in being a film major, I know people who are. I have a friend who is applying to major film schools with an undergrad degree in accounting. A film degree would increase his chance of success.
17. I find the class I am currently taking interesting and thought provoking. It is because of this class [that] I plan on taking ENG309: Adaptation.

#### **ENG250-3pm**

1. Be a good option for students with a passion in this area of study.
2. Nearly-graduated Biology major's opinion: Film as a major doesn't seem like it would make someone stand out in a job market. Maybe it should be a minor in conjunction with Filmmaking or Advertising.
3. Film is my life. Coming to this university in 2004 left me no choice but to major in theatre due to the lack of Film Studies. Now, it's late to join the Concentration, but I would love more classes to take within the major if there came to be one.
4. Even though I could not possibly this major to the one I have. I think the major program for Film and Media Studies would be a great idea.

5. Film was going to be my major until I finally decided that I want to open my own restaurant one day. I think it would be a good major.
6. I think a major in Film and Media Studies would be a viable addition to the majors offered here at the university. Furthermore, I think that specialized topics such as editing and screenwriting would be useful. As a film 'concentrator' myself, I know that there is interest among my peers in film.
7. I think it would definitely broaden the range of students who might reconsider attending OU as a film school of choice.
8. If students are interested in this major, I don't see why they shouldn't have the option.
9. It's good.
10. I think OU would definitely benefit with a Film and Media Studies program. More students would attend, and it would probably have a large turnout.
11. I recently contacted a professor about switching my major to film. I'm currently planning on transferring to Columbia, Chicago to major in film, but if OU added a major, I would stay. (I want to graduate an editing major.)
12. Film as a form of Art is quite young. If literature has become such a prominent form of College and University study why shouldn't film; here lies a gold mine of endless potential.
13. I would truly enjoy taking a screenwriting class and would love the opportunity.
14. I do not care!
15. Seems like a good idea.
16. I think a lot of people would be interested in this major. It could also be considered a minor.
17. I always thought I would be taking film classes if they were offered.
18. At a community college I took a French Film class but was disappointed that OU didn't have much in the way of film classes at the time (4 years ago) so I think more film classes is definitely a good idea.
19. I believe there should be a film major at Oakland to further the diversity of the liberal arts degree at the University. This will only improve the image Oakland has as referring to the diversity of majors it offers.
20. I think offering this as a major would add more diversity into the student body, which is a good thing. It also offers us a chance to explore different aspects of the arts as a whole.
21. I think it is a great idea to offer a major in Film and Media studies. By doing this I believe that OU would benefit to have a more diversified curriculum.
22. It's a good idea! I like movies.
23. I believe that the addition of any major is beneficial to the school. The wider array of majors offered the larger the potential student base is.
24. I think that it would be great and work out well for many of the Com majors who are interested in that field. So instead of one saying I'm a Com major, they can be more specific and say I'm a Film major.
25. I thought this class would be an interesting Gen Ed, which it is. Though, altogether I am not the target audience for Film and Media Studies.
26. Adding the Film and Media Studies major to Oakland University would be very beneficial to most students. I know a lot of people that didn't go to Oakland because they didn't offer a film major. I also love the idea of the screenwriting specialization. I currently produce a show for OUTV and would like to be better educated in the film and media aspect.
27. I think a lot of people would be interested in this major who wouldn't have otherwise considered OU. I think that if there was a major in Film there should definitely be different specializations to choose from.
28. Oakland University would benefit from a Film and Media Studies major because it is becoming a more popular study as time passes. I believe many students would change their majors or transfer to OU (if they aren't already attending) just to take these courses in this field of interest.

#### **LIT251**

1. I think the possibility of a film major studies at Oakland is great, because there seems to be many interested students.

*E. Letters of Support*

Bob Eberwein  
Professor Emeritus  
Oakland University

Dear Andrea, Kyle, and Josh:

Thank you for the opportunity to see your proposal. I'm very impressed! Here are the advantages I see in the current plan. Best wishes, Bob

1. You wisely differentiate the critical studies from the production tracks, thus acknowledging the particular emphases each curriculum must necessarily have. By having students share some of the core courses, you guarantee that there will be healthy interchange among students in both tracks and also create opportunities for them--specifically the chance for each group to see what all lovers and creators of film have in common.
2. The 48-hour majors are rigorous and demanding and will guarantee serious commitments from students. No one can simply drop in to either track. Only the most dedicated need apply. Since the critical studies component builds on the curricular logic of the Concentration, I am, of course, partial to its merits. In offering such a background, you prepare our students for advanced work quite responsibly. In fact, two of our concentrators have Ph.Ds in film from the University of Wisconsin. Another has an M.A. from New York University. When he arrived there, the film theory requirement was waived because of his work here at Oakland.
3. Judging from what I know about our Library holdings in film and video and in books and journals (online and hard copy), I would say we are very well prepared to meet the needs of students in the critical studies track.
4. The current initiative by the Governor to encourage film production in the state will, I hope, draw attention to the need for more students with credentials indicating they are trained in production and encourage interest in Oakland. Announcing majors will have a positive effect on recruitment. Current students have expressed interest in having a film major. In its absence, several have opted for an Independent Major, worked out with advisors. The students are out there (and currently here) who want such majors.

Bob Eberwein

---

TO: Kyle Edwards, Andrea Eis and Joshua Yumibe  
FROM: Peter Bertocci  
RE: Proposal for a Potential Cinema Studies Major

I am happy to support the work done thus far in exploring the possibility of developing a major in cinema studies here at Oakland. My own course, AN 307, focusing on the history of ethnographic film, has been part of the existing concentration since soon after its inception, and I am pleased that it has been included in the draft of the new major proposal. I like the notion of the two tracks, as it will accommodate students whose interest in film is largely literary, aesthetic and theoretical, as well as those who seek "hands-on" training in film production. The programmatic overlap between the two tracks is also noteworthy in trying to ensure that students choosing the one will also have to have exposure to the other, and this achieves good integration of the program's two curricular options. There appears to be nation-wide student interest in the visual media. Development of a major in film studies should help keep Oakland up to date in offering programs that attract considerable student interest and providing students with the knowledge and training that can lead to employment in a rapidly expanding area of economic and cultural activity.

---

Jackie Wiggins, Professor of Music Education  
Chair, Department of Music, Theatre and Dance  
Oakland University

I am writing in support of the proposed B.A. in Cinema Studies program. Film studies have had a long history at Oakland drawing upon the expertise of faculty from a variety of departments and fields. We often encounter theatre alumni who speak of having had some sort of involvement with film studies as part of their undergraduate work at Oakland, including people like John Roman (producer of the *Law and Order: Criminal Intent* series) who attributes his initial interest in the career to its beginnings at Oakland where he was involved with such faculty.

In our own department, Terry Herald, our audio technician, is also a successful film score composer who has extensive knowledge of the history of film music. Therefore, in addition to his role as technician, Terry teaches a general education course in the nature and history of film music.

While our theatre and dance programs predominantly focus on live performance, these are areas that do intersect with film studies. We have dabbled in Dance for the Camera (where the film editing is part of the choreography) and regularly offer a course for theatre majors in Acting for the Camera.

Oakland has a long history of connection to the fine and performing arts. With interest coming from so many places on campus, the proposed program seems like the product of a natural and healthy evolution.

Jackie Wiggins

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From: "Kerro Knox" <knox@oakland.edu>  
Subject: Re: letter request regarding a Cinema Studies BA at Oakland  
Date: September 16, 2008 7:04:12 PM EDT  
To: "Joshua Yumibe" <yumibe@oakland.edu>

The new major in Cinema Studies would be a huge asset to the Theatre Program in the Department of Music, Theatre and Dance. We would be excited about opportunities that would be opened up for actors, in that nowadays no actor can work in one medium exclusively. We offer an occasional Special Topics course in Acting for the Camera, but all our savvy students know that getting film experience is essential. We also find that current production practices use more and more multimedia in live theatre. The booming film activity in Michigan means our theatre students need to be prepared. Having recorded work could accelerate their careers also.

Our Theatre Design and Production majors would benefit as well, and learn skills that may be portable throughout many aspects of the entertainment industry: design, scenic construction, lighting, costuming, hair and make up, management, etc. Likewise there could be crossover opportunities for directors and playwrights. The interdisciplinary nature of the MTD department makes us open to other collaborations as well.

Certain offerings already in the theatre curriculum may be of benefit to Cinema Studies students, classes such as:

Acting (all levels)  
Acting for the Camera  
Design courses (Scenic, Costumes, Lighting, Sound, Hair and Make Up)  
Costume History  
Stagecraft and Costume Crafts  
Stage Combat  
Directing  
Playwriting and Advanced Playwriting  
or appearing in or working on stage productions

Double majors and theatre minors would be possible for Cinema Studies students as well.

Sincerely,  
Kerro Knox  
Theatre Program Director

---

November 7, 2008

To: Joshua Yumibe  
From: Kathleen Battles  
Assistant Professor  
Communication and Journalism  
RE: Cinema Studies B.A. Proposal

I am writing to express my support for the proposed addition of a Cinema Studies major to the Oakland undergraduate curriculum. Having had an opportunity to work on the early stages of the major design, I can say from experience that this is an exciting and timely proposal. The interdisciplinary nature of the major will allow students to draw from an array of courses and perspectives to understand the many elements of "film," including its industrial and aesthetic formations, as well as the social and cultural role of film. Students interested in either critical studies of film or digital film production will benefit from having a clearly formed and supported major. The major will also allow Oakland to recruit students to the University through the major. In addition, the Cinema Studies students in Communication and other classes offer unique perspectives that come from their particular interdisciplinary training.

The addition of a digital film production track could not be more timely. As an interdisciplinary major with ties to the Department of Art and Art History, the program is uniquely poised to develop in students a theoretically and aesthetically informed set of production practices that will no doubt allow them to move into existing production industries, and developing industries of the ever changing landscape of film and video production.

Finally, as Communication and Journalism works to develop more offerings in Media Studies, our students will benefit from the offerings in the Cinema Studies major. Such courses will expose students interested in media to a wider variety of theoretical frameworks and provide a broader framework for making sense of the cultural and historical importance of media.

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To: Kyle Edwards, Andrea Eis and Joshua Yumibe  
From: Ingrid Broszeit-Rieger, Associate Professor of German  
Re: Proposal for a Liberal Arts Major in Cinema Studies

Dear Kyle, Andrea and Joshua:

This letter is in enthusiastic support of the proposed Liberal Arts Major in Cinema Studies. I have taught LIT 251 (Studies in Foreign Film) 3 times in the past 3 years. I have also included film analysis as well as video production in most of my German classes with great success in regards to developing students' conceptual thinking, creative capabilities, analytical and teamwork skills.

Based on my teaching experience with film, a Cinema Studies Major would enhance our students' education as critical thinkers, writers and global citizens. This new major would also open up a wide variety of career opportunities in the nationally and internationally growing fields of media applications or prepare students for graduate programs in Film Studies and Film Production. Furthermore, as a generally popular program, Cinema Studies would most likely attract more students to Oakland University and could also enhance other Liberal Arts programs at our institution through collaboration.

Sincerely,

Ingrid Broszeit-Rieger