Description of Proposed Program

1. Program Overview

   a. Proposed CIP number: 500601

   b. Brief overview:

Moving image media—from film, television, and video to emergent digital forms—have become a significant means of human expression. Just as the study of literature, history, sociology, politics, economics, science and philosophy have played a key role in thinking about how human beings understand themselves and the world, the study of cinema is increasingly important to this same effort. The University of Oregon proposes a new Bachelor of Arts degree in Cinema Studies (to be awarded jointly by the College of Arts and Sciences, the School of Architecture and Allied Arts, and the School of Journalism) that will provide students the opportunity to study moving image media from the perspective of history, theory, aesthetics, and production. We use the term ‘cinema’ rather than ‘film’ as a broader term that encompasses the diverse forms of these media, which we approach as multicultural, transnational and richly humanistic phenomena.

Since cinema studies are necessarily multidisciplinary, the proposed major will involve faculty from the College of Arts and Sciences, the School of Architecture and Allied Arts, and the School of Journalism and Communication. Currently, students within the OUS system can study cinema in various form at a few other state institutions. At Eastern Oregon University, for example, students can major in Media Arts with a concentration in Film Studies, which includes a production component. At Southern Oregon University, they can major in Communication with a Media Arts concentration and emphases in Film Studies or Video Production. Portland State University offers a major in Film Studies based in the Theatre Arts Department and a minor based in English, with optional production courses taught through the Northwest Film Center, which is outside of the OUS system. All of these majors can be earned as BS degrees. The proposed UO program will be distinctive in the state for the range of its offerings, including in international cinemas; its required production component; and its character as a Bachelor of Arts degree that will include the study of language.

The Cinema Studies program builds on our existing interdisciplinary Certificate in Film Studies. Our proposed curriculum is based on the premise that such a broadly based education in the moving image will provide our graduates a sound foundation for entering their chosen professions or continuing their education in graduate school. The Cinema Studies program will share some courses with majors in the College of Arts and Sciences including English, Spanish, French, German, East Asian Languages and Literatures and Philosophy as well as the electronic media concentration of the Journalism major, and courses in the Digital Arts major in Architecture and Allied Arts. We envision the University of Oregon Cinema Studies program to begin as an undergraduate major, which will provide an institutional foundation for further development as interests and resources permit. Eventually, we may develop tracks (in production, for example, or in other areas) as well as more specialized and/or advanced degrees (BFA, MA, MFA).
c. When will program be operational?

Core courses will begin being offered on a regular basis in 2009-10 and students would be able to declare and complete the major beginning in 2009-2010.

2. Purpose and Relationship of Proposed Program to Institution's Mission and Strategic Plan

a. What are the objectives of the program?

The educational objectives leading to a Bachelor of Arts degree in Cinema Studies are:

- to provide a multidisciplinary learning environment;
- to provide students with knowledge of the history and theory of cinema;
- to foster critical thinking, writing and speaking skills through the analysis of moving image media;
- to help students understand the role of culture in cinema and its relation to diverse cultural trends and boundaries;
- to provide training and experience in fundamental production skills;
- to provide opportunities in class and outside for student creative projects, many of which will include collaboration with other students and with program faculty.

By achieving the objectives of the Cinema Studies program, students will be well-prepared for a wide range of employment, especially in industries related to moving image development, production and critique and advanced study in a range of related fields including film studies and production, cultural and literary studies, and, with appropriate prerequisite courses, professional degrees in business, arts administration, law and education.

b. How does the program support the mission and strategic plan of the institution? How does it contribute to attaining long-term goals and directions of the institution and program?

The major is designed to contribute to the basic undergraduate mission of the University by teaching students how to question critically, think logically and communicate clearly in relation to the mediated environment that conditions most aspects of their personal and social lives. It will enhance their ability to act creatively by teaching them skills in using cinema technologies. It will encourage them to live ethically through coursework that explores questions of social responsibility and power in relation to cinema. The major will also contribute to the mission of establishing a framework for lifelong learning that leads to productive careers and the enduring rewards of inquiry into cultural forms central to life in the 21st century.
Completion of this major will enhance student opportunities for careers in cinema industries both regionally and nationally. It will also prepare them for graduate studies or workshops and programs specializing in production. By choosing this area of study, our majors will have already embraced the challenge of an evolving social, political, and technological environment. On completing the major, they will be well prepared to guide change rather than react to it, as participants in cinema industries and critical consumers of cinema culture. Because of the increasingly globalized nature of contemporary cinema, the interdisciplinary scope of our major, and our commitment to studying cinema as a transnational, multicultural phenomenon, our majors will develop international awareness and understanding.

The major in Cinema Studies is interdisciplinary in design and will be one of the first cross-college programs in the OUS system. The result will be individual courses that integrate diverse perspectives on film and a program that recognizes the importance of connecting basic and applied research.

c. How does the proposed program meet the needs of Oregon and enhance the state’s capacity to respond effectively to social, economic, and environmental challenges and opportunities?

According to the Oregon Film and Video Office, the output of the Oregon film industry in 2005 was nearly half a billion dollars and accounted for nearly 4,000 jobs. Oregon remains committed to fostering the development of the industry and, during the 2007 legislative session, increased incentives to bring more film production to the state. As the industry expands, there will be increased need for access to a workforce with a background in all aspects of film, from production to writing and criticism. While the Portland State University proposed major in film (housed in the theatre department) will address many aspects of film writing and criticism, the University of Oregon major will also include a required production component and a strongly multidisciplinary approach. Both programs will help support the developing film and video industry in distinctive ways.

3. Course of Study

   a. Briefly describe proposed curriculum:

   The major consists of 52 credits divided among four categories: Fundamentals, Production, Core Courses (Theories and Methods), and Electives. Fundamental courses (totaling 12 credits) expose incoming majors to three central approaches to Cinema Studies: historical, social/institutional and aesthetic. The production requirement (a minimum of 8 credits) gives all majors a chance to learn the basics of media production. Through these courses, students will gain experience with the most current media-making tools, although our emphasis throughout will be on teaching critical and creative thinking about how ideas are transformed into images and sound. Once students complete the required courses in Fundamentals, they will take a selection of upper division Core courses to strengthen their understanding of cinema as a dynamic, multicultural and transnational phenomenon (24 credits). These courses
cover the categories of institutions, theory and criticism, and national, regional and transnational cinemas. Electives (at least 8 credits) will allow students to broaden their exposure to cinema studies. The major will also include the option of graduating with honors. All courses must be taken for a letter grade, and students must earn a grade of mid-C or better for credit toward the major. At least 28 credits must be taken in residence at the UO.

b. Describe new courses.

The following new courses will be submitted for review in Fall 2008:

**ARTD 2XX  Intro to Production: Digital Arts** (4 cr.) An introduction to artistic expression through moving pictures. Technical processes taught include pre-production planning, shooting, basic lighting, sound recording and mixing and digital editing. Equal attention is given to technical, aesthetic and cultural concerns. Each student will develop his or her own creative work.

**ENG 2XX: Intro to Production: Narrative** (4 cr.) An introduction to telling (fictional) stories with moving pictures. Technical processes taught include pre-production planning, shooting, basic lighting, sound recording and mixing and digital editing. Equal attention is given to technical, aesthetic and cultural concerns. Each student will develop his or her own creative work.

**J 2XX  Intro to Production: Documentary** (4 cr.) An introduction to telling (non-fiction) stories with moving pictures. Technical processes taught include pre-production planning, shooting, basic lighting, sound recording and mixing and digital editing. Equal attention is given to technical, aesthetic and cultural concerns. Each student will develop his or her own creative work.

**ENG 267: History of Motion Picture III From 1960 to the Present** (4 cr.) This course will add a third term to the existing sequence in the history of the motion picture (ENG 265, 266). ENG 265 will be reorganized to emphasize cinema during the silent era, and ENG 266, cinema during the classical period (1930s-1960). ENG 267 will cover cinema in the post-studio era of globalization, television and new media.

**J 4XX  Global Media: Latina/o Film** (4 cr.) Surveys cinema and television by directors from Latin America and of Latina/o descent.

c. Discuss any nontraditional learning modes to be utilized in the new courses, including, but not limited to: (1) the role of technology, and (2) the use of career development activities such as practica or internships.

1. Role of technology:
Technology is rapidly changing the educational landscape of the university. Even a decade ago, the investments necessary to start up a first rate cinema studies program that included production in its core would have been strategically and economically daunting for a university with Oregon’s resources. However, the rapid development of computer-based digital tools offers us the ability to offer a wide-range of production-oriented coursework with a relatively limited investment in new infrastructure and equipment, specifically Macintosh-based multi-use media labs, digital camcorders and related support gear and maintenance. This new technology will be available to students in the required production courses and will also be available for individual and group projects associated with advanced classes in the major and for independent study.

2. Career development:

In addition to internships currently available through the University Career Center, the International Studies Program, the School of Journalism, and the School of Architecture and Allied Arts, the Cinema Studies program will seek to develop additional opportunities focused on moving images. This offers the possibility of cooperation with the Film Studies program at PSU and with the Northwest Film Center.

d. What specific learning outcomes will be achieved by students who complete this course of study?

Students who complete the Cinema Studies major will be able to produce creative projects of their own using current media technologies. They will also be able to engage critically with film, television and other forms of media arts by using a set of specific skills arising from their understanding of media aesthetics, industries and history.

4. Recruitment and Admissions Requirements

a. Is the proposed program intended primarily to provide another program option to students who are already being attracted to the institution, or is it anticipated that the proposed program will draw students who would not otherwise come to the institution?

As the first undergraduate cross-college degree, the new major will provide another program option for the increasing numbers of students interested in film and digital moving images criticism and production in the College of Arts and Sciences, Architecture and Allied Arts and the School of Journalism. In the College of Arts and Science, students pursing the Certificate in Film Studies have increased steadily since its inception in 2000, with twenty completing the program in 2006. Cinema studies will increase the capacity of the University of Oregon to offer film-related study to our current students.

Significantly, we expect that the program will also draw an increasing number of new students to the University of Oregon. While PSU will offer one version of film study in the context of its theater arts department, UO will offer a distinctive alternative that will cross disciplinary boundaries and colleges while it provides all majors with a background in
production. On the west coast, comparable programs exist only in California. The University of California Santa Barbara, for example, offers a rigorous and broad-based interdisciplinary program with a small but required production component. (University of Washington has a cinema studies program within its Comparative Literature Department but, like PSU, it has no production requirement). The Cinema Studies major has the potential to enroll students from Oregon who might otherwise leave the state to pursue their degrees as well as students from Washington, Idaho, Utah, and Alaska who do not have a comparable in-state option. We also expect to retain students who are currently enrolled at the UO but leave before completing a degree because the Certificate does not offer them sufficient instruction or credentialing in Cinema Studies.

b. Are any requirements for admission to the program being proposed that are in addition to admission to the institution? If so, what are they?

Students must complete the four lower-division Fundamentals courses with grades of C or better before they can be admitted to the major. These courses provide students with a common knowledge background and skills required for advanced study in cinema. They must also complete at least 45 credits of coursework (be of sophomore standing).

We are currently working to develop this requirement into a “Pre-cinema studies major.” Incoming and transfer students will be able to select “pre-cinema studies” as their major on their application. For incoming students, there is no formal application process.

Current UofO students who wish to add or change their major to “Pre-cinema studies” will meet with the program’s Associate Director to fill out a form to add the major.

The opportunity to pre-register will help attract to the UofO those students interested in pursuing a degree cinema studies. It will also allow the program to project the number of sections of required “Introduction to Production” courses we will need to schedule in any one year. Because the program’s university funding will depend on the number of majors we serve, allowing students to pre-register will ensure that the program receives the funds it needs to sustain itself, particularly in the initial years of the program.

c. Will any enrollment limitation be imposed? If so, please indicate the specific limitation and its rationale. How will students be selected if there are enrollment limitations?

Based on an analysis of available teaching and studio resources, we expect to admit approximately 40 new majors each year. Limitations on enrollment will largely be the result of access to required courses. By the third year of the program, we estimate that 100 to 120 students will be enrolled in the major. As new resources become available, particularly in the area of film production, the number of students may increase to about 200 students, with approximately 20 additional new students enrolling each fall with a primary interest in Cinema Studies. Should demand exceed available spaces in the major, we will consider admitting students to the major on the basis of their GPAs in the fundamental courses and overall University coursework.
5. Accreditation of the Program

a. If applicable, identify any accrediting body or professional society that has established standards in the area in which the proposed program lies.

There are, to our knowledge, no accreditation programs for BA programs in film or cinema studies. The National Associate of School of Art and Design (which accredits the College of Architecture and Allied Arts) has developed a set of standards for a BFA in film/video (see http://www.arts-accredit.org/site/docs/AQ-AD/BFA-Film_and_Video.pdf). While the BFA is a professional degree, we find that the proposed standards concerning general studies competencies and knowledge and skills in history, theory and criticism provide a relevant guide for developing the Cinema Studies program.

b. If applicable, does the proposed program meet professional accreditation standards?

N/A

c. If the proposed program is a graduate program in which the institution offers an undergraduate program, is the undergraduate program accredited?

N/A

Need

6. Evidence of need

   a. What evidence does the institution have of need for the program?

Since 1992, when the university closed the Speech Department and eliminated the Telecommunication and Film major, faculty and staff have received regular inquiries from both matriculated and non-matriculated students about whether the university offers a program in Cinema Studies. During this period thousands of students representing a wide range of majors have taken film-related courses offered by 15 departments or schools on campus. In the English Department alone, courses taught by the department’s three full time professors in Cinema Studies usually fill to capacity, easily serving nearly 1,000 undergraduates a year, despite the fact these courses are taken as electives.

The enthusiasm with which faculty and students alike have endorsed a cinema studies major provides further testimony to the need for such a program. Faculty who teach film-related courses, including Professors Janet Wasko and Jon Palfreman (Journalism and Communications), Ying Tan and Kartz Ucci (AAA), Susan Anderson (Germanic and Scandinavian), Daisuke Miyao (East Asian Languages and Literatures) and others have been overwhelmingly positive about implementing a Cinema Studies major. So has the University Film Organization (UFO), which has nearly completed the process of ASUO recognition. The UFO is the successor to the House of Film, which undergraduates founded in 1997 to help them prepare for careers in media industries. The existence of these student groups dedicated
to providing opportunities for collaborative work on creative projects testifies to strong student demand for a major.

b. Identify statewide and institutional service-area employment needs the proposed program would assist in filling. Is there evidence of regional or national need for additional qualified individuals such as the proposed program would produce? If yes, please specify.

Please see attached letter from Susan Haley of the Oregon Film and Video Office. The purpose of this office is to promote film production in Oregon, an attractive area for industry growth in the state. Recognizing the importance of a well-trained workforce to this industry, the office independently researched Oregon institutions of higher learning, both public and private, to determine what training is now available to Oregon students. Their findings have convinced them of the state's urgent need for a program in Cinema Studies.

c. What are the numbers and characteristics of students to be served? What is the estimated number of graduates of the proposed program over the next five years? On what information are these projections based?

We expect to admit 40 new majors a year, with approximately 120 actively working on the major at one time. This figure is based on the current demand for existing film courses and the growth of the Film Studies Certificate, which has graduated over 100 students since it was implemented in 2000. We expect to reach this number within the major's first five years, if not sooner. Our majors will bring a range of interests to the program in such areas as digital arts, liberal arts and journalism.

d. Are there other compelling reasons for offering the program?

It is the responsibility of today's universities to provide opportunities for students to prepare for the particular challenges of the 21st century. Cinema as we understand it (including film, television and other forms of electronic media) plays a central role in our social, political and personal lives. Just as print literature and theatre have come to have an important place in University curricula, cinema will as well. Understanding these powerful forms of communication becomes increasingly important to ensure an informed and educated citizenry. The University of Oregon and the Oregon University System have an opportunity to initiate study in the field early in its development. The result will not only help Oregonians in preparing for life in a new century, but it will also provide scholars at the UO to help shape the field.

e. Identify any special interest in the program on the part of local or state groups (e.g. business, industry, agriculture, professional groups)

As we said in section 2.c above, the film industry is growing in Oregon. This growth is limited in part by the availability of an educated workforce in all aspects of production, promotion and criticism. Should the PSU Film major be approved, students will have one option in the state. The University of Oregon program in Cinema Studies will add a second distinctive option that will provide background in each of these areas as well as explicit attention to
cinema in a global context. The potential of Oregon to grow its film industry turns in part on the state’s ability to offer programs like those proposed at PSU and UO.

f. Discuss considerations given to making the complete program available for part-time, evening, weekend, and/or place-bound students.

Students will be able to complete the program by enrolling for less than full-time study and some of courses will be offered during the summer session (based on need and faculty availability). However, we have no plans at this time to offer an evening-only or off-campus option for completion of the program.

Outcomes

7. Program evaluation

a. How will the institution determine the extent to which the academic program meets the objects previously outlined? (Identify specific post-approval monitoring procedures and outcome indicators to be used.)

Since the Cinema Studies major involves three colleges in the University of Oregon, the program will be managed by an appointed program director who is a member of the faculty in one of the three colleges and who will be appointed by the three Deans after a nomination process by the core program faculty. The program director will be advised by an executive committee composed of seven faculty members, three from the College of Arts and Science and two from each from the Schools of Architecture and Journalism, appointed by the college deans. The program director, with the Executive Committee, will collect and review syllabi from major courses, monitor teaching evaluations in required and optional courses, collect graduation and employment data, and manage enrollments in the major in cooperation with the departments offering courses used in the major. The director will be assisted by an Associate Program director, nominated by the director and appointed jointly by the three deans. The program director will meet annually with the Executive Committee to review the program and provide a report to the deans of the three colleges as requested. The program director and executive committee will also be responsible for maintaining connections with the Oregon Film Office and other relevant organizations. The director and committee will also work on developing an external professional advisory group to help guide and evaluate the program.

b. How will the collected information be used to improve teaching and programs to enhance student learning?

In light of teaching evaluations, faculty assessments of their own courses, and examination of course availability and progress toward degree, the program director and executive
committee will adjust course offerings and recommend course changes in order to ensure student progress and degree completion.

8. Assessment of student learning

a. What methods will be used to assess student learning? How will student learning assessment be embedded in the curriculum?

Each of the four categories of coursework seeks to achieve specific goals, and each has different means of evaluating a student’s progress toward meeting those goals. In the Fundamentals category, students will prepare numerous short writing assignments and group presentations and participate in on-line discussion groups. They will take exams that test them on specific bodies of knowledge related to film history and media aesthetics. In the Production category, students will do numerous short exercises in preparation for their longer creative projects. Their creative work will be evaluated by the instructor on the basis of specific skills emphasized during the course. Upper division coursework for the major will require longer writing assignments and essay exams that will allow students to apply the knowledge they have gained in their introductory courses to more challenging problems. Students’ work will be evaluated on the basis of how well it demonstrates critical and creative thinking and achieves the additional objectives set out for each assignment. Each student’s work will be evaluated numerous times throughout each term, using assessment rubrics that have been established over numerous years of teaching.

All students will meet with an adviser at least once a year, in order to evaluate their progress toward completing the major. The director or associate director will review transcripts of majors annually. Primary responsibilities for advising will be held by the associate director.

b. What specific methods or approaches will be used to assess graduate (completer) outcomes?

The Cinema Studies program will make use of all available university surveys of alumni employment.

c. Is a licensure examination associated with this field of study?

No.

Integration of Efforts

9. Similar Programs in the State

a. List all other closely related OUS programs.
A few OUS institutions offer programs in areas related to the Cinema Studies major but each is significantly different in its focus and range of offerings. Portland State University has a Film Studies major based in its theater arts department. Based on information in the PSU proposal, the program will emphasize general study of film and will include an option for study of film production through the Northwest Film Center, an independent community arts organization. Eastern Oregon University offers a major in media arts with concentrations in digital media, journalism or film studies; with a few exceptions, its film courses are not focused exclusively on film but on a combination of film and literature. Southern Oregon University offers a major in communication with minors in media arts, media studies and video production; its orientation is toward training students for careers in journalism.

b. In what way, if any, will resources of other institutions (another OUS institution or institutions, community college, and/or private university/college) be shared with the proposed program? How will the program be complementary to, or cooperate with, an existing program or programs?

The major in Cinema Studies will complement the other offerings in the Oregon University System. Students will be able to take related courses at other OUS institutions and transfer credits as appropriate. As our program develops, cooperative arrangements may develop with other OUS institutions, but these are not necessary for the major to be implemented.

c. Is there any projected impact on other institutions in terms of student enrollment and/or faculty workload?

Since the Cinema Studies major is distinct in its emphasis and requirements from the Film Studies major at PSU and since students will need to be resident at the UO campus for at least part of their program, we expect that the programs will appeal to different student populations. At the same time, we expect that the increase of film related programs in Oregon will ultimately attract more students to the state and more students to the study of film.

Resources

10. Faculty

a. Identify program faculty, briefly describing each faculty member’s expertise

Our core faculty consists of nine professors drawn from CAS, Journalism and Communication, and AAA:

Michael Aronson, Assistant Professor of English (film history, exhibition and reception)
Kathleen Rowe Karlyn, Associate Professor of English (film theory, genre, cultural studies)
Gabriela Martinez, Assistant Professor of Journalism (international communication; women, minorities and media, documentary production)
Daisuke Miyao, Assistant Professor of Japanese (Asian studies, transnational cinemas, star

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studies)
Priscilla Ovalle, Assistant Professor of English (performance studies, race and representation)
Jon Palfreman, Distinguished Professor of Journalism (documentary production, science and environmental journalism)
Ying Tan, Associate Professor of Art (digital arts)
Kartz Ucci, Assistant Professor of Art (digital arts)
Janet Wasko, Knight Professor of Journalism (communication studies, political economy)

Additional faculty likely to be affiliated with the program include the following:

<table>
<thead>
<tr>
<th>Faculty Name</th>
<th>Designation</th>
</tr>
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<tbody>
<tr>
<td>Michael Allan, Assistant Professor</td>
<td>Comparative Literature (Egyptian and Francophone Cinema)</td>
</tr>
<tr>
<td>David Li, Collins Professor</td>
<td>English (Chinese cinema, globalization)</td>
</tr>
<tr>
<td>Shari Huhndorf, Associate Professor</td>
<td>English (Native American film, cultural studies, ethnic studies)</td>
</tr>
<tr>
<td>Sangita Gopal, Assistant Professor</td>
<td>English (post-colonial studies, cinemas of South Asia)</td>
</tr>
<tr>
<td>Dan Wojcik, Associate Professor</td>
<td>Folklore (cultural studies, vernacular culture)</td>
</tr>
<tr>
<td>Ellen Rees, Assistant Professor</td>
<td>German and Scandinavian (Scandinavian cinema)</td>
</tr>
<tr>
<td>Ken Calhoon, Professor</td>
<td>German and Scandinavian (German cinema, critical theory)</td>
</tr>
<tr>
<td>Wendy Larson, Professor</td>
<td>Chinese (modern Chinese language, literature and film)</td>
</tr>
<tr>
<td>Alisa Freedman, Assistant Professor</td>
<td>Japanese (modern Japanese literature and film)</td>
</tr>
<tr>
<td>Steven Brown, Associate Professor</td>
<td>Japanese (popular culture, film, critical theory)</td>
</tr>
<tr>
<td>Deb Merskin, Assistant Professor</td>
<td>Journalism (communication studies)</td>
</tr>
<tr>
<td>Dan Miller, Assistant Professor</td>
<td>Art (digital arts)</td>
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<tr>
<td>Craig Hickman, Assistant Professor</td>
<td>Art (digital arts)</td>
</tr>
<tr>
<td>Colin Ives, Assistant Professor</td>
<td>(digital arts)</td>
</tr>
<tr>
<td>John Lysaker, Associate Professor</td>
<td>Philosophy (philosophy and film)</td>
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<tr>
<td>Cheney Ryan, Professor</td>
<td>Philosophy (philosophy and film)</td>
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<tr>
<td>Bryna Goodman, Professor</td>
<td>History (Chinese film)</td>
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<tr>
<td>Jenifer Presto, Associate Professor</td>
<td>Russian (Russian film)</td>
</tr>
<tr>
<td>Gina Herrmann, Assistant Professor</td>
<td>Romance Languages (Spanish film)</td>
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<tr>
<td>Massimo Lollini, Professor</td>
<td>Romance Languages (Italian film)</td>
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<tr>
<td>Analisa Taylor, Assistant Professor</td>
<td>Romance Language (Latin American film)</td>
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<tr>
<td>Brian Klopotek, Assistant Professor</td>
<td>Anthropology/Ethnic Studies (Native American film)</td>
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b. Estimate the number, rank and background of new faculty members who would need to be added to initiate the proposed program in each of the first four years of the proposed program’s operation.

See attached budget. An instructor for screenwriting courses will be hired.

c. Estimate the number and type of support staff needed in each of the first four years of the program.
See attached budget. An office manager will be hired to support the program.

11. Reference Sources

   a. Describe adequacy of student and faculty access to library and department resources (including, but not limited to, print media, electronically published materials, videotapes, motion pictures, CD-ROM and online databases, and sound files) that are relevant to the proposed program (e.g., if there is a recommended list of materials issued by the American Library Association or some other responsible group, indicate to what extent access to such holdings meets the requirements of the recommended list).

The University of Oregon library combined with the Film Studies collection of the Department of English is adequate for the proposed undergraduate program. The library includes extensive print materials in film, and television and media studies, as well as all of the standard online databases for doing scholarly research, including FIAF, Film Literature Index, Film and Television Literature Index, Film Index International, and the American Film Institute Catalog. The library also subscribes to other core databases that support cinema studies including MLA International Bibliography, Project Muse, JSTOR, and Communication & Mass Media Complete. Special Collections & University Archives holds a wealth of primary source materials such as the James Ivory Papers, television and film scripts, and many manuscript collections related to film and television history. The UO Library is committed to enhancing its holdings of feature films in support of the cinema studies program, and has allocated considerable unrestricted gift funds toward the purchase of American and international films. These collections combined with Summit, interlibrary loan, and other resources available to us, will provide students and faculty with a wide range of resources to support both in class work and independent projects.

   b. How much, if any, additional financial support will be required to bring access to such reference materials to an appropriate level?

No new reference materials are necessary at this time.

12. Facilities, Equipment and Technology

   a. What unique resources (in terms of buildings, laboratories, computer hardware/software, Internet or other online access, distributed-education capability, special equipment, and/or other materials) are necessary to the offering of a quality program in the field?

In order to complete the production component of the curriculum, students will need access to adequate technology and studio space to carry out their work. At present, the College of Architecture and Allied Arts as well as The School of Journalism has available a variety of existing resources for student production that include; consumer and prosumer digital video cameras, studio space, lighting equipment and digital editing facilities. Additionally, the College of Arts and Sciences, in collaboration with University’s Libraries, is prepared to invest in a
multimedia production and editing studio that will be available for Cinema Studies students. (See below.)

b. What resources for facilities, equipment, and technology, beyond those now on hand, are necessary to offer this program? Be specific. How does the institution propose that these additional resources be provided?

Additional space and equipment will be required to allow Cinema Studies faculty and majors consistent access to production coursework and lab time, particularly at the introductory level. To that end, we are working with faculty and staff involved with Information Services, the Ed Tech Committee and the CET about developing digital resources at the University and participating in technology-based initiatives already underway. In particular, Deborah Carver, University Librarian, has strong interest in developing an interdisciplinary media lab within the library. We plan to work with her on a joint proposal to the Ed Tech Committee to fund a multi-use media production lab located in the library. Such a lab would offer Cinema Studies a site for its introductory production courses (Intro to Production: Narrative, Documentary, Digital Art) as well as wide range of other creative and critical coursework offered by University faculty associated with the new program.

An initial capital investment of approximately $100,000 would enable us to equip a multi-use media lab for 25 students in our Introduction to Production courses with consumer (low-end) DV cameras as well as also equip a lab for our more advanced courses with five digital editing stations and three HD “prosumer” video cameras. We will ask the Ed Tech Committee to fund this lab with either a single grant or in two phases. (See Appendix)

The development of such an interdisciplinary media lab would provide Cinema Study majors, as well as other UO students, the opportunity to work in a totally digital environment with equipment ranging from DV cameras and non-linear editing systems to advanced animation and effects software—the same technologies and practices used by both industry and more art-focused professional media-makers.

13. If this is a graduate program, please suggest three to six potential external reviewers.

Not applicable. Cinema Studies is an undergraduate major.

14. Budgetary Impact

a. Budget Outline sheet

Please see form

b. If federal or other grant funds are required to launch the program, describe the status of the grant application process and likelihood of receiving funding. What does the institution propose to do with the program upon termination of the grant?
The College of Arts and Sciences, in association with the Architecture and Allied Arts and the School of Journalism are prepared to provide start-up resources as specified in the attached budget. Ongoing funding will be provided through student tuition and through direct fund raising by the College and University Advancement offices.

c. If the program will be implemented in such a way as to have little or minimal budgetary impact, please provide a narrative that outlines how resources are being allocated/reallocated in order that the resource demands of the new program are being met. For example, describe what new activities will cost and whether they will be financed or staffed by shifting of assignments within the budgetary unit or reallocation of resources within the institution. Specifically state which resources will be moved and how this will affect those programs losing resources. Will the allocation of going-level budget funds in support of the program have an adverse impact on any other institutional programs? If so, which program(s) and in what ways?

The Student Credit Hours generated by faculty teaching courses for the Cinema Studies major will revert to their home colleges. Most courses are already offered on a regular basis and have routinely have space available. We have asked each college (or relevant department) to confirm their commitment to the program, that they will regularly offer the needed courses, and that they expect to have space available for Cinema Studies students. Please see the summary chart below specifying the department or college responsible for the course, the schedule of offerings, the average number of seats available and whether the course is a regular offering or if it is provided through a course buyout or by hiring an additional instructor.
Signature Page (list of necessary approvals):

Request Prepared by:

[List faculty involved in drafting and reviewing the proposal]  Date: ___________________

Budget/Course Offerings Approved by Department Heads/Relevant Associate Deans

[Approvals by CAS, SOJ, AAA, English Department]

Approved by College Curriculum Committees:

[CAS, SOJ, AAA]

Approved by College Deans

[CAS, SOJ, AAA]

Approved by Undergraduate Council

Approved by University Curriculum Committee

Approved by University Senate

Approved by Provost

Approved by OUS

Note: Letters of Support are as follows

Susan Haley, Oregon Film and Video Office
Wendy Larson, College of Arts and Sciences
Frances Bronet, Dean, School of Architecture and Allied Arts
Tim Gleason, Dean, School of Journalism
Harry Wonham, Head, Department of English
Steve Durrant, Head, East Asian Languages and Literatures
Lisa Freinkel, Director, Comparative Literature Program
Barbara Altmann, Head, Department of Romance Languages
Julie Hessler, Director, Russian and East European Studies Program
Susan Anderson, Head, Germanic and Scandinavian
John Lysaker, Head, Department of Philosophy
APPENDICIES

(1) Proposed Curriculum
(2) Course Offering Plan
(3) Budget Forms
(4) Letters of Endorsement

Attachment A—Proposed Curriculum

The Bachelor of Arts in Cinema Studies will provide students the opportunity to study moving image media from the perspective of history, theory, aesthetics, and production. We use the term ‘cinema’ rather than ‘film’ as a broader term that encompasses the diverse forms of these media, which we approach as multicultural, transnational and richly humanistic phenomena. Since cinema studies are necessarily multidisciplinary, the proposed major will involve faculty from the College of Arts and Sciences, the School of Architecture and Allied Arts, and the School of Journalism and Communication.

The major consists of 52 credits divided among four categories: Fundamentals, Production, Core Courses, and Electives. Fundamental courses (totaling 16 credits) expose incoming majors to three central approaches to Cinema Studies: historical, social/institutional and aesthetic. The Production requirement (a minimum of 8 credits) gives all majors a chance to learn the basics of media production. Through these courses, students will gain experience with the most current media-making tools, although our emphasis throughout will be on teaching critical and creative thinking about how ideas are transformed into images and sound.

Once students complete the required courses in Fundamentals, they will take a selection of upper division Core courses to strengthen their understanding of cinema as a dynamic, multicultural and transnational phenomenon (24 credits). Courses included in this category are devoted primarily to film and media. “Institutions” considers cinema as the product of the various industries that shape it. “Theory and Criticism” approaches cinema as an aesthetic object to be analyzed through critical frameworks developed in the discipline. These frameworks include approaches that relate cinematic form to categories such as gender and race. “National, Regional and Transnational Cinema” studies cinema as an expression of national, regional and transnational identity. It emphasizes the particularity of specific cinemas as well as film and media as global phenomena. Electives (at least 8 credits) will allow students to broaden their exposure to cinema studies. Course included among Electives are not focused exclusively on cinema but instead study it in relation to other modes of inquiry (philosophy, literary studies, journalism and communication).

The major will also include the option of graduating with honors. All courses must be taken for a letter grade, and students must earn a grade of mid-C or better for credit toward the major. At least 28 credits must be taken in residence at the UO.
Requirements for the major in Cinema Studies  NB: Courses to be proposed are italicized.

Fundamentals (Four courses) .................................................. 16 credits
Production (Two courses) ......................................................... 8
Core Courses (Six courses) ..................................................... 24
Electives (Two courses) ........................................................... 8

56 credits

I. Fundamentals (4 courses required for entry into the major)
   ENG 260 Media Aesthetics  4 credits
   J 201 Mass Media and Society  4 credits

   Two courses from the following  8 credits
   Eng 265 History of Motion Picture I The Silent Era
   Eng 266 History of Motion Picture II From 1927 to the 1960s
   Eng 267 History of Motion Picture III From the 1960s to the Present

II. Production (2 or more courses)
   One course from the following  4 credits
   ARTD 2XX Intro to Production: Digital Arts
   J 2XX Intro to Production: Documentary
   ENG 2XX Intro to Production: Narrative

   One course from the following  4 credits
   ARTD 235 Drawing for Media
   ARTD 251 Digital Arts: Time-based Art
   ARTD 252 Digital Arts: Interactivity
   ARTD 361 Introduction to Animation
   ARTD 395 Digital Video and Audio
   ARTD 412 Experimental Animation
   ARTD 462 Motion Graphics
   ARTD 406 Special Problems: Video Art/Experimental Film
   J 331 TV Field Production
   J 421 Documentary TV Production
   ENG 411 Dramatic Screenwriting

III. Core Courses  (6 or more courses)
   A. Institutions (at least two of the following)  8 credits
      J 412 Issues in Communication Studies: US Film Industry
      ENG 330 Film, Media & History
      ENG 489 Television
B. Theory and Criticism (at least two of the following) 8 credits
   ARTD 407 The Cinema Effect
   J 416 Survey of Documentary
   ENG 381 Film, Media & Culture
   ENG 486 Feminist Film Criticism
   ENG 488 Race & Representation
   ENG 490 Theories of Moving Image
   ENG 491 New Media and Digital Culture
   ENG 495 Film Directors & Genres

C. National, Regional and Transnational Cinema (at least two of the following) 8 credits
   CHN 452 Chinese Film and Theory
   COLT 450 Cinematic Representations
   FR 362 French Film
   GER 355 German Cinema: History, Theory, Practice
   IT 363 Contemporary Italian Film
   J 4XX Global Media: Latin American and Latinalo Film
   JPN 307 Intro to Japanese Culture: Japanese Cinema
   JPN 471 Japanese Cinema
   RUSS 350 Russian Cinema
   SCAN 315 Cinematic Traditions of Scandinavia

IV. Electives (at least two courses)
   Choose from the following courses or any of those listed above 8 credits
   HIST 399 Modern China in Film
   FLK 475 Film and Folklore
   J 314 Intro Communication Studies
   J 320 Women, Minorities, Media
   J 385 Communication Law
   J 387 Communication History
   J 496 Communication Ethics
   J 396 International Communication
   J 388 Communication Theory and Criticism
   J 412 Issues in Communication Studies: Understanding Disney
   J 417 Public Media and Culture
   J 418 Com and Democracy
   J 465 Cyberjournalism
   JPN 472 Japanese Film and Lit
   PHIL 332 Philosophy of Film
   RUSS 351 Russian Film and Lit

HONORS
Students will receive program honors on graduation if they have a final cumulative GPA in Cinema Studies core and elective courses of at least 3.5 and successfully complete a senior
project approved and evaluated by a committee composed of three faculty members, one from each college. This project can be a primarily creative (a screenplay or a short film) or critical (a written project that applies the analytical skills the student has learned while pursuing the major to a topic developed in consultation with faculty advisors).