

**Film Studies Minor  
Academic Program Review Report  
Aug. 14, 2010**

**Program Review Panel**

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## **Section 1: Program Overview**

### A Program Goals

Implemented Fall of 2006, The Film Studies Minor was created to offer a Humanities/Liberal Arts approach to the study of Film. The targeted audience for the

minor was the students in the Television and Digital Media Production, which teaches majors to produce various types of media, including film and video. The philosophy of the minor in terms of this targeted audience was to offer students a minor that corresponds with their career interest but allows them a more „well-rounded“ education, complimenting their production education with the skills associated with a traditional Humanities/Liberal Arts Education: writing, critical thinking, reading, communication and analysis. With a degree in production and a minor in film analysis, the student can be identified by potential employers as an employee who could be valuable both in production and in those jobs important to media production that go beyond technical knowledge. The minor also offers the student experience with education beyond the technical nature of his or her major. Secondly, the minor was seen as complimenting any degree with traditional skills. In addition, the courses associated with the minor could be used as general education courses, offering students these same traditional skills while pursuing a personal interest. As a result of these goals, all courses in the minor have an emphasis on analysis.

#### B Program Visibility and Uniqueness

The Film Studies minor is unique in being not only interdisciplinary but in drawing courses from different colleges, specifically from the College of Arts and Sciences and the College of Education and Human Services. By allowing a few courses from the TDMP major to be counted as electives for the minor, TDMP majors were able to complete the minor without undue burden on their time and wallets. Whereas most students at Ferris complete their majors within the „worlds“ of their majors, students in the TDMP program with a Film Studies minor are able to focus on their study of interest

while experiencing the very different perspectives of the various disciplinary approaches.

For TDMP students, the minor is quite visible, but visibility of the minor for other students needs to be increased. I will collect suggestion from faculty about increasing visibility and continue to request, as I have in the past, that minors be promoted from the Dean's Office. The minors tend to be treated as the responsibility of the advisor, but I find this 1) is inadequate, and 2) perpetuates a feeling of „territory“ among faculty. The minors „belong“ to the department, the college, and the university and promotion should be discussed and funded by the college, *en masse*.

#### C Program Relevance

The idea for the minor came from 1) the awareness that the minor could accentuate the TDMP program, and 2) the overwhelming popularity and success of the American Movies course. Although the course is capped at 50, for many years it has been offered each semester with multiple sections and more students requesting to be admitted to closed sections. The minor allows students to gain important traditional skills while pursuing a topic of personal interest.

#### D Program Value

The minor offers the value of adding traditional Humanities/Liberal Arts skills to any student's education: writing, critical thinking, reading, communication and analysis. For example, according to one student, "This minor gives you the more psychological side of film. My major gives you the technical side. Putting both of these together allows me to know more about the TV production field from all aspects" (See Appendix C). Furthermore, the minor allows students to reflect thoughtfully about culture, values, and

history, since film is a product of culture and also comments on culture and history. As an art form, the minor encourages students to value art even though American culture, and Midwestern culture in particular, discourages citizens from valuing art. The minor also allows students to pursue a personal interest, film, from many different disciplines: literature, music, production, history, and cultural analysis (philosophy).

## **Section 2: Collection of Perceptions**

### A Graduate Follow-up Survey

Although a survey was sent to graduates, there were not enough responses to merit a report. A follow-up survey will be administered in the future. Since the minor is so new, it might be a good idea to wait a two or three years for a follow-up.

### B Employer Follow-up survey

Not relevant

### C Student Evaluation of Program

Student response to the minor has been enthusiastic: 87.5% of those responding to the student survey said they were “very satisfied” with the minor and 100% said they have or would recommend the minor to other students. Because of the tie-in with TDMP, the first semester the minor was officially offered, it already had two student graduates. Numbers has been increasing steadily with very little promotion. More promotion is planned; for example, it has come to my attention that there is a student group for the TDMP program with monthly meetings. Promotional material and short visits will be made to these meetings to inform students of the minor and to pass out signup sheets. All but one of the students responding to the survey said the minor

compliments their „career plans“ and 100% said it compliments their „education“. (See appendix C)

According to one of the teaching faculty’s analysis of the student survey, “most respondents consider the program a good fit with their majors and careers. More important, nearly all consider the program important to their lifelong learning, and most seem to value that over short-term „relevance“.”

#### D *Relevant* Faculty Perceptions

Many of the core courses in the minor have been taught by the same person, Susan Morris, although this is changing. Some courses, such as MUSI 236: Music in Film, HUMN 230: Popular Culture, and LANG 243: Literature and Film are taught by people outside the Humanities area who are not particularly cognizant of the minor in relation to the courses they teach, so they would be able to report only on their own courses. Similarly, those teaching elective courses in the TDMP program are not particularly aware of how their courses relate to the minor. I was able to collect information from one professor teaching an elective course, but more information could be collected and more effort could be made to make professors aware of their piece in the minor „puzzle“. I have gotten supportive and enthusiastic comments from educators in the TDMP program, and students in the TDMP have reported that they have been advised by their major professors to take the minor. A new tenure track faculty person was hired by the Humanities area starting the 2009-2010 year who is now contributing more to the minor. He will be encouraged to contribute ideas and improvements to the minor. The outside reviewer for the minor review has contributed observations, which are included as relevant throughout this report.

### **Section 3: Program Profile**

#### A Profile of Students

##### 1. Student demographic Profile

As of the time of the survey, there were approximately 25 current and former Film Studies minors, but there have been others who have signed up since that time. The increase of students enrolling on the minor is steady, with 3-5 declaring each semester. Since the minor is so new, only the sketchiest of representations can be made about it. Most of the students are TDMP majors, white, and male, although there are also quite a few white females in the program.

##### 2. Quality of Students

###### B Enrollment

Enrollment in the Film courses is good, with between 25 and 50 per course. Since the courses also double as general education courses, there are usually a handful of minors in a class of students taking the course for general education. Of those responding to the student survey, 100% said that have or would recommend the minor to other students. (See Appendix C)

###### C Enrollment Capacity

Enrollment capacity is limited by severe demands on the teaching faculty. At the minor's start, there were four and then five faculty in the Humanities area teaching courses. Since then, one faculty member has left Ferris, another is slated to retire, another had ¼ release time for a couple of years, and because of demands on faculty from general education needs, another has stopped teaching film. Although a faculty



member was hired for this year, he was formerly an adjunct teaching film, so hiring him into a tenure track position has not been a gain for the number of faculty teaching film. Currently, there are three faculty members teaching film, one of whom is slated to retire, and the others with demands from other department teaching needs. There is hope that a current adjunct will be open for film courses in future semesters. Whereas American Movies used to be offered every semester with two or three sections, recent semesters the department has been at pains to offer even one section per semester. One of the minor electives, Race & Gender in Film, was not offered for two years because of faculty constraints and loss of faculty. There is sufficient interest in the minor without much promotion, but with additional faculty, the minor could grow significantly.

#### D Retention and Graduation

There is insufficient data in this area.

#### E Access

According to the student survey, students are hearing about the minor through a variety of contacts: TDMP advising, FILM courses, individual professors, web information, student referral, etc. (see student responses in Appendix C). One professor commented that since the degree is technology oriented, it makes sense that these students are finding the minor on the Ferris website. With more overt promotion and contact, the minor is very likely to grow. Increased number of teaching faculty would help the minor with its natural growth. Limitation in growth has been likely impacted by insufficient faculty availability to teach courses. The minor was created to target the TDMP students, but in order to allow students from other disciplines to complete the minor, courses need to be offered more frequently.

## F Curriculum

The Film Studies minor was created a year or two after the series of BA degrees that were created in the Arts and Sciences College in the early 2000s. Because there was concern about the success of the minor, it was created not based on a curricular philosophy; rather, it was created with as few new courses as possible so as to give it a good chance to succeed without creating demands on the current faculty. The course called American Movies (HUMN 253; now, FILM 253) had been a huge draw as a general education class, with multiple sections each semester. The sections, capped at 50, always filled with additional students requesting to be let in. With such a consistent demand for the topic, it was believed that there might be enough interest to create a Film Studies minor. Since the minor's creation, it has met with great success.

The creation of the minor was based on the followed guiding ideas:

1. Since the BA degrees were new to Ferris and the success and draw of them was uncertain, the Film Studies minor was created using as many current courses as possible and as few new courses as possible. By creating one new course and restructuring an existing course, the minor was set. The new course was FILM 222: Introduction to Film Studies: History and Analysis. FILM 360: Race & Gender in Film was created by altering a Humanities course on Women and Media. The same course number was used and the course was widened to include race and narrowed to the study of Film.
2. The person creating the minor (Susan Morris) was very committed to interdisciplinary study and included courses from the department of Languages and Literature, and the Television Production Program along with courses from

Humanities, Communication, and later, Music. By creating a minor that involved both media production and film analysis, the minor offered students both a practical and an analytical understanding of film, which made the minor somewhat unique. In addition, it allowed students in the TDMP major to add the film minor easily, utilizing a handful of their major courses as electives for the minor. This approach has been very successful, and it is the TDMP programs from which most students are drawn. Additionally, the minor was not only bringing different disciplines into study but drew on two different colleges, which was very unusual at Ferris. As an addition to the TDMP major, the minor, with its emphasis on analysis, notifies potential employers that the student has, in addition to production skills, abilities in writing, critical thinking, communication, and analysis that are valuable beyond production job skills. Since these skills are very important to a student's education, it is hoped that they will assist the student as s/he becomes a valued employee, able to move into employment opportunities in addition to production jobs. Hopefully, the number of students from other majors will increase with more and more frequent course offerings.

#### G Quality of Instruction

According to the student survey and a television video created by TDMP students for the Ferris television station, students are very satisfied with the quality of the instruction: 87.5% said they were very satisfied with the minor in a student survey.

#### H Composition and Quality of Faculty

Teaching faculty for the minor come from the TDMP program, the Humanities area (Film, Art History, and Humanities), Music, Communication, and Languages &

Literature. A newly hired faculty member, with background in both Art History and Film, will be taking over the advising duties for the minor.

#### I Degree Program Costs and Productivity Data

The cost of the program is negligible since the courses outside the TDMP program are all also offered as general education courses. After the first two years, enrollment in the new courses has been consistently high.

#### J Assessment and Evaluation

Because of the interdisciplinary nature of the minor, assessment has a particularly wide array of formats. With the emphasis in the minor on analysis, assessment of student learning in the courses in the College of Arts and Sciences emphasizes analysis and so offers assessment in the form of essay tests and papers that require that the students are able to demonstrate a depth of understanding and an ability to analyze films in the contexts of culture, history, and various theoretical approaches. In the TDMP courses, the assessment is oriented more toward technical competence and demonstration of production skills. This variety of requirements and assessment formats makes the minor unique.

### **Section: 4** Conclusions

#### A. Relation to FSU mission

The minor relates to the Ferris mission in that it both complements students' career studies as well as their life-long learning.

#### B Program Visibility and Distinctiveness

The minor is unique in drawing not only from different disciplines but different colleges. It is very visible to the TDMP students but could be made more visible to other students.

#### C Program Value

The minor is clearly valuable as a complement to the TDMP program. As a complement to other majors, the minor gives students with majors in technical or scientific areas a Humanities/Liberal arts minor to round out their education with more traditional skills like writing, reading, critical thinking, communication, and analysis. This well-rounded education informs potential employers that the student has had an education that indicates that the student/future employee would be valuable beyond the primary skills of his or her major. The minor also complements majors in Liberal Arts areas by enhancing their area of study. The minor also contributes to the students' life-long learning.

#### D Enrollment

Enrollment is good for a new minor, but most of the students come from a single program: Television and Media Production. Since the courses outside the TDMP program are also general education courses, enrollment is consistently strong.

#### E Characteristic, Quality and Employability of Students

#### F Quality of Curriculum and Instruction

Students are happy with the quality of instruction. Students commented (See Appendix C) that more courses could be offered. In Appendix B, there is a list of minors in Film Studies from other institutions indicating that it is most common to have two courses for what at Ferris is one course (Introduction to Film Studies: History and

Analysis). Since the minor has proven to be successful and since it should be in keeping with courses at other institutions, it would be good to alter the introductory course by creating two required courses: 1)History of Film, and 2)Film Theory & Analysis. Currently American Movies is required, but it could be switched to an elective.

#### G Composition and Quality of the Faculty

The quality of the faculty is very good, and the composition of the faculty is diverse, involving background from many different disciplines. What is needed is an additional faculty member to allow the minor courses to be offered on a regular schedule. Recently, because of faculty shortage, it has been difficult offering a currently required course (American Movies) and an important elective (Race & Gender in Film). The American Movies course has gone from multiple sections each semester to only one and the Race and Gender in Film course hasn't been taught for the past two years.

## Appendix A

Program Evaluation Plan  
Humanities Department: Film Studies program

Degree Awarded: Minor in Film Studies

Program Review Panel: Grant Snider—Humanities Dept. Head  
Susan Morris—Film Studies Advisor, Humanities  
Rob Quist—Humanities Area Faculty Member  
Randy Groves—Humanities Area Faculty Member  
Jody Ollenquist—Out of dept. member

Purpose: To conduct a study of the Film Studies Minor to evaluate the benefit to the students and to assess the program's future needs.

Data Collection:

1. Electronic survey of students who have graduated with the minor
2. electronic survey of students currently enrolled in the minor
3. Survey of faculty who teach courses in the minor or teach students in the minor in other courses.
4. Curriculum evaluation
5. Faculty perception of program from surveys.
6. Evaluation of facilities

Activities	Leader	Target Dates
Survey question writing	Morris	Nov. 23
Administering surveys	Testing	Dec. 1
Curriculum Evaluation	Snider	Dec. 1
Evaluation of survey results	Morris	Jan. 15
Evaluation of facilities	Morris	Jan. 15

Budget

Student Surveys

Snap.com Electric survey  
administered by testing office \$0

Faculty Survey

Snap.com Electric survey  
administered by testing office \$0

Phone expenses	\$70
Final document copying costs	\$18 ( 30 pages x 20 copies @.03 each)
Final Document binders each)	\$112 (20-3" D-ring binders @ \$5.58
<b>Total</b>	<b>\$200</b>



## Appendix B

Example Film Studies minors and course examples at other universities

North Carolina State University

### **Film Minor Requirements (15 hours)**

I. Required Courses (6 hours):

ENG 282 --Introduction to Film

ENG/ COM 364 --History of Film to 1940 \*or\*

ENG /COM 374 --History of Film Since 1940

II. Electives (9 hours):

ENG 272--Writing About Film

ENG/COM 364 or 374 (whichever is not taken to fulfill reqmt I)

AFS/ENG 375--African American Cinema

ENG 382--Film and Literature

ENG 384--Film Theory

ENG 433--Screenwriting

ENG 492--Film Styles and Genres

IDS 496--Film and Interdisciplinary Studies

ENG 585--Graduate Studies in Film

ENG 587--Film and Visual Theory

ENG 591--Studies in National Cinema

COM 267—Electronic Media Writing

COM 344--Introduction to Film Production

FLF 352--Francophone Literature and Film

FLF 318--French Cinema

FLS 318--Hispanic Cinema

FLG 318--New German Cinema

University of California—Davis

**Film Studies 1 4 Upper Division courses selected from the following list, with no more than two courses from any one category 20 Problems and Themes in Cinema:**

Anthropology 136; Classics 102; Dramatic Art 115; English 160, 161A, 161B, 162; Film Studies 124, 125

**Cinema, Nation and Nationality:**

German 119, 142; Film Studies 121, 176A, 176B; Italian 150; Japanese 106; Film Studies/Russian 129; Spanish 148, 173

**Film and Social Identities:**

African American and African Studies 170, 171; Film Studies 120; Jewish Studies 120;

Women and Gender Studies 160, 164 **Film/Video Production:**

Art Studio 116, 117, 150 **Popular and Visual Culture:**

American Studies 130, 132, 133, 139; Art Studio 150; Communications 140; Political

Science 165;  
Textiles and Clothing 107; Women and Gender Studies 139

SBCC: Santa Barbara City College, course offerings  
Introduction to Film

American Film to 1960s

Contemporary American Film

World Cinema to 1960s

Contemporary World Cinema

Gender and Sexuality in Film

Great Directors

Film Genres

Documentary Film

Screenwriting I

Screenwriting II

**Barnard College**

**(this is just a sample of the course offerings)**

**FILM W3001: Introduction to the Study and Theory of Film. 3 pts.**  
**Lecture and discussion. Priority given to declared film majors. Basic principles of film study--film aesthetics (mise-en-scene, cinematography, editing, sound); film history (interaction of historical, economic, ideological, and technological determinants); film theory (realism, cinema specificity, relationship of film to other arts); and film criticism (feminist, Marxist, structuralist, semiotic, psychoanalytic, auteurist, and generic approaches). Discussion Section Required. - Jameel U Khaja, time TBA**

**FILM W 3005: Laboratory in Screenwriting. 3 pts.**  
**Prerequisites: *FILM R4005*. For film majors only. Exercises in the writing of film scripts. - Lisa M Tarchak and Scott R Halvorson, time TBA**

**FILM W3051: Lab in Nonfiction Filmmaking. 3 pts.**

**Prerequisites:** *FILM W3050*. Fee: \$50. - Brett C Levner, Lisa M Tarchak times TBA

**FILM W3054: Lab in Fiction Filmmaking. 3 pts.**

**Prerequisites:** *FILM 4098*. Tobin W Addington, Michael J Connors, times TBA

**FILM W3100: Introduction to Genre Study: American Film History 1930-1960. 3pts.**

**Priority given to Film Majors. -Annette Insdorf W 1:30pm-4:45pm**

**FILM W3202: International Film History, 1930-1960. 3 pts.**

**Prerequisites:** *FILM W3001*. Film screening, lecture, and discussion. Priority given to declared film majors. Fee: \$50. Stylistic and thematic development from the dawn of the sound film through World War II and beyond in German, French, Italian, Japanese, and Scandinavian cinema. Key works by Pagnol, Renoir, Lang, Vigo, Rossellini, Dreyer, Ophüls, Fellini, Bergman, Kurosawa, Mizoguchi, and Ozu. Discussion Section Required. - Richard A Pena time TBA

## **Emory University**

### **Requirements for the Minor**

Students minoring in Film Studies must complete twenty-four hours (6 courses), sixteen hours of which comprise the core minor requirements, and eight hours of which are electives. Each of the following courses is required for the Film Studies minor:

Introduction to Film (FILM 270)

History of Film to 1954 (FILM 371)

History of Film Since 1954 (FILM 372)

Classical Film Theory (FILM 381)

The remaining eight hours of electives must be 300- or 400-level courses and/or ARTVIS 107 (Film, Video and Photography) ARTVIS/207 (Intro to Documentary Filmmaking).

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### **COURSES**

190. Freshman Seminar in Film Studies

An introductory course geared to freshman on a topic within Film/Television Studies. This could be, for example, a freshman version of Introduction to Film, a study of a major figure or a major genre in film or TV. Topic will vary according to instructor.

204. Introduction to Media Studies

Examines mass media (photography, film, music, news reporting, radio, TV, video games) through a variety of approaches in the humanities and social sciences. This course is required for the minor in Media Studies.

### 270. Introduction to Film

General aesthetic introduction to film as a narrative form, with selected readings in criticism and critical theory. Weekly out-of-class screenings required.

### 356. History of American Television

This course looks at the nature and development of major institutions of American broadcasting and electronic media in order to ascertain the structure, function and social significance of television programming in American society. Weekly out-of-class screenings required.

### 370. The Biz

Examines American screen entertainment history, specifically the key trends, individuals, institutions and technologies that have shaped these different forms from the 19th century through the present day. Students perform practical experiments in industrial analysis.

### 371. History of Film to 1954

American and European cinema from its origins in nineteenth-century technological experimentation through the early years of sound and the outbreak of war in Europe. Weekly out-of-class screenings required.

### 372. History of Film since 1954

World cinema from the advent of American television to the contemporary blockbuster and independent film movements. Weekly out-of-class-screenings required.

### 373. Special Topics in Film

Prerequisite: FILM 270 or consent of instructor. Individual topics on film study focusing on a specific period (e.g. primitive era, transition to sound, post-World War 11) or national movement (e.g. Italian neo-realism, the nouvelle vague, das neue Kino, Latin American militant cinema). Weekly out-of-class screenings required.

### 376: Narrative Fiction Filmmaking I

Prerequisite: FILM 270 and consent of instructor. This course provides a hands-on introduction to technical and stylistic foundations of moving image production. Students working singly and collaboratively with a variety of film and video formats will become familiar with essentials of preproduction, visual storytelling, composition, imaging, direction and editing. Extensive discussion of the economic and professional realities of narrative content creation for film, television and new media.

### 377. Narrative Fiction Filmmaking II

Prerequisite: FILM 376 and consent of instructor. A continuation of FILM376.

### 381. Classical Film Theory

Prerequisite: FILM 270. Introduction to the basic concepts which dominated what is known as "classical theory" in the work of Hugo Munsterberg, Bela Balazs, Sergei Eisenstein, V.I. Pudovkin, Rudolf Amheim, Siegfried Kracauer, and Andre Bazin,

focusing primarily on the formalist-realist dichotomy of the medium's first fifty years. Weekly out-of-class screenings required.

### 382. Contemporary Film and Media Theory

Prerequisite: FILM 270. An extension of FILM 381 that explores structuralist, post-structuralist, feminist, and psychoanalytic approaches to film as well as industrial and cultural studies of television, including the issue of media convergence. Weekly out-of-class screenings required.

### 385. Documentary Filmmaking I

Prerequisite: FILM 270 and consent of instructor. 3 hours of lecture/workshop and one film screening per week. Students learn basic DV camera operation, interview techniques, basic lighting for documentary filmmaking, basic sound recording techniques, and basic editing on a non-linear Final Cut Pro editing system. A hands-on course with weekly assignments graded using the critique method. Digital production equipment is provided.

### 388. Classical Hollywood Cinema

Prerequisite: FILM 270. The structural dynamics of the studio system as both a film style and mode of production, with special emphasis on the development of narrative form. Weekly out-class-screenings required.

### 391. Studies in Major Figures

Prerequisite: FILM 270. An intensive, in-depth study of the work of a recognized major figure in world cinema in the class of Griffith, Eisenstein, Dreyer, Ford, Renoir, Welles, Ophuls, Kurosawa, Mizoguchi, Ozu, Bunuel, Antonioni, or Hitchcock. Weekly out-of-class screenings required.

### 392. Genre Studies

Prerequisite: FILM 270. History and theory of one or more major Hollywood genres - the Western, the gangster film, the musical, the horror, film noir, and science fiction - and their international analogues (e.g. the American Western and the Japanese chambara film). Weekly out-of-class screenings required.

### 395. National Cinemas: Western Cinema

Prerequisite: FILM 270. Close study of the development of a specific national or regional cinema in terms of its aesthetic, theoretical, and socio-political dimensions (e.g. Eastern European, Australian). Weekly out-of-class screenings required.

### 396. National Cinemas: Non-Western Cinema

Prerequisite: FILM 270. Close study of the development of a specific national or regional cinema in terms of its aesthetic, theoretical, and socio-political dimensions (e.g. Japanese, Hong Kong). Weekly out-of-class screenings required.

### 399. Internship: Filmmaking Projects

Prerequisite: FILM 270. An internship of ten hours per week, a journal and an eight-

page paper; or a film production project. Students must receive permission from their advisor before the project is undertaken; no retroactive credit will be given.

#### 401.Film Criticism

Prerequisite: FILM 270. A writing-intensive course in critical aesthetics for upper-level undergraduates, with a focus on the critical assumptions underlying various methodologies. Weekly out-of-class screenings required.

#### 402.Scriptwriting

Prerequisite: FILM 270. A writing-intensive course in the construction and formatting of screenplays for upper-level undergraduates which also broaches various aspects of pre-production planning. Weekly out-of-class screenings required.

#### 403.Silent Cinema

Prerequisite: FILM 270, 371. An in-depth examination of the aesthetics, reception, and industrial development of the silent motion picture as a unique form of audio-visual communication. Weekly out-of-class screenings required.

#### 404.Women in Film and Media

Prerequisite: FILM 270 or consent of the instructor. Narrative and experimental films analyzed in historical perspective with regard to how societal norms and film language construct the representation of women and how women have used the medium for self-representation. Weekly out-of-class screenings required.

#### 405.Experiemental/Avant-Garde Cinema

Prerequisite: FILM 270. An historical/theoretical survey of the experimental avant-garde as an alternative to mainstream narrative, with an emphasis on its wide variety out-of-class screenings required.

#### 406.Reading and Writing Film History

Prerequisite: FILM 270, 371-372. A seminar in film historiography for upper-level undergraduates which involves extensive reading and some primary research. Weekly out-of-class screenings required.

#### 499.Independent Study

A supervised project in an area of study to be determined by instructor and student in the semester preceding the independent study. Requires faculty approval prior to registration. **ONLY FOUR CREDIT HOURS CAN BE APPLIED TOWARDS FULFILLMENT OF THE REQUIRE-MENT OF THE MAJOR.**

PLEASE NOTE that all film studies courses require a weekly out-of-class screening session, usually in the evening. Unless otherwise stated, FILM 270 is prerequisite to all higher numbered courses except FILM 371 and FILM 372.

University of Pittsburgh

## **MINOR**

The Minor in Film Studies is designed for the student who is majoring in another field, but wishes to do some concentrated work in film studies. The minor is a planned, interdisciplinary sequence of six courses (18 credits) that provides the student with a broad introduction to the field of film studies. When one earns a Minor in Film Studies it is recorded on the student's transcript. Specific guidelines and distributional requirements for the program are listed below.

### **Requirements**

The Minor in Film Studies requires 18 credits to be distributed as follows:

- Two Required Courses (6 credits):
  - World Film History (3 credits)—ENGFLM 0540 or HA&A 0820
  - Film Analysis (3 credits)—ENGFLM 0530 or HA&A 0801
- Four Film Studies Electives (12 credits)
  - These courses must be taken from at least two of the three categories listed.
  - No more than two courses can be taken from Category III (Film/Photography/Video Production)

### **Other Film Courses Offered**

Film studies courses are offered through a variety of departments. All listed courses can be used to fulfill the requirements for the major or the minor.

Minnesota State University

### **Film Studies - Minor in Film History/Criticism (22 Credits)**

**Department:** Film Studies

#### ***Requirements (18 Credits)***

FILM 280 History of Film (3)  
FILM 280S Studio in Film History (1)  
FILM 281 Film Appreciation (3)  
FILM 281S Studio in Film Appreciation (1)  
FILM 385 Survey of International Cinema (3)  
FILM 385S Studio in International Cinema (1)  
FILM 386 Genre Studies (3) **or**  
FILM 387 Director Studies (3) **or**  
FILM 388 Topical Studies (3)  
FILM 480 Film Theory and Criticism (3)

East Carolina University

Minimum requirement for the minor in film studies is 24 s.h. of credit as follows:

1. Core - 6 s.h.

Choose one of the following:

ENGL 2900. Introduction to Film Studies (3) (F,S) (FC:HU) (P: 1000-level writing intensive course or advanced placement or consent of instructor)

MPRD 2260. Image Theory and Aesthetics (3) (P: COMM major or minor or consent of instructor; COMM 1001,1002)

Choose one of the following:

ENGL 4530. Special Topics Seminar (3) (WI\*) (F,S) (P: Consent of instructor; ENGL 1200)

COMM 4060. Special Problems in Communication (3) (F,S,SS) (P: COMM major or minor or consent of instructor; COMM 1001, 1002)

2. Cognates - 9 s.h.

Choose one from each cognate:

Film Theory:

ENGL 3920. Film Theory and Criticism (3) (WI) (FC:HU) (P: ENGL 2900 or consent of the instructor)

ENGL 4980. Topics in Film Aesthetics (3) (F) (May be repeated with change of topic for maximum 6 s.h.) (P: ENGL 2900 or consent of instructor)

SOCI 3025. Sociology of Mass Media (3) (FC: SO) (P: SOCI 2110)

Film History:

ENGL 3900. American and International Film History, Part I (3) (F) (P: ENGL 2900 or consent of instructor)

ENGL 3901. American and International Film History, Part II (3) (S) (P: ENGL 2900 or consent of instructor)

ENGL 4910. Survey of Film Styles and Movements (3) (WI\*) (F) (FC:HU) (P: 6 s.h. of literature or consent of instructor)

MPRD 2250. Classic Documentaries, 1900-2000 (3) (P: COMM major or minor or consent of instructor; COMM 1001,1002)

MPRD 3660. History of the Moving Image (3) (P: COMM major or minor or consent of instructor; COMM 1001, 1002)

Multicultural/Transnational/International Film:

COMM 4040. Media, Culture, and Society (3) (F,S) (P: COMM major or minor or consent of instructor; COMM 1001, 1002; 15 hours COMM courses or consent of instructor)

ENGL 4920. Contemporary American and International Cinema (3) (WI\*) (S) (FC:HU) (P: 6 s.h. of literature or consent of instructor; RP: ENGL 4910)

ENGL 4985. Issues in Cinema and Culture (3) (S) (May be repeated with change of topic for maximum 6 s. h.) (P: ENGL 2900 or consent of instructor)

ETHN 3501. Selected Topics in Ethnic Studies: Humanities (3) (F) (FC:HU)

GERM 3700. Special Topics (3) (May be repeated for maximum of 6 s.h. with change of topic) (P: GERM 2210 or 2211; or consent of instructor)



POLS 3012. Politics Through Film (3) (S) (FC:SO)

RUSS 3230. Russian and Soviet Film (3) (FC:HU) (P: RUSS 2120 or consent of instructor)

SPAN 5445. Hispanic Cinema (3) (May be repeated for maximum of 6 s.h. with change of topic) (P: Consent of chair)

3. Electives - 9 s.h.

**Appendix C**  
**FIST Minor APR**  
**Frequencies: Student Survey**

Prepared by: Institutional Research & Testing, 05/10

<b>Statistics</b>					
	N		Mean	Median	Std. Deviation
	Valid	Missing			
q1 Enrolled in the Film Studies minor	8	0	1.25	1.00	.463
q2 Graduate	8	0			
q3 Major	8	0			
q4 Find out about minor	8	0			
q5 Persuaded you to enroll in minor	8	0			
q6 How see minor complementing major	8	0			
q7 How see minor complementing career plans	8	0			
q8 How see minor enriching education	8	0			
q9 Register for film studies minor courses	8	0	3.13	4.00	1.246
q10 Please elaborate	8	0			
q11 Level of satisfaction with the minor	8	0	3.63	4.00	1.061
q12 Level of difficulty of the courses	8	0	2.25	2.00	.463
q13 Please elaborate	8	0			
q14 Favorite things about the courses	8	0			
q15 Improvements would you suggest	8	0			
q16 Recommend the minor to other students	8	0			
q17 Additional comments	8	0			

**Frequency Table**

**q1 Enrolled in the Film Studies minor**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Currently enrolled	6	75.0	75.0	75.0
	Graduated	2	25.0	25.0	100.0
	Total	8	100.0	100.0	

**q2 Graduate**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid		6	75.0	75.0	75.0
	2010	1	12.5	12.5	87.5
	August 2009	1	12.5	12.5	100.0
	Total	8	100.0	100.0	

**q3 Major**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Biology	1	12.5	12.5	12.5
	Environmental Biology	1	12.5	12.5	25.0
	Forensic Biology	1	12.5	12.5	37.5
	TDMP	2	25.0	25.0	62.5
	Technical and Professional Communications	1	12.5	12.5	75.0
	Television & Digital Media Production	1	12.5	12.5	87.5
	Television and Digital Media Production	1	12.5	12.5	100.0
	Total	8	100.0	100.0	

**q4 Find out about minor**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Another student in my program was enrolled in the minor	1	12.5	12.5	12.5
	by doing research on ferris.edu	1	12.5	12.5	25.0

	By surfing FSU's site, specifically the area concerning majors and minors	1	12.5	12.5	37.5
	Dr. Groves	1	12.5	12.5	50.0
	FSU website	1	12.5	12.5	62.5
	Saw it on the Ferris website	1	12.5	12.5	75.0
	Through the course catalog	1	12.5	12.5	87.5
	Word of mouth through other TDMP students and faculty	1	12.5	12.5	100.0
	Total	8	100.0	100.0	

**q5 Persuaded you to enroll in minor**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	He was in my program and had good things to say about the classes you needed to take for it. Also, after taking my first Film Studies class, I was more interested in the subject and wanted to learn more.	1	12.5	12.5	12.5
	I am very enthusiastic about movies, and would really like to do something in the film business at some point in my life.	1	12.5	12.5	25.0
	Interest in film.	1	12.5	12.5	37.5
	it would go good with my major	1	12.5	12.5	50.0
	My adviser who told me to gather as many minors and certifications as much as possible.	1	12.5	12.5	62.5
	That having TDMP has my major that the Film Studies minor would look great. They both go together and why not have something extra than just a degree in your major.	1	12.5	12.5	75.0
	The classes fit my schedule so that I could graduate as soon as possible.	1	12.5	12.5	87.5
	Why not? I was interested in the classes, they fit into my schedule, I took them, might as well utilize the minor.	1	12.5	12.5	100.0
	Total	8	100.0	100.0	

**q6 How see minor complementing major**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	I already had to talk pretty much all of the classes.	1	12.5	12.5	12.5
	I don't see how it will compliment my major in any way at all. Ever.	1	12.5	12.5	25.0
	I see it complementing it every way possible. Film and TV go together very well. Also where as you don't learn all the history from the TV side you learn it from the Film side. I think it was a perfect chance for me with my major.	1	12.5	12.5	37.5
	It will give me a chance to start a career in Screenwriting; writing for Film and Television.	1	12.5	12.5	50.0
	my major and the film minor have a lot of the same technical aspects and i like both film and tv	1	12.5	12.5	62.5
	None really.	1	12.5	12.5	75.0
	Not with the classes that fit the minor and my schedule. If the TV/Video classes were to be offered late afternoons/evenings, then perhaps that would help in documenting environmental studies.	1	12.5	12.5	87.5
	This minor gives you the more psychological side of film. My major gives you the technical side. Putting both of these together allows me to know more about the TV production field from all aspects.	1	12.5	12.5	100.0
	Total	8	100.0	100.0	

**q7 How see minor complementing career plans**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	A better understanding of storytelling through the film medium.	1	12.5	12.5	12.5

	At this moment in time I don't see it complementing my plans, unless a Disney movie class were offered - movies or production oriented.	1	12.5	12.5	25.0
	I can see it in a lot of ways. This covers every angle of the history of Film and how to analyze it. Works great if you were to become a historian of film, critic, or even a professor of the subject matter.	1	12.5	12.5	37.5
	i could work on both films and tv, its just helpful to be knowledgeable on both	1	12.5	12.5	50.0
	I hope to work on/with films in the future. Particularly writing films.	1	12.5	12.5	62.5
	If I decide to go into writing, this minor will help a lot. I know how to analyze films more thoroughly now which is necessary in writing scripts.	1	12.5	12.5	75.0
	See above.	2	25.0	25.0	100.0
	Total	8	100.0	100.0	

**q8 How see minor enriching education**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Even though it was a few extra classes to take, I'm very happy that I made the decision to do so. I don't believe having a minor can hurt you, it can only help you. It shows to people that you went the extra mile for something in your education that others my not want to pursue.	1	12.5	12.5	12.5
	Film is part of our everyday life, it'd be silly to think that this minor wouldn't help.	1	12.5	12.5	25.0
	I love learning about the impact different films have had on our society and the real meaning behind some of my favorite movies. This helped me become more interested in that part of film more.	1	12.5	12.5	37.5

	It gave me a chance to learn a different method of learning, and gave me a chance to expand my horizons.	1	12.5	12.5	50.0
	It made going to class more fun, and was a well needed break and mix of environment from all of the science classes pertaining to my major.	1	12.5	12.5	62.5
	It will make my appreciation for film and film history stronger.	1	12.5	12.5	75.0
	learning more about the movie industry	1	12.5	12.5	87.5
	Maybe not my education, but it enriches my life because now I can, along with just enjoying a movie, I am capable of analyzing it in certain areas also.	1	12.5	12.5	100.0
	Total	8	100.0	100.0	

**q9 Register for film studies minor courses**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Very Difficult	1	12.5	12.5	12.5
	Somewhat Difficult	2	25.0	25.0	37.5
	Very Easy	5	62.5	62.5	100.0
	Total	8	100.0	100.0	

**q10 Please elaborate**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	I had already had some classes that I thought would fall into the minor but were not listed on the website.	1	12.5	12.5	12.5
	I haven't had any problems getting into the classes I've needed for the film studies minor.	1	12.5	12.5	25.0

I looked at the list of classes that pertained to the film studies minor and just chose which ones I wanted to take. I did have to wait for a specific semester for some of them, but it was easy to work it into my schedule since most of them were evening classes. Dr. Morris was also very helpful with picking a replacement class for my last semester since none of the preselected film study minors were available and I was once class away from completing the requirements.	1	12.5	12.5	37.5
I spoke with the Film Studies Minor Advisor, which at the time was Susan Morris. She helped me out greatly, and helped me pick out some classes I didn't have interest in the first place. Afterwards I just loved them and was so glad I took them. Also worked nicely because with my TDMP major I was able to double dip if you will. A handful of my class for TDMP worked for electives for the Film Minor so I thought why not, this will look great with my degree.	1	12.5	12.5	50.0
it's really easy?	1	12.5	12.5	62.5
Prof. Morris asked who in our class would like to enroll in the minor, we told her and she did it in class.	1	12.5	12.5	75.0
Some of the productions classes (TVPR 243) were difficult as most of the material was new to me. Mainly because the pressure was too great on all sides to succeed.	1	12.5	12.5	87.5
theres very few classes offered for the required parts of the course, like american movies for example, im still trying to sign up for it	1	12.5	12.5	100.0
Total	8	100.0	100.0	

**q11 Level of satisfaction with the minor**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Very Dissatisfied	1	12.5	12.5	12.5



	Very Satisfied	7	87.5	87.5	100.0
	Total	8	100.0	100.0	

**q12 Level of difficulty of the courses**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Somewhat Difficult	6	75.0	75.0	75.0
	Somewhat Easy	2	25.0	25.0	100.0
	Total	8	100.0	100.0	

**q13 Please elaborate**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid		2	25.0	25.0	25.0
	I'm a film nerd, so it wasn't too hard for me.	1	12.5	12.5	37.5
	I've been around for awhile and most of my classes seem relatively easy, as long as I am able to complete my assignments. Film is somewhat out of my league so I have to think more about it.	1	12.5	12.5	50.0
	Students think that film classes are a joke but in reality they aren't courses that you can just skate through the entire semester. You have to be actively involved in the classes in order to do well. It's not just showing up and watching movies.	1	12.5	12.5	62.5
	These classes require you to think instead of just memorizing information.	1	12.5	12.5	75.0

	This was something I liked and enjoyed already before taking these classes. So I believe by having interest it really helps you out and know what to look for. For someone that may not have interest in the subject and needs to take one of the classes as a general elective for their major might find it difficult. I got A's through the film courses and had no problem. The test were challenging and weren't just blow off easy. Even if you knew what you were studying like myself you still need to study and pay attention to do well. I can see people not doing well if this isn't something you have interest in.	1	12.5	12.5	87.5
	With all of the film classes I chose, like Directors or Film History, we were mainly graded on our perception and what we took from the films with essay tests. There were often no right or wrong answers since a lot of subject matter in films can be interpreted in different ways.	1	12.5	12.5	100.0
	Total	8	100.0	100.0	

**q14 Favorite things about the courses**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Being exposed to movies that I, more than likely, would not choose to watch on my own. I have been pleasantly surprised almost every time.	1	12.5	12.5	12.5
	I get to learn about underlying themes in many films. There are also many films that I never would've seen if not for these courses. It also helps to have these courses when I watch films on my own to be a critical viewer.	1	12.5	12.5	25.0
	I love that these classes are different than my other classes with tests all the time. These had essays which made you think about the movie instead of memorizing things.	1	12.5	12.5	37.5

I loved that the professors let discussion be open to the whole class. It wasn't just the professor lecturing. I mean it was but while they were speaking they took comments and questions the whole time. I really enjoyed this and thought it made the experience that much better. Now if you didn't participate with the discussions I could also see yourself having trouble. I think if you paid attention and did what you were supposed to most people would do well and enjoy the classes. Also the movies/directors they chose to talk about and show were great. I mean you couldn't have found better movies/directors to talk about. People and films that have shaped the era of making movies. I learned a lot of things that I never knew about each. Just overall well rounded classes, I thought personally.	1	12.5	12.5	50.0
learning about the film industry and different techniques	1	12.5	12.5	62.5
Movie really. I love everything about them. How they're written to how the director chooses to film them. Plus, they are also very entertaining. I was introduced to a lot of films I otherwise wouldn't have seen that I thoroughly enjoyed.	1	12.5	12.5	75.0
Studying films.	1	12.5	12.5	87.5
The Pop Culture and Music in Film courses were my most favorite as they were both challenging and worthwhile.	1	12.5	12.5	100.0
Total	8	100.0	100.0	

**q15 Improvements would you suggest**

	Frequency	Percent	Valid Percent	Cumulative Percent
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Valid	<p>don't believe I could change anything. I loved every aspect of it and really wouldn't change a thing with the course material. I only had Susan Morris and James Walker as professors but I thought they were great at what they did and taught to the students and you could really tell they loved what they were teaching and loved to shape young students minds. Outside of the course work the only thing I would change is maybe if possible open up some of the times the classes take place. A lot of them tended to be in the evening hours. I usually had no problem with this, but occasionally I had other classes I needed to take for my major during the evening hours. I'm not one to say because I didn't want night classes it was just because a few times I had to keep pushing the classes to another semester because of this problem. So if at all possible maybe open up a class or two during the morning or afternoon hours. I also know that these two professor also teach other classes so it could be a scheduling conflict, but that is my only suggestion.</p>	1	12.5	12.5	12.5
-		1	12.5	12.5	25.0
	<p>A few movies are the same throughout the courses, just try to add more of a variety of films to analyze.</p>	1	12.5	12.5	37.5
	<p>Include a screenwriting course pertaining to actual film and television mediums, not writing for advertising agencies.</p>	1	12.5	12.5	50.0
	<p>Maybe just a few more classes, whether they be film classes or a more in-depth writing course. The broadcast writing class focused on radio and television, and there was nothing to do with film at all.</p>	1	12.5	12.5	62.5

	More class offerings regarding films! For example: CMU offers 1 credit classes in the summer that are only four consecutive nights, all in the same week and they have offerings that focus on a specific director or a single genre (like hockey or urban legend). This makes it relatively easy to work some credits in as well as a more diverse perspective. They also have similar classes during regular sessions, including one on documentaries.	1	12.5	12.5	75.0
	more options.	1	12.5	12.5	87.5
	offering multiply courses for the film studies minor	1	12.5	12.5	100.0
	Total	8	100.0	100.0	

**q16 Recommend the minor to other students**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	I already have.	1	12.5	12.5	12.5
	I would surely recommend this to other students. I would say even if you don't have interest in the subject you should think about at least taking a few of the classes and see what you think. It compliments a handful of majors. Extra things with your degree always look good.	1	12.5	12.5	25.0
	yea	1	12.5	12.5	37.5
	Yes I would, to those interested in film and who would like to learn more about it.	1	12.5	12.5	50.0
	Yes, it isn't your typical hard class. You are engaged the entire time. You get to speak your mind on the essays.	1	12.5	12.5	62.5
	Yes! I would recommend as this is great for unconventional thinking and give them a chance to expand horizons.	1	12.5	12.5	75.0
	Yes!! Because it is fun and interesting!	1	12.5	12.5	87.5
	Yes. Its really interesting and fits into some peoples celebrity obsessed, status driven lifestyles.	1	12.5	12.5	100.0

**q16 Recommend the minor to other students**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	I already have.	1	12.5	12.5	12.5
	I would surely recommend this to other students. I would say even if you don't have interest in the subject you should think about at least taking a few of the classes and see what you think. It compliments a handful of majors. Extra things with your degree always look good.	1	12.5	12.5	25.0
	yea	1	12.5	12.5	37.5
	Yes I would, to those interested in film and who would like to learn more about it.	1	12.5	12.5	50.0
	Yes, it isn't your typical hard class. You are engaged the entire time. You get to speak your mind on the essays.	1	12.5	12.5	62.5
	Yes! I would recommend as this is great for unconventional thinking and give them a chance to expand horizons.	1	12.5	12.5	75.0
	Yes!! Because it is fun and interesting!	1	12.5	12.5	87.5
	Yes. Its really interesting and fits into some peoples celebrity obsessed, status driven lifestyles.	1	12.5	12.5	100.0
	Total	8	100.0	100.0	

**q17 Additional comments**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid		6	75.0	75.0	75.0

	I have enjoyed all my classes I have had so far. My only "complaint" is that I like to know in advance what movies we will be watching so I can acquire them in advance and pre-view and re-view them. That way I can just enjoy it the first time and then become more attentive to detail after the first viewing. It would be nice to have such a list at registration even if it had a list of 12-13 that we would be seeing 7-8(?) of.	1	12.5	12.5	87.5
	none.	1	12.5	12.5	100.0
	Total	8	100.0	100.0	