

**New Program Proposal
Bachelor of Arts in World Cinema
Clemson University**

Summary

Clemson University requests approval to offer a program leading to the Bachelor of Arts in World Cinema to be implemented in Fall 2015. The proposed program is to be offered through traditional instruction on campus. The following chart outlines the stages for approval of the proposal; the Advisory Committee on Academic Programs (ACAP) voted to recommend approval of the proposal. The full program proposal **is attached**.

Stages of Consideration	Date	Comments
Program Planning Summary received and posted for comment	5/1/12	
Program Planning Summary considered by ACAP	7/12/12	ACAP members noted that the proposed program was similar to the Film and Media Studies program offered by USC and added that the international aspect of this program is not clearly visible but is critical. ACAP members encouraged USC and Clemson to collaborate. CHE staff requested that the full proposal include additional information about employment opportunities for graduates and explain whether the degree is more theoretical than one based in practical training, noting that different CIP codes apply based on the nature of the degree.
Program Proposal Received	5/15/14	
ACAP Consideration	6/19/14	ACAP members discussed the study abroad / internship and foreign language requirements and the title of the proposed program. Clemson's representative also explained how the cognate will prepare students for employment.
Comments and suggestions from CHE staff sent to the institution	6/20/14	Staff requested that the proposal describe the cognate requirement in more detail especially given the statement made at the ACAP meeting that it is the cognate that will prepare students for employment. Staff also requested a list of courses for the program that uses course titles.
Revised Program Proposal Received	7/3/2014	

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Recommendation

The staff recommends that the Committee on Academic Affairs and Licensing commend favorably to the Commission the program leading to the Bachelor of Arts in World Cinema to be implemented in Fall 2015.

CLEMSON UNIVERSITY
COLLEGE OF ARCHITECTURE, ARTS AND HUMANITIES
REQUESTING TO OFFER A NEW DEGREE PROGRAM

Bachelor of Arts

In

World Cinema

Submitted to the South Carolina Commission on Higher Education
May 15, 2014

REVISED AFTER ACAP: 7-2-2114

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Classification

Program Title: World Cinema Academic
Unit: College of Architecture, Arts, and Humanities
Name of Degree: Bachelor of Arts
Implementation Date: August 2015
CIP Code: 50.0601
Number of Credit Hours: 120
Program Length: 4 years
Program qualifies for supplemental Palmetto Fellows Scholarship or LIFE Scholarship: NO
Delivery Mode: Traditional
Site: Clemson University Main Campus

Institutional Approval

<u>Institutional Unit:</u>	<u>Date Approved:</u>
Board of Trustees	April 20, 2012
Clemson Program Curriculum Committee	January 31, 2014
College Curriculum Committee	February 7, 2014
University Curriculum Committee	March 7, 2014
Provost	May 15, 2014
President	May 15, 2014

Purpose and Objectives

An interdisciplinary and interdepartmental major housed in the College of Architecture, Arts and Humanities, the Bachelor of Arts in World Cinema fills a gap in Clemson's undergraduate offerings by providing students with a unique access to audio-visual literacy in the context of an international perspective. As such, the new major contributes to transforming the Clemson student into a global citizen who is well versed in producing and processing visual information in a world that increasingly relies on visual communication across borders. This major offers students a new and exciting way of completing a course of study in the humanities with an opportunity to engage in an international educational experience. Incorporating a variety of fields such as art, history, philosophy, theatre, languages, communications, literary and film studies, the World Cinema major allows Clemson students an opportunity to engage with the highest quality of media education that top 20 public research institutions typically provide (Currently 20 of the top 25 public universities offer a film/media studies major).

The program success is measured by student enrollment, graduation and placement in the field. Students are surveyed one and three years following graduation as part of the ongoing process of program assessment. Feedback from students in the major will be collected as part of the program's annual assessment process and used for making curricula improvements as indicated. The interdisciplinary program will be overseen by a college level advisory committee.

After completing the proposed course of study, graduates will have a firm grasp of the histories, aesthetics, and theories of cinema and other visual media, and an understanding of the ways in which cinema intersects with other intellectual and cultural practices (mass media, literature, politics, economics, philosophy, etc.) in an international/intercultural context. All students will have the opportunity to put their knowledge to practical use through internships in the regional film, TV and advertising industries and to participate in the study-abroad program, which provides an authentic experience in terms of studying World Cinema. Students must complete

four semesters of language requirement in order to acquire the fluency necessary to conduct cross-cultural research abroad. Additionally, for students whose primary interest is in video/digital production, the program offers courses that provide introductory training in these areas. Students with a strong interest in the technical side of cinema may go on for further study, internships or learn the craft on the job. For most students, courses in practical production would serve primarily to give them a well-rounded understanding of the technical components involved in production, rather than being the principal focus of their studies.

Besides being worthy of study in its own right, the major in World Cinemas provides a platform for Clemson students to participate in the South Carolina Film Commission's explicit mission to enhance and promote the rise of film industry in the state, which in turn will lead to generating new economic opportunities for South Carolina residents, businesses, and investors. Additionally, this program will further enable Clemson University's students to fully benefit from the South Carolina Production Fund, which has been established to "promote collaborative production and educational efforts between State institutions of higher learning and motion picture related entities" (SC Motion Picture Incentive Act). According to the Film Commission's website, "The SC Film Production Fund was created to develop collaborative projects in film, video and multimedia between professionals in motion picture and related industries, and South Carolina institutions of higher learning. Independent producers and other professionals in motion picture-related fields partner with South Carolina colleges, working with their students to help South Carolina build its knowledge pool and improve the skills of those already involved in the industry. Each school has been awarded one hundred thousand (\$100,000.00) dollars to collaborate with South Carolina independent producers and media professionals." (retrieved April 2, 2014 from <http://www.filmsc.com/training/grant/default.aspx>)

Students in the World Cinema major can be expected to find employment in any of the following professional fields: teaching, journalism, audio-visual archives and libraries, tourism, advertising, film criticism, industrial film documentation, community outreach, and support services for the film industry. By taking the courses offered within the new major, Clemson students will be encouraged to envision and pursue career paths as exciting and financially rewarding as that of writer, film critic, film archivist, audio-visual librarian, television producer, community arts worker, press agent, talent agent, publicist, actor, film festival coordinator, and more. As noted above, some students will continue on after graduation to pursue the technical training necessary for employment in such positions as digital media production, filmmaking, television production, directing, and related areas. An option for graduates of the BA will be the university's extremely popular and highly competitive graduate program (MFA degree) in Digital Production Arts, which is housed in the School of Computing. We also expect that some graduates will decide to further their education through graduate programs in Film and Media Studies. Our program will prepare the students to compete for admission at the prominent graduate programs, therefore enhancing our students' potential for economic success and educational fulfillment.

Finally, the World Cinema major will allow the numerous film scholars hired in diverse departments across the College of Architecture, Arts and Humanities in the course of the last 5-8 years to collaborate and pursue their teaching and research interests within a common interdepartmental program, which will undoubtedly lead to the strengthening of the film community at Clemson.

Justification

Need for the program. In the last twenty years film and television industry in the Southeast has been growing steadily and contributing significantly to the region's economy. With production hubs located in Wilmington, NC, Peachtree City and Atlanta, GA, Studio Charleston, SC, the Southeast has been attracting film, television and advertising production projects at a steadily growing pace. Currently more than 20 television series are shot in the area, including: *Sleepy Hollow*, *Army Wives*, *Nashville*, *The Walking Dead*, *Homeland*, *American Horror Story*, *Vampire Diaries*, *Drop Dead Diva* and more. In addition, over 250 feature films are slated to be produced in 2014 (retrieved April 4, 2014 from http://www.tricity.com/calendar/event_cf31d69e-74c6-11e3-aeb1-ef4448119608.html). The new World Cinema major would enable Clemson graduates to better contribute to the growth of the film industry in the Southeast, and more specifically its graduates would benefit from the expanding employment opportunities within the industry. Also training and educating more professionals who invest their careers in film/television/advertising production ensures that the industry has advocates who speak for its significance in the state and the region. It is also expected that the graduates, in how they envision their career goals, would respond to the state of South Carolina's vision for boosting the local film industry. South Carolina is attractive for film and television production, featuring a low-cost of living and operating overhead, readily available labor pool, state tax incentives, and attractive climate, housing, transportation and infrastructure for new industry. In May 2013, the S.C. Governor Nikki Haley has signed the new South Carolina Motion Picture Incentive Act, which doubles many of the existing rebates for film and television production costs in the state and includes a rare cash rebate. The new act makes South Carolina's film incentives highly competitive and is designed to prevent other states within the region from luring productions away from South Carolina. In December 2011, The South Carolina Film Commission published its report on the industry's impact on the state's economy. According to the report, for every \$100 spent on rebates in South Carolina, \$31 came back to the state in the form of taxes, \$410 was generated in private-sector "economic output" (sales by businesses) and \$230 was returned in the form of wages to state residences. The report also informs that film production since 2007 generated \$87 million in sales for state businesses, supported the equivalent of 1,600 full-time jobs and paid \$48.5 million in wages. State and local government received \$6.6 million in revenues from corporate income, personal income, property and sales taxes (retrieved April 4, 2014 from <http://www.filmsc.com!/userfiles/SC%20Film%20Analysis%20-%20FINAL%20AECOM%20Report%2012-9-11.pdf>). Clearly, this robust performance, which one expects will only increase due to the new South Carolina Motion Picture Incentive Act, indicates a timely opportunity for Clemson University to expand its course offerings in Film/Cinema Studies. By implementing the new World Cinema program, the university seeks to serve the needs and demand of a growing industry.

Employment Opportunities. Students majoring in World Cinema will pursue careers in any of the following professional fields: digital media production, teaching, journalism, filmmaking, television production, audio-visual archives and libraries, tourism, advertising, film criticism, industrial filmmaking and documentation, community outreach. By taking the courses offered within the major, Clemson students will receive the competency necessary to become new media writers, film critics, film archivists, audio-visual librarians, television producers, film directors, sound editors, community arts workers, press agents, talent agents, publicists, actors, film festival coordinators, and more. The internship requirement will motivate students to establish real-world connections with workplace mentors and engage in hands-on job experience. We anticipate that the World Cinema graduates will follow career paths similar to those of Clemson students who have graduated with a minor in film studies. According to alumni informal self-reporting, one recent graduate, an English major and film studies minor, pursued an MA degree

in film studies at NYU and is now interning for *The Rachael Ray Show*. Another graduate, a history major and film studies minor, worked as an intern for Warrior Poets (Morgan Spurlock's production company) and is now a sound editor for FOX Carolina. We have also placed a theater major/film studies minor in a prestigious film/video editing program at UNC School of the Arts. This data that we receive through alumni self-reporting is consistent with self-reporting from peer programs of the top 25 public research universities. The Department of Film and Media at University of California Berkeley reports former graduates working in film production, filmmaking, film & media education, script writing, film and sound editing, and more (retrieved on April 11, 2014 from <http://fm.berkeley.edu/undergraduate/alumni-news/>). The University of Texas at Austin, with the largest program in the nation (currently enrolling 931 undergraduate majors), reports having placed their Radio/TV/Film Program graduates in jobs in higher education, public school teaching, national and international non-profit organizations, government media-art organizations, grant writing & coordinating, and film & television industry (retrieved on April 11, 2014 from <http://rtf.utexas.edu/alumni>). According to U.S. Labor Bureau statistics, the 2012 median pay for an art director working on film/television productions (with a bachelor's degree as the required entry level education) is \$80,880. The projected number of new jobs between 2012 and 2022 in this profession is 1,000-4,999. The median pay for producers and directors is 71,350, with projected number of new jobs estimated at 1,000-4,999; for multimedia artists and animators it is \$61,370, with projected number of new jobs at 1,000-4,999; for librarians, curators and archivists of visual materials the median pay ranges from \$44,410 to \$55,370, with projected number of new jobs ranging at 10,000-49,999; for postsecondary educators it is \$68,970, with projected number of new jobs at 10,000-49,999, and for high school teachers it is \$55,050, with projected number of new jobs estimated at 50,000 and higher (retrieved on April 11, 2014 from <http://www.bls.gov/ooh/occupation-finder.htm>). Just as English majors go into publishing, journalism, technical writing, teaching, and all kinds of fields related to literature and literary production, our World Cinema students will go into a variety of fields in which visual literacy and acuity is needed and appreciated. Some of them will end up as administrative assistants for film companies, sure, but with a solid grounding in the discipline, strong communication and critical thinking skills, attention to creativity and an emphasis on the future of film and digital media, they'll also be poised to work their way up to CEO.

Student Demand and Interest. At Clemson University and the top 25 public universities in the nation (according to the *U.S. News & World Report*), there is a strong demand for film/video/visual literacy education. The existing Film Studies minor at Clemson enrolls 20-25 students every year. The new minor in Digital Production Arts, in its second year of operation, is already enrolling 23 students. In order to predict enrollment numbers for the new major, we collected data from the top 25 public universities. Out of those 25 institutions, 20 boast energetic programs in film/media studies enrolling on average 100-150 undergraduate students, with young programs, in their second year of operation, enrolling between 40 to 60 majors (UCLA in its second year enrolls 60 majors; University of Maryland also in its second year enrolls 40 students). At the University of Virginia, the film program has seen 160 majors enrolled this year, 2013-2014. The administrator of the program informed us that the number doubled from last year because the admission criteria have been reduced in order to accommodate the fast growing student demand for the program. Considering the size and profile of Clemson University (ranked number 21 among the top national public universities, with student population of 20,000), we project enrollment numbers growing in the next six to seven years to reach the enrollment numbers of institutions such as University of Pittsburg (130 majors, student population of 18,371) and University of Virginia (160 majors, student population 15,595).

We have determined that there is sufficient student demand for the World Cinema major to merit its implementation at Clemson University. An online survey, conducted in March 2014, among all undergraduate students (including both declared and undeclared majors) in the College of Architecture, Arts and Humanities, confirms our enrollment predictions. Of the 102 students who responded, 30 students said that, were they given the opportunity, they would enroll in the World Cinema major as their primary major. Additionally 50 students said that they would enroll in the World Cinema major as their secondary major. We have also received 17 inquiries about the World Cinema major from potential transfer students from other schools and colleges at Clemson University.

Relationship to Clemson Mission. The new World Cinema major responds directly to Clemson's institutional mission, which states that the university was established to develop "the material resources of the State" (retrieved April 2, 2014). The new major speaks directly to this mission by providing Clemson students with knowledge, skills, and experience that will help them contribute to the economic enhancement efforts already undertaken by the South Carolina Film Commission. The World Cinema graduates will fuel the state with the talent and technical expertise necessary to build up the local film industry as well as attract out-of-state film/TV/advertising producers to produce in South Carolina. Furthermore, the new program, because of its focus on international film, its language requirement, and its unique study abroad component, reflects Clemson's identity as "a research university with a global vision" and a school, which teaches the future global citizens "tolerance and respect for others."

It is Clemson's vision to become one of the nation's top-20 public universities. Currently 20 of the top 25 public universities offer a film/media studies major. The creation of World Cinema major is an explicit effort to offer innovative and future-focused programs that address the needs of evolving professions, which will enhance the university's profile in the Humanities, and therefore assist the university in its goal of rising to the rank of the top twenty public university.

Relation to Similar Programs at Clemson University.

Currently Clemson University offers two visual media-based minors: Film Studies and Digital Production Arts. Both minors enroll about 20-25 students per year. While Film Studies minor is focused on history, theory and film criticism, the Digital Production Arts provides production education in the field of visual effects for film, television and games. The university also offers an extremely popular and highly competitive graduate program (MFA degree) in Digital Production Arts, which is housed in the School of Computing. The new World Cinema program, which offers a blended critical/practical curriculum, complements the existing offerings by establishing a major that provides continuity between the visual media minors and the graduate program in digital production. It is expected that the complete sequence of educational opportunities in media/digital arts will enhance Clemson's retention and recruitment rates.

Apart from the above-mentioned programs, Clemson University is a host to the Southern Circuit Independent Filmmakers Series organized by SouthArts. For over 17 years, Clemson has been hosting and supporting this regional non-profit film initiative in order to foster its own film community, enhance the local film literacy, but also in order to promote independent filmmaking in the SouthEast. Every year, approximately 250 students and 50 Clemson community members benefit from public screenings, film discussions and workshops with the visiting filmmakers. Every year, the film faculty members incorporate the Southern Circuit programming into the Film Studies minor curriculum, facilitating students' interactions with filmmakers and their exposure to the independent film industry. In a similar way, Southern Circuit will benefit the students of the new World Cinema major, and conversely the new major will enrich Clemson's relationship with SouthArts.

For over a decade, different academic departments at Clemson University have pursued teaching and researching film as a medium relevant to a plethora of diverse scholarly disciplines (e.g. Anthropology, Languages, English, Performing Arts, Education, History, Philosophy, Art, Communication Studies and Architecture), some of which are housed in the College of Architecture, Arts and Humanities, others housed in the College of Business and Behavioral Science and the College of Health, Education and Human Development. The new World Cinema major will allow for collaboration among these departments in research partnerships and interdepartmental Creative Inquiry groups (such groups are designed to foster undergraduate, team-based research conducted by faculty and students from diverse disciplines). At this time, Clemson offers 31 courses that have been incorporated into the World Cinema major. Seven new courses have been created. 20 existing faculty have agreed to participate as affiliated faculty in the new major. As an interdepartmental and interdisciplinary program, World Cinema will provide a new platform for innovative research and teaching for faculty and students who are already deeply invested in film/media studies.

Comparisons to Similar Programs in the State. To our knowledge, no other institution in South Carolina offers a World Cinema major. Our major offers a distinct emphasis on transnational film practices and international film industry context. It is also designed to foster cross-cultural research through a rigorous foreign language requirement and a study abroad program at Marconi University in Rome, custom designed to support our curriculum in World Cinema. Most of the faculty who will teach in the new major are film scholars who conduct field research abroad in languages other than English. Two faculty have expertise in the cutting-edge field of global media and transnational film practices; additional two faculty conduct research on film in colonial and post-colonial contexts.

The University of South Carolina offers a minor and a major in Film & Media Studies. It also offers a minor and a major in Media Arts (media production). While there is some overlap, academically, the USC Film & Media Studies program offers a more traditional approach to film studies and is decidedly less focused on transnational studies. We therefore see the USC program and the Clemson program as complementary. We look forward to collaborating with USC as we each promote film culture in the state, publicize each other's events, and possibly collaborate on community film projects and local film festivals. In terms of USC's media arts programs, we do not see our major as competitive in the field of traditional film production. Unlike USC, Clemson University does not have the infrastructure to support traditional film production and is therefore not attempting to offer a curriculum that would include 16 mm and 35 mm film production courses. We have designed our creative/production component around digital/video production only. Clemson's program in World Cinema offers basic training in digital/video production, which is now fully supported by Clemson's access to the complete Adobe Creative Cloud - a suite of software that includes titles focused around photography, video, audio and design. (The Creative Cloud includes access to the following software applications: Photoshop, Lightroom, Illustrator, InDesign, Muse, Edge Animate, Dreamweaver, Edge Web Fonts, Edge Reflow, Edge Code, Edge Inspect, Flash Pro, Premier Pro, After Effects, Audition, Acrobat and more.) All Clemson faculty, staff and students have access to these products as well as access to ample cloud storage. Since our curriculum does NOT include film production (World Cinema major is not a film production program), we see our program as different and separate from the Media Arts program at USC and will not compete with USC's program for resources or potential students interested in a film production program.

The University of South Carolina Upstate offers a Film Studies minor only. College of Charleston also offers a minor in Film Studies, with a creative/production option. Coastal Carolina

University offers a minor in New Media and Digital Culture. Wofford College, Converse College, Columbia College, Lander University and The Citadel do not currently offer programs in film/media studies. Trident Technical College offers an associate degree and certificates in advanced science in film production (both 16 mm and 35 mm). This program is limited to equipment and technology training for vocational purposes.

Comparisons to Similar Programs at Peer Institutions in the Southern Region. We have focused as “peers” on the following institutions: Georgia Tech, Virginia Tech, North Carolina State University, Texas A&M, University of Virginia, and University of Georgia.

At Georgia Tech, students in the School of Literature, Media, and Communications may enroll in the Film & Media Studies minor, or a certificate in Film Studies, or a BS degree in Computational Media, which provides hands-on practice and theoretical knowledge of visual design and the history of media. This program is invested in computing technology and digital media. While there is minimal overlap, Clemson’s World Cinema major is a BA degree and as such less focused on technology and practice and more on the film medium’s culture, history, politics, and circulation.

At Virginia Tech, the School of Performing Arts offers a BA degree in Theater with an emphasis in Cinema. This emphasis offers courses in film history, criticism, and production, in addition to core courses in theater performance, history, and production. Whereas there is some overlap, it should be noted that this program is a part of Performing Arts curriculum, and is more of a secondary concentration area. At Clemson, the World Cinema program is truly interdisciplinary and is a primary offering, rather than a secondary emphasis area.

At NC State, The Film Studies Program offers a Film Studies major housed in the Department of English with a traditional curriculum in Film Studies. This program is predominantly theoretical, with a small introductory component in digital/video production. While there is minimal overlap, the Clemson World Cinema major offers an interdisciplinary approach to Film Studies, with courses offered by six different departments. The Clemson curriculum is international/global in scope.

Texas A&M offers a Film Studies minor only.

At University of Virginia, The Department of Media Studies offers a Media Studies major, with a broad emphasis on diverse media including film, television, radio, and photography (print, digital and electronic media). The program is historical and theoretical in orientation. While there is minimal overlap with the Clemson program, it should be noted that World Cinema at Clemson is more narrowly focused on film and the international context for cinema’s production, distribution and exhibition.

At University of Georgia, the Department of Theater and Film Studies offers a Film Studies major, which concentrates on the history and theory of film as an art form. It provides exploration of the medium through courses in several fields, including film studies, comparative literature, English, and several languages. The focus of the program is on history and theory of film, but courses are also included that deal with acting, directing and writing for camera. As an interdisciplinary program with blended theory/practice curriculum, this major is very similar to Clemson’s World Cinema major. However, because of its emphasis on film as art form, the program does not specifically set out to study the political, economic and industrial aspects of filmmaking and the global film circulation to the degree that the new Clemson program does.

Admission Criteria

There are no admissions criteria specific to the program beyond those already in place in the university and the College of Architecture, Arts, and Humanities where this program is housed. The University's admission is highly selective and considers standardized test scores, class standing, high school curriculum, and grade point average. High school course prerequisites meet all standards set by the SC CHE. The University recommends three years of foreign language. Each student identifies his or her first and second choice of majors on the application and is accepted into a major as a freshman.

Enrollment

We expect this major to attract incoming freshmen who are specifically interested in studying film and media studies at Clemson University. We also anticipate attracting sophomores and undeclared majors who will encounter film studies through our two General Education film courses, which are very popular with students from across the university. Our internal survey designed to predict student interest in the College of Architecture, Arts and Humanities suggests that many students would consider enrolling in World Cinema as their primary and secondary major (Out of 102 students who responded to the college-wide survey, 30 students said that they would enroll in World Cinema as their primary major and 50 said that they would enroll in it as their secondary major).

TABLE A: PROJECTED TOTAL ENROLLMENT						
YEAR	FALL		SPRING		SUMMER	
	Headcount	Cr. Hr.	Headcount	Cr. Hr.	Headcount	Cr. Hr.
2015 – 16	19*	285	19	285	1	3
2016 – 17	38**	570	38	570	2	6
2017 – 18	57***	855	57	855	3	9
2018 – 19	76	1,140	76	1,140	3	9
2019 – 20	76	1140	76	1140	3	9

* 10 new freshmen, 9 internal transfer sophomores.

** Students who completed the first year plus 19 new students.

*** Major enrolling 19 new freshmen per year by this point in the program. Students are being to graduate.

The above enrollment estimates were calculated with a steady and controlled growth in mind. We expect 19 new freshmen students in the major per year for a period of five years. The expected attrition between academic years will be managed by admitting internal change of majors so that the total enrollment remains constant.

Curriculum

As an interdisciplinary program, the Bachelor of Arts in World Cinema allows students to study cinema, along with related media, within a broad approach, incorporating fields such as art, history, philosophy, theater, languages, communications, literary and film studies. The major prepares students to analyze cinema as a venue of global exchange where art, communication and information move across borders. The unique curriculum offers students access to audio-visual literacy in international perspective. Students will engage in a summer study-abroad program or an internship in order to gain exposure to diverse cinematic traditions and specific film-related practices.

The course of study helps students acquire a set of skills in visual analysis, writing and critical thinking, research collection and analysis, project planning and presentation, and creative video/digital practice. Students will also become aware of the cultural, economic and historical forces that impact the course of cinematic production, distribution, and exhibition. The World Cinema major is designed to initiate theoretical and practical training for students who want to pursue advanced degrees in arts and humanities and those who aim to enter careers in teaching, journalism, filmmaking, digital media, audio-visual archives and libraries, tourism, advertising, film criticism, industrial video documentation, and community outreach.

Below is the breakdown of the 120 semester hours required for graduation. The specific requirements for the major consist of 39 credits and include courses stipulated in the curriculum map below. All students take a 15-credit core of required courses that consists of an introduction to world cinema (LANG 2540); an upper-division introductory course to film studies (ENGL 3570); a film theory and criticism course (ENGL 4510); a capstone seminar (WCIN 4960); and 3 credit hours of internship or study abroad component (WCIN 4990 or WCIN 4040). In addition to these core requirements, students take 9 credit hours of the Critical Approaches to Film & Media Requirement (Group A), 9 credit hours of the Film in International Context Requirement (Group B); and 6 credit hours of the Creative Approaches Requirement (Group C). The area requirements (Groups A-C) expand the students' core knowledge of film criticism, increase and solidify their understanding of the diverse cultural contexts in which film and digital media are produced around the world, and provide them with the basic knowledge of production processes that are necessary to a proper scholarly and critical approach to film and media studies. In addition, students will work closely with a major advisor to select a minor that complements and strengthens the World Cinema degree. The Group C courses are intended to give students the background they need in technical production underlying the program of study.

Core Requirement (15 hours):

LANG 2540 and ENGL 3570 (two-course introduction to the major, required of all majors)
ENGL/COMM 4510 (required of all majors after completing ENGL 3570)
WCIN 4960 (required of all majors)
WCIN 4990 or WCIN 4040 (students select one of these toward the major)

Group A – Critical Approaches to Film & Media (9 hours): ENGL 4500, ENGL 4520, ENGL 4530, ENGL 4420, ENGL 4430, HIST 4200, PHIL 4750, LANG 4620, COMM 4000, COMM 4020, COMM 4040, THEA 3150. Special topics courses in various departments may qualify as Group A courses. Students should check the program website for a complete list of Group A courses in a given semester.

Group B – Film in International Context Requirement (9 hours): WCIN 4550, WCIN 4620, WCIN 4570, WCIN 4580, ENGL/LANG 4540, LANG 4550, ITAL 4000, LANG 4600, FR

4120, GER 4550, ITAL 4550, SPAN 4070. Special topics courses in various departments may qualify as Group B courses. Students should check the program website for a complete list of Group B courses in a given semester.

Group C – Creative Approaches Requirement (6 hours): WCIN 4760, ART 1030, ART 2130, ENGL 3480, ENGL 4480, DPA 3070, DPA 4000, DPA 4020, THEA 2100, THEA 2790. Special topics courses in various departments may qualify as Group C courses. Students should check the program website for a complete list of Group C courses in a given semester.

Minor Requirements- In addition, as part of the B.A. degree all students are required to complete a 15 hour minor. The minor is selected that enhances students interests and supports their major. Options include the minors in Digital Production Arts, Screenwriting, Theatre, Writing, Art, Global Politics, East Asian Studies, Russian Studies, and many others.

Language Requirements- The foreign language requirement is a proficiency requirement. Students must complete through 2020 in American Sign Language, Arabic, Chinese, French, German, Italian, Japanese, Latin, Portuguese, Russian, or Spanish.

Freshman Year

First Semester

- 3 – ENGL 1030 Accelerated Composition
- 4 – Foreign Language Requirement¹
- 3 – LANG 2540 Introduction to World Cinemas
- 3 – Mathematics Requirement²
- 3 – Cross-Cultural Awareness Requirement³

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Second Semester

- 3 – Arts and Humanities (Literature) Requirement⁴
- 4 – Foreign Language Requirement¹
- 3 – Social Science Requirement²
- 4 – Natural Science with Lab Requirement²

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Sophomore Year

First Semester

- 3 – ENGL 3570 Film
- 3 – Arts and Humanities (Non-Lit) Requirement⁵
- 3 – Foreign Language Requirement¹
- 3 – Mathematics or Natural Science Requirement²
- 3 – COMM 1500 Intro. To Human Comm. *or*
 - 3 – COMM 2500 Public Speaking

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Second Semester

- 3 – ENGL/COMM 4510 Film Theory and Criticism
- 3 – Foreign Language Requirement¹
- 3 – Major Requirement

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3 – Minor Requirement
3 – Science and Tech. in Society Requirement²

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**Junior Year
First Semester**

6 – Major Requirement
3 – Minor Requirement
3 – WCIN 4990 World Cinema Practicum *or*
3 – WCIN 4040 Study Abroad Transfer
3 – Elective

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Second Semester

6 – Major Requirement
3 – Minor Requirement
3 – Social Science Requirement²
3 – Elective

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**Senior Year
First Semester**

6 – Major Requirement
3 – Minor Requirement
6 – Elective

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Second Semester

3 – WCIN 4960 Capstone Seminar
3 – Major Requirement
3 – Minor Requirement
6 – Electives

15

120 Total Semester Hours

¹The foreign language requirement is a proficiency requirement. Students must complete through 2020 in American Sign Language, Arabic, Chinese, French, German, Italian, Japanese, Latin, Portuguese, Russian, or Spanish. ²See General Education Requirements.

³ANTH 2010, GEOG 1030, HIST 1730, 1930. ⁴ENGL 2020, 2120, 2130, 2140, 2150.

⁵Any of the General Education Arts and Humanities (Non-Lit.) courses except ENGL 3570, ENGL(LANG) 4540, THEA 2100, 2790.

New Courses to be added to the Undergraduate Catalog:

WCIN 4580 Adaptations of World Classics: Study of selected film and/or other media adaptations of classics in world literature, with attention to adaptation theory, language, form, history, and culture. Topics vary.

WCIN 4620 World Documentary: Introduces students to the history, theory and form of documentary practice in international context. Through a selection of representative works, the course examines the ethical, legal, aesthetic and social concerns inherent in the genre.

WCIN 4550 History of Non-Western Cinemas: Close study of the development of a specific national or regional non-Western cinema (e.g., Japanese, Indian, Chinese, African, Middle Eastern) in terms of its aesthetic, theoretical, and sociopolitical dimensions. This course will compare the cinematographic and storytelling techniques in western and non-western filmmaking forms.

WCIN 4570 Global Hollywood: Explores the ways Hollywood film industry participates in global and international networks of production, distribution and exhibition. Critical examination of Hollywood's impact on other cinematic traditions.

WCIN 4760 Filmmaking for Mobile Media: Students apply their knowledge of film theory and techniques through low-to-no-budget digital videos for dissemination on mobile media devices such as smartphones and tablet computers. Students will learn to operate low-budget video equipment and edit video on professional editing software in a hands-on workshop.

WCIN 4040 Study Abroad Transfer: Course for credit transfer of a curriculum-appropriate course taken during an approved study abroad. Requires a minimum of two contact hours per week for at least 15 weeks or equivalent. May be repeated for a maximum of six credits. To be taken Pass/No Pass only.

WCIN 4990 World Cinema Practicum: Students apply their practical and theoretical knowledge to a substantive project involving their internship experiences and/or creative option. Course provides elements of pre-professional training.

WCIN 4960 Capstone Seminar: In-depth exploration and analysis of a special topic in World Cinema, culminating in a capstone project documented in written, oral, visual or multimedia presentation. Students apply their expertise to produce research of publishable quality and scope.

The general design of the major and the courses listed above have been approved by the appropriate college and university level curriculum committees. A list of courses by number title, and description can be found at the end of the proposal in Appendix A: Courses Offered.

Assessment

The University engages in program evaluation and assessment that focuses on program outcomes as well as student learning outcomes. While assessment of students is essential, program assessment is an important component as well. The faculty examines a number of factors related to program quality and effectiveness including, but not limited to, enrollment and graduate rates, admission to graduate programs, GRE and ETS proficiency scores, research, publications and presentations of faculty and students, student assessment of instructors, and exit interviews. These data assist faculty in evaluating and improving program implementation. The University provides annual data for department chairs to use in conducting program

reviews. The student learning outcomes are of particular importance because of the distributed competencies required of all undergraduate students and relate directly to the curriculum plan of study.

Assessment of Student Learning Outcomes. All World Cinema majors are required to complete a set of theory and methods courses (WCIN 2540, ENGL 3570, ENGL 4510, WCIN 4960) as well as the practicum course (either WCIN 4990 or WCIN 4980). All of these courses include ethical judgment, effective communication and critical thinking components, distributed through required course work, lectures, evaluation plan, exchanges with peers and instructor during class discussion and individual conference sessions. In this sequence of courses, students complete a number of oral, written, and/or multimedia assignments that require students to exercise ethical judgment, critical thinking and effective communication.

Upon graduation with a BA in World Cinema, students will demonstrate mastery in the discipline of the following:

1. The history and distinguishing characteristics of the discipline of cinema studies
2. Relevant theory of visual analysis and basic creative applications
3. Cultural and value differences and their impact on the exchange of art, industry, and information in cinema
4. Develop the necessary communication and management skills required to successfully implement their creative projects
5. Demonstrate competency in a selected foreign language

Through a selection of courses in diverse cinematic traditions (including study-abroad program), with emphasis on transnational and international exchanges, students learn the ethics of cross-cultural knowledge production. The courses are specifically designed to teach students to encounter and process ethical problems that arise from cross-cultural exchanges.

The capstone thesis/project (WCIN 4960) will serve as a primary means for assessing student competencies. The committee will assess the capstone projects against a discipline-specific standard, using a 5.0 scale. If average ratings from a random sample of capstone projects fall below 4.0, the committee will review the content of individual core courses and institute curriculum revisions for the purpose of improving student success.

Students in World Cinema major will acquire a versatile portfolio of skills that will increase their marketability upon graduation. In terms of specific learning outcomes, the students will not only learn about the discipline of Cinema Studies, but also master visual analysis and basic creative applications (script-writing, digital/video production, photography basics, digital editing, etc.) Through planning and presenting their own ideas and projects, they will hone their persuasion and management skills. They will learn how to work with deadlines and collaborate with others on team projects. The students will become aware of cultural differences, conflicting sets of values, and institutional differences that come into dialogue in the course of transnational exchanges of art, industry, and information. In order to study World Cinema in its cultural contexts, students will be required to reach a working level in a foreign language. Additionally, the major will teach research collection and analysis and basic data processing. These learning outcomes will be evaluated through a number of assessment tools, including the evaluation of the capstone project, which will utilize a five-point grading rubric (unacceptable, poor, fair, good, excellent). The program will also require exit interviews with graduates, who will rank how well their courses met their expectations and requirements in terms of the specific learning outcomes: content, critical thinking, writing, presentation, and ethical training. Additionally,

profession schools will be asked about acceptance rates for our majors and alumni will be asked to rank (very well, satisfactorily, poorly) how well their courses met their expectations and requirements in terms of content, presentation, ethical training, and critical thinking.

In addition to grades in individual classes, overall student learning outcomes will be assessed by annual focus groups with graduating students, as well as feedback from program alumni and review of samples of students' work by faculty. Additional indicators of program success will be factors such as four-year graduation rate (for full-time students) and placement rate in internships and positions in the field.

Faculty

The major will draw primarily from faculty in existing tenure-line positions in a number of departments within the College of Architecture, Arts and Humanities. Hires made in this college in the last five to eight years have significantly increased the number of faculty working in the area of film studies. At the moment we have 20 affiliated faculty who teach in the area of film or media studies. In order to fully staff the program, we will need to make one tenure-track hire in year three of the program. This hire will fill the gap in our faculty's expertise in Asian/South East Asian cinemas. We expect this hire to have a Ph.D. in film studies or related area. This hire must have an active scholarly agenda, a history of presenting work at academic conferences and a publication record appropriate to the rank and the level of advancement in the field. A full-time, nine-month tenure-track faculty workload (FTE) at Clemson University consists of four workload blocks each semester. This hire, as is standard in the College of Architecture, Arts, and Humanities, would be given the equivalent of one block (or one course) of release time for research and would teach three courses each semester.

There will be no change in assignment for currently employed faculty. Faculty who currently teach film studies-related courses within diverse departments will continue to do so, supporting both the new major and the existing minor in film studies.

The institutional plan for faculty development is consistent with the university-wide standard for curricular development, research, publications and conference presentations. These expectations assume an active research agenda with evidence of attending and presenting at national and international conferences and publishing peer-reviewed research. All research-active faculty in CAAH receive release time for research, equivalent to one course release. Faculty developing new curriculum and online certification for new courses are periodically eligible to receive summer stipends and professional development grants. The new major will be directed by a full-time, tenured faculty appointed in one of the affiliated departments. The director's course release time, administrative stipend and summer support fund will be commensurate with experience and the needs of the emerging program.

Table B Faculty By Rank	Highest Degree	Field of Study	Teaching in Field
Professor #1	Ph.D.	English	Yes
Professor #2	Ph.D.	English	Yes
Professor #3	Ph.D.	English	Yes
Professor #4	Ph.D.	History	Yes
Associate Professor #1	Ph.D.	English	Yes
Associate Professor #2	Ph.D.	English	Yes
Associate Professor #3	Ph.D.	Philosophy	Yes
Associate Professor #4	Ph.D.	Languages	Yes
Associate Professor #5	Ph.D.	Languages	Yes
Associate Professor #6	Ph.D.	Art	Yes
Associate Professor #7	Ph.D.	Communication Studies	Yes
Associate Professor #8	Ph.D.	Communication Studies	Yes
Associate Professor #9	Ph.D.	Digital Production Arts	Yes
Associate Professor #10	Ph.D.	Theater	Yes
Assistant Professor #1	Ph.D.	Languages	Yes
Assistant Professor #2	Ph.D.	Communication Studies	Yes
Assistant Professor #3	Ph.D.	English	Yes
Assistant Professor #4	Ph.D.	Languages	Yes
Assistant Professor #5	Ph.D.	Languages	Yes
Lecturer #1	Ph.D.	English	Yes

TABLE C: ADMINISTRATION/FACULTY/STAFF SUPPORT						
YEAR	NEW		EXISTING		TOTAL	
	Headcount	FTE	Headcount	FTE	Headcount	FTE
Administration						
2015 – 16	0	0	1	.25	1	.25
2016 – 17	0	0	1	.25	1	.25
2017 – 18	0	0	1	.25	1	.25
2018 – 19	0	0	1	.25	1	.25
2019 – 20	0	0	1	.25	1	.25
Faculty						
2015 – 16	0	0	20	3.50	20	3.50
2016 – 17	0	0	20	3.50	20	3.50
2017 – 18	1	.75	20	3.50	21	4.25
2018 – 19	0	0	21	4.25	21	4.25
2019 – 20	0	0	21	4.25	21	4.25
Staff						
2015 – 16	0	0	0	0	0	0
2016 – 17	1	.5	0	.5	1	.5
2017 – 18	0	.5	0	.5	1	.5
2018 – 19	0	.5	0	.5	1	.5
2019 – 20	0	.5	0	.5	1	.5

Physical Plant

The existing physical plant is adequate to provide space for the program in its first five years. Classroom space is already allocated to the minor and its affiliated courses. We are currently searching for a more visible office for the major, which will ideally contain space for the director and one staff person.

Equipment

The program will use existing, fully equipped smart classrooms and multi-media labs in a variety of buildings across campus. Clemson's program in World Cinema is fully supported by Clemson's access to the complete Adobe Creative Cloud - a suite of software that includes titles focused around photography, video, audio and design. (The Creative Cloud includes access to the following software applications: Photoshop, Lightroom, Illustrator, InDesign, Muse, Edge Animate, Dreamweaver, Edge Web Fonts, Edge Reflow, Edge Code, Edge Inspect, Flash Pro, Premier Pro, After Effects, Audition, Acrobat and more.) All Clemson faculty, staff and students have access to these products as well as access to ample cloud storage.

Library Resources

There being no definitive core list of cinema and media studies books, journals, and/or databases, the relevant LibGuides (subject research pages) at aspirational institutions were examined for commonalities. The information gleaned from those LibGuides was supplemented by standard reference tools such as *Magazines for Libraries* and *Film and Television: A Guide to the Reference Literature* (Libraries Unlimited, 2006).

Core Journals

15 journals emerged as core titles for a cinema studies program: *Cahiers du cinema*, *Camera Obscura*, *Cineaste*, *Cinema Journal*, *Film Comment*, *Film Criticism*, *Film Quarterly*, *Literature Film Quarterly*, *Journal of Film and Video*, *Journal of Popular Film and Television*, *Quarterly Review of Film and Video*, *Sight and Sound*, *The Velvet Light Trap*, and *Wide Angle*. The Clemson University Libraries subscribe to all but *The Velvet Light Trap*.

Core Proprietary Databases

1. *Film and Television Literature Index*: film & television theory, preservation & restoration, writing, production, cinematography, technical aspects, and reviews, 1950s-present (Clemson Libraries subscribe to)
2. *FIAF International Index to Film Periodicals*: citations for 500,000+ articles from over 340 periodicals and credits and holdings information on over 47,000 silent-era film holdings worldwide (Clemson Libraries do not subscribe to)
3. *International Index to the Performing Arts*: index to over 56,000 articles in drama, theater, dance, film, and television; coverage varies; some journals go back to the mid-1860s (Clemson Libraries do not subscribe to)
4. *Theatre in Video*: performances of plays and filmed documentaries about plays, playwrights, and theatre history, online in streaming video (Clemson Libraries subscribe to)
5. *MLA International Bibliography*: literature, language, linguistics, rhetoric, composition, folklore, dramatic arts, 1926-present (Clemson Libraries subscribe to)

6. *Communication and Mass Media Complete*: communication studies, mass media, and journalism; coverage varies; some journals go back to the early 1900s (Clemson Libraries subscribe to)

Media

The Clemson University Libraries hold about 4800 DVDs, roughly half of which are feature films. The collection is enhanced by a subscription to the Film Movement series, which supplies 12 films annually that have won major domestic and international film festival awards. Faculty may also select titles from Swank's Digital Campus product, which streams feature films through course management systems. Additionally, the Special Collections unit of the CU Libraries maintains a collection of 883 reels of 16 mm documentary films, most of which relate to Clemson University, dating from 1932-2000. Recently, the Libraries accepted a donation of some 12,000 VHS tapes produced by and for Clemson University's PSA division over the past 40 years; a large portion of these are in the process of being digitized.

Assessment of Holdings and Planned Action

A general film studies LibGuide is currently available from the Clemson University Libraries; it will be regularly updated as new resources become available, and, if necessary, an additional guide more closely focused on world cinema can be developed. The liaison librarian will continue to be available for in-class and outside, one-on-one research instruction.

With the resources above and some 3,000 monographs on film studies topics, the Clemson University Libraries possess adequate resources to support a film studies program. Invariably, researchers will need materials that the Libraries do not own, so PASCAL Delivers and interlibrary loan will still be relied upon to supplement the collection.

Accreditation, Approval, Licensure, or Certification

The proposed program is not subject to specialized or professional accreditation or approval by any state agency other than the Commission. Graduates of the proposed program are not subject to licensure or certification by any public or private agency.

Articulation

This program leads to the Bachelor of Arts degree. Students will be well-prepared to pursue graduate degrees at the M.A. and Ph.D. levels in Film and Media Studies or related fields. Students coming into the program from two-year colleges or four-year colleges will be subject to the usual rules concerning transfer credits. We have an active process for reviewing and accepting credit. As with all of Clemson's programs, we look forward to building articulation agreements with other institutions to facilitate transfer of students.

**Estimated Costs
Table D**

ESTIMATED COSTS BY YEAR						
CATEGORY	1st	2nd	3rd	4th	5th	TOTALS
Program Administration	7,000	7,000	7,000	7,000	7,000	35,000
Faculty Salaries ¹	210,000	210,000	255,000	255,000	255,000	1,185,000
Graduate Assistants	0	0	0	0	0	0
Clerical/Support Personnel	0	20,000	20,000	20,000	20,000	80,000
Supplies and Materials	1,000	2,500	2,500	2,500	2,500	11,000
Library Resources	1,000	1,000	1,000	1,000	1,000	5,000
Equipment	0	0	0	0	0	0
Facilities	0	0	0	0	0	0
Other (Travel, Professional Development, Programming)	5,500	5,500	5,500	5,500	5,500	27,500
TOTALS	224,500	246,000	291,000	291,000	291,000	1,343,500
SOURCES OF FINANCING BY YEAR						
Tuition Funding ²	181,000	349,000	349,000	349,000	349,000	1,577,000
Program-Specific Fees	0	0	0	0	0	0
State Funding ³	0	0	0	0	0	0
Reallocation of Existing Funds ⁴	210,000	210,000	210,000	210,000	210,000	1,050,000
Federal Funding	0	0	0	0	0	0
Other Funding	0	0	0	0	0	0
TOTALS	391,000	559,000	559,000	559,000	559,000	2,627,000

¹ Since there is a blend of full, associate, and assistant professors that teach as affiliated faculty in the program (total teaching adds up to approximately 3.50 FTE), salaries for affiliated faculty are averaged at \$60,000. In the 3rd year the FTE increases to 4.25 to reflect the new hire. Only one new nine month, tenure-track faculty line is needed to implement the program. Cost is estimated at \$59,000.

² Clemson University typically has an instate/out of state ratio of 70%/30%. The tuition for the program has been calculated using that student ratio. Because some students are currently enrolled and will change into the major and faculty salaries are currently being paid and shown in the reallocation line, the tuition reflects the 19 new students each year, this is a more accurate reflection of the sources of financing by year.

³ No special legislative appropriations are needed to support the program.

⁴ Current faculty members will be teaching in this program and the portion of their salary allocated to the program is shown in this line. For many they currently teach courses in film studies or related electives that will be taken by students in the major.

APPENDIX A

- ART 1030 Visual Arts Studio: Studio projects in basic visual elements and principles. The development of creative design process, visual organization, and design skills are introduced as a foundation for further study in visual arts.
- ART 2130 Beginning Photography: Introduction to the use of photography as an art medium. Lectures and studio work cover the utilization of the camera, processing, and printing in black and white, with emphasis on perception and creative expression.
- COMM 4000 Communication and Globalization: In-depth examination of the role communication plays in globalization processes, including case studies of contemporary social, technical, professional and ethical issues.
- COMM 4020 Mass Communication: History and Criticism: Critical examination of mass communication in America, including discussions of history, theory, and current issues in television, film, popular music, telecommunications, and other media.
- COMM 4040 Media Communication and Social Media: Examines the communication of individual and social identities in convergent and mass/social media, and popular culture. Focuses on the communication of identity portrayals and representations, communicative acts in response, and how individuals and groups navigate and create their own media cultures. Addresses factors such as ability, faith, gender, race, age, nationality, subcultures, and/or other areas.
- COMM 4510 Film Theory and Criticism: ing emphasizing understanding a variety of critical methods to approach a film. Examines the history of film theory and defines the many schools of film criticism, including realism, formalism, feminism, semiotics, Marxism, and expressionism.
- DPA 3070 Studio Methods for Digital Production: Exposes students to current studio practice in the development of 3-D computer graphics and animation for film, electronic games, and visualization. Topics include modeling, rigging, animation, texturing, lighting, rendering, compositing and editing. Open source tools are used so methods are transportable to most computing environments.
- DPA 4000 Technical Foundations of Digital Production I: The technical, conceptual, and algorithmic foundations of computer graphics. Covers the Unix operating system, scripting, C programming, and an interactive graphics API.
- DPA 4020 Visual Foundations for Digital Production I: Presents the visual foundations underlying computer graphics production. Covers perspective, observational drawing, color and value, principles of composition and design, and storyboarding. Incorporates the studio method, involves students in hands-on work and the critique process, and stresses examples from the history of art, animation and film.

- ENGL 3480 The Structure of the Screenplay: Introduction to the creative writing and critical study of the screenplay. Screenplays vary from semester to semester.
- ENGL 3570 Film: Examination of the film medium as an art form: its history, how films are made, why certain types of films (western, horror movies, etc.) have become popular, and how critical theories provide standards for judging film.
- ENGL 4420 Cultural Studies: Investigation of the similarities and connections between a wide variety of cultural products, events, and practices - from fast food to opera to online shopping - using theories ranging from Marxism to hybridity.
- ENGL 4430 Theories of World Literature: Examination of the historical and contemporary theories of world literature, including theories of worldliness, planetarity, globalism, and late capitalism. These theories are used in pursuit of world literature on a worldwide and planetary scale.
- ENGL 4480 Screenwriting Workshop: Workshop in the creative writing of screenplays.
- ENGL 4500 Film Genres: Advanced study of films that have similar subjects, themes, and techniques, including such genres as the Western, horror, gangster, science fiction, musical, and/or screwball comedy. Also considers nontraditional genres, screen irony, genre theory, and historical evolution of genres. Topics vary.
- ENGL 4510 Film Genres Laboratory: Non-credit lab to accompany ENGL 4500.
- ENGL 4520 Great Directors: Intensive study of one to three film directors emphasizing understanding the entire canon of each director. Students study similarities in techniques, shifts in thematic emphasis, and critical methodologies for approaching the works of each director. Topics vary.
- ENGL 4530 Sexuality and the Cinema: Examination of male/female sexual roles and their evolution in American genre films, avant-garde cinema, and international films. Includes the study of movies in relation to cultural values and social stereotypes, introduction to feminist film theory, and consideration of film pornography.
- ENGL 4540 Selected Topics in International Film: resents subtitled films of specific world cultures and basic film theory and discourse applicable to the selected areas. Taught in English.
- FR 4120 French and Francophone Cinema: Examination of cinematic practice as a discourse and the role it plays in the representation of social relations, particularly race, ethnicity, class, power, sex, and gender in the French-speaking world. May include a study of major directors, genres, and movements. Taught in French. Films with English subtitles.
- GER 4550 German Film: Overview of German cinema including the expressionist classics of the Weimar Republic, entertainment and documentary movies of the Nazi era, classics of the postwar New German Wave (West Germany), distinctive East German films, and vanguard contemporary films.

HIST 4200	History and Film: Analyzes the role of the cinema in the construction and dissemination of history.
ITAL 4000	Image of an Italian City: Study of historical, social, and architectural images of Italian cities through analysis of literary texts and films.
ITAL 4550	Italian Film: Overview of Italian Cinema. Topics may include histories, genres, and major directors.
LANG 2540	Introduction to World Cinemas: Introduction to the development of cinemas outside the United States through an examination of representative works, genres and movements in their cultural contexts. Conducted in English.
LANG 4540	Selected Topics in International Film: Presents subtitled films of specific world cultures and basic film theory and discourse applicable to the selected areas. Taught in English.
LANG 4550	Hispanic Film: Documentary and Feature: verview of theory and discourse on Hispanic film. Through lectures, discussions, and films, students become acquainted with film as a vehicle for understanding the Hispanic World. Taught in English. Films are in Spanish with English subtitles.
LANG 4600	Propaganda and the Totalitarian Recreation of the World: Cross-cultural inquiry into the various languages (philosophical, political, literary, and filmic, among others) that form a crucial weapon in the striving for hegemony over desire that marks the modern totalitarian project.
LANG 4620	Borders: Cross-cultural inquiry into representations of physical and non-physical borders. Provides a theoretical framework in which various forms of borders, limits, and boundaries can be studied through literature and other artistic media.
PHIL 4750	Philosophy of Film: Pursues several issues at the center of recent debate in the philosophy of film. Questions investigated include whether film has an essence that distinguishes it from other art forms, whether films ought to be thought of as having authors or narrators, and whether films can themselves philosophize.
SPAN 4070	Hispanic Film: Films are read as texts that mirror Hispanic society. Besides learning about cinematographic techniques in Spanish, topics include comparative analysis of film and literature, film as propaganda, film as blockbuster, and the cinematic depiction of social, cultural, and historical realities of Hispanic nations.
THEA 2100	Theatre Appreciation: Examination of the theatre event approached through historical context, play reading, analysis of production practices, and field trips to live dramatic performances.
THEA 2790	Theatre Practicum: Practical work in theatre on a production designed for public presentation.

- THEA 3150 Theatre History I: Historical survey of Western and non-Western theatre. Emphasis is placed on the changing roles of the playwright, director, actor, technician, and spectator from antiquity to the Renaissance.
- WCIN 4580 Adaptations of World Classics: Study of selected film and/or other media adaptations of classics in world literature, with attention to adaptation theory, language, form, history, and culture. Topics vary.
- WCIN 4620 World Documentary: Introduces students to the history, theory and form of documentary practice in international context. Through a selection of representative works, the course examines the ethical, legal, aesthetic and social concerns inherent in the genre.
- WCIN 4550 History of Non-Western Cinemas: Close study of the development of a specific national or regional non-Western cinema (e.g., Japanese, Indian, Chinese, African, Middle Eastern) in terms of its aesthetic, theoretical, and sociopolitical dimensions. This course will compare the cinematographic and storytelling techniques in western and non-western filmmaking forms.
- WCIN 4570 Global Hollywood: Explores the ways Hollywood film industry participates in global and international networks of production, distribution and exhibition. Critical examination of Hollywood's impact on other cinematic traditions.
- WCIN 4760 Filmmaking for Mobile Media: Students apply their knowledge of film theory and techniques through low-to-no-budget digital videos for dissemination on mobile media devices such as smartphones and tablet computers. Students will learn to operate low-budget video equipment and edit video on professional editing software in a hands-on workshop.
- WCIN 4040 Study Abroad Transfer: Course for credit transfer of a curriculum-appropriate course taken during an approved study abroad. Requires a minimum of two contact hours per week for at least 15 weeks or equivalent. May be repeated for a maximum of six credits. To be taken Pass/No Pass only.
- WCIN 4990 World Cinema Practicum: Students apply their practical and theoretical knowledge to a substantive project involving their internship experiences and/or creative option. Course provides elements of pre-professional training.
- WCIN 4960 Capstone Seminar: In-depth exploration and analysis of a special topic in World Cinema, culminating in a capstone project documented in written, oral, visual or multimedia presentation. Students apply their expertise to produce research of publishable quality and scope.