

(Sept 15, 2016)

PROPOSAL FOR A MINOR IN CINEMA AND MEDIA STUDIES

Summary

The proposed minor in Cinema and Media Studies focuses on the historical and theoretical analysis of cinema and other technologically driven visual media. The minor will be housed in the Department of Art History for administrative purposes, but at present it includes faculty from six departments across the School of Humanities (Art History; Classical and European Studies; English; Religion; Spanish, Portuguese and Latin American Studies; and Visual and Dramatic Arts). By pooling resources across departments, Rice's minor in Cinema and Media Studies substantially widens the perspective beyond a traditional film studies curriculum that continues to be central to many programs at our peer institutions.

Why Cinema and Media Studies at Rice?

Cinema and media studies emerged as a discrete academic discipline within the humanities in the late 1950s as the analysis, interpretation, and theorization of cinema began to develop as an independent field of inquiry distinct from film production. The Society for Cinema and Media Studies was founded in 1959. Prior to this, film analysis existed within the university curriculum only in relation to—and in the service of—programs devoted to filmmaking. The University of Southern California founded the first certificate-granting film program in 1929, followed in the 1940s by a handful of university programs, such as NYU, City College of New York, UCLA, and The New School for Social Research. By the 1950s film production courses had become relatively commonplace, with flagship programs at Indiana, Columbia, Northwestern, Ohio State, and Stanford, among others. Cinema and media studies, distinct and independent from film production, came into its own as an established field in the mid-1960s. A 1973 Carnegie Foundation report noted the increasing distinction between the study of film as “a vocation, located in communication, radio, and journalism programs” and the burgeoning field of cinema and media studies as an academic focus within the “liberal arts,” located in “the humanities, art, theater, and English departments.” The growth of television and communications departments throughout the 1960s, which included film and video production, further emphasized the growing division between film production, which would typically include a film studies component, and cinema and media studies as a discrete field. Over the course of the last fifty years or so, cinema and media studies has fanned out across the humanities becoming integrated into the curriculum of Art History, literature and cultural studies departments (English, Comparative Literature, German Studies, French Studies, Hispanic Studies, Asian Studies, etc),

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Women and Gender Studies, American Studies, Visual Arts, Communications and Media Studies, etc.

At present, every major research university in the United States offers significant offerings in film studies, typically through programs housed in English, Comparative Literature, or Art History departments, or as a stand-alone program, often with dedicated faculty. Programs that offer an undergraduate major or minor in film studies are too numerous to list here, but they include: University of Chicago, NYU, Vanderbilt University, UCLA, Emory, Washington University, Stanford, Yale, University of Pennsylvania, UC Santa Barbara, UC Berkeley, UC Santa Cruz, University of Michigan, Columbia University, UC San Diego, University of Southern California, among many others.

However, many of these programs have been unable (or unwilling) to accommodate new forms of moving image technology, including television, expanded cinema, video and video art, and new forms digital technology, such as the internet, virtual reality, and video games. Likewise, older forms of pre-cinematic or early cinematic technologies of the moving image—including chronophotography, the panorama, the zoetrope, the praxinoscope, the kinegram, the stereograph, etc.—tend to be similarly elided in conventional film studies programs. Cinema and Media Studies at Rice will, thus, offer students a unique and cutting-edge perspective that is both historically informed and theoretically sophisticated. As such, Rice's program in Cinema and Media Studies substantially widens the perspective beyond a traditional film studies curriculum that continues to be central to many programs at our peer institutions.

A large number of faculty at Rice whose research focuses on the historical and theoretical analysis of cinema and media currently teach in various departments scattered across the humanities. The proposed minor seeks to gather and organize these disparate course offerings into a centralized and coherent course of study, allowing students to develop a more comprehensive understanding of cinema and media studies, both historically and theoretically. At the same time, it will bring together faculty with a common set of interests, thus providing opportunities for sharing research, collaboration, organizing conferences and lecture series. If the humanities at Rice wish to remain competitive with our peer institutions, the current lack of a cinema and media studies program puts the university at a serious disadvantage.

How Does the Minor in Cinema and Media Studies Differ from the Film and Photography Track in VADA?

The Department of Visual and Dramatic Arts (VADA) currently offers a Film and Photography track that is limited to VADA majors and double majors. Although this track includes a film history/analysis component (taught by a single faculty member), it is focused overwhelmingly on

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film and photography production. In contrast, the minor in Cinema and Media Studies will focus exclusively on the historical and theoretical analysis of cinema and other technologically driven media. Moreover, the minor in Cinema and Media Studies is open to all Rice undergraduates, regardless of their major.

Majors in VADA's Film and Photography track are required to take thirteen classes. Among these, five required courses are in film production and/or photography making; one required course is in the history/analysis of film; the other seven courses are electives that can include studio art, drama, photography, and filmmaking, as well as film history/analysis. Thus, only one course in film history/analysis must be taken in order to graduate as a Film and Photography track major.

While the focus of VADA's Film and Photography track is limited to the production of film and photography, the proposed minor in Cinema and Media Studies requires six courses entirely devoted to the history and theory of media.

With its strong focus on production, furthermore, the VADA track does not offer a structured or comprehensive program in the study of moving images. Rather than a clear sequence of courses designed to develop an overview of the history and theory of film and media, the VADA track offers a heterogeneous selection of thematic courses. The proposed minor in Cinema and Media Studies offers a comprehensive and structured course of study: the minor's three required core courses introduce students to the history and theory of cinema and media, while the three elective courses allow students to expand the knowledge and critical skills gained in these core courses.

An analogous division exists at Rice between Studio Arts and Art History. While studio arts courses in VADA focus on making art, the Department of Art History offers courses in the history, analysis, and theory of art. The same essential distinction will characterize the relationship of VADA's Film and Photography track to the minor in Cinema and Media Studies.

Faculty and Administration

The minor in Cinema and Media Studies will be housed in the Department of Art History with a dedicated Director of Undergraduate Studies. A steering committee of five faculty members will be in charge of all policy decisions regarding the minor. The Dean of the School of Humanities will appoint both the steering committee and a Director of Undergraduate Studies. The DUS will be appointed in consultation with the steering committee.

Steering Committee

- Martin Blumenthal-Barby (Classical and European Studies)

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- Charles Dove (Visual and Dramatic Arts)
- Gordon Hughes (Art History)
- Kirsten Ostherr (English)
- Lida Oukaderova (Art History)

Core Faculty

- Graham Bader (Art History)
- Martin Blumenthal-Barby (Classical and European Studies)
- Marcia Brennan (Religion)
- Charles Dove (Visual and Dramatic Arts)
- Luis Duno-Gottberg (Spanish, Portuguese and Latin American Studies)
- Gordon Hughes (Art History)
- Kirsten Ostherr (English)
- Lida Oukaderova (Art History)
- Judith Roof (English)
- Edward Snow (English)
- Philip Wood (Classical and European Studies)

Course Structure

Successful completion of the minor in Cinema and Media Studies will require the completion of six classes (18 credit hours). Students must complete three core courses and three elective courses. At least two elective courses must be on the 300-level or above.

With the exception of core courses, no more than two courses (6 credit hours) with the same subject codes may be used to fulfill the requirements of the minor. No more than three courses can be applied from transfer credits or study abroad.

Students who pursue the minor program in Cinema and Media Studies should meet with the Director of Undergraduate Studies before the end of the winter semester of their third year to declare their intention to complete the minor. The Declaration of Minor form should be approved and signed by the Director of Undergraduate Studies.

Core Courses

- Introduction to Film and Media Analysis (CMST 200);
- History of Cinema and Media I: Invention to 1945 (CMST 201/GERM 280);

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- History of Cinema and Media II: 1945 to the Present (CMST 202);
- History and Aesthetics of Film (FILM 280/ARTS 280/HART 280).

CMST 200, CMST 201/GERM 280, and CMST 202 have been designed specifically for the minor in Cinema and Media Studies. CMST 201 is cross-listed with GERM 280, because a) it is part of a sequence of two courses and because b) GERM 280 is also an elective course for majors in German Studies. FILM 280/ARTS 280/HART 280 already exists as a cross-listed course.

Students are encouraged to take Introduction to Film and Media Analysis (CMST 200) early in their undergraduate studies, or at the beginning of their minor course of study. It must be taken no later than spring semester of a student's third year.

Elective Courses

(listed by department and taught regularly by Rice faculty)

Art History

- HART 250 Contemporary European Film
- HART 336 Cinema and the City
- HART 389 Film Melodrama
- HART 359 Cinemas of Urban Alienation
- HART 388 Postwar European Cinema
- HART 391 Memory and Place in Cinema
- HART 457 Video and Expanded Cinema

English

- ENGL 273 Medicine and Media
- ENGL 374 Theories of Cinema
- ENGL 374 Cinema Studies: Hollywood Cinema
- ENGL 375 Literature and Film
- ENGL 386 Medical Media Arts Lab

Classical and European Studies

- FREN 407 Intro to Cinema in French
- GERM 122 History Through German Cinema
- GERM 132 National Socialism and Film
- GERM 134 Modern Media
- GERM 136 German Film
- GERM 328 German Adaptations: Text-Film

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- GERM 338 New German Film: Hitler's Cinematic Children

Visual and Dramatic Arts

- FILM 382 Modalities of Cinema
- FILM 383 Global Cinema
- FILM 433 Film Genre: Science Fiction
- FILM 432 Film Genre: The Western
- FILM 435 Studies in Film Authorship

Spanish, Portuguese and Latin American Studies

- SPPO 422 Latin American Cinema

The majority of these courses is offered regularly, and new courses are created consistently. At least nine courses that would count as electives were offered in AY 2014/15 and at least eleven courses were offered in AY 2015/16. This semester, Fall 2016, at least four such courses are offered. As this program grows and more faculty join, the list of elective courses will undoubtedly expand.

Program Learning Outcomes

1. Develop an understanding of film and media history in the context of cultural, economic, political, and national developments.
2. Effectively utilize specialized disciplinary vocabulary and methodologies, and communicate the function and meaning of film and media works both verbally and in writing.
3. Develop an understanding of modes of theoretical inquiry relevant to film and media studies.
4. Understand major film movements, trends, and genres across regional, national, and global contexts.
5. Develop analytical thinking skills to generate and answer original research questions and produce independent research.

GENERAL ANNOUNCEMENTS 2017-2018 (Proposed)

Cinema and Media Studies

The School of Humanities

Tab 1: Department Info:

Director of Undergraduate Studies

Lida Oukaderova, *Art History*

Steering Committee

Martin Blumenthal-Barby, *Classical and European Studies*

Charles Dove, *Visual and Dramatic Arts*

Gordon Hughes, *Art History*

Kirsten Ostherr, *English*

Lida Oukaderova, *Art History*

Core Faculty

Graham Bader, *Art History*

Martin Blumenthal-Barby, *Classical and European Studies*

Marcia Brennan, *Religion*

Charles Dove, *Visual and Dramatic Arts*

Luis Duno-Gottberg, *Spanish and Portuguese, and Latin American Studies*

Gordon Hughes, *Art History*

Kirsten Ostherr, *English*

Lida Oukaderova, *Art History*

Judith Roof, *English*

Edward Snow, *English*

Philip Wood, *Classical and European Studies*

Program (Undergraduate): Minor

Program (Graduate): N/A

Cinema and Media Studies at Rice offers students a unique and cutting-edge perspective that is both historically informed and theoretically sophisticated.

MORE informational and general text to be added here.

Tab 2: Undergraduate Requirements

Program Learning Outcomes for the Minor in Cinema and Media Studies

Upon completing the minor in Cinema and Media Studies, students will be able to:

1. Develop an understanding of film and media history in the context of cultural, economic, political, and national developments.
2. Effectively utilize specialized disciplinary vocabulary and methodologies, and communicate the function and meaning of film and media works both verbally and in writing.
3. Develop an understanding of modes of theoretical inquiry relevant to film and media studies.
4. Understand major film movements, trends, and genres across regional, national, and global contexts.
5. Develop analytical thinking skills to generate and answer original research questions and produce independent research.

GENERAL ANNOUNCEMENTS 2017-2018 (Proposed)

Cinema and Media Studies

The School of Humanities

Requirements for the Minor in Cinema and Media Studies

Students pursuing the minor in Cinema and Media Studies must complete:

- A minimum of 6 courses (18 credit hours) to satisfy minor requirements.

Students who pursue the minor in Cinema and Media Studies are encouraged to meet with the Director of Undergraduate Studies before the end of the winter semester of their third year to declare their intention to complete the minor.

CORE REQUIREMENTS

Students must complete 3 courses (9 credit hours) from the following to satisfy the Core Requirements for the minor in Cinema and Media Studies.

- CMST 200 *Introduction to Film and Media Analysis* [3 credit hours]
- CMST 201/GERM 280 *History of Cinema and Media, Part I: Invention to 1945* [3 credit hours]
- CMST 202 *History of Cinema and Media, Part II: 1945 to the Present* [3 credit hours]
- FILM 280/ARTS 280/HART 280 *History and Aesthetics of Film* [4 credit hours]

ELECTIVES

To fulfill the remaining requirements for the minor in Cinema and Media Studies, students must complete a minimum of 3 additional courses (minimum of 9 credit hours) as electives. At least two elective courses must be on the 300-level or above. With the exception of core courses, no more than 2 courses (6 credit hours) from the same subject code (i.e. ENGL, FILM, etc.) may be used to fulfill the requirements of the minor. No more than 3 courses may be applied from transfer credit of study abroad.

Please note: The courses listed below are approved to satisfy the requirements for the minor in Cinema and Media Studies for the 2017-2018 academic year only. Courses not on this official list may be substituted upon approval of the minor's academic advisor (for CMST, specifically the program's Director of Undergraduate Studies). Students and their academic advisors should identify and clearly document the courses to be taken.

- ENGL 273/SWGS 273 *Medicine and Media* [3 credit hours]
- ENGL 374 *Cinema Studies* [3 credit hours]
- ENGL 374 *Cinema Studies* [3 credit hours, only approved topics will apply towards the minor]
- ENGL 375 *Film and Literature* [3 credit hours]
- ENGL 386/FILM 381 *Medical Media Arts Lab* [4 credit hours]
- FILM 382/HART 382 *Modalities of Cinema* [3 credit hours]
- FILM 383/HART 383 *Global Cinema* [4 credit hours]
- FILM 432/ARTS 432 *Film Genre: The Western* [3 credit hours]
- FILM 433 *Film Genre: Science Fiction* [4 credit hours]
- FILM 435 *Seminar on Film Authorship: The New Hollywood* [4 credit hours]
- FREN 407 *Introduction to Cinema in French* [3 credit hours]
- GERM 122/FSEM 122 *History Through German Cinema* [3 credit hours]
- GERM 132/FSEM 132 *National Socialism and Film* [3 credit hours]
- GERM 134/FSEM 134 *Modern Media* [3 credit hours]

GENERAL ANNOUNCEMENTS 2017-2018 (Proposed)

Cinema and Media Studies

The School of Humanities

- GERM 136/FSEM 136 *German Film* [3 credit hours]
 - GERM 328/HUMA 328 *German and Adaptions: Text to Film* [3 credit hours]
 - GERM 338/HUMA 373/SWGS 361 *New German Film* [3 credit hours]
 - HART 250/FILM 250 *Contemporary European Cinema* [4 credit hours]
 - HART 336/ASIA 355/FILM 336 *Cinema and the City* [3 credit hours]
 - HART 359/ARCH 359/FILM 359 *Cinemas of Urban Alienation* [4 credit hours]
 - HART 388/FILM 388 *Post War European Cinema* [4 credit hours]
 - HART 391/ANTH 378/FILM 378 *Memory and Place in Cinema* [4 credit hours]
 - HART 457/FILM 455 *Video and Expanded Cinema* [3 credit hours]
 - SPPO 422 *Latin American Cinema* [3 credit hours]
-

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APPENDIX 1

Film Minor

Assessment Plan: Students' Learning Outcomes

PLO 1: Students will develop an understanding of film and media history in the context of cultural, economic, political, and national developments.

Using a 3-point scale please rate how well students in this course have demonstrated the following knowledge and skills. A zero indicates that students did not demonstrate this knowledge and/or skill, and a three indicates that students mastered this knowledge and/or skill.

In both oral and written form, students who complete this course have demonstrated that they:

Are able to identify specific formal, technical and thematic elements of film and media works as part of a broader set of issues within certain historical and geographical boundaries.	0	1	2	3
Are able to describe how a given film, media work, or director is consistent with, or differs from, the dominant aesthetic norms of a given historical period and/or geographic area.	0 3	1	2	
Can evaluate how specific historical, economic, political, technical or aesthetic developments influenced the production of film and media works.	0 3	1	2	
Understand how specific film and media works participate in broader historical trends and events.	0 3	1	2	
Are able to apply relevant theoretical models to the analysis of film and media works.	0 3	1	2	
Can situate the dominant theoretical models of film and media within a broader context of historical development.	0 3	1	2	

APPENDIX 2

Film Minor

Assessment Plan: Students' Learning Outcomes

PLO 2: Students will effectively utilize specialized disciplinary vocabulary and methodologies and communicate the function and meaning of film and media works both verbally and in writing.

Using a 3-point scale please rate how well students in this course have demonstrated the following knowledge and skills. A zero indicates that students did not demonstrate this knowledge and/or skill, and a three indicates that students mastered this knowledge and/or skill.

In both oral and written form, students who completed this course have demonstrated that they:

Understand the meaning of specialized disciplinary vocabulary.	0 3	1	2
Can effectively utilize appropriate disciplinary terms in the analysis of film and media works.	0 3	1	2
Can select and apply appropriate methods of analysis to the study of individual film and media works.	0 3	1	2
Are able to critically evaluate how individual film and media works engage with contemporary discourses, debates, and disciplinary tools of analysis.	0 3	1	2
Can effectively communicate questions, analyses, arguments, and explanations related to film and media works in writing.	0 3	1	2
Can effectively communicate questions, analysis, arguments and explanation related to film and media works orally.	0 3	1	2

APPENDIX 3

Film Minor

Assessment Plan: Students' Learning Outcomes

PLO 3: Students will develop an understanding of the theoretical modes of inquiry relevant to film and media studies

Using a 3-point scale please rate how well students in this course demonstrated the following knowledge and skills. A zero indicates that students did not demonstrate this knowledge and/or skill, and a three indicates that students mastered this knowledge and/or skill.

In both oral and written form, students who complete this course have demonstrated that they:

Understand the historical and political developments of theoretical inquiry within film and media studies.	0 3	1	2
Can identify and draw up relevant theoretical sources in order to better understanding specific film and media works.	0 3	1	2
Understand how the use of differing theoretical models alters, enhances, or diminishes our understanding of specific films or media works, be it politically, aesthetically, or historically.	0 3	1	2
Can critically analyze existing theories in light of students' own research and learning experiences.	0 3	1	2

APPENDIX 4

Film Minor

Assessment Plan: Students' Learning Outcomes

PLO 4: Students will understand major film movements, trends and genres across regional, national and global contexts.

Using a 3-point scale please rate how well students in this course demonstrated the following knowledge and skills. A zero indicates that students did not demonstrate this knowledge and/or skill, and a three indicates that students mastered this knowledge and/or skill.

In both oral and written form, students who complete this course have demonstrated that they:

Can identify elements that constitute a particular film movement, trend, director/artist, or genre.	0	1	2	3
Can identify the historical reasons for the emergence of particular film movements, trends, individual oeuvres, and genres.	0	1	2	3
Are able to evaluate how the emergence of particular film movements, trends, individual directors/artists, and genres address broader cultural questions pertinent to a specific historical and geographical context.	0	1	2	3
Can analyze why particular film movements, trends, directors/artists, and genres are relevant to audiences beyond their specific national borders and historical boundaries.	0	1	2	3
Are able to evaluate shifts in the meaning of specific film movements, trends, directors/artists and genres in the process of circulation from one place/historical moment to another.	0	1	2	3
Can analyze how global film industries influence the operation of local film and media markets.	0	1	2	3

APPENDIX 5

Film Minor

Assessment Plan: Students' Learning Outcomes

PLO 5: Students will develop analytical thinking skills to generate and answer original research questions and produce independent research.

Using a 3-point scale please rate how well students in this course demonstrated the following knowledge and skills. A zero indicates that students did not demonstrate this knowledge and/or skill, and a three indicates that students mastered this knowledge and/or skill.

In both oral and written form, students who complete this course have demonstrated that they:

Can identify, characterize, and articulate a particular problem, question, or argument, in relation to given films or media works.	0 3	1	2
Are able to collect and organize evidence within and outside of a film or media work necessary for the analysis of the problem/question/argument.	0 3	1	2
Can select the appropriate method(s) of inquiry for the analysis of the problem/question/argument.	0 3	1	2
Can analyze the complexity of the problem, including cultural and historical circumstances.	0 3	1	2
Can situate their argument, its debts and its differences, within the larger body of critical literature.	0 3	1	2
Can draw clear, explicit conclusions in a logical, cogent, and concise manner,	0 3	1	2

Assessment Plan for Undergraduate Minor in Cinema and Media Studies

Outcome	PLO 1 Students will develop an understanding of film and media history in the context of cultural, economic, political, and national developments.	PLO 2 Students will effectively utilize specialized disciplinary vocabulary and methodologies, and communicate the function and meaning of film and media works both verbally and in writing.	PLO 3 Students will develop an understanding of modes of theoretical inquiry relevant to film and media studies.	PLO 4 Students will understand major film movements, trends, and genres across regional, national, and global contexts.	PLO 5 Students will develop analytical thinking skills to generate and answer original research questions and produce independent research.
Embedded location (Where?)	History of Cinema and Media, Part One	Introduction to Film and Media Analysis	History of Cinema and Media, Part Two	History of Film and Media, Part One	Postwar European Cinema
Materials (What?)	Final Paper	Final Exam and/or Final Paper	Final Paper	Final Paper	Final Paper
Measure (How?)	See Appendix 1	See Appendix 2	See Appendix 3	See Appendix 4	See Appendix 5
Standard (To what extent?)	85% of students show evidence	85% of students show evidence	85% of students show evidence	85% of students show evidence	85% of students show evidence
Responsible (Who?)	To be determined Spring 2017	To be determined Spring 2017	To be determined Spring 2017	To be determined Spring 2017	To be determined Spring 2017
Timeline (When?)	Fall 2017 or Spring 2018	Fall 2017 or Spring 2018	Fall 2017 or Spring 2018	Fall 2017 or Spring 2018	Fall 2017 or Spring 2018

Assessment Plan for Undergraduate Minor in Cinema and Media Studies

<p align="center">Outcome</p>	<p align="center">PLO 1 Students will develop an understanding of film and media history in the context of cultural, economic, political, and national developments.</p>	<p align="center">PLO 2 Students will effectively utilize specialized disciplinary vocabulary and methodologies, and communicate the function and meaning of film and media works both verbally and in writing.</p>	<p align="center">PLO 3 Students will develop an understanding of modes of theoretical inquiry relevant to film and media studies.</p>	<p align="center">PLO 4 Students will understand major film movements, trends, and genres across regional, national, and global contexts.</p>	<p align="center">PLO 5 Students will develop analytical thinking skills to generate and answer original research questions and produce independent research.</p>
<p>Explanation of Expected Timeline</p>	<p>The initial year of Film Minor</p>	<p>The initial year of Film Minor</p>	<p>The Initial year of Film Minor</p>	<p>The initial year of Film Minor</p>	<p>The initial year if Film Minor</p>
<p>Results Report</p>					



October 6, 2015

To Members of the Faculty Senate,

I am writing in strong support of the interdisciplinary minor in Cinema and Media Studies. There exists a critical mass of faculty in the Humanities and especially in Art History whose expertise and courses focus on film and media studies. In the past, courses offered by these faculty have contributed to the majors within their own departments but they also form a coherent program devoted to film and media. It seems only logical to provide students with the opportunity to study this discipline in depth through a clearly structured program of courses.

The methodologies, interpretive skills, and visual language of film analysis share a great deal in common with other areas of art history and a film studies minor would compliment the major in art history. Five of the core faculty listed in the proposal are art historians so it would seem reasonable to house the minor in the Department of Art History. The interest among students for the minor is indicated by the number of film courses already on the books. The creation of the minor is giving reality and structure to what already exists.

Sincerely,

A handwritten signature in blue ink, appearing to read 'Linda Neagley'.

Linda Elaine Neagley
Chair, Department of Art History
Associate Professor of Medieval Art and Architecture
Rice University
Houston, Texas 77251



DEPARTMENT OF CLASSICAL STUDIES

9 October 2015

Dear Senate Committee Members:

I write to voice my support for the proposed minor in Cinema and Media Studies. Two professors in our department, Martin Blumenthal-Barby and Philip Wood, are slated to be core faculty members for the minor, while Martin is also slated to serve on the steering committee. The demands on them will not at all detract from the department; the courses in film that they teach will simply be cross-listed, and they will still satisfy requirements for our majors. In addition, the minor has the potential to introduce Martin and Philip, as well as other faculty, to more students and, thus, to make our department more visible on campus.

In short, the minor strikes me as an excellent idea, and I enthusiastically welcome the opportunity to have our faculty in the CES department participate in it.

Best,

A handwritten signature in cursive script, appearing to read 'Scott McGill'.

Scott McGill
Professor, Classical Studies
Chair, Department of Classical and European Studies



October 22, 2015

To Members of the Faculty Senate,

I am writing in support of the interdisciplinary minor in Cinema and Media Studies. There exists a critical mass of faculty in the Humanities whose expertise and courses focus on film and media studies. In the past, courses offered by these faculty have contributed to the majors within their own departments but they can also form a coherent program devoted to the analysis of film and media. It seems only logical to provide students with the opportunity to study this discipline in depth through a clearly structured program of courses.

The Film and Photography Track of Visual and Arts offers a more thorough discussion of both the production of and the history of both still and moving images. But a Film Minor can be seen as a way of attracting students, especially students who are outside of Humanities, to a program that requires fewer courses and a smaller investment of their busy time. Therefore, I support the creation of this minor.

Sincerely,

A handwritten signature in black ink, appearing to read "Geoff Winningham".

Geoff Winningham
Interim Chair, Visual and Dramatic Arts
Linette S. Autry Chair in the Humanities
Professor of Photography
Visual and Dramatic Arts
Rice University

RICE[®]
Unconventional Wisdom



APRIL D. DECONICK

*Chair of Department of Religion
Isla Carroll and Percy E. Turner
Professor of New Testament
and Early Christian Studies*

"Be in the middle, but walk to the side" -Jesus

To Members of the Faculty Senate,

I am pleased to write in support of the interdisciplinary minor in Cinema and Media Studies. I have spoken with Gordon Hughes about the role that the Department of Religion might play in providing faculty resources for this minor. One of our professors, Marcia Brennan teaches a cinema course which will count toward the minor. I have confirmed that Professor Brennan strongly advocates for this minor and her own participation in it because there is a robust contingent of faculty who teach in this area and the minor will be sustainable because of this.

Sincerely,

A handwritten signature in cursive script that reads 'April DeConick'.

April D. DeConick



Date: October 9, 2015

To: Gordon Hughes, Associate Professor, Dept. of Art History

From: Dr. José Aranda, Chair of Spanish & Portuguese, and Latin American Studies

A handwritten signature in black ink, appearing to read 'J Aranda'.

Subject: Approval for faculty participation

I write in support of the proposed Minor in Cinema and Media Studies. This focus on film and media studies has been sorely needed for a long time. This minor also responds to long-term student interest in research and scholarship related to the study of film and media on this campus.

As department chair, I want to confirm our support of Luis Duno-Gottberg's desire to serve as a core faculty member for this minor. His participation poses no problems for our majors. On the contrary, his participation in this minor should act as a gateway for students to take more courses in our department.

Sincerely,

José F. Aranda Jr.
Associate Professor of
Chicano & American Literature
Chair of Spanish & Portuguese,
and Latin American Studies



Rosemary Hennessy
L. H. Favrot Professor of Humanities
English Department Chair

MEMO

To: Gordon Hughes
From: Rosemary Hennessy, English Department chair
Date: October 7, 2015

A handwritten signature in cursive script that reads "Rosemary Hennessy".

I write to give my support for the involvement of English department faculty in the Cinema and Media Studies minor in the department of Art History.

My understanding is that Kirsten Ostherr will serve on the Steering Committee and that she as well as Judith Roof and Ed Snow will serve as core faculty in the minor.

I also understand that their participation as core faculty will not affect their teaching obligations in English beyond offering cross listed courses.



*Department of
Spanish & Portuguese*

MS-34 – P.O. Box 1892
Houston, TX 77251-1892

span@rice.edu
713/348-5451; fax 713/348-4863

To: Lida Oukaderova, Assistant Professor, Dept. of Art History

From: Dr. José Aranda, Chair of Spanish & Portuguese and Latin American Studies

Subject: Approval for faculty participation in Minor in Cinema and Media Studies

Date: February 26, 2016

I write in support of the proposed Minor in Cinema and Media Studies. As department chair, I want to confirm our support of Luis Duno-Gottberg's desire to serve as a core faculty member for this minor. He has the department's support to be one of the faculty to teach the Introduction to Film and Media Analysis.

Sincerely,

A handwritten signature in black ink, appearing to read 'J F Aranda Jr'.

José F. Aranda Jr.
Associate Professor of
Chicano & American Literature
Chair of Spanish & Portuguese
and Latin American Studies



18 February 2016

Dear Committee Members:

Martin Blumenthal-Barby has agreed to teach “History of Cinema and Media, Part II: 1945 to the Present,” which is one of the required courses for the proposed minor in Cinema and Media Studies. I write as his chair to confirm that he will be able to teach the course regularly. The course, therefore, should be able to be offered enough to satisfy the needs of majors.

Please let me know if you need any further information.

Best,

A handwritten signature in black ink, appearing to read 'Scott McGill'.

Scott McGill
Professor, Classical Studies
Chair, Department of Classical and European Studies



18, February 2016

Dear Faculty Senate,

This letter serves as a coda to my letter of October 6 in support of a Film Studies minor. A number of faculty in the art history department already teach film studies courses either by themselves or as team-taught courses. These faculty include Gordon Hughes, Lida Oukaderova, Fabiola Lopez-Duran, Shirine Hamadeh and Marcia Brennan (art historian in Religious Studies department). Lida and Gordon have assured me that they will teach foundation courses for the minor on a regular rotation. These three courses include Introduction to Film and Media Analysis, History of Film and Media Part 1: Invention to 1945 and History of Film and Media Part 2: 1945 to Present. In addition, upper level field specific courses are regularly taught by Lopez-Duran and Hamadeh.

Sincerely,

A handwritten signature in cursive script, appearing to read 'Linda Elaine Neagley'.

Linda Elaine Neagley
Chair, Department of Art History
Associate Professor of Medieval Art and Architecture



Nicolas Shumway, Dean
Francis Moody Newman Professor of Humanities

MEMO

To: The Faculty Senate and the Committee on the Undergraduate Curriculum

From: Nicolas Shumway, Dean of Humanities

Re: Support for the proposed minor in Film Studies

Date: September 18, 2015

I write in support of the proposal to create a Minor in Cinema and Media Studies.

The study of film falls into two broad categories: film production and film analysis. The Rice Department of Visual and Dramatic Arts has a strong major track for film production, but our courses on film analysis and criticism, while numerous, are scattered among several humanities departments with no central coordination. While the new minor will be located in Art History, it will be governed by a steering committee drawn from several departments. Given the minor's cross-departmental curriculum, the steering committee will be appointed by the Dean of Humanities in consultation with the faculty. Similarly, the DUS will be appointed by the Dean of Humanities in consultation with the steering committee and the chair of Art History.

By requiring three core courses and three electives, the minor offers students both rigor and flexibility. I have no qualms about sufficient courses being offered in a given year, although the steering committee will need to ensure that required courses are taught with sufficient frequency. This should not be a problem because the courses for the minor already exist. By creating an official minor, we will merely give them greater visibility and coherence.

In conclusion, this is well conceived proposal for a much needed minor. It has my full support.