

March 28, 2012

**MEMORANDUM**

**TO:** University Senate Members

**FROM:** Eric Kasischke  
Chair of the University Senate

**SUBJECT:** University Senate Meeting on Wednesday, April 4, 2012

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The next meeting of the University Senate will be held on Wednesday, April 4, 2012. The meeting will convene at **3:15 p.m.**, in the **Atrium of the Stamp Student Union**. If you are unable to attend or plan to arrive late, please contact the Senate Office<sup>1</sup> by calling 301-405-5805 or sending an email to [senate-admin@umd.edu](mailto:senate-admin@umd.edu) for an excused absence. Your response will assure an accurate quorum count for the meeting.

**The meeting materials can be accessed on the Senate Website. Please go to <http://www.senate.umd.edu/meetings/materials/> and click on the date of the meeting.**

**Meeting Agenda**

1. Call to Order
2. Approval of the March 8, 2012 Senate Minutes (Action)
3. Report of the Chair

**Committee Reports**

4. PCC Proposal to Establish a Post-Baccalaureate Certificate in Principles of Public Health (Senate Doc. No. 11-12-26) (Action)
  5. PCC Proposal to Establish a Master of Public Health in Public Health Practice and Policy (Senate Doc. No. 11-12-29) (Action)
  6. PCC Proposal to Establish a Bachelor of Arts in Film Studies (Senate Doc. No. 11-12-33) (Action)
  7. PCC Proposal to Establish an Area of Concentration in Conducting for the Doctor of Musical Arts Degree Program (Senate Doc. No. 11-12-34) (Action)
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8. Special Order of the Day  
Ann Wylie, Senior Vice President and Provost  
*Why is the University Considering Differential Tuition?*
9. New Business
10. Adjournment

<sup>1</sup> Any request for excused absence made after 1:00 p.m. will not be recorded as an excused absence.

## **University Senate**

March 8, 2012

### **Members Present**

Members present at the meeting: 95

### **Call to Order**

Senate Chair Kasischke called the meeting to order at 3:18 p.m.

### **Approval of the Minutes**

Chair Kasischke asked for additions or corrections to the minutes of the December 8, 2011 meeting. Hearing none he declared the minutes approved as distributed.

### **Report of the Chair**

#### Senate Elections

Kasischke stated that the Senate elections for all staff, student, and single-member constituency senators for 2012-2013 are currently underway. The deadline to vote for your senators is March 9, 2012 at midnight. We encourage you to vote for your senators by going to the Senate website and clicking on the blue "vote for a senator" button.

#### BOR Staff Awards

As you may already know, each year, the Staff Affairs Committee coordinates the internal search for nominations for the Board of Regents Staff Awards. This year, they reviewed 32 exempt staff nominations and 7 non-exempt staff nominations, which was a substantial increase in exempt nominations from previous years. The Staff Affairs Committee recommended six nominees to be forwarded to President Loh for final selection. President Loh confirmed and endorsed the six nominees and sent them to CUSS for the next review stage of the awards process. The CUSS Review Committee will select the final candidates to be submitted to the Board of Regents. Recipients will be announced in the summer. The following nominees were recommended from our campus:

**Maureen Meyer**, A. James Clark School of Engineering

**Alan Webbert**, , Facilities Management, Adele H. Stamp Student Union

**Olive Reid**, Philip Merrill College of Journalism

**Patricia Baker**, Department of Fire Protection Engineering, A. James Clark School of Engineering

**James McClelland**, Facilities Management, Department of Campus Projects

**June Sherer**, Department of Atmospheric & Oceanic Science and Geology,  
CMNS

#### Nominations Committee

Kasischke stated that the Senate Nominations Committee is still seeking additional candidates to run for open positions on Senate-elected committees and councils, including the 2012-2013 Senate Executive Committee, Committee on Committees, the Athletic Council, the Council of University System Faculty, and the Campus Transportation Advisory Committee. If you are a continuing Senator, and you are interested in running for a position, please fill out a nomination form and return it to a Senate Staff Member after the meeting. Forms are available at the registration table. Nominees will be considered for placement on the slate for election, but are not guaranteed a spot. All candidates will be asked to submit a short candidacy statement for the elections held at our transition meeting on May 3rd. Thanks in advance for your interest in running or nominating a colleague for these important positions.

### **Committee Reports**

#### **Faculty Satisfaction with Student Academic Dishonesty Honor Review Procedures (Senate Doc. No. 10-11-59) (Information)**

Kasischke stated that the Faculty Satisfaction with Student Academic Dishonesty Honor Review Procedures report was provided to the Senate as an informational item from the Student Conduct Committee. The committee's report would also be forwarded to Dean Hamilton.

#### **Proposal to Retain "Clear and Convincing Evidence" as the Evidentiary Standard in Sexual Harassment Cases (Senate Doc. No. 11-12-09) (Information)**

Kasischke stated that the Equity, Diversity, and Inclusion (EDI) Committee's report was provided to the Senate as an informational. After a thorough review of the *Proposal to Retain "Clear and Convincing Evidence" as the Evidentiary in Sexual Harassment Cases*, the committee is recommending that no changes be made to current policy.

#### **PCC Proposal to Change the Name of the PhD in Public and Community Health to Behavioral and Community Health (Senate Doc. No. 11-12-25) (Action)**

David Salness, Chair of the Programs, Curricula, & Courses (PCC) Committee, presented the PCC Proposal to Change the Name of the PhD in Public and Community Health to Behavioral and Community Health and provided background information.

Kasischke opened the floor to discussion of the PCC Proposal to Change the Name of the PhD in Public and Community Health to Behavioral and Community Health; hearing none, he called for a vote on the proposal. The result was 80 in favor, 1 opposed, and 3 abstentions. **The motion to approve the proposal passed.**

**PCC Proposal to Establish a Post-Baccalaureate Certificate in Principles of Public Health (Senate Doc. No. 11-12-26) (Action)**

David Salness, Chair of the Programs, Curricula, & Courses (PCC) Committee, presented the PCC Proposal to Establish a Post-Baccalaureate Certificate in Principles of Public Health and provided background information.

Kasischke opened the floor to discussion of the proposal.

Senator Milton, Faculty, School of Public Health, proposed an amendment to the intellectual property section of the proposal as follows:

*All intellectual property and copyrights for all courses and course content is maintained by the units in which the course was developed.*

Marvin Breslow, Parliamentarian, stated that PCC proposals could not be amended on the Senate floor. The Bylaws require that prior notice be given to the Senate as a protection to the individual units in order to insure orderly, coherent processing of proposals.

Dean Townshend, College of Behavioral & Social Sciences, stated that departments are not entities that can have intellectual property rights and therefore the inclusion of the statement was invalid.

Provost Wylie, stated that the statement on intellectual property is irrelevant because that is governed by University policy. The Senate is just voting on the proposal itself.

Kasischke stated that he would entertain a motion to return the proposal to committee. There was a motion and second to return the proposal to committee. The result was 67 in favor, 14 opposed, and 6 abstentions. **The motion to return the proposal to the PCC Committee passed.**

**PCC Proposal to Establish a Master of Public Health in Public Health Practice and Policy (Senate Doc. No. 11-12-29) (Action)**

David Salness, Chair of the Programs, Curricula, & Courses (PCC) Committee, presented the PCC Proposal to Establish a Master of Public Health in Public Health Practice and Policy and provided background information.

Kasischke opened the floor to discussion of the proposal. There was a motion to return the proposal to committee because it also includes similar language about intellectual property rights. The motion was seconded. The result was 67 in favor, 13 opposed, and 10 abstentions. **The motion to return the proposal to the PCC Committee passed.**

**Policies on the Employment of Adjunct Faculty (Senate Doc. No. 11-12-06)  
(Action)**

Charles Fenster, Chair of the Faculty Affairs Committee, presented the Policies on the Employment of Adjunct Faculty and provided background information.

Kasischke opened the floor to discussion of the proposal; hearing none, he called for a vote on the proposal. The result was 77 in favor, 3 opposed, and 10 abstentions. **The motion to approve the proposal passed.**

**Activation of the USM Clinical Faculty Titles (Senate Doc. No. 11-12-20)  
(Action)**

Charles Fenster, Chair of the Faculty Affairs Committee, presented the Activation of the USM Clinical Faculty Titles and provided background information.

Kasischke opened the floor to discussion of the proposal; hearing none, he called for a vote on the proposal. The result was 85 in favor, 2 opposed, and 4 abstentions. **The motion to approve the proposal passed.**

**Title Updates in the Senate Bylaws (Senate Doc. No. 11-12-08) (Action)**

Kenneth Fleischmann, Chair of the Elections, Representation, and Governance (ERG) Committee, presented the Title Updates in the Senate Bylaws and provided background information.

Kasischke opened the floor to discussion of the proposal; hearing none, he called for a vote on the proposal. The result was 84 in favor, 4 opposed, and 0 abstentions. **The motion to approve the proposal passed.**

**New Business**

Kasischke opened the floor to new business.

Kaiyi Xie, SGA President, moved the following resolution:

*As a public institution of higher learning, the University of Maryland seeks to provide affordable education to residents of Maryland as an avenue by which not just the individual student benefits, but the entire state benefits as well. A public good, Education should not be denied to those who are unable to afford it. The*

*2011 Maryland In-State Tuition ("DREAM") Act seeks to allow undocumented immigrants access to in-state tuition rates at public 4-year institutions in Maryland, provided they (or their parents) have paid state income tax for the past 3 years, they have graduated from a Maryland high school, and they have attained 60 credits at a community college. In order not to occupy enrollment space for other in-state students, such students will also be counted as out-of-state for enrollment purposes. Therefore, be it resolved that the University Senate, as representatives of faculty, staff, and student constituencies at the University of Maryland, stands in favor of the Maryland DREAM Act. Be it additionally resolved that the Senate encourages Marylanders to oppose the veto referendum on the Maryland DREAM Act in November.*

The motion was seconded.

Kasischke opened the floor to discussion of the resolution.

Senator Blagadorskiy, Undergraduate, College of Letters and Sciences, inquired about whether undocumented immigrants would have three years worth of tax records to be eligible for this benefit and whether it would affect local law enforcement intervention because they are undocumented and in the State of Maryland illegally.

Xie responded that local authorities do not have the power to enforce immigration because it is up to the federal government. In terms of filing tax returns if you are illegal, that is possible. The State does have data on that.

Hearing no further discussion, Kasischke called for a vote on the resolution. The result was 49 in favor, 19 opposed, and 19 abstentions. **The motion to approve the resolution passed.**

### **Adjournment**

Senate Chair Kasischke adjourned the meeting at 3:47 p.m.



## University Senate TRANSMITTAL FORM

<b>Senate Document #:</b>	11-12-26
<b>PCC ID #:</b>	11025
<b>Title:</b>	PCC Proposal to Establish a Post-Baccalaureate Certificate in Principles of Public Health
<b>Presenter:</b>	David Salness, Chair, Senate Programs, Curricula, and Courses Committee
<b>Date of SEC Review:</b>	January 26, 2012
<b>Date of Senate Review:</b>	April 4, 2012
<b>Voting (highlight one):</b>	<ol style="list-style-type: none"> <li>1. On resolutions or recommendations one by one, or</li> <li>2. In a single vote</li> <li>3. To endorse entire report</li> </ol>
<b>Statement of Issue:</b>	<p>The School of Public Health and the Department of Health Services Administration wish to establish a new Post-Baccalaureate Certificate program in Principles of Public Health. This certificate program will have a rigorous, multi-disciplinary, 15-credit curriculum that provides a foundation in core public health issues. This certificate program is designed for public health professionals who are committed to advancing their careers in public health and contributing to the health of people locally, nationally and globally.</p> <p>The course requirements are as follows: EPIB610: Foundations of Epidemiology; EPIB650: Biostatistics; HLTH665: Health Behavior; HLSA601: Introduction to Health Systems; and MIEH600: Foundations of Environmental Health. The course requirements reflect the five subject areas that are nationally recognized as the five core areas of public health. Instruction for the certificate program will be delivered online. Each course has already been approved and is currently taught on campus. As with the on-campus offerings, oversight for the teaching of each course will be conducted by the appropriate academic department. Each department will ensure that the quality of the online delivery is commensurate with that of the on-campus offering.</p>



	<p>The program is expected to enroll 12-15 students each year, and will be self-supported. Tuition revenue will be used to cover the program's expenses. The Department of Health Services Administration will provide general academic oversight for the program. The Office of Extended Studies will provide the administrative services for the program.</p> <p>The Academic Planning Advisory Committee approved the proposal on November 21, 2011. The Graduate PCC Committee approved the proposal on November 21, 2011, and the Graduate Council approved the proposal on January 13, 2012. The Senate PCC Committee approved the proposal on December 2, 2011.</p>
<b>Relevant Policy # &amp; URL:</b>	N/A
<b>Recommendation:</b>	The Senate Committee on Programs, Curricula, and Courses recommends that the Senate approve this new certificate program.
<b>Committee Work:</b>	<p>The Committee considered the proposal at its meeting on December 2, 2011. Laura Wilson, Chair of the Health Services Administration Department, and Coke Farmer, Assistant Dean of the School of Public Health, were present to discuss the proposal. After discussion, the Committee voted unanimously to recommend the proposal.</p> <p>On March 8, 2012, The Senate voted to return the proposal to the PCC Committee so it could reconsider the section on intellectual property rights.</p> <p>The PCC Committee asked the School of Public Health to revise the proposal to include a statement about intellectual property rights that aligns with University policy. The PCC Committee approved the revised proposal on March 26, 2012.</p>
<b>Alternatives:</b>	The Senate could decline to approve the proposed program.
<b>Risks:</b>	If the Senate declines to approve this program, the University will lose an opportunity to establish a certificate program that meets a growing demand for post-baccalaureate training in public health.
<b>Financial Implications:</b>	There are no significant financial implications with this proposal.
<b>Further Approvals Required:</b>	If the Senate approves this proposal, it would still require further approval by the President, the Chancellor, and the Maryland Higher Education Commission.

**THE UNIVERSITY OF MARYLAND, COLLEGE PARK**  
**PROGRAM/CURRICULUM PROPOSAL**

- Please submit the signed form to: Office of the Associate Provost for Academic Planning & Programs, 1119 Main Administration Building.
- Please email the rest of the proposal as an MSWord attachment to [pcc-submission@umd.edu](mailto:pcc-submission@umd.edu).

**DATE SUBMITTED:** October 21, 2011

PCC LOG NO.

11025

**COLLEGE/SCHOOL:** College/School Unit Code—First 8 digits: SPHL / 1330101

Unit Codes can be found at [https://hypprod.umd.edu/Html\\_Reports/units.htm](https://hypprod.umd.edu/Html_Reports/units.htm)

**DEPARTMENT/PROGRAM:** Department/Program Unit code—Last 7 digits: SPHL / 1331301

**TYPE OF ACTION** (choose one):

- |   |  |
|---|--|
| <input checked="" type="checkbox"/> Curriculum change (including information specializations) | <input type="checkbox"/> New academic degree/award program                   |
| <input checked="" type="checkbox"/> Renaming of program or formal Area of Concentration       | <input checked="" type="checkbox"/> New Professional Studies award iteration |
| <input checked="" type="checkbox"/> Addition/deletion of formal Area of Concentration         | <input type="checkbox"/> New Minor   |
| <input checked="" type="checkbox"/> Suspend/delete program                                    | <input type="checkbox"/> Other   |

*Italics indicate that the proposed program action must be presented to the full University Senate for consideration.*

**SUMMARY OF PROPOSED ACTION:**

**APPROVAL SIGNATURES:** Please print name, sign, and date

1. Department Committee Chair: Sharon Simson Sharon Simson 10/27/11
2. Department Chair: Laura Wilson Laura Wilson 10/27/11
3. College/School PCC Chair: Amy R. Sapkota Amy R. Sapkota 10/27/11
4. Dean: Robert S. Gold Robert S. Gold 10/27/11
5. Dean of the Graduate School (if required): Chau Chau 11/18/12
6. Chair, Senate PCC: David Galnas David Galnas 12/13/11
7. Chair of University Senate (if required): \_\_\_\_\_
8. Vice President of Academic Affairs & Provost: \_\_\_\_\_

# THE UNIVERSITY OF MARYLAND, COLLEGE PARK

## PROGRAM/CURRICULUM PROPOSAL

- Please submit the signed form to: Office of the Associate Provost for Academic Planning & Programs, 1119 Main Administration Building.
- Please email the rest of the proposal as an MSWord attachment to [pcc-submission@umd.edu](mailto:pcc-submission@umd.edu).

**DATE SUBMITTED:** November 22, 2011

PCC LOG NO.

**COLLEGE/SCHOOL:** College/School Unit Code—First 8 digits: SPHL / 1330101

Unit Codes can be found at [https://hypprod.umd.edu/Html\\_Reports/units.htm](https://hypprod.umd.edu/Html_Reports/units.htm)

**DEPARTMENT/PROGRAM:** Department/Program Unit code—Last 7 digits: SPHL / 1331301

**TYPE OF ACTION** (choose one):

- |   |  |
|---|--|
| <input type="checkbox"/> Curriculum change (including information specializations)  | <input type="checkbox"/> <i>New academic degree/award program</i>            |
| <input type="checkbox"/> <i>Renaming of program or formal Area of Concentration</i> | <input checked="" type="checkbox"/> New Professional Studies award iteration |
| <input type="checkbox"/> <i>Addition/deletion of formal Area of Concentration</i>   | <input type="checkbox"/> New Minor   |
| <input type="checkbox"/> <i>Suspend/delete program</i>                              | <input type="checkbox"/> Other   |

*Italics indicate that the proposed program action must be presented to the full University Senate for consideration.*

### SUMMARY OF PROPOSED ACTION:

The School of Public Health submits this proposal to create the Post-Baccalaureate Certificate in Principles of Public Health. This Certificate is a 15 credit, 5 course rigorous, multi-disciplinary curriculum that provides a foundation in core public health courses including: 1) Foundations of Epidemiology, 2) Biostatistics, 3) Health Behavior, 4) Introduction to Health Systems, and 5) Foundations of Environmental Health. Instruction is delivered online. This core curriculum reflects the broad range of knowledge and skill-based competencies germane to public health practice in the 21st century.

### APPROVAL SIGNATURES: *Please print name, sign, and date*

1. Department Committee Chair: \_\_\_\_\_
2. Department Chair: \_\_\_\_\_
3. College/School PCC Chair: \_\_\_\_\_
4. Dean: \_\_\_\_\_
5. Dean of the Graduate School (if required): \_\_\_\_\_
6. Chair, Senate PCC: \_\_\_\_\_
7. Chair of University Senate (if required): \_\_\_\_\_
8. Vice President of Academic Affairs & Provost: \_\_\_\_\_

**PROPOSAL FOR**

**NEW INSTRUCTIONAL PROGRAM**

**UNIVERSITY OF MARYLAND AT COLLEGE PARK, MARYLAND**

**Post-Baccalaureate Certificate  
in Principles of Public Health**

PROPOSED INITIATION DATE: Fall 2012

## I. OVERVIEW and RATIONALE

*A. Briefly describe the nature of the proposed program and explain why the institution should offer it.*

The Post-Baccalaureate Certificate in Principles of Public Health is a 15 credit, 5 course rigorous, multi-disciplinary curriculum that provides a foundation in core public health courses including: 1) Foundations of Epidemiology, 2) Biostatistics, 3) Health Behavior, 4) Introduction to Health Systems, and 5) Foundations of Environmental Health. Instruction is delivered online. These courses will enable students to advance their understanding of the science, theory, and practice of public health. This certificate targets public health professionals who are committed to advancing their careers in public health and contributing to the health of people locally, nationally and globally.

*B. How big is the program expected to be? From what other programs serving current students, or from what new populations of potential students, onsite or offsite, are you expecting to draw?*

Students will be admitted to begin their studies in the fall semester. It is estimated that 12 students will enroll in Year 1 and 15 in Year 2. Courses are offered online. The target audience is professionals working in public health sectors such as health delivery organizations, government agencies, clinical practices, research firms, state and local health departments, insurance companies, educational institutions, pharmaceutical companies, among others. Students do not have to take leave time from work and can complete the program in 12 months. They will benefit from the flexibility and accessibility of online courses, which fit in with their full-time personal and professional responsibilities.

## II. Curriculum

*A. Provide a full catalog description of the proposed program, including educational objectives and any areas of concentration.*

The Post-Baccalaureate Certificate in Principles of Public Health is a 15 credit, 5 course rigorous, multi-disciplinary curriculum that provides a foundation in core public health courses including: 1) Foundations of Epidemiology, 2) Biostatistics, 3) Health Behavior, 4) Introduction to Health Systems, and 5) Foundations of Environmental Health. Instruction is delivered online. These courses will enable students to advance their understanding of the science, theory, and practice of public health. This core curriculum reflects the broad range of knowledge and skill-based competencies germane to public health practice in the 21st century.

Below is a standard plan of study for CPH completion:

Fall	Spring	Summer
2 courses/6 credits	2 courses/6 credits	1 course/3 credits

*B. List the courses (number, title, semester credit hours) that would constitute the requirements and other components of the proposed program. Provide a catalog description for any courses that will be newly developed or substantially modified for the program.*

### **Existing Courses modified for online delivery:**

#### **EPIB610: Foundations of Epidemiology**

Introduction to the discipline of epidemiology and its applications to health issues and practices. Basic epidemiologic concepts and methods will be covered. (3 credits)

#### EPIB650: Biostatistics

Basic statistical concepts and procedures for Public Health. Focuses on applications, hands-on-experience, and interpretations of statistical findings. (3 credits)

#### HLTH665: Health Behavior

The psychological, social psychological, and sociological theories of health behavior. The relation of health knowledge, beliefs, attitudes, intentions, and behavior to preventive, illness, sick-role, and health utilization behaviors. (3 credits)

#### HLSA601: Introduction to Health Systems

Management and leadership skills for effective public health planning, organization, management and administration. Emphasis is on the role of institutions in learning and behavioral change process, organizational theory, administration management, and coordinating provision of community health services. (3 credits)

#### MIAEH600: Foundations of Environmental Health

Overview of the chemical, physical and biological hazards present in our living and working environment and their effects on human health. Topics include: exposure assessment, industrial hygiene and safety, pesticides, community and indoor pollution, food-borne diseases, solid and hazardous wastes, water resources, risk assessment, ecological issues and environmental laws. (3 credits)

*C. Describe any selective admissions policy of special criteria for students selecting this field of study.*

Admission is for the fall semester. Applicants must meet the following minimum admission criteria as established by the Graduate School:

- Applicants must have earned a four-year baccalaureate degree from a regionally accredited U.S. institution, or an equivalent degree from a non-U.S. institution.
- Applicants must have earned a 3.0 GPA (on a 4.0 scale) in all prior undergraduate and graduate coursework.
- Applicants must provide an official copy of a transcript for all of their post-secondary work.

International students must fulfill all requirements relating to international academic credentials, evidence of English proficiency, financial certification, and visa documentation.

### **III. STUDENT LEARNING OUTCOMES AND ASSESSMENT**

*The purpose of this assessment plan is to clear guidelines, identify articulated outcomes, and ensure avenues for continuous improvement for each graduate certificate program managed by the Program Oversight Committee and housed in the Graduate School. It is our mission to provide programs that meet UMD's institutional goals and objectives for educational activities.*

#### **Student Learning Outcomes**

Based on the competencies required by the SPH's accrediting body, the Council on Education for Public Health, students will be able to:

1. Identify the causes of social and behavioral factors that affect health of individuals and populations.
2. Identify basic theories, concepts and models from a range of social and behavioral disciplines that are used in public health research and practice.
3. Describe the merits of social and behavioral science interventions and policies.
4. Apply ethical principles to public health program planning, implementation and evaluation.
5. Specify multiple targets and levels of intervention for social and behavioral science programs and/or policies.
6. Describe basic concepts of probability, random variation, and commonly used statistical probability distributions.
7. Describe and apply appropriate descriptive statistical methods for summarizing public health data.

8. Apply descriptive and inferential statistical methods that are appropriate to the different study designs used in public health research.
9. Critically review and summarize statistical analyses presented in public health literature
10. Draw appropriate inferences based on statistical analyses used in public health research.
11. Explain the importance of epidemiology for informing scientific, ethical, economic, and political discussion of health issues.
12. Describe a public health problem in terms of magnitude, person, time and place.
13. Apply the basic terminology and definitions of epidemiology.
14. Identify key sources of data for epidemiological purposes.
15. Calculate basic epidemiology measures.
16. Identify the principles and limitations of public health screening programs.
17. Evaluate strengths and limitations of epidemiologic reports.
18. Draw appropriate inferences from epidemiologic data.
19. Explain criteria for causality.
20. Identify the main components and issues of the organization, financing, and delivery of health services and public health system in the US.
21. Specify approaches for assessing, preventing, and controlling environmental hazards that pose risks to human health and safety
22. Describe the direct and indirect human, ecological and safety effects of major environmental and occupational hazards.
23. Describe genetic, physiologic, and psychosocial factors that affect susceptibility to adverse health outcomes following exposure to environmental hazards.
24. Explain the general mechanisms of toxicity in eliciting a toxic response to various environmental exposures.
25. Understand appropriate measures of environmental exposures.
26. Discuss ethical considerations of environmental health.
27. Demonstrate knowledge of major sources of data and information in environmental health.

#### **Assessment Methods & Criteria**

Students will attain these competencies by

1. Developing a needs assessment public health tool/instrument
2. Writing a paper applying theory to health behavior
3. Passing written examinations
4. Writing a paper on a current public health issue relevant to epidemiology
5. Writing a public health policy memo

#### **IV. FACULTY AND ORGANIZATION**

##### *A. Who will provide academic direction and oversight for the program?*

Graduate Director  
Laura B. Wilson, Professor and Chair  
School of Public Health  
Department of Health Services Administration

Administrative Oversight  
Terrie Hruzd, Director of Programs  
Office of Extended Studies

##### *B. If the program is not to be housed and administered within a single academic unit, provide details of its administrative structure.*

The Post-Baccalaureate Certificate in Principles in Public Health will be academically housed in the Department of Health Services Administration. Administrative oversight will be provided by the Office of Extended Studies. Dr. Laura B. Wilson, professor and chair, will serve as the Graduate Director and provide academic leadership. Faculty selection and appointments are made by the Department of Health Services Administration. All faculty will be members of the Graduate Faculty and approved by the Dean of the Graduate School to teach.

## **V. OFF-CAMPUS PROGRAMS (if necessary)**

*A. If at Shady Grove—indicate how students will access student services.*

Students have access to all University resources at Shady Grove as they are assessed the Shady Grove mandatory student services fee. In addition, students pay the College Park online mandatory fee to ensure that they receive seamless online technical support through this campus' Office of Information Technology (OIT). The online mandatory fee also provides students with access to other College Park campus-based online resources such as the library. OIT has also identified a vendor to provide instructional design and technical support for self-support programs. The Office of Extended Studies provides oversight of all administrative services and management of the instructional design and quality assurance for all course development and conversion processes. In addition, Extended Studies provides the management of all student services.

*B. If on-line—describe the concerns in "Principles and Guidelines for Online Programs" are to be addressed.*

- 1. Program Initiation and Choice: The proposal should initiate with an academic unit, and must have the approval of the appropriate Dean (or Deans). It must develop naturally from the institution's strengths and be consistent with its strategic goals. The proposal should have a clear and well-thought-out financial plan, providing net revenue to the institution over time, and should include a thorough analysis of the potential market.*

The Post-Baccalaureate Certificate in Principles of Public Health has been developed by the Department of Health Services Administration in the School of Public Health. There are no comparable certificate programs in Maryland, Washington, DC or Northern Virginia. This certificate affords UMD the opportunity to meet the needs of public health professionals in the metropolitan, northeast, and southern regions. The certificate will enable them to advance their careers and make contributions to regional, national and global efforts that address public health issues. The potential net revenue generated from this market is outlined in the attached budget.

- 2. Program Development, Control, and Implementation by Faculty: Although professional help may be used in adapting it to the online medium, the academic content of the curriculum must be developed by institutional faculty. The instructional strategy proposed must be appropriate for this content. UMCP faculty must have overall control of the program, and should provide the bulk of the instruction. Appropriate resources, including technical support personnel, must be made available for course development and also for faculty support during the offering of these courses. The business plan for the proposal must spell out the arrangements whereby this will be accomplished.*

There are three collaborators for the conversion of core public health certificate courses to the online format. The SPH Department of Health Services Administration faculty is the subject matter experts for the development and implementation of all curriculum and academic content as well as program evaluation and assessment. OIT (through the contracted vendor) provides instructional design and technical support for faculty, staff, and students. The Office of Extended Studies provides oversight of all administrative services and management of the instructional design and quality assurance for all course development and conversion processes. The budget includes funds for course development.

- 3. Access to Academic Resources and Student Services: The proposal must indicate how students will have access to needed resources, such as library materials, other information sources, laboratory facilities, and others as*



*appropriate. The arrangements in place for interaction with instructors, for advising, and for help with technical problems must be described. It must be shown how student services such as admissions, enrollment, financial aid, bursar services, career advisement, bookstore, and similar services available to on-campus students will be provided.*

As officially admitted students to the University of Maryland, students in this program will have access to University resources relevant to online learning. In addition, online technical support for administrative matters is provided through the Office of Information Technology (OIT). For self-support programs, OIT has identified a vendor, which provides academic technical support services to both students and faculty for a fee. Students in online programs are assessed an online technology fee that covers this charge. Extended Studies provides the management of all student services.

4. *Intellectual Property Rights: The proposal must clearly delineate ownership and usage rights for materials that may be developed for courses in the program.*

Intellectual property rights for this online degree, for both the program and online courses, will be addressed in a separate contract executed by the University of Maryland and the developer. Please see Article VIII On-Line Studies and Technology-Mediated (Enhanced) Courses in the UNIVERSITY OF MARYLAND POLICY ON INTELLECTUAL PROPERTY (Policy IV-3.20(A) (Approved by the President on March 13, 2003 and by the Chancellor on July 18, 2005) On-line at <http://www.president.umd.edu/policies/iv320a.html>.

5. *Full Disclosure, Standards, and Evaluation: All published materials describing the program must carefully lay out the instructional methods to be used, the skills and background required for success, and the arrangements in place for access to instructors, to technical help, to academic resources, and to student services. There should be a means available whereby potential students can evaluate their readiness for the special demands of the program. Academic admission standards must be clearly described, and must be consistent with those for the on-campus program. Outcome expectations must also be consistent. The proposal must set out a continuing process of evaluation that will determine if these requirements are being met.*

The academic and administrative units will ensure that all printed and digital materials provide exhaustive information about the program. The Web site, administered through the Office of Extended Studies, will provide complete and transparent policies and procedures regarding admission requirements (in full compliance of the Graduate School), including registration, financials, technical assistance, digital access to university resources, academic and university policies, and all issues relating to the successful completion of the program. Potential students will be given the opportunity to complete a self-assessment ensuring that they possess the skill sets and mental models for online learning as well as the technical resources for program accessibility. The Department of Health Services Administration in the School of Public Health provides both incoming and admitted students with all advising assistance.

## **VI. OTHER ISSUES**

- A. *Describe any cooperative arrangements with other institutions or organizations that will be important for the success of this program.*  
None
- B. *Will the program require or seek accreditation? Is it intended to provide certification or licensure for its graduates? Are there academic or administrative constraints as a consequence?*  
No

## **VII. COMMITMENT TO DIVERSITY**

The University of Maryland is an equal opportunity institution with respect to both education and employment. The University does not discriminate on the basis of race, color, national origin, sex, age, or handicap in admission or access to, or treatment or employment in, its programs and activities as required by federal (Title VI, Title IX, Section 504) and state laws and regulations.

The Post-Baccalaureate Certificate in Principles of Public Health will continue to demonstrate the University of Maryland's commitment to diversity by marketing and recruiting applicants from various professional organizations with demonstrated respect for individuals regardless of differences in age, race, ethnicity, sex, religion, disability, sexual orientation, class, political affiliation, and national origin. Course content will also demonstrate opportunities for instruction on tolerance and inclusion.

## **VIII. REQUIRED PHYSICAL RESOURCES**

- A. *Additional library and other information resources required to support the proposed program. You must include a formal evaluation by Library staff.*

See attached Library statement, Appendix II.

- B. *Additional facilities, facility modifications, and equipment that will be required. This is to include faculty and staff office space, laboratories, special classrooms, computers, etc.*

None.

- C. *Impact, if any, on the use of existing facilities and equipment. Examples are laboratories, computer labs, specially equipped classrooms, and access to computer servers.*

This program does not require additional resources.

## **IX. RESOURCES NEEDS AND SOURCES**

- A. *List new courses to be taught and needed additional sections of existing courses. Describe the anticipated advising and administrative loads. Indicate the personnel resources (faculty, staff, and teaching assistants) that will be needed to cover all these responsibilities.*

The Office of Extended Studies will provide administrative oversight for this self-support program. Extended Studies provides program development support (including budget development and projections), program management that includes scheduling, marketing research, planning and management, financial management (including faculty contracting and faculty pay processing), and student services management. There are no new courses for this certificate program.

- B. *List new faculty, staff, and teaching assistants needed for the responsibilities in A, and indicate the source of the resources for hiring them.*

University of Maryland graduate faculty who teach in the program will be compensated using overloads. The faculty may include research faculty, retired faculty, and professionals in the field who meet UM graduate faculty standards.

- C. *Some of these teaching, advising, and administrative duties may be covered by existing faculty and staff. Describe your expectations for this, and indicate how the current duties of these individuals will be covered, and the source of any needed resources.*

Approval of all graduate faculty overloads for teaching and advising will be in accordance with University of Maryland policies and procedures. The Office of Extended Studies is responsible for the overall administrative management of the program.

*D. Identify the source to pay for the required physical resources identified in Section VIII above.*

Tuition revenue will be used to cover this self-support program's expenses. Courses may be cancelled due to low enrollment.

*E. List any other required resources and the anticipated source for them.*

Not applicable

*F. Complete the additional proposal and financial tables as required by MHEC.*

See attached budget, Appendix I.

<b>POST-BACCALAUREATE CERTIFICATE IN PRINCIPLES OF PUBLIC HEALTH: Budget</b> [Cohort model used. This program is self-support. Instructors may not teach on-load.]					
Estimated Program Revenue & Support	Planning [2011-2012]	Year 1	Year 2	Year 3	Year 4
<b>1. Total Tuition Revenue (a x b x c)</b>		<b>\$108,000</b>	<b>\$135,000</b>	<b>\$162,000</b>	<b>\$180,000</b>
a. TTL # of Professional Students Annually		12	15	18	20
b. Per Credit Rate (assumes no increase)		600	600	600	600
c. TTL # of Credits Offered Annually		15	15	15	15
<b>2. Student Fee: Online Mandatory Fee (OIT Support)</b>		<b>\$1,056</b>	<b>\$1,360</b>	<b>\$1,680</b>	<b>\$1,923</b>
a. Rate; Assumes 3% increase		88	91	93	96
b. Number of terms annually		3	3	3	3
b. TTL # of Professional Students		12	15	18	20
<b>3. Student Fee: Shady Grove Mandatory Fee</b>		<b>\$2,892</b>	<b>\$3,723</b>	<b>\$4,602</b>	<b>\$5,267</b>
a. Annual rate; Assumes 3% increase		241	248	256	263
b. TTL # of Professional Students		12	15	18	20
<b>4. Student Fee: Graduate School Application</b>		<b>\$900</b>	<b>\$1,125</b>	<b>\$1,350</b>	<b>\$1,500</b>
a. Fee (one-time)		75	75	75	75
b. Total # of Newly Admitted Professional Students		12	15	18	20
<b>Total Estimated Program Revenue &amp; Support</b>	<b>\$0</b>	<b>\$112,848</b>	<b>\$141,208</b>	<b>\$169,633</b>	<b>\$188,690</b>
Estimated Program Expenses	Planning	Year 1	Year 2	Year 3	Year 4
<b>1. Total Instructional</b>		<b>\$37,800</b>	<b>\$38,934</b>	<b>\$40,102</b>	<b>\$41,305</b>
Total Salary		\$35,000	\$36,050	\$37,132	\$38,245
a. # of Instructors		5	5	5	5
b. Instructor salary; assumes 3% increase		7,000	7,210	7,426	7,649
Total FICA (8%)		2,800	2,884	2,971	3,060
<b>2. Development--Courses (see Executive MPH)</b>					
a. Fee to Alivtek to convert course to online format					
b. Ttl # of courses					
<b>3. Course Related Materials</b>		<b>\$1,500</b>	<b>\$1,875</b>	<b>\$2,250</b>	<b>\$2,500</b>
a. TTL # of Course Offered Annually		5	5	5	5
b. TTL # of Professional Students Annually		12	15	18	20
c. Estimated cost		25	25	25	25
<b>4. Marketing (Provided by academic unit; not through OES)</b>		<b>\$5,000</b>	<b>\$5,000</b>	<b>\$5,000</b>	<b>\$5,000</b>
Estimates based on staff time only.		5,000	5,000	5,000	5,000

<b>5. OIT Support for Online/Hybrid Instructors</b>		<b>\$1,000</b>	<b>\$1,000</b>	<b>\$1,000</b>	<b>\$1,000</b>
a1. TTL # of online/hybrid instructors annually		5	5	5	5
a2. Estimated cost		200	200	200	200
<b>6. UM Overhead (4.1% of expenses)</b>		<b>\$1,796</b>	<b>\$1,842</b>	<b>\$1,890</b>	<b>\$1,940</b>
<b>7. Student Fees (100 % returned to campus)</b>		<b>\$4,848</b>	<b>\$6,208</b>	<b>\$7,633</b>	<b>\$8,690</b>
a. Shady Grove Mandatory Fee		2,892	3,723	4,602	5,267
b. Online/Hybrid Mandatory Fee (OIT Student Support)		1,056	1,360	1,680	1,923
c. Graduate School Application Fee		900	1,125	1,350	1,500
<b>8. OES Administrative Fee</b>		<b>\$10,800</b>	<b>\$13,500</b>	<b>\$16,200</b>	<b>\$18,000</b>
10% of tuition revenue for OES administrative costs		10,800	13,500	16,200	18,000
Estimated Program Expenses (Add 1 - 8)		\$62,744	\$68,359	\$74,075	\$78,435
Cost Containment: 1.34% of expenses (estimated)		\$841	\$916	\$993	\$1,051
<b>Total Estimated Expenses</b>	<b>\$0</b>	<b>\$63,585</b>	<b>\$69,275</b>	<b>\$75,067</b>	<b>\$79,486</b>

## Appendix II—Library Assessment



# UNIVERSITY OF MARYLAND

THE UNIVERSITY LIBRARIES

College Park, Maryland 20742

DATE: October 4, 2010

TO: Stephanie C. McKissic  
Program Manager, Office of Extended Studies

FROM: Nedelina Tchangalova  
Librarian, Liaison for the School of Public Health

Dr. Desider Viktor *DLV*  
Director for Collection Management and Special Collections

Gerri Foudy  
Manager of Collections and Scholarly Communication *GF*

RE: Library Collection Assessment

This assessment is to accompany the documentation for the Graduate Certificate and Masters of Professional Studies in Public Health Practice and Policy program proposed by the Office of Extended Studies in collaboration with the School of Public Health. The courses will be conducted by the Department of Health Services Administration. This program seeks to build upon established courses offered by the School of Public Health. Therefore, we feel that the UM Libraries' collections provide a strong base and continued growth to support adequately the curricular and research needs of this newly-proposed program.

## **Books**

The Libraries' current collection of public health administration books is sufficient to meet the needs of the program. The ongoing acquisition of scholarly books is expected to be adequately covered through existing acquisition practices and budgeting. New electronic books are added yearly to library collections.

If there is a need beyond the UM Libraries' holdings for books, our University System of Maryland and Affiliated Institutions (USMAI) Catalog includes 15 other Maryland campuses from which books may be borrowed. Interlibrary loans are also an option for additional items.

## **Journals**

The Libraries currently subscribe to 22 journals (print and electronic) dealing specifically with the topic of health services administration.

*Journal Citation Reports (JCR)*, a database that uses citation data to rank and determine the impact factor of journals within given academic fields, lists 122 journals for the subject “Public, Environmental & Occupational Health.” Twenty three of these titles have an impact factor (IF) of 3.000 or above. The journal with the highest impact factor, *Epidemiologic Reviews*, to which the Libraries subscribe, has an IF of 17.500. UM Libraries have current subscriptions to all these top 23 titles with impact factor 3.000 and above.

*JCR* lists 69 journals for the subject “Health Care Sciences & Services.” Seven of these titles have an impact factor (IF) of 3.000 or above. The journal with the highest impact factor, *Health Technology Assessment*, to which the Libraries have a subscription, has an IF of 6.910. UM Libraries have current subscriptions to all of these top 7 titles with impact factor 3.000 and above.

In addition to the main journals for the field, the Libraries provide access to several electronic journals dealing with general aspects of the leadership concept: *Leadership Excellence*, *Leadership in Action*, *The Leadership Quarterly*, *Leadership Wisdom: Discovering the Lessons of Experience*, and more.

### **Databases and Additional Online Full Text**

A wide variety of databases exist that provide indexing, and in many cases full text, for journal articles and other information sources in many different subject areas. These include:

- Health related databases such as *PubMed*, *CINAHL*, and *Health Source: Consumer Edition*.
- Politics and public policy such as *PAIS International*, *National Journal Policy Database*, *Worldwide Political Sciences Abstracts*, *CQ Almanac*, *LexisNexis Congressional*, and *LexisNexis State Capital*.
- Psychology of leadership such as *PsycInfo*.
- Leadership related to various ethnic groups could be further supported by such databases as: *Ethnic Newswatch*, *International Index to Black Periodicals*, *Hispanic American Periodicals Index*, *Chicano Database*, *GenderWatch*, *Women’s Studies International*, and *Contemporary Women’s Issues*.
- Business databases such as *Business Source Complete*, and *Factiva*.
- Sociology such as *SocIndex*, *Social Sciences Citation Index*, and *JSTOR Sociology*.
- News sources and current events such as *LexisNexis Academic*.
- Multidisciplinary databases such as *Academic Search Premier*, *Web of Science*, and *ScienceDirect*.

### **Conclusion**

Our assessment is that the UM Libraries are able to support the courses that constitute the proposed Graduate Certificate and Masters of Professional Studies in Public Health Practice and



Policy program. The program is well-supported by existing collections and collecting practices and does not require added funding for library materials.



## University Senate TRANSMITTAL FORM

<b>Senate Document #:</b>	11-12-29
<b>PCC ID #:</b>	11024
<b>Title:</b>	PCC Proposal to Establish an Executive Master of Public Health in Public Health Practice and Policy
<b>Presenter:</b>	David Salness, Chair, Senate Programs, Curricula, and Courses Committee
<b>Date of SEC Review:</b>	February 22, 2012
<b>Date of Senate Review:</b>	April 4, 2012
<b>Voting (highlight one):</b>	<ol style="list-style-type: none"> <li>1. On resolutions or recommendations one by one, or</li> <li>2. In a single vote</li> <li>3. To endorse entire report</li> </ol>
<b>Statement of Issue:</b>	<p>The School of Public Health and the Department of Health Services Administration wish to establish an Executive Master of Public Health (EMPH) in Public Health Practice and Policy. This 42-credit graduate degree will be an area of concentration within the currently existing Master of Public Health. The EMPH targets those working in the public health industry and emphasizes public health policy, practice and management.</p> <p>Students will be admitted as an annual cohort in the fall semester. Instruction will be delivered in a blended-learning format with on-site executive sessions and online courses. The EMPH curriculum will require students to take the 15 credits in core public health courses (Epidemiology, Biostatistics, Environmental Health, Health Behavior, and Health Systems), 12 credits in public health and public health management courses, and 15 credits in public health policy and practice courses. The EMPH also includes leadership training throughout its curriculum and requires a capstone course in which students integrate all course learning into a final project.</p> <p>The program is expected to enroll 12-18 students each year, and will be self-supported. Tuition revenue will be used to cover the program's expenses. The Department of Health Services Administration will provide general academic oversight for the</p>

	<p>program. The Office of Extended Studies will provide the administrative services for the program.</p> <p>The Academic Planning Advisory Committee approved the proposal on November 21, 2011. The Graduate PCC Committee approved the proposal on January 24, 2012, and the Graduate Council approved the proposal on February 13, 2012. The Senate PCC Committee approved the proposal on February 3, 2012.</p>
<b>Relevant Policy # &amp; URL:</b>	N/A
<b>Recommendation:</b>	The Senate Committee on Programs, Curricula, and Courses recommends that the Senate approve this new concentration for the Master of Public Health program.
<b>Committee Work:</b>	<p>The Committee considered the proposal at its meeting on February 3, 2012. Laura Wilson, Chair of the Health Services Administration Department, was present to discuss the proposal. After discussion, the Committee voted unanimously to recommend the proposal.</p> <p>On March 8, 2012, The Senate voted to return the proposal to the PCC Committee so it could reconsider the section on intellectual property rights.</p> <p>The PCC Committee asked the School of Public Health to revise the proposal to include a statement about intellectual property rights that aligns with University policy. The PCC Committee approved the revised proposal on March 26, 2012.</p>
<b>Alternatives:</b>	The Senate could decline to approve the proposed program.
<b>Risks:</b>	If the Senate declines to approve this program, the University will lose an opportunity to establish a program specially designed for working professionals in the field of public health who seek to develop their leadership and management skills.
<b>Financial Implications:</b>	There are no significant financial implications with this proposal.
<b>Further Approvals Required:</b>	If the Senate approves this proposal, it would still require further approval by the President, the Chancellor, and the Maryland Higher Education Commission.

**THE UNIVERSITY OF MARYLAND, COLLEGE PARK**  
**PROGRAM/CURRICULUM PROPOSAL**

Please submit the signed form to: Office of the Associate Provost for Academic Planning & Programs, 1119 Main Administration Building.  
Please email the rest of the proposal as an MSWord attachment to [pcc-submission@umd.edu](mailto:pcc-submission@umd.edu).

**DATE SUBMITTED:** October 21, 2011

PCC LOG NO.

11024

**COLLEGE/SCHOOL:** College/School Unit Code—First 8 digits: SPHL /1330101

Unit Codes can be found at [https://hypprod.umd.edu/Html\\_Reports/units.htm](https://hypprod.umd.edu/Html_Reports/units.htm)

**DEPARTMENT/PROGRAM:** Department/Program Unit code—Last 7 digits: SPHL / 1331301

**TYPE OF ACTION** (choose one):

- |  |  |
|--|--|
| <input type="checkbox"/> Curriculum change (including information specializations) | <input type="checkbox"/> New academic degree/award program                   |
| <input type="checkbox"/> Renaming of program or formal Area of Concentration       | <input checked="" type="checkbox"/> New Professional Studies award iteration |
| <input type="checkbox"/> Addition/deletion of formal Area of Concentration         | <input type="checkbox"/> New Minor   |
| <input type="checkbox"/> Suspend/delete program                                    | <input type="checkbox"/> Other   |

*Italics indicate that the proposed program action must be presented to the full University Senate for consideration.*

**SUMMARY OF PROPOSED ACTION:**

**APPROVAL SIGNATURES:** Please print name, sign, and date

1. Department Committee Chair: Sharon Simson 10/27/11
2. Department Chair: Laura Wilson 10/27/11
3. College/School PCC Chair: Amy R. Sapkota 10/27/11
4. Dean: Robert S. Gold 10/27/11
5. Dean of the Graduate School (if required): [Signature] 2/3/12
6. Chair, Senate PCC: David G. Liness 2/3/12
7. Chair of University Senate (if required): \_\_\_\_\_
8. Vice President of Academic Affairs & Provost: \_\_\_\_\_

# THE UNIVERSITY OF MARYLAND, COLLEGE PARK

## PROGRAM/CURRICULUM PROPOSAL

Please submit the signed form to: Office of the Associate Provost for Academic Planning & Programs, 1119 Main Administration Building.  
Please email the rest of the proposal as an MSWord attachment to [pcc-submission@umd.edu](mailto:pcc-submission@umd.edu).

**DATE SUBMITTED:** November 30, 2011

PCC LOG NO.

**COLLEGE/SCHOOL:** College/School Unit Code—First 8 digits: SPHL /1330101

Unit Codes can be found at <https://hypprod.umd.edu/Html/Reports/units.htm>

**DEPARTMENT/PROGRAM:** Department/Program Unit code—Last 7 digits: SPHL / 1331301

**TYPE OF ACTION** (choose one):

- |   |  |
|---|--|
| <input type="checkbox"/> Curriculum change (including information specializations)  | <input type="checkbox"/> <i>New academic degree/award program</i>            |
| <input type="checkbox"/> <i>Renaming of program or formal Area of Concentration</i> | <input checked="" type="checkbox"/> New Professional Studies award iteration |
| <input type="checkbox"/> <i>Addition/deletion of formal Area of Concentration</i>   | <input type="checkbox"/> New Minor   |
| <input type="checkbox"/> <i>Suspend/delete program</i>                              | <input type="checkbox"/> Other   |

*Italics indicate that the proposed program action must be presented to the full University Senate for consideration.*

**SUMMARY OF PROPOSED ACTION:**

The University of Maryland School of Public Health submits this proposal to create the ***Executive Master of Public Health in Public Health Practice and Policy (EMPH)***. This 42 credit (15 courses) graduate degree builds on the MPH in the accredited School of Public Health. The EMPH targets those working in the public health industry and emphasizes public health policy, practice and management. In addition, instruction is delivered in a blended learning format with on-site executive sessions and online courses. Completion of all courses including an internship and capstone project equips EMPH students with the knowledge, tools, and resources needed to assume leadership roles in addressing important public health policy, practice and managements issues that face the United States and the world today and in the future.

**APPROVAL SIGNATURES:** *Please print name, sign, and date*

1. Department Committee Chair: \_\_\_\_\_
2. Department Chair: \_\_\_\_\_
3. College/School PCC Chair: \_\_\_\_\_
4. Dean: \_\_\_\_\_
5. Dean of the Graduate School (if required): \_\_\_\_\_
6. Chair, Senate PCC: \_\_\_\_\_
7. Chair of University Senate (if required): \_\_\_\_\_
8. Senior Vice President & Provost: \_\_\_\_\_

**PROPOSAL FOR**

**NEW INSTRUCTIONAL PROGRAM**

**UNIVERSITY OF MARYLAND AT COLLEGE PARK, MARYLAND**

***Executive Master of Public Health  
in Public Health Practice and Policy***

PROPOSED INITIATION DATE: Fall 2012

## **I. OVERVIEW and RATIONALE**

### *A. Briefly describe the nature of the proposed program and explain why the institution should offer it.*

The Executive Master of Public Health (EMPH) in Public Health Practice and Policy is designed to provide working professionals with the knowledge, tools, and resources needed to assume leadership roles in addressing important public health policy, practice and management issues that face the United States and the world today and in the future.

The EMPH builds on the existing MPH in the accredited University of Maryland School of Public Health. The EMPH will offer the same rigorous courses and academic requirements as the MPH. It will be a new track that offers some of the core courses in the existing MPH but differs in other course work. It also differs from the MPH in that the EMPH specifically targets those already working in the public health industry and emphasizes public practice. It includes public health leadership training throughout the curriculum and course content is oriented to the practice of public health. Instruction will be delivered in a blended learning format with on-site executive sessions and online courses. Unlike the MPH offered on the College Park campus, students do not have to take leave time from work and can complete the program in 24 months. Through weekend on-site and online instruction, students complete courses in the science, management, policy and practice of public health.

### *B. How big is the program expected to be? From what other programs serving current students, or from what new populations of potential students, onsite or offsite, are you expecting to draw?*

Students will be admitted as an annual cohort in the fall semester. It is estimated that 12 students will enroll in Year 1 and 18 in Year 2. Utilizing a blended learning format, courses will be offered through weekend on-site and online instruction.

Executive programs use the cohort approach to education. The four top ranked EMPH programs in schools of public health admit students only in cohorts; students take the same courses together as a group. These institutions are 1) University of Michigan, 2) University of Minnesota, 3) University of North Carolina, and 4) University of Washington. The UMD EMPH will use the cohort approach in order to provide a specific high-level educational experience to students. Membership in a cohort will enable students to build a platform of professional network support, which will benefit them throughout their careers. A cohort approach is essential because a unique feature of the UMD EMPH is the intensive leadership training for the cohort that begins immediately on the first day of the program and is woven throughout the two years. In addition, the internship and capstone project require strong interaction among cohort members in order for them to optimize their learning. The leadership and capstone courses are conducted for a cohort on-site for two days for face-to-face instruction at the beginning of each of the three semesters for a total of 12 instructional days. Students must be able to weave their course learning into the applied leadership and practice experiences that define the onsite sessions. This can only be accomplished through a cohort approach.

The EMPH will target working public health professionals in the State of Maryland through its unique blended learning program. No other institutions in the University of Maryland System offer an Executive MPH. The University of Maryland Baltimore County offers a bachelor's degree in Health Administration and Policy through the sociology department. University of Maryland University College offers an M.S. in Health Care Administration. Unlike the EMPH, the UMUC program is not accredited by the Council on Education for Public Health, an essential requirement for leadership positions in public health and is not specifically focused on public health policy and practice.

The University of Baltimore offers an undergraduate B.S. and a graduate M.S. in Health Systems Management, both of which are housed in UB's School of Public Affairs. The proposed College Park EMPH and UB's M.S. focus

on different aspects of health management, with different curricula, audiences, learning methodologies, schedules and accreditation. The EMPH is a 42-credit program in the UMD School of Public Health and the M.S. is a 45-credit program. The EMPH emphasizes public health policy, practice and management whereas UB's M.S. focuses on health systems management. An MPH is specific to the public health network and is considered the entry-level degree for the public health system.

The EMPH will use a blended learning format, which emphasizes on-line courses supplemented with eight weekends of on-site instruction whereas UB MS. students attend 60 on-site days. The EMPH requires students to take the five core public health courses (Epidemiology, Biostatistics, Environmental Health, Health Behavior, and Health Systems) whereas the UB M.S. emphasizes epidemiology (four courses, 12 credits) and does not include environmental health or health behavior courses. The EMPH also includes leadership training throughout its curriculum and requires a capstone course in which students integrate all course learning into a final project.

The EMPH will attract and enhance the capabilities of public health professionals already working in the State of Maryland through advanced education in public health policy, practice and management. In addition, the EMPH will draw on SPH alumni who have undergraduate degrees in behavioral and community health, family science and kinesiology. The EMPH will also enable UMD medical school graduates and other physicians with the opportunity to acquire the education necessary for moving into careers in public health practice and management while at the same time continuing to work.

A preliminary market research analysis has determined that the target audience of professions in public health sectors such as research firms, state and local health departments, government agencies, health delivery organizations, insurance companies, and pharmaceutical companies, will benefit from the flexibility and accessibility of courses online which are convenient for those with full-time personal and professional responsibilities.

## **II. CURRICULUM**

*A. Provide a full catalog description of the proposed program, including educational objectives and any areas of concentration.*

The Executive Master of Public Health in Public Health Practice and Policy (EMPH) is designed to provide working public health professionals with the knowledge, tools, and resources needed to assume leadership roles in addressing important public health policy, practice and management issues that face the United States and the world today and in the future.

This 42 credit (15 courses) graduate degree builds on the MPH in the accredited School of Public Health. The current MPH program has concentrations in Biostatistics, Epidemiology, Community Health Education, and Environmental Health Sciences. The EMPH will be a new track that offers the five core courses in the existing MPH but differs in other course work. The EMPH will offer rigorous public health courses that meet the standards of the School of Public Health for the MPH degree. The EMPH will differ in that it will include and emphasize public health practice and management. While students in the existing College Park MPH are predominantly enrolled full time and attend classes on weekdays, the EMPH targets those working in the public health industry. The EMPH includes a) basic core principles of public health (5 courses, 15 credits), b) public health and public health management courses (5 courses, 12 credits), c) public health policy and practice courses (5 courses, 15 credits), for a total of 42 credits (15 courses).



- B. *List the courses (number, title, semester credit hours) that would constitute the requirements and other components of the proposed program. Provide a catalog description for any courses that will be newly developed or substantially modified for the program.*

Below is a standard plan of study for EMPH degree completion:

Term	Year 1		Year 2	
	Course	Credit	Course	Credit
Fall	HLSA 601	3	HLSA 720	3
	EPIBI 610	3	HLSA 740	2
	HSLA 772	3*	HLSA 785	3
			HLSA 709	1
Spring	HLSA 745	3	HLSA 711	3
	EPIB 650	3	MIEH 600	3
Summer	HLSA 775	3	HLTH 665	3
	HLSA 702	3	HLSA 786	3*
Total per year		21		21
Total program: 42 credits				

\* Students enroll in the starred courses in the term listed but the course is held on-site throughout the year. A unique feature of the EMPH is the intensive leadership training that begins immediately on the first day of the program and is woven throughout the two years. The internship and capstone project are designed to launch students into the next stages of upward career paths.

- C. *List the courses (number, title, semester credit hours) that would constitute the requirements and other components of the proposed program. Provide a catalog description for any courses that will be newly developed or substantially modified for the program.*

**Existing Courses modified for online delivery:**

EPIB610: Foundations of Epidemiology  
 EPIB650: Biostatistics  
 MIEH600: Foundations of Environmental Health  
 HLTH665: Health Behavior  
 HLSA601: Introduction to Health Systems  
 HLSA720: Health Law and Ethics  
 HLSA711: Healthcare Economics and Analysis  
 HLSA740: Healthcare Strategic Planning and Evaluation  
 HLSA772: Health Leadership and Communications  
 HLSA785: Internship in Public Health  
 HLSA786: Capstone Project in Public Health

**New and Revised Courses:**

**HLSA745: Public Health Practice and Management** (3 credits): This course covers public health management and practice concepts and definitions; history and development of public health management and practice,

health determinants and Healthy People; policy, legal and ethical issues; health departments and programs; community assessment, change and performance measures; health data management; management of public health organizations and workforce; public health policy and practice regarding prevention and chronic disease, primary care, oral diseases, child health, injury control, environmental health, health in the 21<sup>st</sup> century; future of public health policies and practice.

**HLSA775: Public Health Research Methods** (3 credits): This course covers policy and social issues, theory, and methods of evaluation and participatory research, from simple community based health programs to large-scale interventions. The course emphasizes experimental and quasi-experimental designs to estimate program impact as well as evaluation of program implementation. Case studies drawn from the public health field illustrate various types of evaluations and participatory research initiatives.

**HLSA740: Healthcare Strategic Planning and Evaluation** (2 credits). This course has been revised from 3 credits to 2 credits. Content and requirements have been revised as appropriate for a 2 credits course.

**HLSA709: Current Topics in Health Services** (1-3 credits). This course covers current and classic readings on various aspects of the health services including the health care system and health care policy. The readings will be critically analyzed and applied to students' research and health services issues.

*D. Describe any selective admissions policy of special criteria for students selecting this field of study.* Admission is for the fall semester. Applicants must meet the following minimum admission criteria as established by the Graduate School:

- Applicants must have earned a four-year baccalaureate degree from a regionally accredited U.S. institution, or an equivalent degree from a non-U.S. institution.
- Applicants must have earned a 3.0 GPA (on a 4.0 scale) in all prior undergraduate and graduate coursework.
- Applicants must provide an official copy of a transcript for all of their post-secondary work.

International students must fulfill all requirements relating to international academic credentials, evidence of English proficiency, financial certification, and visa documentation.

### **III. STUDENT LEARNING OUTCOMES AND ASSESSMENT**

*The purpose of this assessment plan is to set clear guidelines, identify articulated outcomes, and ensure avenues for continuous improvement for each graduate certificate program managed by the Program Oversight Committee and housed in the Graduate School. It is our mission to provide programs that meet UMD's institutional goals and objectives for educational activities.*

Student Learning Outcomes	Assessment Methods & Criteria
1. Students will learn how to evaluate public health practice and administrative policies from a health services multi-disciplinary perspective.	As required in HLSA 702 and 711 (which specifically aim to build this skill), students will write an analysis paper to demonstrate skills of public health practice and knowledge of public health policies from a multi-disciplinary perspective. Evaluation criteria and rubrics will be compiled from content and instruction delivered in courses HLSA 709, 601, 711 and 710.

2. Students will learn how to conduct an in-depth multi-disciplinary analysis of a current public health practice and/or health policy topic.	With completion of the HLSA 786 Capstone course, students will produce a culminating project in their area of interest that demonstrates the ability to conduct in-depth multi-disciplinary analysis of a current public health practice or health policy topic according to the evaluation criteria and assessment models of the course.
3. Students will be able to integrate the knowledge, skills and practice of public health practice and policy developed through their coursework in a structured practice experience.	With successful completion of HLSA785, students will conduct action research in a field placement practicum experience. In this structured internship, students must demonstrate their integration of public health practice knowledge, skills and practice developed during matriculation in the program.

#### **IV. FACULTY AND ORGANIZATION**

*A. Who will provide academic direction and oversight for the program?*

Graduate Director  
Laura B. Wilson, PhD, Professor and Chair  
School of Public Health  
Department of Health Services Administration

Coordinator  
Sharon P. Simson, PhD, MSHA, Research Professor  
School of Public Health  
Department of Health Services Administration

Administrative Oversight  
Terrie Hruzd, Director of Programs  
Office of Extended Studies

*B. If the program is not to be housed and administered within a single academic unit, provide details of its administrative structure.*

The Executive Master of Public Health in Public Health Practice and Policy will be academically housed in the Department of Health Services Administration. The Office of Extended Studies will provide administrative oversight. Dr. Laura B. Wilson, professor and chair, will serve as the Graduate Director and provide academic leadership. Sharon P. Simson, PhD, MHSA, research professor in Health Services Administration, will serve as program coordinator. All faculty will be members of the Graduate Faculty and approved by the Dean of the Graduate School.

#### **V. OFF-CAMPUS PROGRAMS (if necessary)**

*A. If at Shady Grove—indicate how students will access student services.*

Students have access to all University resources at Shady Grove as they are assessed the Shady Grove mandatory student services fee. In addition, students pay the College Park online mandatory fee to ensure that they receive seamless online technical support through this campus' Office of Information Technology (OIT). The online mandatory fee also provides students with access to other College Park campus-based online resources such as the library. OIT has also identified a vendor to provide instructional design and technical support for self-support programs. The Office of Extended Studies provides oversight of all administrative services and management of the instructional design and quality assurance for all course development and conversion processes. In addition, Extended Studies provides the management of all student services. An EMPH program coordinator will assist the Graduate Director with hands-on interactions with students.

*B. If on-line—describe the concerns in “Principles and Guidelines for Online Programs” are to be addressed.*

- 1. Program Initiation and Choice: The proposal should initiate with an academic unit, and must have the approval of the appropriate Dean (or Deans). It must develop naturally from the institution's strengths and be consistent with its strategic goals. The proposal should have a clear and well-thought-out financial plan, providing net revenue to the institution over time, and should include a thorough analysis of the potential market.*

The program was developed by the Department of Health Services Administration in the School of Public Health. The Department of Health Services Administration designed the Executive Master of Public Health (EMPH) in Public Health Practice and Policy to provide working professionals with the knowledge, tools, and resources needed to assume leadership roles in addressing important public health management, policy and practice issues that face the United States and the world today and in the future. The program is fully supported by the SPH Dean as being in keeping with and advancing the mission of the School of Public Health: to advance a better state of health in Maryland, the nation and the world. The EMPH affords UM the opportunity to meet the needs of professionals in the metropolitan area, northeast, and southern regions to advance their careers and contributions to regional, national and global efforts to address public health issues with a professional certificate program. The EMPH will be a self-supporting program. Revenue will be based on tuition. Anticipated revenue and expenses are outlined in the attached budget.

- 2. Although professional help may be used in adapting it to the online medium, the academic content of the curriculum must be developed by institutional faculty. The instructional strategy proposed must be appropriate for this content. UMCP faculty must have overall control of the program, and should provide the bulk of the instruction. Appropriate resources, including technical support personnel, must be made available for course development and also for faculty support during the offering of these courses. The business plan for the proposal must spell out the arrangements whereby this will be accomplished.*

The EMPH will be directed by Laura B. Wilson, PhD, chair and professor, Health Services Administration. She will be responsible for faculty recruitment and supervision, relationships with SPH chairs, education quality control, assuring that EMPH courses meet the requirements of the Council on Education for Public Health, maintaining uniformity of course content with MPH curriculum, integration of curriculum including leadership and capstone courses, student professional development, relationships with professional associations, and ongoing program review and design.

The EMPH will be coordinated by Sharon P. Simson, PhD, MHSA, research professor in Health Services Administration. She has over 25 years experience (17 at UMD) directing graduate level professional education programs. She will attend all on-site sessions. She will be in charge of overseeing course administration,

student academic advising, addressing student needs and questions, internship arrangements, linkages between students and university resources and requirements, and course evaluation.

There are three collaborators for the conversion of EMPH courses to the online format. The Department of Health Services Administration in the School of Public Health faculty are the subject matter experts for the development and implementation of all curriculum and academic content as well as program evaluation and assessment; OIT (through the contracted vendor) provides instructional design and technical support for faculty, staff, and students); and the Office of Extended Studies provides oversight of all administrative services and management of the instructional design and quality assurance for all course development and conversion processes. The budget includes funds for course development.

3. *Access to Academic Resources and Student Services: The proposal must indicate how students will have access to needed resources, such as library materials, other information sources, laboratory facilities, and others as appropriate. The arrangements in place for interaction with instructors, for advising, and for help with technical problems must be described. It must be shown how student services such as admissions, enrollment, financial aid, bursar services, career advisement, bookstore, and similar services available to on-campus students will be provided.*

The Office of Extended Studies is responsible for the overall administrative management of the program. As officially admitted students to the University of Maryland, students in this program will have access to all University resources that are accessible in the online environment as well as campus-based resources when in face-to-face on-site sessions. Online technical support for administrative matters is provided through the Office of Information Technology (OIT). For self-support programs, OIT has identified a vendor who will provide academic technical support services to both students and faculty for a fee. Students in online programs are assessed an online technology fee that covers this charge. Extended Studies provides the management of all student services such as admissions, enrollment, financial aid, bursar services, career advisement, bookstore, and similar services available to on-campus students. The EMPH coordinator will be in charge of academic advising, addressing student needs and questions, linkages between students and university resources and requirements.

4. *Intellectual Property Rights: The proposal must clearly delineate ownership and usage rights for materials that may be developed for courses in the program.*

Intellectual property rights for this online degree, for both the program and online courses, will be addressed in a separate contract executed by the University of Maryland and the developer. Please see Article VIII On-Line Studies and Technology-Mediated (Enhanced) Courses in the UNIVERSITY OF MARYLAND POLICY ON INTELLECTUAL PROPERTY (Policy IV-3.20(A) (Approved by the President on March 13, 2003 and by the Chancellor on July 18, 2005) On-line at <http://www.president.umd.edu/policies/iv320a.html>.

5. *Full Disclosure, Standards, and Evaluation: All published materials describing the program must carefully lay out the instructional methods to be used, the skills and background required for success, and the arrangements in place for access to instructors, to technical help, to academic resources, and to student services. There should be a means available whereby potential students can evaluate their readiness for the special demands of the program. Academic admission standards must be clearly described, and must be consistent with those for the on-campus program. Outcome expectations must also be consistent. The proposal must set out a continuing process of evaluation that will determine if these requirements are being met.*

The Web sites of OES and HLSA will provide complete and transparent policies and procedures regarding admission requirements (in full compliance of the Graduate School), including registration, financials, technical assistance, digital access to university resources, academic and university policies, and all issues relating to the successful completion of the program. Potential students will have the opportunity to complete a self-assessment ensuring that they possess the skill sets and mental models for online learning. The Department of Health Services Administration in the School of Public Health provides both incoming and admitted students with advising assistance. The academic and administrative units will ensure that all printed and digital materials provide exhaustive information about the program. The EMPH coordinator will facilitate student access to instructors, technical assistance and academic resources. Outcome expectations are consistent with SPH requirements. Course evaluations will follow UMD and SPH procedures.

## **VI. OTHER ISSUES**

- A. *Describe any cooperative arrangements with other institutions or organizations that will be important for the success of this program.*

None

- B. *Will the program require or seek accreditation? Is it intended to provide certification or licensure for its graduates? Are there academic or administrative constraints as a consequence?*

The EMPH is already accredited as part of the existing accreditation by the Council on Education for Public Health, which is held by the School of Public Health.

## **VII. COMMITMENT TO DIVERSITY**

The University of Maryland is an equal opportunity institution with respect to both education and employment. The University does not discriminate on the basis of race, color, national origin, sex, age, or handicap in admission or access to, or treatment or employment in, its programs and activities as required by federal (Title VI, Title IX, Section 504) and state laws and regulations.

The Executive Master of Public Health in Public Health Practice and Policy will continue to demonstrate the University of Maryland's commitment to diversity by marketing and recruiting applicants from various professional organizations with demonstrated respect for individuals regardless of differences in age, race, ethnicity, sex, religion, disability, sexual orientation, class, political affiliation, and national origin. Course content will also demonstrate opportunities for instruction on tolerance and inclusion.

The Department of Health Services Administration has a track record of excellence in diversity. HLSA students come from numerous ethnicities. Their cultural background enriches the educational experiences of fellow students and provides unique perspectives on public health issues and practice. HLSA has been successful in recruiting a diverse faculty, which includes African Americans, Latinos and Asians as well as a mix of female and male members. It is expected that this same pattern of diversity will be encouraged and maintained for the EMPH program.

## **VIII. REQUIRED PHYSICAL RESOURCES**

- A. *Additional library and other information resources required to support the proposed program. You must include a formal evaluation by Library staff.*

See attached Library statement, Appendix III.

- B. *Additional facilities, facility modifications, and equipment that will be required. This is to include faculty and staff office space, laboratories, special classrooms, computers, etc.*

None

- C. *Impact, if any, on the use of existing facilities and equipment. Examples are laboratories, computer labs, specially equipped classrooms, and access to computer servers.*

This program will not have any impact on existing facilities and equipment.

## **IX. RESOURCES NEEDS AND SOURCES**

*List new courses to be taught and needed additional sections of existing courses. Describe the anticipated advising and administrative loads. Indicate the personnel resources (faculty, staff, and teaching assistants) that will be needed to cover all these responsibilities.*

See attached Appendix I

The following new courses will need to be approved by VPAC:

- HLSA709: Current Topics in Health Services (1-3 cr)
- HLSA740: Healthcare Strategic Planning and Evaluation (2 cr)
- HLSA745: Public Health Practice and Strategic Management (3cr)
- HLSA775: Community Based Evaluation and Participatory Research (3cr)

The Office of Extended Studies will provide administrative oversight for this self-support program. Extended Studies provides program development support (including budget development and projections), program management that includes scheduling, marketing research, planning and management, financial management (including faculty contracting and faculty pay processing), and student services management.

- A. *List new faculty, staff, and teaching assistants needed for the responsibilities in A, and indicate the source of the resources for hiring them.*
- B. *Some of these teaching, advising, and administrative duties may be covered by existing faculty and staff. Describe your expectations for this, and indicate how the current duties of these individuals will be covered, and the source of any needed resources.*

All faculty who will teach in the EMPH have a doctoral degree in the appropriate discipline for the course that he/she will be teaching, and will be members of the Graduate Faculty, approved by the Dean of the Graduate School. All faculty are experienced educators with university teaching experience. Faculty salaries will be covered by the tuition revenue of this self-supporting program. State-supported regular tenure/tenure track faculty members will only teach in the summer.

The course plan and faculty are:

YEAR 1: (21 credits)



Integrating course throughout all three Year I semesters

HLSA772: Health Leadership and Communications (3 credits)

Faculty: Tracey Manning, PhD, Adjunct Associate Professor, Health Services Administration

A unique feature of the UMD EMPH is the intensive leadership training that begins immediately on the first day of the program and is woven throughout the two years.

Fall

EPIB610 Foundations of Epidemiology (3 credits)

Faculty: Bev Wolpert, PhD, public health epidemiologist, FDA

HLSA601 Introduction to Health Systems (3 credits)

Karen Rosentraub, PhD, Research Professor, University of Michigan

Spring

HLSA745 Public Health Practice and Management (3 credits)

Faculty: Hiring PhD in process by Health Services Administration

EPIB650 Biostatistics (3 credits)

Faculty: Ed Hsu, PhD, Research Professor, Texas A and M

Summer

HLSA775 Public Health Research (3 credits)

Faculty: Rada Dagher, PhD, Assistant Professor, Health Services Administration

Summer salary

HLSA 702 Politics and Policy of Health (3 credits)

Faculty: Lori Simson-Rusinowitz, PhD, Associate Professor, Health Services Administration

Summer salary

YEAR 2: (21 credits)

Integrating course throughout all three Year 2 semesters

HLSA786: Capstone Project in Public Health (3 credits)

Faculty: Tracey Manning, PhD, Adjunct Associate Professor, Health Services Administration

The internship and capstone project are woven throughout the semester and are designed to launch students into the next stages of upward career paths.

Fall

HLSA740: Healthcare Strategic Planning and Evaluation (3 credits)

Faculty: Christopher King, PhD expected August 2012, Lecturer, Health Services Administration

HLSA720: Health Law and Ethics (3 credits)

Faculty: Mary Kivlighan, JD, Assistant Dean, School of Public Health



HLSA785: Internship in Public Health (2 credits) with HLSA709: Current Topics in Health (1 credits)  
Faculty: Sharon Simson, PhD, MSHA, Research Professor, Health Services Administration

Spring

HLSA711: Healthcare Economics and Analysis (3 credits)  
Faculty: Jack Meyer, PhD, Professor of the Practice, Health Services Administration

MIEH600: Foundations of Environmental Health (3 credits)  
Faculty: PhD hiring in process by MIAEH

Summer

HLTH665: Health Behavior (3 credits)  
Faculty: Katherine Sharp, PhD, Lecturer, Behavioral and Community Health

*C. Identify the source to pay for the required physical resources indentified in Section VIII above.*

Tuition revenue will be used to cover this self-supporting program's expenses. Courses may be cancelled due to low enrollment.

*D. List any other required resources and the anticipated source for them.*

Not applicable.

*E. Complete the additional proposal and financial tables as required by MHEC.*

See attached budget, Appendix II.

## Appendix I

### **New Courses requiring VPAC Approval**

**HLSA709: *Current Topics in Health Services*** (1-3 credits). This course covers current and classic readings on various aspects of the health services including the health care system and health care policy. The readings will be critically analyzed and applied to students' research and health services issues.

**HLSA740: Healthcare Strategic Planning and Evaluation** (2 credits). This course has been revised from 3 credits to 2 credits. Content and requirements have been revised as appropriate for a 2 credits course.

**HLSA745: Public Health Practice and Management** (3 credits): This course covers public health management and practice concepts and definitions; history and development of public health management and practice, health determinants and Healthy People; policy, legal and ethical issues; health departments and programs; community assessment, change and performance measures; health data management; management of public health organizations and workforce; public health policy and practice regarding prevention and chronic disease, primary care, oral diseases, child health, injury control, environmental health, health in the 21<sup>st</sup> century; future of public health policies and practice.

**HLSA775: Public Health Research Methods** (3 credits): This course covers policy and social issues, theory, and methods of evaluation and participatory research, from simple community based health programs to large-scale interventions. The course emphasizes experimental and quasi-experimental designs to estimate program impact as well as evaluation of program implementation. Case studies drawn from the public health field illustrate various types of evaluations and participatory research initiatives.

## Appendix II Budget

EXECUTIVE MASTER OF PUBLIC HEALTH IN PUBLIC HEALTH PRACTICE AND POLICY: Budget [Cohort model used. This program is self-support. Instructors may not teach on-load.]						
Estimated Program Revenue & Support	Planning [2011- 2012]	Year 1	Year 2	Year 3	Year 4	Year 5
<b>1. Tuition Revenue (a x b x c)</b>		<b>\$151,200</b>	<b>\$378,000</b>	<b>\$453,600</b>	<b>\$453,600</b>	<b>\$453,600</b>
a. TTL # of Professional Students Annually		12	30	36	36	36
: Cohort 1		12	12			
: Cohort 2			18	18		
: Cohort 3				18	18	
: Cohort 4					18	18
: Cohort 5						18
b. Per Credit Rate (assumes no increase)		600	600	600	600	600
c. Annual # of credits taken by each cohort		21	21	21	21	21
<b>2. Student Fee: Shady Grove Mandatory Fee</b>		<b>\$2,892</b>	<b>\$7,447</b>	<b>\$9,204</b>	<b>\$9,204</b>	<b>\$9,480</b>
a. Annual rate; Assumes 3% increase		241	248	256	256	263
b. TTL # of Professional Students		12	30	36	36	36
<b>3. Student Fee: Online/Hybrid Mandatory Fee</b>		<b>\$3,168</b>	<b>\$8,158</b>	<b>\$10,083</b>	<b>\$10,083</b>	<b>\$10,385</b>
a. Rate; Assumes 3% increase		88	91	93	93	96
b. Number of terms annually		3	3	3	3	3
b. TTL # of Professional Students		12	30	36	36	36
<b>4. Student Fee: Graduate School Application</b>		<b>\$900</b>	<b>\$1,350</b>	<b>\$1,350</b>	<b>\$1,350</b>	<b>\$1,350</b>
a. Fee (one-time)		75	75	75	75	75
b. Total # of Admitted Students (per cohort)		12	18	18	18	18
<b>5. Development (Courses &amp; Marketing) Support</b>	<b>\$106,500</b>					
a. OES Development Support (75% of total)	79,875					
b. Dean Support (25% of total)	26,625					
<b>Total Estimated Program Revenue &amp; Support</b>	<b>\$106,500</b>	<b>\$158,160</b>	<b>\$394,955</b>	<b>\$474,237</b>	<b>\$474,237</b>	<b>\$474,816</b>

Estimated Program Expenses	Planning	Year 1	Year 2	Year 3	Year 4	Year 5
<b>1. Total Instructional (Salary &amp; FICA)</b>		<b>\$52,920</b>	<b>\$109,015</b>	<b>\$112,286</b>	<b>\$112,286</b>	<b>\$115,654</b>
a.Total Salary		\$49,000	\$100,940	\$103,968	\$103,968	\$107,087
1). Ttl # of instructors		7	14	14	14	14
Instructors needed for 1 section based on 18 seats max		7	14	14	14	14
2). Instructor salary; assumes 3% increase		7,000	7,210	7,426	7,426	7,649
b. Total FICA (8%)		3,920	8,075	8,317	8,317	8,567
<b>2. Total Academic Administrative (Salary &amp; FICA)</b>		<b>\$7,560</b>	<b>\$7,787</b>	<b>\$8,020</b>	<b>\$8,020</b>	<b>\$8,261</b>
a. Academic Director; assumes a 3% annual increase		1	1	1	1	1
b. Total Salary		7,000	7,210	7,426	7,426	7,649
c. Total FICA (8%)		560	577	594	594	612
<b>3.Total Support Staff</b>						
Administrative services such as program management (including program compliance with all University regulations, policies, and procedures), financial management (including faculty contracting and faculty pay processing), and student services management (including support for admissions, registration, payment, financial aid, and other campus services) provided by the Office of Extended Studies.						
<b>4. Development--Courses</b>	<b>\$106,500</b>					
a1. Development of New Courses: Faculty Time	6,000					
a2. Ttl # of new courses	4					
b1. Fee to convert existing course to online format	5,500					
b2. Ttl # of courses	11					
b1. Fee to convert new course to online format	5,500					
b2. Ttl # of courses	4					
<b>5. Office, computers, furniture (Charges directly billed for telephone, copying, &amp; postage.)</b>		<b>\$1,625</b>	<b>\$1,625</b>	<b>\$1,625</b>	<b>\$1,625</b>	<b>\$1,625</b>
a. Shady Grove Office Fee		1,210	1,210	1,210	1,210	1,210
b. Office Facilities/Parking Fee		415	415	415	415	415
c. # of offices (one office per term)		1	1	1	1	1
<b>6. Classroom Rental Space</b>		<b>\$525</b>	<b>\$525</b>	<b>\$1,050</b>	<b>\$1,050</b>	<b>\$1,050</b>
a. Shady Grove Usage Fee: traditional classrooms		525	525	525	525	525
b. TTL # of courses annually requiring classrooms		1	1	2	2	2
: Cohort 1 (18 students max per section)		1	1			
: Cohort 2 (18 students max per section)			1	1		
: Cohort 3 (18 students max per section)				1	1	
: Cohort 4 (18 students max per section)					1	1
: Cohort 5 (18 students max per section)						1

Estimated Program Expenses (con't)	Planning	Year 1	Year 2	Year 3	Year 4	Year 5
<b>7. Course Related Materials</b>		<b>\$2,100</b>	<b>\$11,250</b>	<b>\$13,500</b>	<b>\$13,500</b>	<b>\$13,500</b>
a. TTL # of Courses Offered Annually		7	15	15	15	15
b. TTL # of Professional Students Annually		12	30	36	36	36
c. Estimated cost per course		25	25	25	25	25
<b>8. Marketing (Provided by academic unit; not through OES)</b>	<b>\$0</b>	<b>\$5,000</b>	<b>\$5,000</b>	<b>\$5,000</b>	<b>\$5,000</b>	<b>\$5,000</b>
<b>9. Support for Online/Hybrid Instructors</b>		<b>\$1,200</b>	<b>\$2,400</b>	<b>\$2,400</b>	<b>\$2,400</b>	<b>\$2,400</b>
a. TTL # of online/hybrid instructors annually		6	12	12	12	12
b. Estimated cost		200	200	200	200	200
<b>10. UM Overhead (4.1% of expenses)</b>		<b>\$6,790</b>	<b>\$4,773</b>	<b>\$4,907</b>	<b>\$4,907</b>	<b>\$5,045</b>
<b>11. Student Fees (100 % returned to campus)</b>		<b>\$6,960</b>	<b>\$16,955</b>	<b>\$20,637</b>	<b>\$20,637</b>	<b>\$21,216</b>
a. Shady Grove Mandatory Fee		2,892	7,447	9,204	9,204	9,480
b. Online/Hybrid Mandatory Fee (OIT Student Support)		3,168	8,158	10,083	10,083	10,385
c. Graduate School Application Fee		900	1,350	1,350	1,350	1,350
<b>12. OES Administrative Fee</b>		<b>\$30,240</b>	<b>\$75,600</b>	<b>\$72,315</b>	<b>\$45,360</b>	<b>\$45,360</b>
a. 10% of tuition revenue for OES administrative costs		15,120	37,800	45,360	45,360	45,360
b. 10% of tuition revenue to repay OES development fund		15,120	37,800	26,955		
<b>Estimated Program Expenses (Add 1 - 12)</b>	<b>\$106,500</b>	<b>\$106,760</b>	<b>\$215,575</b>	<b>\$218,703</b>	<b>\$191,748</b>	<b>\$195,495</b>
Cost Containment: 1.34% of expenses (estimated)		\$2,858	\$2,889	\$2,931	\$2,569	\$2,620
<b>Total Estimated Expenses</b>		<b>\$109,618</b>	<b>\$218,464</b>	<b>\$221,634</b>	<b>\$194,318</b>	<b>\$198,115</b>



# UNIVERSITY OF MARYLAND

THE UNIVERSITY LIBRARIES

College Park, Maryland 20742

DATE: October 4, 2010

TO: Stephanie C. McKissic  
Program Manager, Office of Extended Studies

FROM: Nedelina Tchangalova  
Librarian, Liaison for the School of Public Health

Dr. Desider Viktor *DLV*  
Director for Collection Management and Special Collections

Gerri Foudy  
Manager of Collections and Scholarly Communication *GF*

RE: Library Collection Assessment

This assessment is to accompany the documentation for the Graduate Certificate and Masters of Professional Studies in Public Health Practice and Policy program proposed by the Office of Extended Studies in collaboration with the School of Public Health. The courses will be conducted by the Department of Health Services Administration. This program seeks to build upon established courses offered by the School of Public Health. Therefore, we feel that the UM Libraries' collections provide a strong base and continued growth to support adequately the curricular and research needs of this newly-proposed program.

## **Books**

The Libraries' current collection of public health administration books is sufficient to meet the needs of the program. The ongoing acquisition of scholarly books is expected to be adequately covered through existing acquisition practices and budgeting. New electronic books are added yearly to library collections.

If there is a need beyond the UM Libraries' holdings for books, our University System of Maryland and Affiliated Institutions (USMAI) Catalog includes 15 other Maryland campuses from which books may be borrowed. Interlibrary loans are also an option for additional items.

## **Journals**

The Libraries currently subscribe to 22 journals (print and electronic) dealing specifically with the topic of health services administration.

*Journal Citation Reports (JCR)*, a database that uses citation data to rank and determine the impact factor of journals within given academic fields, lists 122 journals for the subject "Public, Environmental & Occupational Health." Twenty three of these titles have an impact factor (IF) of 3.000 or above. The journal with the highest impact factor, *Epidemiologic Reviews*, to which the Libraries subscribe, has an IF of 17.500. UM Libraries have current subscriptions to all these top 23 titles with impact factor 3.000 and above.

*JCR* lists 69 journals for the subject "Health Care Sciences & Services." Seven of these titles have an impact factor (IF) of 3.000 or above. The journal with the highest impact factor, *Health Technology Assessment*, to which the Libraries have a subscription, has an IF of 6.910. UM Libraries have current subscriptions to all of these top 7 titles with impact factor 3.000 and above.

In addition to the main journals for the field, the Libraries provide access to several electronic journals dealing with general aspects of the leadership concept: *Leadership Excellence*, *Leadership in Action*, *The Leadership Quarterly*, *Leadership Wisdom: Discovering the Lessons of Experience*, and more.

#### **Databases and Additional Online Full Text**

A wide variety of databases exist that provide indexing, and in many cases full text, for journal articles and other information sources in many different subject areas. These include:

- Health related databases such as *PubMed*, *CINAHL*, and *Health Source: Consumer Edition*.
- Politics and public policy such as *PAIS International*, *National Journal Policy Database*, *Worldwide Political Sciences Abstracts*, *CQ Almanac*, *LexisNexis Congressional*, and *LexisNexis State Capital*.
- Psychology of leadership such as *PsycInfo*.
- Leadership related to various ethnic groups could be further supported by such databases as: *Ethnic Newswatch*, *International Index to Black Periodicals*, *Hispanic American Periodicals Index*, *Chicano Database*, *GenderWatch*, *Women's Studies International*, and *Contemporary Women's Issues*.
- Business databases such as *Business Source Complete*, and *Factiva*.
- Sociology such as *SocIndex*, *Social Sciences Citation Index*, and *JSTOR Sociology*.
- News sources and current events such as *LexisNexis Academic*.
- Multidisciplinary databases such as *Academic Search Premier*, *Web of Science*, and *ScienceDirect*.

#### **Conclusion**

Our assessment is that the UM Libraries are able to support the courses that constitute the proposed Graduate Certificate and Masters of Professional Studies in Public Health Practice and

**Policy program. The program is well-supported by existing collections and collecting practices and does not require added funding for library materials.**





## University Senate TRANSMITTAL FORM

<b>Senate Document #:</b>	11-12-33
<b>PCC ID #:</b>	11032
<b>Title:</b>	Proposal to Establish a Bachelor of Arts in Film Studies
<b>Presenter:</b>	David Salness, Chair, Senate Programs, Curricula, and Courses Committee
<b>Date of SEC Review:</b>	March 16, 2012
<b>Date of Senate Review:</b>	April 4, 2012
<b>Voting (highlight one):</b>	<ol style="list-style-type: none"> <li>1. On resolutions or recommendations one by one, or</li> <li>2. In a single vote</li> <li>3. To endorse entire report</li> </ol>
<b>Statement of Issue:</b>	<p>The College of Arts and Humanities, the English Department, and the School of Languages, Literatures, and Cultures (SLLC) wish to establish a new Bachelor of Arts degree program in Film Studies.</p> <p>The major in Film Studies is dedicated to studying what is arguably the most influential global art form of the twentieth century in its aesthetic, cultural, economic, historical, and technological dimensions. Through this interdisciplinary liberal arts program, students will become conversant with the evolution of cinema and its diverse genres, authors, movements, practices, and products. As a consequence, they will develop fundamental skills required for a range of professional careers: critical thinking, historical awareness, research, information management, cogent development of ideas, strong written and oral communication, and especially visual literacy. This program will take advantage of well-established resources both on campus and in the local vicinity. There are currently 14 faculty members on campus who specialize in film and already offer courses in film studies. The program intends to emphasize global cinema, which is a particular strength of the film studies faculty at the University of Maryland. The University of Maryland Library has extensive holdings in its Nonprint Media Services division. The Washington metropolitan</p>

	<p>area has emerged as an international locus for a variety of film-related activities and organizations. Students majoring in this program may intern and ultimately find employment with a number of notable local institutions, including the American Film Institute and Discovery Channel in Silver Spring, The National Archives in College Park, and the Library of Congress, National Galleries of Art, and the Smithsonian Institution in Washington, DC.</p> <p>To earn the degree, students must complete 120 credits, of which 39 credits will be required for the major. The fundamental requirements include a 200-level introduction to film form course and 6 credits at the 300-level on film history and theory. Students will also take 18 credits in film criticism, organized into four conceptual areas: film theories (3 credits), genres/auteurs/cinema movements (6 credits), national/international cinemas (6 credits), and documentary/animation/experimental cinema/other visual media (3 credits). Students will also take an additional 12 credits of electives. The program will be jointly offered and administered by the English Department and the SLLC, with the SLLC assuming the directorship of the program and the English Department providing advising for the program during the initial phase of the program. The size of the program is expected to be 50 students at steady state. This program is not expected to have significant financial implications because the faculty and administrative resources already exist on campus.</p> <p>The Academic Planning Advisory Committee approved the proposal on January 23, 2012. The Senate PCC committee approved the proposal at its meeting on March 2, 2012.</p>
<b>Relevant Policy # &amp; URL:</b>	N/A
<b>Recommendation:</b>	The Senate Committee on Programs, Curricula, and Courses recommends that the Senate approve this new degree program.
<b>Committee Work:</b>	The Committee considered the proposal at its meeting on March 2, 2012. Beth Loizeaux, Associate Dean of Arts and Humanities, Carol Mossman, Director of the SLLC, Elizabeth Papazian, Associate Professor (SLLC), and Jonathan Auerbach, Professor (English) presented the proposal to the committee and responded to questions. After discussion, the Committee voted unanimously to

	recommend the proposal.
<b>Alternatives:</b>	The Senate could decline to approve the proposed program.
<b>Risks:</b>	If the Senate does not approve the proposed program, the University will lose an opportunity to provide an undergraduate program in an interdisciplinary area that the University is particularly well suited to offer given its faculty, library, and geographic resources.
<b>Financial Implications:</b>	There are no significant financial implications with this proposal. Resources will be drawn primarily from a redirection of effort within the English Department and the SLLC.
<b>Further Approvals Required:</b>	If the Senate approves this proposal, it would still require further approval by the President, the Board of Regents, and the Maryland Higher Education Commission.

# THE UNIVERSITY OF MARYLAND, COLLEGE PARK

## PROGRAM/CURRICULUM/UNIT PROPOSAL

- Please email the rest of the proposal as an MSWord attachment to [pcc-submissions@umd.edu](mailto:pcc-submissions@umd.edu).

PCC LOG NO.

11032

- Please submit the signed form to the Office of the Associate Provost for Academic Planning and Programs, 1119 Main Administration Building, Campus.

**College/School:** ARHU-College of Arts & Humanities

Please also add College/School Unit Code-First 8 digits: 01202700

Unit Codes can be found at: [https://hypprod.umd.edu/Html\\_Reports/units.htm](https://hypprod.umd.edu/Html_Reports/units.htm)

**Department/Program:** SLLC and ENGL

Please also add Department/Program Unit Code-Last 7 digits:  
1274001 and 1271901

**Type of Action (choose one):**

- |   |   |
|---|---|
| <input type="checkbox"/> Curriculum change (including informal specializations) | <input type="checkbox"/> New academic degree/award program        |
| <input type="checkbox"/> Renaming of program or formal Area of Concentration    | <input type="checkbox"/> New Professional Studies award iteration |
| <input type="checkbox"/> Addition/deletion of formal Area of Concentration      | <input type="checkbox"/> New Minor                                |
| <input type="checkbox"/> Suspend/delete program                                 | <input type="checkbox"/> Other                                    |

*Italics indicate that the proposed program action must be presented to the full University Senate for consideration.*

### Summary of Proposed Action:

The Department of English and the School of Languages, Literatures and Cultures jointly propose a Major in Film Studies at Maryland to provide students with a solid background in theoretical, critical, and aesthetic aspects of the study of film, including the history of the medium and the analysis of national cinemas throughout the world. The development of this program responds to students' interest in a new, independent academic specialization by taking advantage of well-established resources and strong interest among both faculty and students. By leveraging the university's on-going investment in visual culture—in the library's extensive holdings at Nonprint Media Services; in faculty housed across departments and disciplines; in infrastructure improvements to classrooms and theaters in myriad academic buildings—Film Studies at Maryland can quickly establish itself as a premiere program, on par with similar programs at our peer institutions.

APPROVAL SIGNATURES - Please print name, sign, and date. Use additional lines for multi-unit programs.

- Department Committee Chair Thomas C. Moser, Jr. Thomas C. Moser, Jr. 12/1/11
- Department Chair Gabriele Strauch Gabriele Strauch 12/13/11
- College/School PCC Chair Kent Cartwright Kent Cartwright 12/13/11
- Dean Carol Mossman Carol Mossman 12/13/11
- Dean Tom Moore Tom Moore 12/16/11
- Dean of the Graduate School (if required) Elizabeth B. Loizeaux Elizabeth B. Loizeaux 12/16/11
- Chair, Senate PCC David Salness David Salness 3/2/12
- University Senate Chair (if required) \_\_\_\_\_
- Senior Vice President and Provost \_\_\_\_\_

2/24/2012

**PROPOSAL FOR  
NEW INSTRUCTIONAL PROGRAM  
UNIVERSITY OF MARYLAND AT COLLEGE PARK, MARYLAND**

**B.A. in Film Studies**

**COLLEGE OF ARTS AND HUMANITIES  
DEAN BONNIE THORNTON DILL**

Proposed Initiation Date: **FALL 2012**

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## **I. OVERVIEW AND RATIONALE**

### **A. Overview**

The Major in Film Studies is dedicated to studying what is arguably the most influential global art form of the twentieth century in its aesthetic, cultural, economic, historical, and technological dimensions. This 39-credit major is based on a critical, textual approach to film, emphasizing scholarly viewing, interpreting, and writing about moving images. It provides students with a solid background in theoretical, critical, and aesthetic aspects of the study of film, including the history of the medium and the analysis of national cinemas throughout the world, always keeping in view questions of how new media have changed both cinema itself and the study of cinema. Taking advantage of faculty strengths, the Major in Film Studies will focus initially on a rich and varied century of film history and aesthetics, and as such is best described as “film studies” as opposed to a “screens” program (cinema, television, and new media). As an art form that has been international in nature and global in reach from its inception, cinema challenges students to think globally and understand the systems of transnational exchange which have characterized this medium. The B.A. brings together courses in cinema from varied nations, languages, and cultures, linking them by providing the student with the necessary analytical tools and historical background to interpret diverse global cinematic traditions.

As a classic liberal arts degree to be housed in the College of Arts and Humanities, the Major in Film Studies will teach the fundamental skills required for a range of professional careers: critical thinking, historical awareness, research, information management, cogent development of ideas, and strong written and oral communication. Students will work toward competence in film analysis, critical viewing and writing, and visual literacy at large. They will study cinematographic expression and form in its diverse perspectives, practices, and products; they will become conversant with the evolution of cinema and its diverse genres, authors, and movements, with cultural comparison implicit throughout their four years of study. Students emerge with a greater degree of visual literacy at a time when our culture is becoming increasingly dependent upon visual communication. It is expected that some undergraduates will choose to double major or do a double degree in film and another subject, including arts and humanities majors, computer science, and journalism. The liberal arts focus of the major is complemented by opportunities for internships at prominent film institutions and archives of the Washington, DC region. The career path choices of graduates in film studies vary tremendously: students from peer institutions have pursued careers in museum film departments, archives, and programming work, found work in development and publicity in the media and film industry, or have become writers and editors for periodicals and magazines.

## **B. Rationale**

The Major in Film Studies at Maryland will create a new, independent academic specialization at the university by taking advantage of well established resources and strong interest among both faculty and students. By leveraging the university's on-going investment in visual culture—in the library's significant holdings at Nonprint Media Services; in faculty housed across departments and disciplines; in infrastructure improvements to classrooms and theaters in myriad academic buildings—Film Studies at Maryland can quickly establish itself as a reputable program, on par with similar programs at our peer institutions. The study of narrative and culture has moved steadily over the past two decades in America toward a focus on visuality, in particular the study of film and the various media spawned since and by the invention of the cinema in the late nineteenth century. This Major in Film Studies responds to a far-reaching and sustained intellectual trend, one deeply affecting both academic scholarship across the Humanities and indeed the everyday lives of our students. The Major in Film Studies brings together all of these developments, both on and off campus, and will provide intellectual and curricular coordination in this vital area of cultural activity and intellectual inquiry.

The BA in Film Studies will come into being as a fully formed, mature program from the outset. A large body of film studies courses has been taught for years at the University of Maryland at College Park, even without any central structure for administering a film program. Faculty teaching film courses have been working together for several years to develop a BA in Film Studies. Faculty hires in various departments over the past five years have added scholars with primary research interest in film. Most important, the College of Arts and Humanities made two strategic, targeted hires last year, both of whom began their tenure in Fall 2011; thus the final resources necessary to launch the program have been put in place. The BA in Film Studies therefore takes advantage of resources that have long been in place, of faculty interest and enthusiasm—and creates a programmatic structure that will allow these faculty members to work together closely and allow students to benefit from such an intellectual collaboration.

## **C. Survey of Film Studies Programs**

Interest in film studies is clearly thriving around the country in academic programs that vary in their disciplinary focus. While there are a number of universities in the greater Washington DC area that offer BA degrees in film, many of these programs focus heavily on production, rather than cinema history and analysis: American University (Film and Media Arts; Foreign Language and Communication Media), Temple University (Film and Media Arts), and, within the University of Maryland system, Towson University (Film and Media Studies), for instance. Other area universities offer only minors or concentrations in film studies, including Georgetown University (a new minor in Film and Media Studies), George Washington University (Film Studies), and the University of Delaware (Concentration in Film Studies, housed in



the English Department). Still others have programs in Media Studies that include the study of film as a medium, but do not concentrate on film, such as the University of Virginia (Film Studies minor in a Media Studies major program), the Catholic University of America (major in Media Studies) and Duke University (a new Certificate Program in Arts of the Moving Image). The closest universities to us geographically that offer film studies per se are George Mason University in Virginia (Film and Visual Studies), Johns Hopkins University in Baltimore (a new major in Film and Media Studies), and the University of Pennsylvania (Cinema Studies). The program at George Mason includes a cinema history and analysis component as part of a program that includes “documentary production, business, and theory.” Many of the faculty listed in the program at Johns Hopkins University hold MFA degrees and thus expertise in production. Their new program includes film, media, and production, but has a far smaller faculty than the film faculty at the University of Maryland; the program at JHU includes a number of lecturers and visiting faculty, and the major depends on the creation of an “emphasis” area of three courses to be taken outside of film studies courses. The program at the University of Pennsylvania, like Film Studies at Maryland, focuses on critical study of film history, theory, and aesthetics. Unlike Film Studies at Maryland, the program at the University of Pennsylvania relies on a large number of visiting faculty.

Film Studies at Maryland is therefore poised to offer an academically rigorous undergraduate film studies degree in the region that will distinguish itself from other programs by virtue of its emphasis on the historical and critical dimensions of film studies. The concentration on areas of faculty strength is particularly advantageous in light of our survey of local film programs; an overly broad curriculum can lose focus and rigor. While Film Studies at Maryland will avoid competing with major national programs based on filmmaking (such as NYU, UCLA, and USC), it will nonetheless immediately stand out in its international reach and critical emphasis. From a strong core, the program can expand its range and scope in a systematic way as resources permit. Unlike most programs—especially the many that are housed exclusively in English departments and which concentrate on Hollywood, with an Anglo-American focus—Film Studies at Maryland has a particular strength in European cinema.

#### **D. Distinctive Aspects of the Film Studies Program at the University of Maryland**

The University of Maryland already has access to the resources it will need to offer a strong and coherent film studies program. Dozens of courses in film studies have been taught in the College of Arts and Humanities (Art History; English; History; and Languages, Literatures and Cultures) for the past ten years. These courses, given by our core tenure track faculty, will form the foundation of a comprehensive program for the study of film at the undergraduate level.

A growing team of faculty members and graduate students who work on film studies has been organizing film symposia, speakers, colloquia, and public events and, in general, share common interests in film studies research and the teaching of film. This has already allowed us to design extracurricular events – such as our long-running and

highly popular International Film Series – in a way that appeals to a wide range of our faculty and students. The film faculty group established a Graduate Field Committee in Film Studies in 2009 to bolster the coherence of course offerings and to offer guidance to graduate students writing theses and dissertations in film studies. Developing this already strong and collegial collaboration into a film studies major will allow us to streamline the course offerings throughout the college and build a coherent and common curriculum focusing on film, especially in its comparative aspects. It will provide the necessary theoretical and critical basis for students who intend to pursue graduate studies with a film studies orientation at the Ph.D. level in the various programs offered in the College of Arts and Humanities.

Film Studies at Maryland would distinguish itself from other outstanding programs offered nationwide by emphasizing our three primary strengths:

1. **Faculty expertise in global cinema:** we have an unusually large number of faculty who work on cinema from within cultural and language traditions *outside* of the Anglo-American sphere. Currently, our great strength is European cinema, a strength that already distinguishes our program from the majority of similar programs in the US. We envision expanding our program in the future both in the direction of broader global coverage and broader coverage of media studies. Our faculty already includes scholars of Arab, Brazilian, Chinese, Cuban, Iranian, Israeli, and Moroccan cinemas; we hope to expand eventually with additional hires in Indian, Sub-Saharan African, and Latin American cinemas, as well as at least one new media specialist. Our international—indeed, *transnational*—expertise and focus will truly make film study at Maryland a distinctive intellectual environment.
2. **Proximity to important film institutions and archives:** within a short Metro ride of campus are some of the most important and extensive motion picture institutions and archives in the country, including The Library of Congress, The National Archives, The Human Studies Film Archive (Smithsonian), The National Gallery of Art, and The American Film Institute (AFI). Because of the different orientations chosen by other film programs in the Washington, DC area, these resources are notably underutilized. These institutions know it; we have already been in discussion with them about developing ongoing partnerships that would include internship opportunities for our students, research access for faculty and students, and joint programming to the wider nonacademic community. In addition, with these institutions as a general academic magnet for scholars around the country, we can take advantage of visitors to supplement our courses with distinguished lectures and seminars.
3. **Interdisciplinary research and curriculum:** as the Film Studies Program emerges from various departments and programs on campus, it is naturally and organically inter- and cross-disciplinary, and interdepartmental. A Major in Film Studies would capitalize on faculty interest and expertise in various units of the College of Arts and Humanities (Art History; English; History;

Languages, Literatures and Cultures) as well as other departments both within the College and across campus (occasional courses are offered, for example, in Philosophy, Women's Studies, and Anthropology). It would help coordinate the University's variety of course offerings in cinema, offer additional impetus for the campus's International Film Series, and give much-needed coherence to the education of undergraduate students serious about film analysis. It will help sustain and enhance a scholarly community located in various programs across the campus.

## **E. Demand**

The College of Arts and Humanities has been offering an increasing number of undergraduate courses related to film studies at the lower- and upper-levels. These courses are popular with undergraduate students. This semester (Spring 2012), 409 undergraduate students are currently enrolled in film courses offered by the core departments of the Program (English and SLLC). We envision that 8 % of these students will enroll in the Film Studies Major or take it as a second major. This is a conservative estimate because this does not take into account students taking film courses offered by other departments this semester.

Formalizing these offerings into a major allows us to add important critical and historical orientation to these courses that are popular among the student body: we get monthly requests both from students already in the program and from students not yet enrolled at UM about whether we currently offer a film studies major (or minor) or plan to offer one soon. New programs for undergraduates have been emerging in the past few years at prestigious universities such as Georgetown (minor), Duke (certificate), and Johns Hopkins (BA). Similar programs tend to attract approximately 50-100 majors. Because so many faculty, courses, and resources are already in place, our BA in Film Studies will spring into existence as a mature program that is able to offer an impressive range of core courses in film criticism and electives, and with a faculty dedicated to making the program a success. We expect it will not only serve current students, but help recruit top students interested in film to the University.

Examples of successful, similarly designed film programs in public institutions in the US include those at UC Berkeley, UC Davis, University of Georgia, University of Tennessee, and North Carolina State University (where one of our former English PhDs currently runs the film program). These programs offer a major in film studies, with about 40 - 50 undergraduates enrolled in each, and a number of core faculty members ranging from 3 to 12. Institutions that offer film production as a primary component of their programs tend to draw significantly higher numbers of majors, as opposed to programs focused on the study of film. As shown in the attached budget tables (pp.17-19), we estimate that we will have about 50 majors within four years.

## II. CURRICULUM

### A. General Description of the Major

(For catalog description and details, see Appendix A - Curriculum - p. 20)

The Major consists of 39 credits. After a required introductory course in film form, students majoring in Film Studies must take a series of courses that include the comprehensive foundation in film history, Cinema History I-II (FILM 301-302, 6 credits). This foundation is followed by six upper-level courses in film studies (18 credits) organized into 4 distinct conceptual categories: 1) Theories; 2) Genres/Auteurs/Movements; 3) National/International Cinemas; and 4) Documentary/Animation/Experimental/Other Visual Media. These required courses examine a wide range of critical texts and concepts, and provide students with a basic understanding of the theory and history of cinema. The remaining 12 credits of the major will be comprised of four electives taken in accordance with a student's individual interest as well as the approval of the faculty adviser.

The creation of a Major in Film Studies is founded on four basic principles:

1. Analysis of film primarily as an aesthetic object, with a secondary focus on cinema as an economic or entertainment institution.
2. Emphasis on the historical study of film, particularly through the foundational courses Cinema History I-II.
3. Focus on critical analysis of film and other kinds of media and screen practices emerging from and within the context of cinema.
4. Integral connection to the other humanistic disciplines at the university, such as literature, philosophy, music, history, and art history.

### B. Summary of Requirements for the Film Major

1. one 200-level required introduction in **Film Form** (3 credits): ENGL 245/FILM 245 or SLLC 283/FILM 283 (or equivalent by permission of dept.)
2. two-course **Film History and Theory foundation** (6 credits): FILM 301-302. Film 301 and 302 have as a prerequisite the introduction in Film Form, and may be taken out of sequence.  
(see Appendix B - Syllabi for FILM 301 and FILM 302 - p. 27);
3. six-course **Film Criticism core** made up of 6 courses at 300-400 level distributed among 4 rubrics with a minimum of one course at the 400-level (18 credits; see Appendix A - Curriculum, for details and list of courses - p. 20);
4. four **Electives**, up to two of which may be taken at the 200-level, to be chosen from among the Film Criticism courses and the list of Electives with a minimum of one course at the 400-level (12 credits; see Appendix A - Curriculum, for details and list of courses - p. 20).

TOTAL: 39 credits (13 courses)

(See Appendix C for Program Offerings at Maturity - Staffing - p. 35, and Appendix D for a Sample Student Plan - p. 37)

The structure of the major (1 course in Film Form; 2-course foundation in Film History and Theory; 6 courses in Film Criticism distributed over 4 rubrics; 4 electives) offers a great deal of flexibility in terms of course offerings. Most of these courses are already offered at the University, and have been offered, in many cases, for years. The two new foundational courses, FILM 301 and FILM 302, will be offered regularly, Fall and Spring, starting in the Fall 2012 semester; the two new faculty assigned to those courses know that they will be responsible for providing these courses. In the event of leave, etc., either course may be replaced by one of the core film faculty (please see Appendix F - Faculty in Film Studies - p. 41). If the faculty member teaching FILM 301 or 302 has obligations to another major (i.e., if that faculty member teaches in one of the programs in SLLC), his or her course will be replaced out of the maximum of three course replacements that have been budgeted for the major (see Budget Table 2 - p. 18).

### **C. Course Requirements**

A student arriving at the University must begin the degree by completing the required introduction in the aesthetics of film (ENGL 245: Film Form and Culture or SLLC 283: Introduction to Cinema Studies). This serves as a prerequisite for many of the required upper-level courses in the major. The introduction to film aesthetics is followed by 36 credits of courses in film studies, anchored by a rigorous two-semester foundation in Film History and Theory: FILM 301 (Cinema History I: The Silent Era) and FILM 302 (Cinema History II: The Sound Era). The foundational pair (FILM 301 and FILM 301) is ideally completed in the sophomore year, and serves as the intellectual lynchpin of the major. At completion of the film history and theory foundation, a student can complete the major in the following two years (see attached four-year plan). The student may take other film courses during their first and second years, including both electives and required courses. The major as designed would also serve students who enter with some prior academic knowledge of the history, language, and forms of cinema, allowing them to take advanced courses in film to complete the program.

For students in American universities today, FILM 301, which focuses on the development of silent cinema from the 1890s to the early 1930s, is of particular importance, since it offers students a challenging, largely unfamiliar initiation into the rigorous analysis of film. In large part, the silent era is unknown to students, and yet all film aesthetics and, of course, history begins right here. Drawing on at least five distinct national traditions (French, German, Russian, British, and American), this course will set the terms for the Major's subsequent focus on global cinema by introducing students to key cinematic conventions as they emerged around the world.

FILM 302, on the history and theory of cinema in the sound era, continues the general investigations and approaches of FILM 301, both reinforcing the concepts learned in the first semester, and expanding them as film grows globally and confronts

the issues of sound. The course concludes with a consideration of theoretical perspectives on new media.

The upper-level course offerings in Film Criticism further develop the conceptual tools for theorizing about film form, making comparisons across various cultural traditions, understanding the roles of film-makers in the production of movies, grasping the importance of distinct film genres (such as comedies and westerns), and appreciating a range of visual media and motion pictures beyond what Hollywood produces.

Upper-level courses in Film Criticism are categorized into four conceptual rubrics:

1. Film Theories (3 credits). These courses examine specific methodologies (structuralism, feminism, postcolonialism, etc.) for the critical analysis of film.
2. Genres/Auteurs/Cinema Movements (6 credits). This rubric includes courses that examine narrative cinema from the perspective of content (themes, issues, structures) and style. These approaches have been extremely important in the development of cinema as an art and film studies as a field; students in the Major will explore at least two such approaches in depth.
3. National/International Cinemas (6 credits). This rubric includes Hollywood and other national cinemas, as well as international, transnational, and comparative courses. The emphasis on international cinemas is one of the distinctive features of the major, and capitalizes on the strengths of the faculty.
4. Documentary/Animation/Experimental Cinema/Other Visual Media (3 credits). This rubric gives students a sense of the possibilities of so-called “non-narrative” cinema, or cinema that is structured differently from the fiction film, and other media (television, digital imagery, and photography) that entertain a close relationship with cinema in terms of form, content, and audience.

Students will be required to complete breadth and depth requirements by completing multiple courses within and across these rubrics. Most of the courses for the major have already obtained approval and have been taught within the context of other programs. New courses can be created within existing major programs in culture, history, art, and literature programs. The diverse nature of film, the emphasis on historical, cultural, and critical approaches of the medium, and the desire to design a coherent program that can be completed within two years of declaring the major means that students will complete the Film Studies Major with 30 credits beyond the film history and theory foundation (FILM 301-302), 24 credits of which will be at the upper level.

The Program will offer a wide variety of courses in diverse film traditions from around the world, from a faculty whose interests are transnational, diverse, and interdisciplinary. Students majoring in Film Studies will be encouraged to pursue a concentration in a particular film tradition, if possible combined with the study of a non-native language, and ideally with a Minor or Major in that particular language. For

example, a student might complete a double-major in Film Studies and French Studies, with a particular focus on Francophone cinema. (Courses in French and Francophone cinema, including courses conducted in French, count toward both Major programs.) The same could be done for nearly all of the languages offered at the School of Languages, Literatures, and Cultures, including Arabic, Chinese, German, Hebrew, Italian, Japanese, Persian, Portuguese, Russian, and Spanish. (Please note that no more than 18 credits may overlap between any two majors.) With this combination, a student majoring in Film Studies at Maryland will leave the university with a unique powerful skill-set, ready for a world of increasing global interaction and need for a highly analytical work force.

#### **D. General Education Requirements**

The General Education Requirements can be met through particular film courses (required or electives) that have been approved in the categories of Humanities, Understanding Plural Societies, and through Scholarship in Practice. For example, ENGL 245 (Film Form and Culture), FREN 243 (Masterpieces in French and Francophone Cinemas), and LGBT 327 (Lesbian, Gay, Bisexual, and Transgender Film and Video) meet both General Education Requirements in Humanities and the Film Studies program. Many film courses also meet CORE requirements (HO, HA, and Diversity).

For Scholarship in Practice, Film Studies at the University of Maryland is in the process of establishing partnerships with various local film institutions that will enable our students to engage in experiential learning. Possibilities include internships at the Human Studies Film Archives (preservation); Colorlab (preservation, restoration, laboratory work); Smithsonian Institution Archives Center Audiovisual Division (preservation, arrangement/description of materials); the Library of American Broadcasting (arrangement/description of materials); AFI Silver Theater and The Avalon Theatre (event planning, nonprofit management, public relations, fundraising); AFI SilverDocs International Film Festival (event planning; film booking and cost negotiations; marketing and public relations; fundraising).

#### **E. New Course Prefix - FILM**

With this proposal, we are requesting the FILM prefix to crosslist with courses in English, SLLC and the various programs within SLLC, and several other courses taught by film faculty in the Department of History and the Department of Art History and Archaeology. The FILM prefix is essential for the courses FILM 301 and FILM 302, which are not crosslisted with any other program. The FILM prefix is also an important tool to keep the courses visible across departments, in particular for planning, scheduling, and advising purposes. Finally, the FILM prefix will allow film courses to be identified easily on student transcripts as belonging to the film major. Please see Section IX. A. below (p. 16).

### **III. STUDENT LEARNING OUTCOMES AND ASSESSMENT**

The Major in Film Studies will be an intellectually rigorous and relatively small program. Students who complete the Major will master visual literacy:

1. they will be able to analyze and interpret film orally and in writing in the context of the aesthetics and technical structures of editing, cinematography, and mise-en-scene.
2. they will be able to identify and analyze diverse genres and movements in the history of film; to identify formal and cultural components of films produced in various parts of the world; and to understand film as a transnational visual medium.
3. they will understand the various uses of the moving image in its relation to the political, economic, and social history of the world over the past century.

See Appendix E for learning outcomes assessment forms - p. 39.

### **IV. FACULTY AND ORGANIZATION**

#### **A. Academic Direction**

The Film Studies Major will benefit from two new tenure-track scholars in film studies, Oliver Gaycken (English) and Luka Arsenjuk (SLLC), hired to assemble resources with the aim of developing a B.A. program. They join existing faculty members with expertise in film criticism, including: Jonathan Auerbach (English), Peter Beicken (SLLC), Caroline Eades (SLLC), Saverio Giovacchini (History), Jason Kuo (Art History), Myron Lounsbury (American Studies, emeritus), Elizabeth Papazian (SLLC), and Eric Zakim (SLLC), as well as one faculty member with expertise in film production, Regina Harrison (English/SLLC). Two additional tenure-track faculty members have a significant research and teaching interest in film studies, Valerie Anishchenkova (SLLC) and Silvia Carlorosi (SLLC). There are also a number of other tenure-track faculty members and lecturers who regularly teach film courses. With 11-13 core faculty members, Film Studies at Maryland will be a very well-staffed program, particularly in comparison with the programs discussed in part I. C. above.

(see Appendix F - Faculty in Film Studies, for additional information on Faculty expertise - p. 41)

#### **B. Administrative Structure of the Program**

1. The proposed B.A. in Film Studies will be a joint program offered by the School of Languages, Literatures and Cultures and the Department of English.



2. The major will be housed jointly in the School of Languages, Literatures and Cultures, and in the Department of English.

3. During the initial phase, the Directorship of the Program will be filled by the SLLC. Advising will be handled in the Department of English by a dedicated lecturer, preferably teaching film, and, in the initial phase of the program, will be supervised by a member of the film faculty housed in the English Department.

4. Curriculum oversight and administration, including any recommendations/proposals for program changes, will be handled by a Faculty Board made up of the members of the Steering Committee of the Graduate Field Committee in Film Studies. The Graduate Field Committee was constituted in 2009 to develop a coherent set of course offerings and to offer guidance to graduate students writing theses and dissertations in film studies. The faculty members of the GFC are the faculty at the University who are engaged in research and teaching in Film Studies. The Steering Committee of the GFC will therefore be responsible for Film Studies planning at the undergraduate and graduate level. The GFC Steering Committee (and Film Studies Major Faculty Board) is comprised of:

- four permanent members: the Undergraduate Director, the Undergraduate Advisor and the two film faculty recruited in 2011 by a joint English-SLLC Search Committee;
- four additional faculty members selected every three years by the Graduate Field Committee from among the members of units involved in the GFC (Art History, Classics, Communication, Comparative Literature, English, History, Music, SLLC).

5. The process for assigning faculty to needed courses has already been developed through the process of proposing the major: film faculty have been asked to submit syllabi for their regularly taught courses in order to apply for permanent FILM course numbers, and with the commitment of their department chairs that they will continue to offer these courses on a regular basis. Core film faculty (see Appendix F - p. 41) understand that they will have to offer courses that fit into the four rubrics of the Film Criticism requirement. As mentioned above, the great majority of courses already fit into faculty members' primary programs. The Director, referring to the Staffing plan (see Appendix C - Sample Program Offerings at Maturity - p. 35), will insure that the courses on offer include the appropriate courses to enable students at all levels of the major to complete the major on time. In SLLC, it is anticipated that fewer than three courses per year will be offered that require replacement of a course in an existing SLLC major in language, literature, and culture.

6. Program changes and review process schedules will be initiated by the Director of the Program after consultation with the Faculty Board and submitted to the Director of the School of Languages, Literatures and Cultures and the Chair of the Department of English.

## **V. OFF CAMPUS PROGRAM**

Students will be encouraged to engage in film studies study abroad programs, ideally for a summer. These programs will help students meet the requirements of the College and Arts and Humanities for Global Engagement. Many options for study abroad currently exist through various study abroad programs. One example is the English-language program at FAMU (Film and TV School of the Academy of Performing Arts, currently ranked No. 7 of best film schools by *The Hollywood Reporter*), in Prague, Czech Republic, which students may attend under the auspices of various US programs such as CET and American University Abroad.

We are currently exploring the possibility of establishing our own study abroad program in Bologna, Italy, to coincide with the annual international film festival *Il Cinema Ritrovato* that generally runs from the end of June into early July. The projected study abroad project would consider questions of screening/distribution, cinema institutions, and close analysis of particular films and film auteurs featured in the festival. The program would include coursework before, after, and during the festival, and would include among its guest lecturers some of the many film scholars who attend this festival.

## **VI. OTHER ISSUES**

The resources available to our faculty and students reach beyond the campus, with the Washington, DC metro area hosting many of the country's most prestigious resources for the study of cinema. The American Film Institute's national theatre in Silver Spring, the National Gallery of Art, the Smithsonian's Freer-Sackler Gallery, the Goethe Institute, and several other local institutions regularly host screenings of foreign, classic, and artistic films that complement the courses and research projects on campus. Many of these screenings are sponsored by local embassies, which may be a valuable resource for funding and in-kind support for our program's events in the future. Additionally, the Library of Congress, the National Archives, the Smithsonian Institution, the Motion Picture Association of America, and many other local institutions hold audiovisual and paper collections that document the history of motion pictures. The Graduate Field Committee in Film Studies has reached out to many of these institutions to discuss how we can collaborate in the future. We have already made agreements to co-sponsor screenings and conferences with several of these institutions. We have also arranged for professionals from these organizations to come to campus and speak about career opportunities for students who have studied cinema, and many of these organizations have agreed to host our students for internships once the film studies degree program is established.

## **VII. COMMITMENT TO DIVERSITY**

"The Diversity Strategic Plan of the University of Maryland is based on the principle spelled out in the University's Strategic Plan: that our diversity is fundamental to our excellence, and that diversity has enriched our intellectual community. In the words of

Rob Waters, who chaired the diversity plan steering committee: “[T]he Plan asserts our commitment to be an inclusive campus, where faculty, staff members and students will feel comfortable regardless of race, color, creed, sex, sexual orientation, gender identity, marital status, personal appearance, age, national origin, political affiliation or mental or physical disability.” (UM website) In accordance with the mission of the University of Maryland, the proposed BA program is committed to continuing and developing the efforts of the Graduate Field Committee, which has been promoting diversity on campus through film programming and academic exploration for the past ten years. The strong international component of the BA proposal furthers the university’s commitment to diversity since we feel that the concept of diversity extends “difference” to encompass cultures of other nations and groups.

The BA proposal is a direct outcome of the International Film Series created in 2001 by film faculty to present once a month films reflecting the diversity of its student audience. Films screened have included *The Chess Players* by Satyajit Ray, *Moolade* by Ousmane Sembene, and *Witness to Hiroshima* by Michele Mason. These screenings have been offered in conjunction with identity-based organizations, as well as formal academic programs implementing the diversity approach on campus (Jewish Studies, Latin American Studies, Asian American Studies, Lesbian, Gay, Bisexual, and Transgender Studies, and Persian Studies). The BA proposal will pursue these actions and bring together a large array of courses that address the complexity of issues surrounding self-identity and diversity through the study of film and students' exposure to different perspectives and situations in the US and throughout the world. These courses include ANTH 366 - Film Images of Native Americans, ENGL 329 - US Latino/a Film, ENGL 468A - Power, Masculinity, and Authorship in the Gangster Film, ENGL 359D - Queer Adaptations in Fiction, Film and Television, FILM 421 Francophone African Film, HIST 329 - African Americans in the Movies, HIST 408 - Immigration and Cinema in the 20th Century. The Film Program is designed to encourage students to interact with peers from different backgrounds and explore ideas coming from different cultures in order to prepare them to live and work in an increasingly diverse workplace and global community. The international and global strengths of the proposed major, which examines diverse national traditions—and not merely Hollywood cinema—is one of the distinctive features of the program. In short, the BA proposal is fundamentally designed to participate in creating an educational environment that is inclusive and supportive of students of all origins.

## **VIII. REQUIRED PHYSICAL RESOURCES**

### **A. Library/Media Resources**

The University of Maryland holds a collection of print and audiovisual resources related to the study of cinema that rivals or surpasses those of many universities with highly ranked film studies programs. McKeldin Library has an extensive collection of books on film history and criticism, with these print collections reflecting the wide range of interests of our faculty. The Library of American Broadcasting has a wealth of rare and unique materials related to the development of motion pictures and subsequent media

technologies. Perhaps most importantly, the Nonprint Media Services Library is one of the first academic libraries dedicated to the collection of audiovisual materials in the country, with over 8,000 DVDs, almost 6,000 16mm films (including some extremely rare items), and a wealth of other materials in various legacy formats. Since the collections librarian from Nonprint has regularly solicited the advice of our faculty and graduate students when purchasing materials, the collection currently reflects teaching and research needs. Additionally, the Nonprint Library has dozens of individual viewing stations for students and two state-of-the-art classrooms that are regularly used for the university's film courses.

Please see the attached assessment by the University of Maryland Libraries of library resources (Appendix G - p. 43).

### **B. Facilities, Classrooms and Offices**

The space needs of Film Studies at the University of Maryland are quite modest. Faculty members already have office space in their home departments. Tech classrooms for teaching film are available in Hornbake NonPrint Media Services Library (henceforth NPMS), Tawes (including the large media classroom, 1100), and Jimenez. NPMS also offers extensive space for student viewing of film materials and online electronic media reserves for film courses. As the attached Memorandum of Understanding (Appendix I - p. 52) shows, the University of Maryland Libraries has generously agreed to offer the Film Studies Program space in NPMS as a central hub for film faculty and graduate assistants to gather, prepare for classes, and advise students.

Renovation of the large auditorium in Jimenez (0220) has already been scheduled, with input from film faculty. In addition, we hope that the plans for the new classroom building on Campus Drive will include a media classroom/theater with 16mm and state-of-the-art digital screening capabilities, both for larger courses and especially for conferences and symposia in Film Studies.

## **IX. RESOURCE NEEDS AND SOURCES**

### **A. New Courses**

Several new courses have been proposed for the major. The first two are FILM 301 and FILM 302, which are the foundation of the major and cannot be cross-listed under different programs. Several other new courses have been added to each of the Film Criticism rubrics (especially "Film Theories" and "Documentary/Animation/Experimental/Other Media" - see Appendix H - New Courses - p. 47). These courses are necessary to provide a more rounded and robust major that is situated firmly in the field of film studies.

Most courses are to be taught in SLLC, first of all because the majority of film faculty are housed in SLLC, and second, because these courses are transnational and often global: one of the great strengths of the proposed major in Film Studies at Maryland

is its international and global focus, which coincides with the University's Strategic Plan. In cases where a new film course cannot be cross-listed in the faculty member's other major program in SLLC, the course that the faculty member would otherwise be teaching in this program will be replaced. The total number of such courses (to be replaced) will not exceed three courses in any given year.

The vast majority of courses required for the major are currently taught in different major programs across the College of Arts and Humanities, and count towards majors in those fields. These courses are currently being made permanent and given permanent hard numbers; they will continue to count toward their individual majors *and* toward the new major in Film Studies. For example, RUSS 334/ FILM 334, "Soviet Film: Propaganda, Myth, Modernism," formerly taught multiple times under the special topics number RUSS 298K, will continue to count toward the Russian major as an elective in English; at the same time, it will count toward the Film major as a course in Film Criticism under the rubric "National/International Cinemas." This holds true for all the courses listed in the attached, detailed description of the BA (Appendix A - Curriculum - p. 20) under different prefixes. Please note that because film courses cross-listed in another major program in SLLC must also fulfill the needs of majors in the various SLLC programs, film courses cross-listed in SLLC do not have prerequisites. The upper-level courses in SLLC (300-400 level) will have a recommended prerequisite of at least one General Education Humanities course.

The FILM prefix will allow for easier advising, as courses cross-listed under FILM will be given a number that reflects which of the four rubrics it fits. The FILM prefix cannot be created before the approval of the Film Studies Major; it has been added to the list of courses in Appendix A (p. 20) in order to demonstrate how a course can count toward both the Film Major *and* toward a major in the originating program (ARAB, ARTH, CHIN, ENGL, FREN, GERM, HIST, ITAL, PORT, RUSS, SPAN).

## **B. New Faculty**

Many of these new courses will be taught by our two new film faculty members, Luka Arsenjuk and Oliver Gaycken, who were hired in 2011, and whose primary teaching responsibilities will be in Film Studies. Professors Gaycken and Arsenjuk, who were hired from a pool of 288 applicants, are top young scholars in the field and are producing innovative and exciting new scholarship.

## **C. Administration by Existing Faculty**

The Undergraduate Director of Film Studies will come from SLLC; Undergraduate Advising will come from the Department of English. Please see the section on Faculty and Organization above, and hereunder Budget Table 1 and 2 (pp. 17-19).

## D. Source for Required Physical Resources

Because of the diffusion of film faculty across departments, the Film Studies program at the University needs a central hub on campus with meeting space and an office for advising and our graduate assistants. Plans are underway to locate this space in the NPMS Library (See Appendix I - p. 52). A small budget of \$4,000 is required to furnish this space and make it workable; the budget will be provided by SLLC and the Department of English (see hereunder Budget Table 2, p.18).

## E. Financial Tables 1 and 2.

Table 1: Resources  
Film Studies BA

Resources Categories	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017
1. Reallocated Funds	\$163,600	\$163,600	\$163,600	\$163,600	\$163,600
2. Tuition/Fee Revenue <sup>(b+g below)</sup>	\$106,540	\$106,540	\$152,200	\$152,200	\$152,200
a. #F.T Students	35	35	50	50	50
b. Annual Fee Rate <sup>1</sup>	\$12,176	\$12,176	\$12,176	\$12,176	\$12,176
c. Annual Full Time Revenue (a x b)	\$426,160	\$426,160	\$608,800	\$608,800	\$608,800
d. # Part Time Students	1	1	1	1	1
e. Credit Hour Rate	\$507	\$507	\$507	\$507	\$507
f. Annual Credit Hours	12	12	12	12	12
g. Total Part Time Revenue (d x e x f)	\$6,084	\$6,084	\$6,084	\$6,084	\$6,084
3. Grants, Contracts, & Other External Sources	\$0	\$0	\$0	\$0	\$0
4. Other Sources <sup>2</sup>	\$47,823	\$27,323	\$27,323	\$27,323	\$27,323
TOTAL (Add 1 - 4)	\$324,047	\$303,547	\$349,207	\$349,207	\$349,207

### Justification:

1. Reallocated Funds are comprised of two Assistant Professors, one in the SLLC (\$60,000 for Arsenjuk) + another one in ENGL (\$75,000 for Gaycken) + \$20,000 in SLLC for three new courses and the cost of a one course replacement for an Associate Professor in SLLC as the Program Director + \$8,600 for 2 film courses in ENGL.
2. Tuition/Fee Revenue is calculated at the rate of 25% of total Annual Full Time Revenue.
- 2b. The Annual Fee Rate is calculated as follows: 70% of the full time in state fee of \$3,482 = \$2,438 + 30% of the full time out of state fee of \$12,168 = \$3,650 which equals an average per student fee of \$6,088 X 2 semesters for a full AY = \$12,176 per student.
- 2c. The Annual Full Time Revenue is based on 35 students in Years 1 & 2 followed by an increase to 50 students in Years 3, 4 & 5.
- 2d. One part time student is expected to enroll in the program and the tuition revenue is calculated in the same manor as the above, but for just 6 credits per semester for a total of 12 credits per year.
3. There are no outside grants, contracts or other external sources at present though last year SLLC did receive a few small grants: one from the Maryland State Arts Council, one from Hoff Theater, one from the Center for Literature and Comparative Studies plus

a small award from the Center for Campus Life. The Film Studies Program would anticipate receiving small grants like these in the future.

4. The SLLC has \$16,500 in cash reserves devoted to supporting the Film Program. To this is added \$4,000 (\$2,000 each from SLLC & ENGL) for space improvements in Hornbake Library + \$20,000 (\$10,000 each from SLLC & ENGL) for a Graduate Assistant + \$7,323 from ENGL for advising for a total of \$47,823 in Year 1. In Years 2 through 5 there will continue to be \$20,000 for a Graduate Assistant (\$10,000 each from SLLC & ENGL) + \$7,323 for advising from ENGL for a total of \$27,323. In all years we will continue to apply for grants, both internally (DRIF, the Hoff Theater & the Center for Literary and Comparative Studies) and externally (The Maryland State Arts Council) to support film events and screenings.

Table 2: Expenditures  
Film Studies BA

Expenditure Categories	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017
1.Total Faculty * (b+c below)	\$219,008	\$219,008	\$219,008	\$219,008	\$219,008
a. #FTE <sup>1</sup>	2.875	2.875	2.875	2.875	2.875
b. Total Salary <sup>2</sup>	\$163,600	\$163,600	\$163,600	\$163,600	\$163,600
c. Total Benefits	\$45,808	\$45,808	\$45,808	\$45,808	\$45,808
2.Total Administrative ** (b+c below)	\$5,660	\$5,660	\$5,660	\$5,660	\$5,660
a. #FTE	0.15	0.15	0.15	0.15	0.15
b. Total Salary	\$4,422	\$4,422	\$4,422	\$4,422	\$4,422
c. Total Benefits	\$1,238	\$1,238	\$1,238	\$1,238	\$1,238
3.Total Support Staff (b+c below)	\$34,973	\$34,973	\$34,973	\$34,973	\$34,973
a. #FTE	0.75	0.75	0.75	0.75	0.75
b. Total Salary	\$27,323	\$27,323	\$27,323	\$27,323	\$27,323
c. Total Benefits	\$7,650	\$7,650	\$7,650	\$7,650	\$7,650
4. Equipment	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
5. Library	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
6. New or Renovated Space	\$4,000	\$0	\$0	\$0	\$0
7. Other Expenses	\$6,300	\$6,300	\$6,300	\$6,300	\$6,300
TOTAL (Add 1 - 7)	\$269,941	\$265,941	\$265,941	\$265,941	\$265,941
Justification:					
1. Total Faculty is comprised of two new (hired in 2011) tenure track faculty, one in SLLC and one in ENGL, the related lecturers, program direction in the form of a course release and related benefits.					
1a. Total FTE is 2.875 which is 1.625 for SLLC or 1.0 tenure track faculty + 0.25 for lecturer + 0.375 for program					

2/24/2012

direction AND for ENGL 1.0 tenure track faculty plus 0.25 for lecturer.			
1b & 1c. Faculty expenditures are comprised of \$60,000 for Arsenjuk (SLLC) + \$75,000 for Gaycken + \$20,000			
for 3 new film courses in SLLC and a one course release for its Program Direction + \$8,600 for 2 film			
courses in ENGL + benefits for the preceding, which are calculated at the rate of 28% of salary.			
2a. A total of 0.15 FTE will be expended for Administrative Support: 10% from SLLC + 5% from ENGL.			
2b & 2c. Administrative salary represents 5% effort for SLLC's Language & Media Services staff plus 5% effort			
for SLLC's UG Program Coordinator plus \$375 in admin support salary for the advising office in ENGL			
for a total of \$4,422 in admin support between the two departments.			
3a. A total of 0.75 in Support Staff will be expended in the form of a Graduate Administrative Assistant (0.50 FTE)			
and staff support for advising supplied by ENGL (0.25 FTE).			
3b. The GAA will receive a 9 month annual stipend of \$20,000: half of this will be supplied by SLLC and the other			
half will be supplied by ENGL. ENGL will also supply \$7,323 in salary support for advising needs.			
3c. Benefits are calculated at the rate of 28% of salary for a total of \$7,650.			
4. For equipment SLLC will provide copiers, desk tops computers for faculty & the GA, and the use of the			
School's Language Media Services program for AV and computer equipment.			
5. Please see the attached report from the libraries.			
6. SLLC will commit \$2,000 for furnishings for a common space in Hornbake Library. ENGL will also commit			
\$2,000 for a total of \$4,000 to furnish the space in the library which will be dedicated to the Film program.			
7. Other expenses includes \$3,000 in travel grant funds from SLLC for its Film faculty + \$3,300 in travel			
funds for ENGL's Film faculty and GA's to attend national and international film conferences.			
TOTAL expenditures in each year are calculated by adding faculty expenditures to administrative support			
expenditures and then support staff expenditures, including benefits. To this, all other expenses are added.			



## APPENDIX A - CURRICULUM

This 39-credit major provides students with a solid background in theoretical, critical, and aesthetic aspects of the study of film, including the history of the medium and the analysis of national cinemas throughout the world.

The B.A. in Film Studies prepares students for a range of professional opportunities, that require critical thinking, historical awareness, research, information management, cogent development of ideas, and strong written and oral communication. Students work toward competence in film analysis, critical viewing and writing, and visual literacy at large. They will study cinematographic expression and form in its diverse perspectives, practices, and products; they will become conversant with the evolution of the seventh art and its diverse genres, authors, and movements, with cultural comparison implicit throughout their four years of study. It is expected that some undergraduates will choose to double major or do a double degree in film and another subject, including arts and humanities majors, computer science, and journalism. (Courses crosslisted in another major program can be counted toward majors in those programs as well as the film major, which makes it very attractive to pursue a double major.)

All students planning to pursue the major in Film Studies should contact the undergraduate advisor, who will be responsible for placement, oversight, and record keeping. Majors in Film Studies will have mandatory advising each semester. A grade of C (2.0) or better is required in all courses.

### SUMMARY OF REQUIREMENTS FOR THE FILM MAJOR

1. 1 200-level required introduction in **Film Form** (ENGL 245/FILM 245 *or* SLLC 283/FILM 283);
2. 2-course **Film History and Theory foundation**: FILM 301-302  
Film 301 and 302 have as a prerequisite the introduction in Film Form, and may be taken out of sequence.
3. 6-course **Film Criticism core** made up of 6 courses at 300-400 level distributed among 4 rubrics with a minimum of one course at the 400-level (18 credits; details below);
4. 4 **Electives**, up to two of which may be taken at the 200-level, to be chosen from among the Film Criticism courses and from the list of Electives with a minimum of one course at the 400-level (12 credits; details below).

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TOTAL: 39 credits (13 courses)

### DETAIL OF REQUIREMENTS FOR THE FILM MAJOR

*Note 1: courses have no prerequisites unless otherwise noted (with \*). Recommended prerequisite for all courses at the 300-400 level without specific prerequisites is one General Education course in Humanities.*

*Note 2: the FILM prefix has been added to demonstrate that a course may count both toward the Film Studies Major and toward the originating major program. Courses with*

*the SLLC prefix are taught across programs in SLLC rather than within a single major program in SLLC.*

### **1. ONE 200-LEVEL COURSE IN FILM FORM**

ENGL 245/FILM 245 Film Form and Culture (*staff*) (fulfills Gen Ed req. in Humanities)

SLLC 283/FILM 283 Introduction to Cinema Studies (*Zakim*)

*Or equivalent by permission of department*

### **2. TWO-SEMESTER FILM HISTORY AND THEORY FOUNDATION**

***Prerequisite for both courses: ENGL 245/FILM 245 or SLLC 283/FILM 283.***

**FILM 301** Cinema History I: The Silent Era (*Gaycken*)

**FILM 302** Cinema History II: The Sound Era (*Arsenjuk*)

### **3. SIX UPPER-LEVEL COURSES IN FILM CRITICISM, DISTRIBUTED AS FOLLOWS:**

*At least one course in this category must be taken at the 400-level.*

#### **A. ONE COURSE: Film Theories**

**(courses from other departments fitting into this rubric will be crosslisted as FILM 369 or FILM 469, Special Topics in Film Theories)**

CMLT 498L/ENGL 329C Selected Topics in Comparative Studies: Sexuality in the Cinema (*Robinson*) **\*Prereq: 2 lower-level English courses, at least one in literature**

HIST 419F Special Topics in History: Cinema and Colonialism (*Landau*)

**FILM 361/SLLC 361** Cinema and Globalization (*Arsenjuk*)

**FILM 362/SLLC 362** Vision, Visuality, and the Gaze in Film Theory (*Zakim*) **Spr. 2012**

**FILM 461/SLLC 461** Political Cinema (*Arsenjuk*)

**FILM 463/SLLC 463** Screening Time: History and Memory in Cinema (*Arsenjuk*) **new course**

#### **B. TWO COURSES: Genres/Auteurs/Movements**

**(courses from other departments fitting into this rubric will be crosslisted as FILM 359 or FILM 459, Special Topics in Genres/Auteurs/Cinema Movements)**

ARAB 341/**FILM 341** Filming War Zones: Representations of Wars in Iraq and Chechnya (*Anishchenkova*)

ARTH 489 Special Topics in Art History (*Kuo*). ***Content varies: must be approved by Film major adviser. Sample topics include "Culture, Gender, Race in the Films of Ang Lee."*** (Spring 2011)

CMLT 498N/ENGL 329A Selected Topics in Comparative Studies: Cinema of Liberation (*Robinson*)

ENGL 329 Special Topics in Literature: Auteurs and Poseurs: Film and the Concept of Authorship (*Conroy*) **\*prereq: Engl 245**

ENGL 468A Power, Masculinity, and Authorship in the Gangster Film (*Conroy*)

**\*prereq: Engl 245**

**FILM 345/ENGL 329** The Films of Alfred Hitchcock (*Gaycken*) **\*prereq: Engl 245**

**FILM 346/ENGL 329** The Films of Billy Wilder (*Gaycken*) **new course;**

**\*prereq: Engl 245**

**FILM 351/ENGL 329D** Early Cinema (1890-1915) (*Gaycken*) **\*prereq: Engl 245**

**FILM 451/ENGL 468** Film Noir and American Culture (*Auerbach*)

**\*prereq: ENGL 245**

HIST 408 Senior Seminar: Immigration and Cinema in the 20<sup>th</sup> Century (*Giovacchini*)

**new course; \*prereq: permission of department**

HIST 419N/**FILM 359** America's "Baddest" Decade and Its Cinematic Imagination:  
Cinema and Society in the 1970s (*Giovacchini*)

ITAL 471/**FILM 441** Italian Cinema I: Neorealism, a Question of Identity (*Carlorosi*)  
(ITAL 472, 1-credit discussion "module" accompanies ITAL 471 (*Carlorosi*), **in Italian**)

ITAL 499A Special Topics in Italian Studies: Comedy in Italian Cinema (*Falvo*)

SLLC 342/**FILM 342** Film Comedy (*Arsenjuk*) **Spring 2012**

SLLC 343/**FILM 343**: Hollywood Genres after 1970 (*Arsenjuk*) **new course**

SLLC 344/**FILM 344**: The Fantastic in Cinema and Media (*Eades*) **new course**

### **C. TWO COURSES: National and International Cinemas**

**(courses from other departments fitting into this rubric will be crosslisted as FILM 329 or FILM 429, Special Topics in National/International Cinemas)**

Includes American and English-language cinemas as well as foreign-language cinemas.  
Taught in English unless noted.

AMST 498G/USLT498A Special Topics in American Studies: Latinas/os on the Silver  
Screen (*Chester*)

ARTH 488 Colloquium in Art History (*Kuo*) **Content varies: must be approved by Film  
major adviser. Sample topics include "Transnational Chinese Film and Visual  
Culture: Border Crossing" (Spr. 2012)**

ARTH 484/**FILM 426**: Chinese Film and Visual Culture (*Kuo*)

ENGL 329 US Latino/a Film (*Ontiveros*)

ENGL 329 Shakespeare on Film (*staff*)

ENGL 468F Selected Topics in Film Studies: The Americas in Film (*Harrison*)

FREN 480/**FILM 420** French Cinema: A Cultural Approach (*Eades*)

FREN 421/**FILM 421** "Francophone" African Film (*Orlando*)

FREN 423/SLLC 423 Women and French Cinema (*Eades*) **in French**

GERM 331/**FILM 331** Kafka and Film: The Uncanny in Literature and Film (*Beicken*)

HEBR 430/**FILM 430** Critical Issues in Israeli Cinema (*Zakim*)

HIST 408P/**FILM 429** Senior Seminar: Writing the History of American Film  
(*Giovacchini*) \***prereq: permission of Department**

HIST 419E Special Topics in History: History through Cinema: The US 1930s to 1960  
(*Giovacchini*)

ITAL 473/**FILM 431** Italian Cinema in Translation II: Contemporary Cinema.  
(*Carlorosi*)

(ITAL 478, 1-cr. discussion “module” accompanies ITAL 473 (*Carlorosi*) **in Italian**)

ITAL 433/JWST 419R/**FILM 433** Holocaust in Italian Literature and Cinema  
(*Carlorosi*)

ITAL499Q Special Topics in Italian Studies: Cinematic Views of Italy's Southern  
Question (*Carlorosi*)

(ITAL478Q, 1-credit discussion “module” accompanies ITAL499Q **in Italian**)

PORT 332/**FILM 332** Brazilian Cinema (*Igel*)

(PORT 399B Colloquium, 1-cr. accompanies PORT 332 (*Igel*) **in Portuguese**)

RUSS 334/**FILM 334** Soviet Film: Propaganda, Myth, Modernism (*Papazian*)

RUSS 345/**FILM 345** Soviet Cinema and Empire (*Papazian*); fulfils Gen Ed in  
Understanding Plural Societies

SLLC 335/**FILM 335** The Arab-Israeli Conflict through Film (*Anishchenkoval/Zakim*)

**SPAN 441/SLLC 427** Fictions and Visions in Spain (*Naharro*) **in Spanish** \***prereq:**  
**SPAN 333 or equivalent**

#### **D. ONE COURSE: Documentary, Animation, Experimental Cinema, and Other Visual Media**

(courses from other departments fitting into this rubric will be crosslisted as **FILM 319; FILM 419, Special Topics in Documentary, Animation, Experimental Cinema, and Other Visual Media**)

**FILM 311/ENGL 329** Documentary (*Gaycken*) **new course**; \***prereq: Engl. 245**

**FILM 412/ENGL 468C** Animation (*Gaycken*) **Spring 2012**; \***prereq: Engl. 245**

**SLLC 410/FILM 410** Documentary and Narrative (*Papazian*) **new course**

**SLLC 411/FILM 411** Experimental Film (*Arsenjuk*) **new course**

#### **4. FOUR ELECTIVE COURSES, SELECTED FROM THE COURSES ABOVE OR FROM THE FOLLOWING CATEGORIES**

*Guideline: two **Electives** should be chosen from the **Film Criticism** category (section 3 above) under any rubric, and two in the **Electives** category (section 4); however, up to four may be taken from the **Electives** category (section 4) in consultation with the Adviser and in order to create a coherent emphasis. Up to **two** may be taken at the 200-level. One must be taken at the 400-level. Please consult the full list of courses accepted for the Major.*

##### **A. Courses that include a major film component (200-400 level)**

- ARAB499C Special Topics in Arabic Studies: Sexuality and Gender in Arabic Literature and Film (*Anishchenkova*)
- ANTH 366 Film Images of Native Americans (*Thakur*)
- ANTH 418D/LASC448Q Special Topics in Cultural Anthropology: The Amazon through Film (*Chernela*)
- ARTH 359 Film as Art (*Metcalf*) may count toward Film Criticism requirements upon agreement of the Adviser.
- CMLT 298N American Indians in Literature and Film: Perspectives North and South (*Harrison*)
- ENGL 329B Special Topics in Film Studies: English Literature on Film in the 21<sup>st</sup> Century (*Byrne*)
- ENGL 359D Special Topics in Lesbian, Gay, and Bisexual Literatures: Queer Adaptations in Fiction, Film, and TV (*McClure*) **\*prereq: two lower-level courses in Engl, at least one in literature**
- ENGL 359F/LGBT 327 Special Topics in Lesbian, Gay, and Bisexual Literatures: Lesbian, Gay, Bisexual, and Transgender Film and Video (*Goodwin*)
- ENGL 368D Special Topics in the Literature of Africa and the African Diaspora: African American Folklore in Film and Literature (*Pearson*) **\*prereq: two lower-level English courses, at least one in literature, or permission**
- ENGL 379C Literature and Film of the Civil Rights Movement (*Washington*) **\*prereq: two lower-level English courses, at least one in literature, or permission**
- ENGL 479A Selected Topics in English and American Literature after 1800: Anglophone Literature and Film of the South Asian Diaspora (*Ray*) **\*prereq: two Engl lit courses or permission**
- ENGL 479E Selected Topics in English and American Literature after 1800: Global Literature, Film, and the Environment (*Ray*) **\*prereq: two Engl lit courses or permission**
- GERM 320 Survey of German Studies (*Beicken*) **in German**
- HIST 289I Looking at America through a Global Lens (*Giovacchini*) **i-course**
- HIST 319L Special Topics in History: Korean Nationalism in Literature, Film, and History (*Lilley*)
- HIST 329B Special Topics in History: The Korean War on Film (*Lilley*)
- HIST 329J Special Topics in History: African American History through Film and Photography (*Brown*)
- HIST 329W Special Topics in History: African Americans and the Movies, 1890s-1990s (*Brown*)
- HIST 419M Special Topics in History: Postwar Japan through Film and Fiction (*Mayo*)
- KORA 320 Cinema and Society in Contemporary South Korea (*Finch*)
- PERS 353 Iranian Life in Literature and Film (*Karimi-Hakkak*)
- SPAN 408B Contemporary Peninsular Literature and Film (*Naharro*) **in Spanish**
- SPAN 408F Comedy and Humor in Spanish Literature, Film, and Culture (*Naharro*) **in Spanish**
- SPAN 408M The Spanish Civil War and its Aftermath: Republic, War, Exile, Dictatorship, and Memory (*Naharro*) **in Spanish**
- WMST 298E (to be taught in future as WMST 498) Special Topics in Women's Studies: Women and Film (*Barkley Brown*)

**B. 200-level film courses and 200-400 level film courses with a concentration on culture/language**

ARAB 251 Image of Women in Arabic Cinema (*Elsisi*)

ARAB 499E Special Topics in Arabic Studies: Modernity and Chronology of Modern Egypt in Cinema (*Elsisi*) **in Arabic**

CHIN 418C Special Topics in Contemporary Chinese Fiction and Film: The Most Recent Chinese Fiction and Films (*Liu*) **in Chinese**

CMLT 280 Film Art in a Global Society (*staff*) **fulfills Gen Ed req. for Humanities**

FREN 243 Masterpieces in French and Francophone Cinemas (*Eades; Orlando*)

GERM 285 German Film and Literature (*Beicken*)

JAPN 298A Modern Japanese Fiction and Film (*Mason*)

PERS 283 Iranian Cinema (*staff*)

**C. Courses in Related Fields**

*Students may take up to two courses in Related Fields such as History, Art History, Photography, Literature, Philosophy, Theater, Women's Studies, Classics, Government and Political Science, and Physics, in consultation with the Adviser; these courses should fit into a coherent emphasis. Examples are listed below. Updated list of courses is on our website. Courses not listed may be taken with the approval of the Film Studies Adviser and the approval of the department offering the course.*

*Note 1: Honors College students who are pursuing the BA in Film Studies may request permission to count an HONR seminar that includes a film component as both an Honors Citation and Film Studies requirement.*

*Note 2: Digital Cultures and Creativity students pursuing the BA in Film Studies may request permission to count an HDCC course both for the HDCC Citation and as a Film Studies elective.*

*Note 3: Honors Humanities students pursuing the BA in Film Studies may request permission to count an HHUM course both for the HHUM Citation and as a Film Studies elective.*

AMST 202 Cultures of Everyday Life in America (*King*)

AMST 203 Popular Culture in America (*staff*)

AMST 204 Film and Culture of the Cold War, 1945-2001 (*Chester*)

AMST 418 Cultural Themes in America (**Depending on content**)

AMST 429 Perspectives on Popular Culture (**Depending on content**)

ARTH 350 Twentieth-Century Art to 1945 (*Mansbach*)

ARTH 351 Art since 1945 (*Metcalf/Shannon*)

ARTH 357 History of Photography (*Grossman*)

ARTH 456 Photography since WWII (*Shannon*) **\*prereq: ARTH 201**

ARTH 465 The Landscape in Modern and Contemporary Art **\*prereq: ARTH 201**

ARTT 489W Advanced Special Topics in Art: Critical Theory of New Media (*Elahi*)  
**\*prereq: ARTT150**

ENGL 488F Topics in Advanced Writing: Visual Rhetoric (*Valiavitcharska*)

PHIL 230 Philosophy of the Arts (*Levinson*)

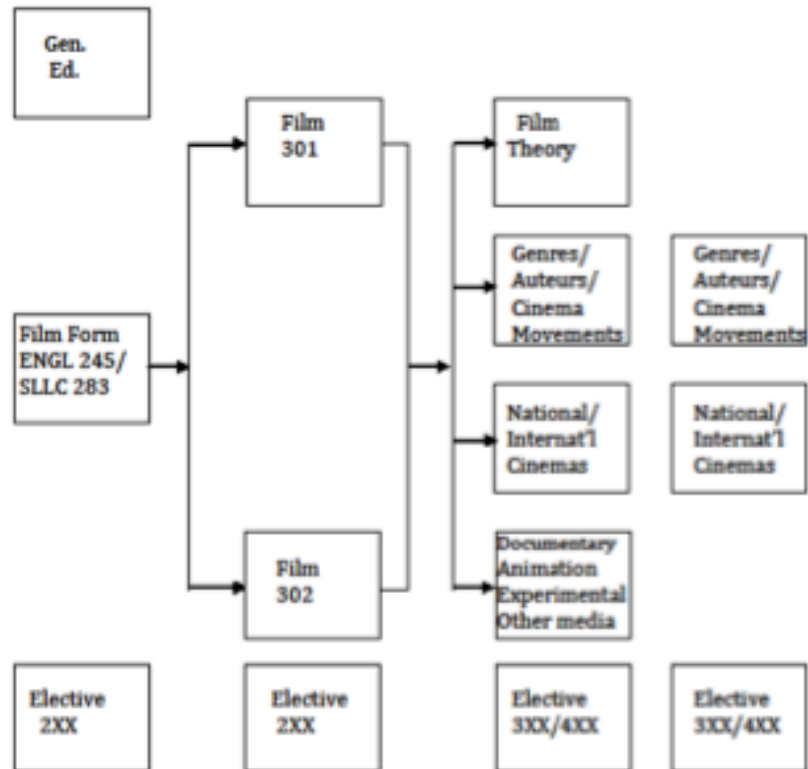
PHIL 431: Aesthetic Theory (*Levinson*) **\*prereq: 9 credits in Philosophy or permission of department**

THET 408G Seminar: Theory and Performance Studies: The Color of Sex: Race, Gender, and Sexuality in Contemporary Performance (*Carpenter*)

THET 289I/ANTH 298I Subversive Culture (*Meer*)

WMST 250 Introduction to Women's Studies: Women, Art and Culture (*staff*)

### Film Studies B. A. Course Map



## APPENDIX B - SYLLABI for FILM 301 AND 302

### Film History I: 1890—1929 University of Maryland FILM 301

Instructor: Oliver Gaycken  
Office: Tawes 3229  
Telephone: 301 405 8529  
Email: [ogaycken@umd.edu](mailto:ogaycken@umd.edu)

#### Course description:

**Prerequisite:** ENGL 245/FILM 245 OR SLLC 283/FILM 283 or equivalent

This course provides an introductory survey of world film history from its emergence in 1895 through the transition to sound. We will be examining a wide range of material, beginning with the earliest single-shot films of the Lumières and Thomas Edison, moving through silent comedy and the films of D. W. Griffith, to German Expressionism, Soviet montage, silent Japanese cinema, and Hollywood's classical studio era. The goal of the course is to acquaint you with the broad contours of the first four decades of film history. We will explore questions such as: How did film narrative develop? What were the major film movements of the silent era? Where were these films seen, and who were their audiences? We will work to position these films within their historical and cultural context, while also remaining attentive to how they speak to film viewers today.

#### Requirements:

Participation	15%
Midterm Exam	25%
Essay	35%
Final Exam	25%

#### Textbook and readings:

1. Kristin Thompson and David Bordwell, *Film History: An Introduction*, 2<sup>nd</sup> edition
2. Readings that are available on the class ELMS website. You are expected to have read the assignment before the class meeting, and you should be prepared to discuss it in class.

#### Learning Outcomes:

Students will learn both the general parameters of silent-era cinema history as well as engage in detailed readings of particular, key films. A guiding issue will be how to recognize the characteristics of the major developments during this period, and students will emerge from the course both better to make these distinctions. The course will sharpen student's film spectatorial acumen while also providing several opportunities to work on their research and writing skills.

#### Week 1 – The Emergence of Cinema

##### Introduction: First Screenings

Lumière films (1895)  
Maxim Gorky, review of first Lumière program (handout)

##### Films:

Edison Kinetoscope films (1894-1903)  
*How It Feels to be Run Over* (Cecil Hepworth, 1900) 1m  
*The Big Swallow* (Williamson, 1901) 1m  
*Grandma's Reading Glass* (G. A. Smith, 1900) 1.5m



*As Seen Through a Telescope* (G. A. Smith, 1900) 1m  
*Uncle Josh at the Moving Picture Show* (Edison/Porter, 1902) 2m  
*The Gay Shoe Clerk* (Edison/Porter, 1903) 1m  
*Electrocuting an Elephant* (Edison, 1903) 1.5m  
*Egyptian Fakir with Dancing Monkey* (Edison, 1903) 1.5m  
*What Happened in the Tunnel* (Edison, 1903) 1m  
Mitchell and Kenyon films

**Read:** *Film History*, Chapter 1

## **Week 2 – From a Cinema of Attractions to a Cinema of Narrative Integration**

**Read:** Tom Gunning, “The Cinema of Attractions”

**Films:** *Life of an American Fireman* (Porter, 1902) 7m  
*The Great Train Robbery* (Porter, 1903) 12m  
*How a French Nobleman Got a Wife...* (Porter, 1904) 9m  
*Rescued by Rover* (Hepworth, 1905) 6m  
*The Lonely Villa* (Griffith, 1909) 11m  
*The Lonedale Operator* (Griffith, 1912) 16m  
*Those Awful Hats* (Griffith, 1909) 3m  
*Onesime, Clock-Maker* (Jean Durand, 1912) 6m  
*Gertie the Trained Dinosaur* (Windsor McCay, 1914) 11m  
Selected early nonfiction  
*The Cameraman's Revenge* (Ladislav Starewicz, 1912) 12m  
*The Painted Lady* (D. W. Griffith, 1912) 12m

**Read:** *Film History*, Chapter 2

## **Week 3 – Transition in the 1910s: Comedy**

**Read:** Eileen Bowser, “The Nickelodeon”

**Films:** *Shoulder Arms* (Charlie Chaplin, 1918) 45m  
*Sherlock Jr.* (Buster Keaton, 1924) 44m  
*Pass the Gravy* (Leo McCary 1928) 25m

## **Week 4 – Transition in the 1910s: Serials**

**Read:** *Film History*, Chapter 3

**Films:** *The Perils of Pauline* episode #5: “The Aerial Wire” (1914) 17m  
*Les Vampires* episode 3, “The Red Codebook” (1915) 39m  
*Fantômas* (Louis Feuillade, 1913) 60m

**Read:** *Film History*, Chapter 5

## **Week 5 – Transition in the 1910s: Early Features**

**Read:** Sumiko Higashi, “Ethnicity, Class, and Gender in DeMille’s *The Cheat*”

**Films:** *The Cheat* (Cecil B. DeMille, 1916) 59m  
*Ingeborg Holm* (Victor Sjöström, 1913)

**Week 6 – Germany in the 1920s: Expressionism and the Weimar Era**

**Read:** from Lotte Eisner, *The Haunted Screen*

**Films:** clip from *The Cabinet of Dr. Caligari* (Robert Wiene, 1919)  
*Nosferatu* (F. W. Murnau, 1922) 81m  
clip from *The Last Laugh* (F. W. Murnau, 1924)

**Week 7 – France in the 1920s: Impressionism and Early Film Theory**

*Ménilmontant* (Dimitri Kirsanov, 1926) 36m  
*La glace à trois faces* (Jean Epstein, 1927) 33m  
*Le Souriant Madame Beudet* (Germaine Dulac, 1922) 54m

**Read:** Jean Epstein, “On Certain Characteristics of *Photogénie*” (ELMS)  
*Film History*, Chapter 4

**Week 8 – The Soviet Union in the 1920s: Montage and Political Cinema**

**Read:** Sergei Eisenstein, “A Dialectic Approach to Film Form” (ELMS)  
Dziga Vertov, excerpts from *Kino-Eye* (ELMS)

**Films:** *Battleship Potemkin* (Sergei Eisenstein, 1925) 69m  
*Kino Glaz* (Dziga Vertov 1927)  
clip from *Strike* (Sergei Eisenstein, 1924)

**Read:** *Film History*, Chapter 6

**Week 9 – Avant-Garde Cinema, the International “Art Film”**

**Read:** Richard Koszarski, “The Stars” (ELMS)

**Films:** *Rhythmus 21* (Hans Richter, 1921) 3m  
*Symphony Diagonale* (Viking Eggeling, 1921-24) 7 m  
*Vormittagsspuk* (Hans Richter 1928) 6m  
*Ballet Mechanique* (Fernand Leger, 1924) 14m  
*Anaemic Cinema* (Marcel Duchamp, 1926) 7m  
*A Propos de nice* (Jean Vigo, 1929) 25m  
*Un Chien Andalou* (Luis Bunuel, 1928) 16m  
*L'Etoile de mer* (Man Ray, 1928) 21m  
*The Passion of Joan of Arc* (Carl Theodor Dreyer, 1928) 82m

**Read:** *Film History*, Chapter 8

**Week 10 – Early Documentary Film**

**Read:** Fatimah Tobing Rony, “Taxidermy and Romantic Ethnography” (ELMS)

**Films:** *Nanook of the North* (Robert Flaherty, 1922) 79m  
clip from *Grass: A Nation's Battle for Life* (Cooper and Schoedsack, 1927)  
*Chang: A Drama of the Wilderness* (Cooper and Schoedsack, 1927) 69m

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**Week 11 – 1920s Hollywood: Studios and Stars in the Late Silent Era**

**Films:**            *The Unknown* (Tod Browning, 1927) 63m;  
                         *Sunrise* (F. W. Murnau, 1927) 95m

**Read:** *Film History*, Chapter 7

**Week 12 – Late-Silent Era Japanese Cinema**

**Read:** Donald Richie on silent-era Japanese cinema (ELMS)

**Films:**            *A Page of Madness* (Teinosuke Kinugasa, 1927) 60m  
                         *I Was Born, But* (Yasujiro Ozu, 1932) 100m

**Week 13 – Educational Film and Propaganda in the Silent Era**

**Read:** selections from *Learning with the Lights Out* (ELMS)

**Films:**            *Unhooking the Hookworm*  
                         *The Acrobatic Fly*  
                         *The Man Who Learned*  
                         *The Battle of the Somme*

**Week 14 – Avant-Garde Cinema in the Global South**

**Read:** TBD

**Films:**            *Limite* (Mario Peixoto, 1931) 114m

**Week 15 –review for final exam**

## **FILM 302: Cinema History II: The Sound Era**

Professor: Luka Arsenjuk  
Office: 4120 Jimenez Hall  
Telephone: 301.405.7325  
E-mail: arsenjuk@umd.edu

### **Course Description:**

***Prerequisite: ENGL 245/FILM 245 OR SLLC 283/FILM 283 or equivalent***

*Cinema History II: The Sound Era (FILM302)* forms the second part of the two-semester sequence and serves as a companion course to *FILM301 Cinema History I: The Silent Era*. The course introduces students to the international history of cinema from the introduction of sound around 1930 to the present. The aim of the course is to familiarize students with: (1) The key aesthetic innovations and movements in sound cinema (Hollywood cinema, Post-World War II New Wave cinemas, *auteur* cinema, and significant national cinemas and transnational modes of filmmaking); (2) The major technological and institutional developments that have accompanied and provoked these innovations and movements (the rise and collapse of the Classical Hollywood studio system; Technicolor and Cinemascope; the rivalry of television, video, and new digital media); and (3) The social, cultural, political, and historical contexts by which cinema of this period has been determined, and which it has itself helped to inform.

Along with its companion (*FILM301*), the course provides students with a firm historical grounding in the study of sound cinema as a global phenomenon and thus prepares them for the subsequent required and elective courses, which the students will take towards their completion of the film studies major.

**Learning Outcomes:** Completing this course, students will gain an exhaustive and systematic familiarity with different traditions and movements in the history of sound cinema. They will know how to put these into a comparative perspective and learn how to interpret and argumentatively analyze films by using some of the central concepts of critical film analysis. Students will also be able to identify the transformations in the formal and stylistic as well as cultural and historical components of sound cinema, particularly by relating the latter to specific national, economic, ideological, and technological contexts. Students will be able to address the ways the development of sound cinema was sparked both by external pressures (political, economic, cultural, etc.) as well as its internal dynamism (crisis and decline of styles and aesthetic paradigms; creative appropriation and transformation of older styles; artistic innovation).

### **Course Assignments and Grading:**

*Class Participation* (10%): Weekly film screening; Class discussion

*Film Journal* (40%): Weekly 1-page responses to the readings and films discussed in class

*Final Paper* (50%), 10-12 pages, which will be developed in two stages. First you will be required to submit a final paper proposal (2-3 pages), which should include a 1

description of the paper's main argument and your approach, as well as an annotated bibliography and a list of films you plan to use in your analysis. You will workshop the proposal with the course instructor before you proceed with the second stage of the assignment: the writing of the paper itself.

*Extra Credit* might be obtained by attending and reporting on local screenings (International Film Series, films at the National Gallery of Art, American Film Institute, etc.) or by some other meaningful form of participation in the on-campus or local film community.

**Course Material:**

Geoffrey Nowell-Smith (ed.), *The Oxford History of World Cinema* [OHWC]

All other articles and essays will be made available on ELMS (Blackboard) page

**Course Schedule:**

Week I: Classical Hollywood, 1930s

Screening: *Wizard of Oz* (Victor Fleming, 1939)

Reading: Karl Dibbets, "The Introduction of Sound" [OHWC]  
T. Schatz, "Hollywood: The Triumph of the Studio System" [OHWC]  
Martin Marks, "The Sound of Music" [OHWC]  
John Belton, "Technology and Innovation" [OHWC]

Week II: Classical Hollywood, 1940s and 50s

Screening: *The Band Wagon* (Vincente Minnelli, 1953)  
*Citizen Kane* (Orson Welles, 1941)

Reading: Richard Maltby, "Censorship and Self-Regulation" [OHWC]  
Rick Altman, "Cinema and Genre" & "The Musical" [OHWC]  
Douglas Gomery, "Transformation of the Hollywood System" [OHWC]  
Geoffrey Nowell-Smith, "Independents and Mavericks" [OHWC]

Week III: New Hollywood Cinema of the 60s and 70s

Screening: *Bonnie and Clyde* (Arthur Penn, 1969)

Reading: Thomas Elsaesser, "American *Auteur* Cinema"  
Michele Hilmes, "Television and the Film Industry" [OHWC]  
Linda Williams, "Sex and Sensation" [OHWC]  
Royal Brown, "Modern Film Music"

Week IV: The Hollywood Blockbuster

Screening: *Star Wars* (George Lucas, 1977)

Reading: Thomas Elsaesser, "The Blockbuster"  
Joseph Sartelle, "Dreams and Nightmares in the Hollywood Blockbuster" [OHWC]  
Kim Newman, "Exploitation and the Mainstream" [OHWC]

Douglas Gomery, "The New Hollywood" [OHWC]  
John Belton, "New Technologies" [OHWC]

Week V: New Waves: World War II and Italian Neorealism

Screening: *Bicycle Thieves* (Vittorio De Sica, 1948)  
Reading: Geoffrey Nowell-Smith, "After the War" [OHWC]  
Morando Morandini, "Italy from Fascism to Neo-Realism" [OHWC]  
"Italy: Auteurs and After" [OHWC]  
Andre Bazin, *What is Cinema?*

Week VI: Jean Renoir and The French New Wave

Screening: *Rules of the Game* (Jean Renoir, 1939)  
*400 Blows* (Francois Truffaut, 1959)  
Reading: Andre Bazin, *Jean Renoir*  
Francois Truffaut, "A Certain Tendency of the French Cinema"  
Ginette Vincendeau, "The Popular Art of French Cinema" [OHWC]  
Peter Graham, "New Directions in French Cinema" [OHWC]

Week VII: New German Cinema

Screening: *The Wrong Move* (Wim Wenders, 1974)  
Reading: Erich Rentschler, "Germany: Nazism and After" [OHWC]  
Anton Kaes, "The New German Cinema" [OHWC]  
Hans-Michael Bock, "East Germany: The DEFA Story" [OHWC]

Week VIII: Auteur Cinema: Alfred Hitchcock

Screening: *Vertigo* (Alfred Hitchcock, 1959)  
Reading: Andre Bazin, "On the *politique des auteurs*"  
Francois Truffaut, *Hitchcock*  
Phil Hardy, "Crime Movies" [OHWC]

Week IX: Auteur Cinema: Ingmar Bergman

Screening: *Persona*, (Ingmar Bergman, 1966)  
Reading: Geoffrey Nowell-Smith, "Art Cinema" [OHWC]  
Peter Cowie, *Revolution!*

Week X: Auteur Cinema: Andrei Tarkovsky

Screening: *Stalker*, (Andrei Tarkovsky, 1979)  
Reading: Peter Kenez, "Soviet Cinema Under Stalin" [OHWC]  
Vida Johnson, "Russia After the Thaw" [OHWC]  
Jean Radvanyi, "Cinema in the Soviet Republics" [OHWC]  
Marek Hendrykowski, "Changing States in East Central Europe"  
[OHWC]

Andrei Tarkovsky, *Sculpting in Time*

Week XI: An Alternative Tradition of Cinema: the Case of Japan

- Screening: *Tokyo Story* (Yasujiro Ozu, 1953)  
Reading: Hiroshi Komatsu, "The Classical Cinema of Japan" [OHWC]  
                    "The Modernization of Japanese Film" [OHWC]  
          Noel Burch, *To the Distant Observer*  
          David Bordwell, *Ozu and the Poetics of Cinema*

Week XII: Cinema and Revolution: Cuba and Latin-American Film

- Screening: *Memories of Underdevelopment* (Tomas Gutierrez Alea, 1968)  
Reading: Michael Chanan, "Cinema in Latin America" [OHWC]  
                    "New Cinemas in Latin America" [OHWC]  
          F. Solanas & O. Getino, "Towards a Third Cinema"  
          Julio Garcia Espinosa, "For an Imperfect Cinema"

Week XIII: Cinema and Post-Coloniality: African Cinema

- Screening: *Xala* (Ousmane Sembene, 1975)  
Reading: P. Vincent Magombe, "The Cinemas of Sub-Saharan Africa"  
                    [OHWC]  
          Manthia Diawara, *African Cinema*

Week XIV: New Chinese Cinema

- Screening: *Still Life* (Jia Zhangke, 2006)  
Reading: Chris Berry, "China Before 1949" [OHWC]  
          Esther Yau, "China After the Revolution" [OHWC]  
          Li Cheuk-To, "Popular Cinema in Hong Kong" [OHWC]  
          June, Yip, "Taiwanese New Cinema" [OHWC]  
          Zhudong Zhang, "The Poetics of Vanishing"

Week XV: The Future of Film: Cinema, Digital Media, Video Games, and the Internet

- Screening: *Time Code* (Mike Figgis, 2000)  
Reading: Lev Manovich, *The Language of New Media* (excerpt)  
          D.N. Rodowick, *The Virtual Life of Film* (excerpt)  
          Peter Weibel, "Expanded Cinema"

## APPENDIX C - Sample Program Offerings at Maturity - Staffing

This chart represents the courses needed for students majoring in Film Studies when there are four levels of students working through the major.

Seat caps: assuming current norm of 35.

(1): one section of each 3-credit course.

Please note that nearly all of the courses listed below will serve majors in Film Studies *and* in at least one other major, either English or one or more of the majors of SLLC (Arabic, Chinese, French, German, Italian, Japanese, Persian, Russian, and Spanish). The only courses open *solely* to majors in Film Studies are FILM 301 and FILM 302.

Fall		Spring	
245 Film Form (1)	ENGL	245 Film Form (1)	ENGL
245 Film Form (1)	ENGL	245 Film Form (1)	ENGL
245 Film Form (1)	ENGL	245 Film Form (1)	ENGL
245 Film Form (1)	ENGL	245 Film Form (1)	ENGL
301 Cinema History I (1)	ENGL	302 Cinema History II (1)	SLLC
300-400 Film Theories OR Docu/Anim/Exp/Other (1)	SLLC	300-400 Film Theories (1)	SLLC
300-400 Genre/Auteur/Movt (1)	ENGL	300-400 Genre/Auteur/Movt (1)	ENGL
300-400 Genre/Auteur/Movt (1)	SLLC		
300-400 Nat'l/Int'l Cinema (1)	SLLC	300-400 Nat'l/Int'l Cinema (1)	SLLC
300-400 Nat'l/Int'l Cinema (1)	SLLC	300-400 Nat'l/Int'l Cinema (1)	SLLC
		300-400 Docu/Anim/Exp/Other (1)	ENGL
200 Elective CMLT 280 (1)	ENGL	200 Elective CMLT 280 (1)	ENGL
200 Elective CMLT 280 (1)	ENGL	200 Elective CMLT 280 (1)	ENGL
300-400 Elective (1)	ENGL	300-400 Elective (1)	ENGL
300-400 Elective (1)	ENGL	300-400 Elective (1)	ENGL
200 Elective (1)	SLLC	200 Elective (1)	SLLC
200-400 Elective (1)	SLLC	200-400 Elective (1)	SLLC
<b>Total credits: 16 x 3 = 48</b>		<b>Total credits: 16 x 3 = 48</b>	

This schedule represents approximately 96 credits of staffing per year



2/24/2012

HIST = 0-6 credits (Saverio Giovacchini)

ARTH = 0-6 credits (Jason Kuo)

SLLC:

- (1) section of FILM 302
- (1) 300-400 in Film Theories
- (1) 300-400 in Docu/Anim/Exp./Other *or* Film Theories
- (1) 300-400 in Genre/Auteur/Mov't
- (4) 300-400 in Nat'l/Int'l
- (2) 200-level elective
- (2) 200-400 level elective

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12 courses x 3 = 36 credits

CMLT/ENGL:

- (8) sections of ENGL 245
- (1) section of FILM 301
- (2) 300-400 in Genre/Auteur/Mov't
- (1) 300-400 in Docu/Anim/Exp/Other
- (4) sections of CMLT 280
- (4) 300-400 elective

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20 courses x 3 = 60 credits

#### **STAFFING PHASE-IN, 2012-2016:**

From AY 2012-13 when the BA is first implemented up to AY 2015-16, the course offering will differ according to the level of incoming students and develop progressively until standard full-fledged course offering will be reached in AY 2015-16.

Juniors and seniors declaring the major in AY 2012-13 with previous film courses (ENGL 245, SLCC 2xx-4xx, and electives) can finish the BA in one year if they take ENGL 301, SLLC 302, one course in "Film Theories", one course in "Documentary/Animation", and two courses in "Genres/Auteurs" in year 2012-2013.

In AY 2013-14, course offerings will address the needs of three groups of students: students in their second year of the major, students starting their first year, and juniors and seniors with previous film coursework who are declaring the major late.

In AY 2014-15, course offerings will serve the needs of four groups of students: students in their first year of the major, students in their second year, and students in their third year, plus juniors and seniors with previous film coursework who need to complete the major in one year.

AY 2015-16 will be the first year when the BA course offerings will serve students who entered the University with the BA in Film Studies already in place.

## APPENDIX D - SAMPLE STUDENT PLAN

### YEAR 1 - Freshman

#### Semester 1

##### Gen Ed

Gen Ed Fundamental 1  
Gen Ed Fundamental 2  
Gen Ed Distributive 1

##### Major

ENGL 245 Film Form/  
SLLC 283 Introduction to Cinema Studies

#### Semester 2

##### Gen Ed

Gen Ed Distributive 2  
Gen Ed Fundamental 3  
Gen Ed Diversity 1

##### Major

Elective (2xx)

#### *1st Year Benchmarks*

*MAJOR: Film Form, 1 out of 4 electives*

### YEAR 2 - Sophomore

#### Semester 3

##### Gen Ed

Gen Ed Fundamental 4  
Gen Ed Diversity 2 / Distributive 3  
Gen ED Distributive 4

##### Major

FILM 301 Film History I  
Elective (2xx-3xx)

#### Semester 4

##### Gen Ed

Gen Ed Fundamental 5  
Distributive 6  
Gen Ed I-Series

##### Major

FILM 302 Film History II Gen Ed  
1 course in Nat'/Int'l Cinema  
1 course in Genres/Auteurs/Movts

#### *2nd Year Benchmarks*

*MAJOR: 301, 302, 2 out of 6 upper-level courses in Major and 2 out of 4 electives*

### YEAR 3 - Junior

#### Semester 5

##### Gen Ed

Gen Ed I-series  
Gen Ed Distributive 6

##### Major

1 course in Nat'/Int'l Cinema (4xx)  
Elective (3xx-4xx)

#### Semester 6

2/24/2012

**Gen Ed**

Gen Ed Distributive 7

**Major**

1 course in Genres/Auteurs/Movts (4xx)  
Elective (4xx)

*3rd Year Benchmarks*

*MAJOR: 4 out of 6 upper-level courses in Major, and 2 out of 2 upper-level electives*

**YEAR 4 - Senior**

**Semester 7**

**Gen Ed**

Gen Ed Distributive 8

**Major**

1 course in Film Theories (3xx-4xx)

**Semester 8**

**Gen Ed**

**Major**

1 course in Docu/Anim/Exp/Other (4xx)

**Note: Gen Ed Courses counting for the Major:**

Humanities: ENGL 245, FREN 243, LGBT 327

Scholarship in Practice: SLLC 314

**APPENDIX E - LEARNING OUTCOMES ASSESSMENT FORMS****Assessment Methods, Criteria & Results****FILM STUDIES BA**

(PROGRAM OF STUDY / MAJOR / DEGREE LEVEL, ETC.)

For Time Period: \_\_\_\_\_

Program Contact: Elizabeth A. Papazian Phone: ext. 54329 E-mail: papazian@umd.edu

Date submitted to Academic Unit Head: \_\_\_\_\_

<b>Student Learning Outcomes for assessments that occurred during the acad. year '12-'13</b>	<b>Assessment Methods &amp; Criteria</b>	<b>Assessment Results (attach any rubrics used)</b>	<b>Impact of Results</b>
<p>1. Film majors will be able to analyze and interpret film orally and in writing in the context of the aesthetics and technical structures of editing, cinematography, and mise-en-scène.</p>	<p>Students declaring the film major while enrolled in FILM 302 (spring semester) will be assessed through the final paper in the course. The term paper will be read by the LOA committee and evaluated in each of the following qualities:</p> <ol style="list-style-type: none"> <li>1. analysis of film form (a. editing, b. cinematography, c. mise-en-scène);</li> <li>2. argumentation (thesis; examples; conclusion)</li> <li>3. ability to engage with theoretical perspectives used in class</li> </ol> <p>Collection of data (term papers) will take place each spring semester; assessment will be conducted every other year.</p> <p>Expectations: 85% of film majors in the sample will receive a C or better in the assessment. 50% of film majors in the sample will receive a B or better in the assessment.</p>		

<p>2. Film majors will be able to identify and analyze diverse genres and movements in the history of film.</p>	<p>Every film major must take at least two courses in the rubric genres/auteurs/movements at the 300-400 level. The LOA committee will choose one course in this rubric each spring semester from which data will be collected (term paper in the course). Papers will be read by the LOA committee and evaluated based on the following:</p> <ol style="list-style-type: none"> <li>1. analysis of a particular film genre or movement;</li> <li>2. argumentation (thesis; examples; conclusion)</li> <li>3. engagement with theoretical perspectives used in the class.</li> </ol> <p>Collection of data will occur every spring semester; assessment will be conducted every other year.</p> <p>Expectations: 85% of film majors in the sample will receive a C or better in the assessment. 50% of film majors in the sample will receive a B or better in the assessment.</p>		
<p>3. Film majors will understand the various uses of the moving image in its relation to the political, economic, and social history of the world over the past century.</p>	<p>Every film major must take at least two courses in the rubric national/international cinemas at the 300-400 level. The LOA committee will choose one course each spring semester in this rubric from which data will be collected (term paper in the course). Papers will be read by the LOA committee and evaluated based on the following:</p> <ol style="list-style-type: none"> <li>1. analysis of film in relation to political, economic, and/or social history of a particular nation or across two or more nations (inter- or transnational)</li> <li>2. argumentation (thesis; examples; conclusion)</li> <li>3. engagement with theoretical perspectives used in the class.</li> </ol> <p>Collection of data will occur every spring semester; assessment will be conducted every other year.</p> <p>Expectations: 85% of film majors in the sample will receive a C or better in the assessment. 50% of film majors in the sample will receive a B or better in the assessment</p>		

## APPENDIX F - FACULTY IN FILM STUDIES

### CORE FACULTY

(All conduct research/creative work in film/film studies)

**Valerie Anishchenkova**, Assistant Professor (SLLC/Arabic)

Areas of specialization: modern Arabic literature and film; identity studies; cultural discourses on war; Arabic language and culture curricular development

**Luka Arsenjuk**, Assistant Professor (SLLC/Film)

Areas of specialization: relationship between cinema, politics, and philosophy (aesthetics and critical theory); theories of montage

**Jonathan Auerbach**, Professor (English)

Areas of specialization: American literature, cinema, and culture; early film, film noir, film and public opinion

**Peter Beicken**, Professor (SLLC/German)

Areas of specialization: 19<sup>th</sup>- and 20<sup>th</sup>-century Austrian and German literature, cinema, and culture; cultural, semiotic, and psychoanalytic theory of literature and film; adaptation from page and stage to screen

**Silvia Carlorosi**, Assistant Professor (SLLC/Italian)

Areas of specialization: 20<sup>th</sup>-century Italian literature and film; cultural studies, literary theory and philosophy

**Caroline Eades**, Associate Professor (SLLC/French)

Areas of specialization: Film studies and contemporary French culture; European cinema, post-colonial studies, feminist film theory, film and myth

**Oliver Gaycken**, Assistant Professor (English; Comparative Literature)

Areas of specialization: silent-era cinema history, history of popular science, and links between scientific and experimental cinema; cultural studies

**Saverio Giovacchini**, Associate Professor (History)

Areas of specialization: 20<sup>th</sup>-century U.S. history, culture, and film; U.S.-European cultural relations after World War II; film culture and genres; the North Atlantic film industry and its role in post-war history

**Regina Harrison**, Professor (SLLC/Spanish; Comparative Literature)

Areas of specialization: Incan culture and Quechua language; indigenous cultures of Latin America and the European encounter; film studies and cultural studies; literary studies and anthropology

**Jason Kuo**, Professor (Art History)

Areas of specialization: Chinese visual culture; Asian art and cinema

**Valérie Orlando**, Professor (SLLC/French)

2/24/2012

Areas of specialization: Francophone literature and film of the Maghreb, Africa, the Caribbean; Francophone women's writing from the African diaspora, African Cinema, and French literature and culture

**Elizabeth Papazian**, Associate Professor (SLLC/Russian)

Areas of specialization: Russian and Soviet literature, film, and cultural history; literary and cinematic modernism, documentary modes in literature and film, aesthetics and politics; cinema and empire

**Eric Zakim**, Associate Professor (SLLC/Hebrew; Jewish Studies)

Areas of specialization: modernist and post-modernist literature and cultural studies; Hebrew literature and film; Israeli and Mediterranean culture, Zionist culture and identity

#### **ADDITIONAL FACULTY**

(All regularly teach courses in Film Studies)

**Regina Igel**, Professor (SLLC/Portuguese)

Areas of specialization: Brazilian culture and film; Judaism, feminism and immigrants in contemporary Brazilian literature

**Ahmad Karimi-Hakkak**, Professor & Director, Roshan Center for Persian Studies (SLLC/Persian)

Areas of specialization: classical and modern Persian literature and culture; Iranian cinema

**Paul Landau**, Associate Professor (History)

Areas of specialization: culture and politics of southern Africa; visuality and empire; history of photography in Africa

**Jianmei Liu**, Associate Professor (SLLC/Chinese)

Areas of specialization: modern Chinese literature, film studies, popular culture, and gender studies

**Myron Lounsbury**, Associate Professor, Emeritus (American Studies)

Areas of specialization: history of Hollywood film; national cinemas; urban and cultural studies

**Eyda Merediz**, Associate Professor (SLLC/Spanish)

Areas of specialization: Cuban literature & cinema; Colonial Latin American literature & culture; transatlantic studies

**José-Maria Navarro-Calderón**, Associate Professor (SLLC/Spanish)

Areas of specialization: contemporary Spanish and Latin American literature, culture, exile studies, and film

**Eugene Robinson**, Instructor (Comparative Literature)

Areas of specialization: sexuality and cinema; cinema of liberation studies; identity

## **APPENDIX G - LIBRARY ASSESSMENT**

DATE: October 20, 2011

TO: Dr. Elizabeth Papazian

FROM: Patricia Herron and Carleton Jackson

RE: Library resources to support an undergraduate major in Film Studies

### **Library Resources**

#### **Books:**

The Library of Congress (LC) Classification call number for Film is PN1993-PN1999 and the Art of Acting is PN2061-PN2071. An analysis of materials in the Libraries' online catalog under these call number yields a total of 17,611 titles, representing 19,542 volumes.

In order to assess the Libraries' film studies book collection, three different bibliographies were selected and checked against the Libraries' holdings.

It was determined that the Libraries holds approximately 90% of the books cited in the "Film Studies" section of the 2007 edition of Resources for College Libraries, a bibliography of core works recommended for academic libraries (650 of the 725 titles listed.).

In a review by Choice (a standard reviewing source for academic libraries) the 20-page bibliography in the dictionary Film Studies Dictionary, co-published by Arnold and Oxford University Press in 2001, is cited as "a bonus for anyone building a film research collection." The Libraries hold approximately 90% of the titles listed in the bibliography (473 of the 523 titles listed.)

The Schirmer Encyclopedia of Film published by Scribner Reference in 2007 was selected one of the "Outstanding Reference Sources" of 2008 by the Reference and User Services Association, of the American Library Association. The Libraries' holdings were checked against the bibliographies cited at the end of 91 of the 198 essays that make up this four volume encyclopedia. The 91 essays were chosen because they mirror the priorities of the proposed University of Maryland B. A. in film studies. The Libraries hold approximately 89% of the titles in the bibliographies (786 of the 880 listed.)

#### **Journals:**

Two standard periodical reference sources were consulted in order to identify the core academic journals in the field of film studies: the 19<sup>th</sup> edition of Magazines for Libraries published by Bowker in 2011 and the older International Film, Radio, and Television Journals published in 1985 by Greenwood Press. The following journals were identified as core to the field: Cinéaste, Cinema Journal, Film & History, Film Comment, Film Criticism, Film Quarterly, Historical Journal of Film, Radio &



Television, Journal of Film and Video, Journal of Popular Film and Television. Literature Film Quarterly, Post Script, Quarterly Review of Film Studies and Video, Sight and Sound, and Wide Angle. The UM Libraries have access to (mostly in electronic format, but some in print), both current issues and full archives of all of these journals, often through journal collections such as JSTOR and Project Muse, and through aggregator databases such as Film and Television Literature Index with Full-Text, and Academic Search Premier.

In addition to the journal collections, the Libraries currently subscribe to the major electronic databases and print indexes in the area of Film Studies. These include the following: Film Literature Index, Film & Television Literature Index with Full-Text and International Index to Film Periodicals.

The Libraries also subscribe to many subject databases which include large amounts of material about film studies such as America: History and Life, Historical Abstracts, MLA International Bibliography, Academic Search Premier, Arts & Humanities Citation Index, and many more.

### **Books and Journal Funding:**

A book purchase plan with the vendor Yankee Book Peddler, through which the Libraries automatically receive new materials from most U.S. and British university presses and major academic publishers, ensures that the Libraries acquire much of the English language scholarly materials in this area. During FY11 (July 1, 2010 through June 30, 2011) the Libraries received a total of 251 film studies books (call number ranges: PN1993-1999 and PN2061-2071) for a total of \$8,048.

Subject librarians in other disciplines also occasionally purchase materials in this area using funds allocated to their respective disciplines and accept purchase recommendations from the film studies librarian.

### **Books and Journals Conclusion:**

The UM Libraries' monograph collection in film studies is excellent as is the film studies archival and current journal collection. The funding for materials in this area is more than adequate to ensure the acquisition of the bulk of the English language scholarly book materials. The above assessment has determined that the University of Maryland Libraries' holdings are more than adequate to support a B.A. in Film Studies.

### **Media Resources**

Nonprint Media Services Library is the central audiovisual department for the University of Maryland Libraries and the campus. Located in Hornbake Library the collection consists of over 25,000 titles of visual material: over 10,000 videocassettes, 2,500 videodiscs, and over 8,000 DVDs. Nonprint Media Services also has over 2,000 films,

9,000 audio recordings, 7,500 slides, and the equipment and facilities, physical and virtual to access them.

These collections include U.S. and international public television programs, theatrical, televised and independently released documentaries, and the entire realm of world cinema. The cinema collection includes not only mainstream and international productions, but also experimental, avant-garde, and animated films and videos. Legacy collections include U.S. government and military films, early television and primary audio and.

### **Film Studies Media:**

The Film Studies major is based on a critical, textual approach to film, emphasizing scholarly viewing, interpreting, and writing about moving images. For the viewings the students and faculty would have access to library collections of cinema from varied nations, languages, and cultures, with diverse global cinematic traditions. While almost the entire collection of NPMS could be used in some aspect of media studies, a large part of these materials align directly with the proposed Film Studies viewing and subject curriculum.

In order to assess the Libraries' film studies book collection, title references in bibliographies from a selection of classic and contemporary film studies texts were checked against the Libraries' holdings. The texts used were:

- Contemporary world cinema: Europe, the Middle East, East Asia and South Asia / Chaudhuri, Shohini. Edinburgh: Edinburgh University Press, 2005.
- Early cinema: space, frame, narrative / Elsaesser, Thomas & Barker, Adam. London: BFI Pub., 1990
- Film art: an introduction / Bordwell, David, Thompson, Kristin. Boston: McGraw Hill, 2008.
- Film genre: from iconography to ideology / Grant, Barry Keith. New York: Wallflower, 2007.
- Film genre reader / Grant, Barry Keith. Austin: University of Texas Press, 1986.
- Film genre reader II / Grant, Barry Keith, Austin: University of Texas Press, 1995.
- Film theory and criticism: introductory readings / Braudy, Leo., Cohen, Marshall. New York: Oxford University Press, 2009.
- Book How to read a film: movies, media, and beyond: art, technology, language, history, theory / Monaco, James. Oxford; New York: Oxford University Press, 2009.
- Narration in the fiction film / Bordwell, David. Madison, Wisconsin: University of Wisconsin Press, 1985.
- A Short guide to writing about film / Corrigan, Timothy. New York: Pearson/Longman, 2007.
- The Virtual life of film / Rodowick, David Norman. Cambridge, Mass.: Harvard University Press, 2007.
- World cinemas, transnational perspectives / Durovicová, Natasa & Newman, Kathleen E. New York: Routledge, 2010.

A world on film; criticism and comment. Kauffmann, Stanley. New York, Harper & Row 1975.

While holdings of films varied depending on availability of films on video over the years, for Introductory, general, and historical texts 88% of titles listed were available in the collections. But even more importantly, 97% of titles available previously on video are in the collections. For the national/transnational cinema texts, 71% of titles mentioned are currently in the collections but 94% of titles available previously on video are held.

Additionally there are almost 1000 hours of video on the subjects of Film Studies for curricular and research list.

### **Media Resources Facilities:**

As the primary audiovisual library in the Libraries, NPMS is a well regarded viewing, teaching and collaboration facility. The majority of the collection is available for use on a walk-up basis for individuals and groups over 80 hours per week. The library has 80 carrels for dedicated video viewing or computer mediated access, as well as rooms for small group viewing or full classes. Many materials are additionally available online remotely in library digital collections and faculty arranged video course reserves for on demand viewing. Additionally there is equipment for most legacy formats, including 16mm film.

### **Media Resources Funding:**

NPMS currently has a budget of almost \$60,000 a year for purchasing of audiovisual content. There are no set amounts for specific departments or subjects; rather the faculty media librarian selects materials according to the Libraries' collection development policies and responds to immediate and long term needs of the faculty. In the last 3 years approximately \$20,000 dollars have been used to build cinema and television collections, including a new circulating collection for students. Included in these have been large acquisitions of films from highly regarded film studies sources: Kino Lorber Films, Criterion Collection, ArtMattan Productions, Arab Film Distribution and others. Subject librarians in other disciplines also have purchased materials in this area using funds allocated to their respective disciplines and accept purchase recommendations from the film studies librarian. There have been recent collaborations with the library selectors for Arabic, Persian, Egyptian, Japanese, Chinese and Korean studies.

### **Media Resources Conclusion:**

The UM Libraries' media collection in film studies is considered a large and broad collection across disciplines. The funding for materials in this area is more than adequate to ensure the acquisition of the bulk of English language and world cinema as new materials become available. The above assessment has determined that the University of Maryland Libraries' media holdings, along with print and other format holdings are more than adequate to support a B.A. in Film Studies.

## APPENDIX H - NEW COURSES AND SLLC COURSES

*All of the courses listed below fall under the Film Criticism requirement of the major, i.e., a minimum of six courses taken in four rubrics:*

- 1. Film Theories;*
- 2. Genres/Auteurs/Cinema Movements;*
- 3. National/International Cinemas;*
- 4. Documentary/Animation/Experimental/Other Visual Media.*

*With the exception of FILM 301 and FILM 302, all of these courses are crosslisted in another department (SLLC, ENGL or HIST). The syllabi for FILM 301 and FILM 302 are attached above, Appendix B - p. 27.*

*The FILM prefix will be requested after the BA proposal is approved.*

*\* VPAC approval pending*

*\*\* Courses offered in 2011-12*

### **Film History and Theory:**

#### **FILM 301** Cinema History I: The Silent Era (*Gaycken*)

This course examines the development of silent cinema from the 1890s to the early 1930s drawing on at least five distinct national traditions (French, German, Russian, British, and American), and introduces students to key cinematic conventions as they emerged around the world.

#### **FILM 302** Cinema History II: The Sound Era (*Arsenjuk*)

The aim of the course is to familiarize students with: (1) The key aesthetic innovations and movements in sound cinema (Hollywood cinema, Post-World War II New Wave cinemas, *auteur* cinema, and significant national cinemas and transnational modes of filmmaking); (2) The major technological and institutional developments that have accompanied and provoked these innovations and movements (the rise and collapse of the Classical Hollywood studio system; Technicolor and Cinemascope; the rivalry of television, video, and new digital media); and (3) The social, cultural, political, and historical contexts by which cinema of this period has been determined, and which it has itself helped to inform.

### **Film Theories:**

#### **FILM 361/SLLC 361** - Political Cinema - Histories of cinema and politics in the 20th century (*Arsenjuk*)

This course will explore the parallel histories of cinema and politics in the 20<sup>th</sup> century, starting with cinema in its early stages, when this emerging art form was enthusiastically received as the first truly mass art. The course will then consider how this initial optimism was replaced by a profound pessimism, and how the devastation of the Second World War, the rise of Nazism and Stalinism, as well as the political instrumentalization of cinema for propagandistic purposes contributed to a general sense of crisis in art as

well as politics. After the Second World War the goal of pursuing a mass audience becomes an almost exclusive domain of the entertainment industry (Hollywood), while the explorations of political questions through cinematic means become more and more a concern of artists on the margins of industry and history.

**FILM 362/SLLC 362\*** - Vision, Visuality, and the Gaze in Film Theory (*Zakim*)\*\*

**FILM 461/SLLC 461** - Cinema and Globalization - Introduction to cinema as a global phenomenon (*Arsenjuk*)

This course will introduce students to cinema as a global phenomenon. We will study how contemporary world cinema in its manifold forms reflects the complex social, political, and cultural developments we typically designate with the term “globalization”. How can films help us think emerging geopolitical realities and trans-national structures, the technological transformation of our experience of time, space, and movement, or the instability and hybridity of our cultural and individual modes of existence? We will seek to understand the historical appearance and significance of phenomena such as Hollywood blockbuster industry, “art cinema” and the international film festival circuit, the role of national cinemas in supra-national circuits of cultural production, as well as the emergence of new minor and essentially transnational types of filmmaking (cinemas of exile and diaspora).

**FILM 463/SLLC 463** - Screening Time: History and Memory in Cinema (*Arsenjuk*)

One of the distinct characteristics of the art of cinema is its seemingly unlimited ability to play with time and to freely construct temporal relations. This course will look at a variety of ways and techniques with which cinema produces in us a sense (a direction and a meaningful experience) of time. Juxtaposing and comparing a “cinema of memory” and the “cinema of history,” we will, for instance, analyze how films use recollection (and flashback) to show us a character’s past and construct the character’s personal identity; or how they manage to present within their plots a disturbing interruption caused by a traumatic event. How they represent distinct historical periods of larger, collective (or national), histories; or how they turn history itself into a kind of spectacle.

**Genres/Auteurs/Cinema Movements:**

**FILM 342/SLLC 342** - Film Comedy (*Arsenjuk*)\*\*

Comedy as a specific cinematic genre. This course will investigate the peculiar place different types of comedy (slapstick, parody, romantic comedy of remarriage) play in the system of cinematic genres more broadly, and will look at different functions of cinematic comedy (carnival, entertainment, political satire), as well as investigate how this function changes depending on the specific historical context in which comedy appears (1930s in the U.S., the Italian national situation of the 1960s, the role of humor in East European countries of “really existing socialism,” etc.).

**FILM 343/SLLC 343** - Hollywood Genres After 1970 (*Arsenjuk*)

Introduction to contemporary Hollywood cinema: This course offers an introduction to contemporary Hollywood cinema. through the prism of genre analysis to. interpret the

historical development and the socio-cultural context which lead to the appearance of contemporary Hollywood filmmaking, starting with The Classical Hollywood of the sound era (1930-1960) and the so-called New Hollywood of the 1960s and 70s, B-films, up to contemporary Hollywood, and the emerging hybrid film or the so-called genre of the complex narrative or narrative puzzle.

**FILM 344/SLLC 344\* - The Fantastic in Cinema and Media (Eades)**

The course will provide a wide-ranging survey of fantastic cinema, encompassing American classics (*Night of the Living Dead*, *Freaks*), Hollywood recent productions (*Avatar*, *Harry Potter*), and independent films (*The Blair Witch Project*), as well as Asian horror films (*Rouge*, *Aswang*), anime (*Spirited Away*, *Saint Seiya*), and European fantasy (*The Labyrinth of Pan*, *Eyes Without A Face*, *The Seventh Seal*). After exploring literary and artistic influences on fantastic cinema, and surveying theoretical perspectives on the genre, the course will examine how the fantastic has been drawing on specific features of the cinematographic language and the evolution of technology to establish its ongoing commercial success and gather critical awareness.

**FILM 347/ENGL 329 - The Films of Alfred Hitchcock (Gaycken) \*prereq: Engl 245**

This course examines important Hitchcock films produced on both shores, with three main critical approaches to guide us: Hitchcock as technician and innovator in film form, style, and narration; Hitchcock as a director-artist whose thematic and aesthetic concerns unify his films; and Hitchcock's films as a set of cultural documents—lenses through which we might understand both British and American history and culture in a new light.

**FILM 346/ENGL 329 - The Films of Billy Wilder (Gaycken); \*prereq: Engl 245**

Known primarily for films that established him as a Hollywood insider (*Double Indemnity*, *Sunset Boulevard*, *Some Like It Hot*), Billy Wilder began his five-decade-long career in Weimar Germany and France and returned to Germany in 1945, where he worked on a documentary on Nazi death camps (*Todesmühlen/Mills of Death*) and *A Foreign Affair*. Through close readings of exemplary films, we will explore Wilder's range from gentle ethnographer of modern life to caustic satirist of American society and the culture industry.

**FILM 351/ENGL 329D - Early Cinema (1890-1915) (Gaycken) \*prereq: Engl 245**

This course will introduce students to the study of early cinema, beginning with the various nineteenth-century antecedents to motion pictures (the illustrated lecture, chronophotography, stage magic, etc.), continuing into the period of novelty that characterized cinema's first decade (1890-1900), and concluding with the stylistic and industrial transformations of the medium that took place before the feature-length film became predominant in the mid-1910s. The course will provide an overview of key debates in the historiography of early cinema and will consider the "afterlives" of early cinema, which range from the appropriation of this period by various avant-gardes, from Surrealism to the present. A final question that will occupy us is what early cinema has to tell us about contemporary examples of media emergence; in other words, what are the (dis)continuities between early cinema and digital media?

**FILM 352/HIST 419N – America’s “Baddest” Decade and Its Cinematic Imagination:  
Cinema and Society in the 1970s (*Giovacchini*)**

**Documentary/Animation/Experimental/Other Visual Media:**

**FILM 311/ENGL 329 Documentary (*Gaycken*); \*prereq: Engl. 245**

This course will survey a number of currents in the history of the documentary, beginning with the form’s definition and position in early cinema, tracing its development that culminates with the classical, Griersonian definition of the late 1920s. The second half of the course will focus on more recent manifestations, from the rise of the observational documentary in Europe and America in the 1950s and 1960s to the essay film.

**FILM 410/SLLC 410\* - Documentary and Narrative (*Papazian*)**

The problem at the center of the course is one that has provoked much discussion in Film Studies: the relationship between film and reality, the issue of how film represents reality, and how it does this differently from other media. Whether or not a film is a “documentary,” the cinematic apparatus captures “documents” of particular events that take place before the camera. These documents are cut up and put back together again to create a complete film object that contains its own world, with varying degrees of relation to “historical reality” as we know it. Our exploration of this problem will consider a variety of directors, genres, movements, and national traditions, focusing in particular on documentary film.

**FILM 411/SLLC 411\* - Experimental Film (*Arsenjuk*)**

The course offers an introductory survey of European and U.S. American experimental cinema. We will look at the period between 1920 and the present, in order to identify main currents and movements, authors and styles, works and techniques in the history of experimental filmmaking. The course will also consider the specific place experimental filmmaking occupies in relation to mainstream forms of narrative cinema and documentary, as well as its institutional and cultural position, and the unique relation it maintains with respect to non-cinematic arts (especially painting, music, and poetry).

**FILM 412/ENGL 468C Animation (*Gaycken*); \*prereq: Engl. 245\*\***

Across its many forms – from seven-minute “funny bunny” cartoons to full-length feature films for children and adults, from Saturday-morning adventures to primetime sitcoms, from stop-motion monsters to computer-generated stars – animation has often been considered a subset of film and television, rather than their parent. Yet the basic principle of creating motion – indeed, the illusion of life itself – through frame-by-frame manipulation underlies more than a century of moving-image art, advertising, and storytelling, constituting a rich if underexamined history. Now, as digital technologies colonize nearly every mode of imagemaking, distribution, and critique, animation has become more pervasive in our mediascape, encompassing everything from the displays of Times Square to the icons on our cell phones and the avatars we inhabit online.

## SLLC COURSES

*These courses have been taught as part of major programs in SLLC, some under “special topics” numbers. Their new, permanent numbers reflect the primary program’s commitment to continue to offer these courses, and to continue to count it toward that major. The new, permanent FILM-prefixed number reflects the course’s status as part of the BA in Film Studies, and is linked to planning across existing major programs within SLLC.*

### **Genres/Auteurs/Movements:**

ARAB 341/**FILM 341** Filming War Zones: Representations of Wars in Iraq & Chechnya - Investigation of how diverse political, cultural and religious agendas of the late 20th-early 21st centuries construct a wide variety of "war fictions," or ideologically informed war narratives.

ITAL 471/ **FILM 441** Italian Cinema I: Neorealism, a Question of Identity (*Carlorosi*)

### **National/International Cinemas:**

GERM 331/ **FILM 331** Kafka and Film: The Uncanny in Literature and Film

PORT 332/ **FILM 332** Brazilian Cinema: Brazilian films from the late 1950s to the present with a special view to the relationship between cinema, society, historical dates, and social changes in Brazil.

RUSS 334/ **FILM 334** Soviet Film: Propaganda, Myth, Modernism. A survey of Soviet film from the 1920s to 1991, focusing on important directors, genres, themes, and styles.

SLLC 335/**FILM 335** The Arab-Israeli Conflict through Film (*Anishchenkova/Zakim*)

RUSS 345/ **FILM 345** Soviet Cinema and Empire (*Papazian*);

FREN 480/ **FILM 420** French Cinema: A Cultural Approach (*Eades*)

FREN 421/ **FILM 421** “Francophone” African Film - Imaginary and Memory in the Reality of “Francophone” African Film from 1960-present. Taught in English.

SLLC 423/FREN 423 Women and French Cinema (*Eades*) **in French**

**SLLC 441/SPAN427** Fictions and Visions in Contemporary Spain (*Naharro*) **in Spanish**

HEBR 430/ **FILM 430** Critical Issues in Israeli Cinema - Critical investigation of Zionist and Israeli culture and politics through film.

ITAL 473/ **FILM 431** Italian Cinema in Translation II: Contemporary Cinema. (*Carlorosi*)

ITAL 432/JWST 419R/ **FILM 432** Holocaust in Italian Literature and Cinema



## APPENDIX I - FACILITIES AT NONPRINT MEDIA LIBRARY

### MEMORANDUM OF UNDERSTANDING

This MOU is between the University of Maryland (UM) Libraries and the UM College of Arts and Humanities for the temporary use of space in Nonprint Media Services in Hornbake Library, to house Arts and Humanities' Film Studies Program.

Our hope in entering upon this relationship is that we will be able to assess the long-term synergies that may emerge among Film Studies, MITH, and the Libraries.

The Film Studies Program will occupy a maximum of 400 square feet in the north courtyard area of Nonprint Media Services, adjacent to 0302G. This space will remain an open area, with no walls or other permanent fixtures. The Film Studies Program may use meeting spaces within and administered by Nonprint Media Services, on schedules agreeable to both parties.

Arts and Humanities will provide furnishings and equipment such as a copier/printer, personal computers and telephones for the Film Studies Program and will directly pay for the connections and periodic charges for computers and telephones.

Except that Arts and Humanities will pay for any operational needs for the Film Studies Program as described above, there is otherwise no charge for the use of this space in Hornbake Library.

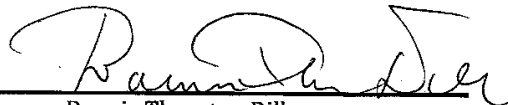
The Libraries will provide ID-card access to areas as required. The Film Studies Program will abide by whatever restrictions to and occupancy of the space may be necessary, as determined by Nonprint Media Services, in accordance with security systems for the space and other considerations that Nonprint Media Services may need to identify.

This agreement is in effect for November 1, 2011, through October 31, 2013. Should Arts and Humanities wish to extend the agreement beyond October 31, 2013, it will so request in writing to the Dean of Libraries by June 30, 2013. The Dean of Libraries will respond within sixty days of any such request. The Libraries' evolving priorities and needs for space will be the prime consideration in making this decision and an extension cannot be guaranteed.

If no extension of this two-year term is requested or agreed to, Arts and Humanities will vacate the space by October 31, 2013, and will return the space to the same condition in which it was received as of November 1, 2011.



Patricia A. Steele  
Dean of Libraries



Bonnie Thornton Dill  
Dean, College of Arts and Humanities

November 4, 2011  
Date

November 4, 2011  
Date

2/24/2012

**APPENDIX J – COMMUNICATIONS WITH ASSOCIATED PROGRAMS: Anthropology, Art History, Government and Politics, History, Philosophy, Women's Studies**

**ANTHROPOLOGY:**

From: Paul A. Shackel  
Sent: Friday, November 04, 2011 9:31 PM  
To: Elizabeth A. Papazian  
Cc: Gabriele L. Strauch  
Subject: RE: proposal for a BA in Film Studies

Dear Prof. Papazian,

The Department of Anthropology supports the new BA in Film Studies, which is jointly proposed by the Department of English and the School of Languages, Literatures, and Cultures.

There are several courses offered by the Anthropology Department that students can use as elective courses including:

ANTH 366 Film Images of Native Americans

ANTH 418D/LASC448Q Special Topics in Cultural Anthropology: The Amazon through Film

Professor Laurie Frederick-Meer is in the School of Theater, Dance Performance Studies and her course is cross-lists with our department (ANTH 298I Subversive Culture).

Therefore, it would be best to ask her program for permission to use this course for your new BA.

Best wishes for success with your new program.

Paul A. Shackel  
Professor and Chair

2/24/2012

**ART HISTORY:**

From: William L. Pressly, Chair of the Department of Art History  
Sent: Thursday, November 10, 2011 11:29 AM  
To: Elizabeth A. Papazian  
Subject: BA in Film Studies

Dear Liz,

I am writing in enthusiastic support of your efforts to establish a B.A. in Film Studies. This immensely important and influential area of visual culture deserves a major of its own. I am delighted that courses in our department can be counted toward its requirements. Our approach to film as an art form needs to be one of the many building blocks you are assembling.

I look forward to seeing this major added to the College's curriculum and am happy that Art History will play a role in its development.

All best wishes,  
Bill

2/24/2012

## **HISTORY:**

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From: Richard N. Price  
Sent: Wednesday, November 02, 2011 3:45 PM  
To: Elizabeth A. Papazian  
Subject: RE: new BA proposal in Film Studies

Dear Liz:

Thank you for your letter regarding support for the new BA in Film Studies. I am glad to see that all the long hours of work that you and others have put into this project have brought it to this final stage.

I am pleased to support the new major and to confirm that the History courses you include in the proposal will be available to fulfill the requirements of the degree. I should add by way of caveat that not all of those courses are taught by permanent faculty, several are taught by adjunct faculty who we cannot guarantee to employ on a regular basis. You should also be aware that there is no necessary long term commitment from the Department of History to hiring persons with an interest in film. Should Saverio Giovacchini leave the University, it is not to be assumed that he would be replaced by someone with his particular focus of interest. But so long as that is understood, I am more than happy to endorse the proposal as it is presently described. Indeed, in my opinion it is an extremely well put together proposal. It makes a convincing intellectual and programmatic case for the new major. In addition, the proposal lays out an intelligent use of faculty resources at a time when the emphasis has to be on initiatives that are lean and still effective.

Another reason to welcome this proposal is its inter-disciplinary dimensions. Inter-disciplinarity is a much-touted value, but is a lot harder to realize in practice. This program provides a good example of how the deeply entrenched Departmental boundaries may be transcended.

So, I am happy to support this program and I look forward to its successful implementation.

Richard

Richard Price  
Professor and Chair  
Department of History  
University of Maryland  
College Park, MD. 20742

2/24/2012

**PHILOSOPHY:**

From: Christopher W. Morris

Sent: Wednesday, November 02, 2011 2:40 PM

To: Elizabeth A. Papazian

Subject: Fwd: new BA proposal in Film Studies (fwd)

Dear Elizabeth,

We're happy to have PHIL 230 Philosophy of the Arts listed for the undergraduate degree in Film Studies. The 308a course was a special course, unlikely to be repeated. However, Philosophy of Film is also sometimes given, under the rubric of PHIL 431: Aesthetic Theory. My colleague Jerry Levinson regularly teaches a variety of courses in aesthetics.

We're very happy to support the degree program. A good number of us are enthusiastic about film, and it would be wonderful to develop the area at the University.

My wife used to be the literature editor at Oxford (NY) and was in charge of film studies; she published some of Robert Kolker's books, whom I assume you know.

With best regards,

Christopher Morris

2/24/2012

**WOMEN'S STUDIES:**



DEPARTMENT OF WOMEN'S STUDIES

College Park, MD 20742

301.405.6877 TEL 301.314.9190 FAX

November 2, 2011

Elizabeth A. Papazian  
Associate Professor, Russian

Dear Elizabeth:

I am writing to offer my enthusiastic support for the proposed B.A. in Film Studies. It was both a surprise and a pleasure to see the many intriguing courses on film now being offered at the University of Maryland; it seems obvious that there is a rich and coherent curriculum, and probably a very attractive one, now available to our students. Having co-directed for several summers an institute on visual literacy and diversity, I'm well aware that the study of visual culture is of primary importance in contemporary society.

Women's Studies will be happy to accommodate your majors in the two courses you identify, WMST 250: Women, Art, and Culture; and WMST 298 (soon to be WMST 498): Women and Film. There are at least two other courses that might be appropriate as electives in related fields, both special topics courses: WMST 498: Feminist Cultural Criticism, and WMST 498: Gender, Globalization, and Culture. I have taught both these courses myself in the past, and I always include some attention to film both as an object of critique and as a site of activism and theory.

Best of luck with the new major.

Sincerely,

Deborah Rosenfelt, Professor and Acting Chair  
Women's Studies Department



## University Senate TRANSMITTAL FORM

<b>Senate Document #:</b>	11-12-34
<b>PCC ID #:</b>	11037
<b>Title:</b>	PCC Proposal to Establish an Area of Concentration in Conducting for the Doctor of Musical Arts Degree Program
<b>Presenter:</b>	David Salness, Chair, Senate Programs, Curricula, and Courses Committee
<b>Date of SEC Review:</b>	March 16, 2012
<b>Date of Senate Review:</b>	April 4, 2012
<b>Voting (highlight one):</b>	<ol style="list-style-type: none"> <li>1. On resolutions or recommendations one by one, or</li> <li>2. In a single vote</li> <li>3. To endorse entire report</li> </ol>
<b>Statement of Issue:</b>	<p>The College of Arts and Humanities and the School of Music wish to establish an Area of Concentration in Conducting for the Doctor of Musical Arts (D.M.A.) degree program.</p> <p>The ability to specialize in conducting already exists for the students pursuing a D.M.A. in the School of Music. Currently, D.M.A. students who focus on conducting are in the Performance Area of Concentration for the D.M.A. The National Association of Schools of Music, which is the national accrediting body for the School of Music, has indicated that Conducting should be separate from Performance. Consequently, the School of Music is requesting that Conducting be added as a formal Area of Concentration to the doctoral program in Music's listing on the official state inventory of academic programs, which is maintained by the Maryland Higher Education Commission. This new formal concentration will have three informal specializations: Choral Conducting, Orchestral Conducting, and Wind Conducting. No new resources are required for this proposal, which is essentially a formal naming of a specialty area that already exists within the degree program.</p> <p>The Academic Planning Advisory Committee approved the proposal on March 5, 2012. The Graduate PCC committee approved the proposal on February 21, 2012. The Graduate Council approved the proposal on March 6, 2012. The Senate PCC committee approved</p>

	the proposal at its meeting on March 2, 2012.
<b>Relevant Policy # &amp; URL:</b>	N/A
<b>Recommendation:</b>	The Senate Committee on Programs, Curricula, and Courses recommends that the Senate approve this new Area of Concentration.
<b>Committee Work:</b>	The Committee considered the proposal at its meeting on March 2, 2012. Beth Loizeaux, Associate Dean of Arts and Humanities, Robert Gibson, Director of the School of Music, and Craig Arnold, Assistant Director of the School of Music, presented the proposal and responded to questions. After discussion, the Committee voted unanimously to recommend the proposal.
<b>Alternatives:</b>	The Senate could decline to approve the proposed Area of Concentration.
<b>Risks:</b>	If the Senate does not approve the proposed Area of Concentration, the School of Music will not be able to meet this simple request from its national accreditation organization.
<b>Financial Implications:</b>	There are no significant financial implications with this proposal.
<b>Further Approvals Required:</b>	If the Senate approves this proposal, it would still require further approval by the President, the Chancellor, and the Maryland Higher Education Commission.



# THE UNIVERSITY OF MARYLAND, COLLEGE PARK

## PROGRAM/CURRICULUM PROPOSAL

### DIRECTIONS:

- Provide one form with original approval signatures in lines 1 - 4 for **each** proposed action. Keep this form to one page in length.
- Early consultation with the Office of the Associate Provost for Academic Planning & Programs is strongly recommended if there are questions or concerns, particularly with new programs.
- Please submit the signed form to Claudia Rector, Office of the Associate Provost for Academic Planning and Programs, 1119 Main Administration Building, Campus.
- Please email the rest of the proposal as an MSWord attachment to [pcc-submissions@umd.edu](mailto:pcc-submissions@umd.edu).

DATE SUBMITTED **September 28, 2011**

PCC LOG NO.

**11037**

COLLEGE/SCHOOL **Arts & Humanities**

DEPARTMENT/PROGRAM **School of Music**

PROPOSED ACTION (*A separate form for each*) ADD ☐ DELETE ☐ CHANGE ☒

DESCRIPTION (*Provide a succinct account of the proposed action. Details should be provided in an attachment. Provide old and new sample programs for curriculum changes.*)

**In the Doctor of Musical Arts (DMA) degree program create a new concentration of Conducting, with three program specializations entitled *Choral Conducting, Orchestral Conducting and Wind Conducting* with corresponding new/revised curricula. This action is to move the existing DMA in Performance—Choral Conducting out of Performance and rename it as DMA in Conducting—Choral Conducting and to revise its curriculum per attached.**

JUSTIFICATION/REASONS/RESOURCES (*Briefly explain the reason for the proposed action. Identify the source of new resources that may be required. Details should be provided in an attachment.*)

**To comply with recent NASM recommendations. This revision is designed to better train emerging conductors for careers in professional ensembles and to clarify how the program meets NASM standards. See attached for details.**

APPROVAL SIGNATURES - Please print name, sign, and date

1. Department Committee Chair GERALD FISCHBACH *Gerald Fischbach* 9/28/11
2. Department Chair GERALD FISCHBACH *Gerald Fischbach* 9/28/11
3. College/School PCC Chair TOM MORRIS *T.M.* 2/6/12
4. Dean Elizabeth Looney *EBL* 2/6/12
5. Dean of the Graduate School (if required) *Chau* 3/8/12
6. Chair, Senate PCC David Salness 3/2/12
7. Chair of Senate \_\_\_\_\_
8. Vice President for Academic Affairs & Provost \_\_\_\_\_

Revised

**SCHOOL OF MUSIC  
PCC PROPOSAL FOR  
GRADUATE CONDUCTING DEGREES**

**ACTIONS:**

- 1) Change the MM-Performance, Conducting and the MM-Performance, Choral Conducting degrees from "specializations" under the "concentration" of Performance to make them "concentrations" unto themselves as
  - a) MM-Conducting, Instrumental Conducting
  - b) MM-Conducting, Choral Conducting
- 2) Change the DMA-Performance, Choral Conducting from a "specialization" under the "concentration" of Performance to make it a "concentration" unto itself as
  - a) DMA-Conducting, Choral Conducting
- 3) Create two new DMA concentrations of:
  - a) DMA-Conducting, Orchestral Conducting
  - b) DMA-Conducting, Wind Conducting
- 4) Change the curricula of these programs as follows
  - a) Add a separate level of lessons (MUSP 621) in exchange for one semester of lessons in each program (619 or 719) for the purposes of providing more concert experience for the student
  - b) Tightening the topic options under Academic Courses per the attached
  - c) Adding new course MUSP 679 Practicum
  - d) Adding new courses MUSC 757 Aural Skills for Conductors and MUSC 758 Advanced Aural Skills for Conductors

**RATIONALE:**

These changes are partly in response to a) concerns recently raised by the National Association of Schools of Music (NASM) during their 2010 review of the UM School of Music and b) a need to have distinct Orchestral and Wind Conducting programs at the DMA level.

The NASM concerns are attached and in brief are: 1) that all conducting degrees (both MM and DMA) be distinct degrees not part of the performance degree; 2) that conducting students be given more opportunity to conduct in concert settings; 3) that conducting students be given the opportunity to gain proficiency in instrument(s) other than their own primary instrument; and 4) that the aural skills training for conducting students be spelled out in a separate course instead of part of any other.

While we have had a choral conducting degree at the DMA level for some time (as a specialization under the Performance DMA), we have not officially had a DMA degree for instrumental conducting, but have allowed instrumental conducting students to use the performance degree with a modified curriculum to meet their needs. This PCC action would not only move the Choral Conducting degree out from under the Performance degree but also formally create the Wind Conducting and Orchestral Conducting as distinct degrees. While these last two are new programs, they will not require any more resources or mechanisms for their implementation, as these are already in place. The content of the new Aural Skills courses (MUSC 757, 758) was already being taught informally on a volunteer basis and should be formalized into a requirement, but should not require any more teaching resources than already provided.

**D.M.A. IN CONDUCTING – CHORAL CONDUCTING  
COMPARISON SHEET**

		Current Proposed	
<b>PERFORMANCE, PRINCIPAL MEDIUM</b>			
MUSP 719U*	Lessons and Lab (Choral)	8	4 cr.
MUSP 621U*	Lessons and Performance	0	4 cr.
MUSP 815U*	Recital and Performance Portfolio	<u>4</u>	<u>4 cr.</u>
	Subtotal	12	12 cr.
<b>PERFORMANCE-RELATED COURSES</b>			
MUSC 659	Seminar in Choral Repertoire and Pedagogy	8	8 cr.
MUSC 645	Seminar in Vocal Pedagogy	3	3 cr.
MUSC 757	Aural Skills for Conductors	0	1 cr.
MUSC 758	Advanced Aural Skills for Conductors (1cr.x2sem)	0	2 cr.
MUSC 758	Advanced Aural Skills for Conductors	0	1 cr.
or MUSP 679*	Practicum		
	Subtotal	<u>11</u>	<u>15 cr.</u>
<b>ACADEMIC COURSES IN MUSIC</b>			
MUSC 648	Seminar in Music Research	3	3 cr.
Two academic courses selected (in consultation with an advisor) from:		6	0 cr.
MUSC 4xx/6xx	(Music History period surveys/Musicology seminars)		
MUSC 4xx/6xx	(Theory/Analysis)		
MUET 4xx/6xx	(Ethnomusicology)		
MUED 6xx	(Music Education)		
Two academic courses selected (in consultation with an advisor) from:		0	6 cr.
MUSC 450	Musical Form		
MUSC 451	Analysis of Music		
MUSC 651	The Theories of Heinrich Schenker		
MUSC 658	Advanced Analysis		
MUSC 699	Selected Topics in Music		
MUSC 4xx/6xx	(Music History period surveys/Musicology seminars)		
	Subtotal	<u>9</u>	<u>9</u>
The following is to be taken after admission to candidacy:			
<b>DISSERTATION</b>			
MUSP 899*	Doctoral Research—Recital Preparation	6	6 cr.
MUSC 899	Doctoral Dissertation (written) Preparation	<u>6</u>	<u>6 cr.</u>
	Subtotal	12	12
	Total	44	48

## CURRENT PROGRAM

### D.M.A. IN PERFORMANCE – CHORAL CONDUCTING

In addition to the course requirements below, Conducting students must demonstrate piano proficiency.

#### Required Program of Study

The following to be taken before Admission to Candidacy:

#### PERFORMANCE, PRINCIPAL MEDIUM (12 credits)

____ MUSP 719*	Interpretation and Repertoire (repeatable up to 12 credits)	2 cr.
____ MUSP 719*	Interpretation, Performance and Pedagogy	2 cr.
____ MUSP 719*	Interpretation, Performance and Pedagogy	2 cr.
____ MUSP 719*	Interpretation and Repertoire—Orchestral Conducting	2 cr.
____ MUSP 815*	Recital	4 cr.

#### PERFORMANCE-RELATED COURSES (11 credits)

____ MUSC 659	Seminar in Choral Repertoire and Pedagogy	2 cr.
____ MUSC 659	Seminar in Choral Repertoire and Pedagogy	2 cr.
____ MUSC 659	Seminar in Choral Repertoire and Pedagogy	2 cr.
____ MUSC 659	Seminar in Choral Repertoire and Pedagogy	2 cr.
____ MUSC 645	Seminar in Vocal Pedagogy	3 cr.

#### ACADEMIC COURSES IN MUSIC (9 credits)

____ MUSC 648	Seminar in Music Research	3 cr.
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Two academic courses selected (in consultation with an advisor) from: 6 cr.

____ MUSC 4xx/6xx	(Music History period surveys/Musicology seminars)
____ MUSC 4xx/6xx	(Theory/Analysis)
____ MUET 4xx/6xx	(Ethnomusicology)
____ MUED 6xx	(Music Education)

The following is to be taken after admission to candidacy:

#### DISSERTATION (12 credits)

Students in the D.M.A. in Performance – Conducting program are strongly encouraged to use only the Written Dissertation option; see Chapter VI for details.

____ MUSP 899*	Doctoral Research—Recital Preparation	6 cr.
____ MUSC 899	Doctoral Dissertation (written) Preparation	6 cr.

\*Courses with a performance fee

(program continues on next page)

## **CHECKLIST FOR OTHER REQUIREMENTS**

### **Completed prior to matriculation**

- ☐ Diction prerequisite to include German, Italian, and one other of French or Spanish
- ☐ Piano proficiency prerequisite to include score reading and keyboard harmonization
- ☐ Voice prerequisite may be satisfied by examination or successful completion of two semesters of vocal study
- ☐ Placement Examination (required of all students)
- ☐ TOEFL & MEI Examination (for international students)

### **Completed in the 2<sup>nd</sup> to 4<sup>th</sup> semesters of study**

- ☐ Select an Advisor in the 2<sup>nd</sup> semester
- ☐ File scholarly paper and approval form in Student Services office (for Performance Dissertation option only)

### **Completed in the 4<sup>th</sup> to 6<sup>th</sup> semesters of study**

- ☐ Pass School of Music Preliminary Examinations
- ☐ Pass Divisional Preliminary Examinations
- ☐ Apply for Candidacy
- ☐ Write prospectus
- ☐ Appoint Dissertation Committee

### **Completed in the final semester of study**

- ☐ Apply for a diploma within first two weeks of the semester in which you plan to graduate
- ☐ Write abstract of dissertation (to be filed with Graduate School)
- ☐ Final Oral Defense of Dissertation or Evaluation of Performances
- ☐ Submit Dissertation to Graduate School (per guidelines at <<http://www.gradschool.umd.edu/etd/>>)

## PROPOSED PROGRAM

### D.M.A. IN CONDUCTING – CHORAL CONDUCTING

In addition to the course requirements below, Conducting students must demonstrate piano proficiency.

#### Required Program of Study

The following to be taken before Admission to Candidacy:

#### PERFORMANCE, PRINCIPAL MEDIUM (12 credits)

_____MUSP 719U*	Lessons and Lab (Choral)	2 cr.
_____MUSP 621U*	Lessons and Performance	2 cr.
_____MUSP 719U*	Lessons and Lab (Orchestral)	2 cr.
_____MUSP 721U*	Lessons and Performance	2 cr.
_____MUSP 815U*	Recital and Performance Portfolio	4 cr.

#### PERFORMANCE-RELATED COURSES (11 credits)

_____MUSC 659A	Seminar in Choral Repertoire and Pedagogy	2 cr.
_____MUSC 659A	Seminar in Choral Repertoire and Pedagogy	2 cr.
_____MUSC 659A	Seminar in Choral Repertoire and Pedagogy	2 cr.
_____MUSC 659A	Seminar in Choral Repertoire and Pedagogy	2 cr.
_____MUSC 645	Seminar in Vocal Pedagogy	3 cr.
_____MUSC 757	Aural Skills for Conductors	1 cr.
_____MUSC 758	Advanced Aural Skills for Conductors	1 cr.
_____MUSC 758	Advanced Aural Skills for Conductors	1 cr.
_____MUSC 758	Advanced Aural Skills for Conductors	1 cr.
or		
_____MUSP 679*	Practicum	1 cr.

#### ACADEMIC COURSES IN MUSIC (9 credits)

_____MUSC 648	Seminar in Music Research	3 cr.
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Two academic courses selected (in consultation with an advisor) from: 6 cr.

_____MUSC 450	Musical Form
_____MUSC 451	Analysis of Music
_____MUSC 651	The Theories of Heinrich Schenker
_____MUSC 658	Advanced Analysis
_____MUSC 699	Selected Topics in Music
_____MUSC 4xx/6xx	(Music History period surveys/Musicology seminars)

The following is to be taken after admission to candidacy:

#### DISSERTATION (12 credits)

Students in the D.M.A. in Conducting – Conducting program are strongly encouraged to use only the Written Dissertation option; see Chapter VI for details.

_____MUSP 899*	Doctoral Research—Recital Preparation	6 cr.
_____MUSC 899	Doctoral Dissertation (written) Preparation	6 cr.

\*Courses with a performance fee

## **CHECKLIST FOR OTHER REQUIREMENTS**

### **Completed prior to matriculation**

- ☐ Diction proficiencies—English, German, French, Italian, Latin
- ☐ Voice proficiency—satisfied by examination of voice faculty or two semesters of voice study
- ☐ Piano proficiency—score reading and keyboard harmonization. If this proficiency requirement is not met at the entrance examination, MUSC679 will be required and will consist of piano study leading to a public jury.
- ☐ Placement Examination (required of all students)
- ☐ TOEFL & MEI Examination (for international students)

### **Completed in the 2<sup>nd</sup> to 4<sup>th</sup> semesters of study**

- ☐ Select an Advisor in the 2<sup>nd</sup> semester
- ☐ File scholarly paper and approval form in Student Services office (for Performance Dissertation option only)

### **Completed in the 4<sup>th</sup> to 6<sup>th</sup> semesters of study**

- ☐ Pass School of Music Preliminary Examinations
- ☐ Pass Divisional Preliminary Examinations
- ☐ Apply for Candidacy
- ☐ Write prospectus
- ☐ Appoint Dissertation Committee

### **Completed in the final semester of study**

- ☐ Apply for a diploma within first two weeks of the semester in which you plan to graduate
- ☐ Write abstract of dissertation (to be filed with Graduate School)
- ☐ Final Oral Defense of Dissertation or Evaluation of Performances
- ☐ Submit Dissertation to Graduate School (per guidelines at <<http://www.gradschool.umd.edu/etd/>>)