

## Overview

The Cinema Studies Institute offers a program leading to the **Master of Arts** degree in Cinema Studies. Our faculty have expertise in several areas, including film history, film theory, and film and culture.

## Program Requirements

The MA is a course-work only program and therefore does not require a thesis.

4.0 FCEs (Full Course Equivalents) over the course of an academic year, normally extending from September until August. Of the 4.0 FCEs:

- o 1.5 FCEs will be mandatory, core courses under the CIN rubric.
- o 1.0 FCE will be devoted to either the writing of a major research paper or pursuing an internship.
- o 1.5 FCEs may be completed in the following way: 0.5 to 1.0 may be chosen from rotating special topics courses, also under the CIN rubric (but possibly cross-listed with another department, depending on the instructor's departmental home); the remaining 0.5 to 1.0 may be chosen from film-based courses offered by other units (non-CIN designator) but approved as relevant to the Cinema Studies master's program curriculum.

All students complete CIN 1000H, CIN 1001H, and CIN 1002H.

Additional requirements for students choosing the **major research**

### paper option:

- o CIN 1006Y
- o 0.5 to 1.0 FCE derived from elective CIN courses.
- o 0.5 to 1.0 FCE derived from approved graduate-level courses offered outside CIN.

Additional requirements for students choosing the **internship option:**

- o CIN 1007Y
- o 0.5 to 1.0 FCE derived from elective CIN courses.
- o 0.5 to 1.0 FCE derived from approved graduate-level courses offered outside CIN.

## Courses

Not all elective courses are offered every year. The Institute should be consulted each session as to elective and non-CIN course offerings.

### Core Courses

CIN 1000H	Historiography of the Cinema
CIN 1001H	Theories of the Cinema
CIN 1002H	Cinema and Culture

Plus one of:

CIN 1006Y	Major Research Paper in Cinema Studies
CIN 1007Y	Internship in Cinema Studies

### Elective Courses

CIN 1003H	Women's Cinema and Women's Film Festivals
CIN 1004H	Film Analysis
CIN 1425H	British Social Realism and Cinema
CIN 1515H	The Emergence of Mass Culture: Movies, Vaudeville and Public Amusements in Turn-of-the-Century America
CIN 1539H	Film Comedy and Popular Culture
CIN 1772H	The Politics of Non-Fiction Film
CIN 5968H	Actuality, Documentary, Reality
CIN 6153H	Race and Cinema
CIN 6156H	Dark Passages: Film and the Geometry of Racial Imagination
CIN 6197H	Eyes Looking, Lips Moving: Theories of the Viewing Subject
CIN 6803H	Intertextuality in Feminist Cinema: The Counter-Cinematic Impulse
CIN 6817H	Text, Context, Intertext: <i>The Touch of Evil</i> Project

## Application Process

The University of Toronto offers a **web-based graduate application** to make the process quick and simple for potential students. Before beginning the application, we advise applicants to carefully read the application instructions, requirements, and application deadlines. The online application allows applicants to manage and submit biographical and educational information immediately to the University.

A **valid e-mail account** is required to complete the on-line application. Once you enter your personal and contact information, you will receive your password and applicant number via e-mail. Using that applicant number and password, applicants can edit an in-progress application and check the status of all documents submitted at any time. Note that once you submit and pay for your application, you can edit **ONLY** your personal information.

For the latest link to the online application system, please visit our website at

<http://www.utoronto.ca/cinema>

## Application checklist

1. **4-Year Bachelor's Degree:** Successful completion of an appropriate four-year University of Toronto bachelor's degree, or its equivalent from a recognized university.
2. **Minimum B+ Standing** demonstrated by an average grade in the final year, or over senior level courses.
3. **Minimum 6.0 Full Course Equivalents** in Cinema Studies, or comparable program preparation.
4. **Three Letters of Reference** are required. These letters should be completed by faculty under whom the applicant has studied. One letter from an employer/professional may be substituted for a reference from academic faculty if the professional can speak to qualities of the candidate directly applicable to the program of study. The online application system will have instructions on how the referees can submit their letters.
5. **Official Academic Transcripts (Scans)** from all post-secondary institutions must be uploaded (see instructions provided with the online application).
6. **Letter of Intent** (maximum 250 words) This document should outline the applicant's interest in the program and indicate which areas of specialization the applicant would like to pursue. Applicants may also wish to indicate ultimate career goals.
7. **Academic Writing Sample** (maximum 3,000 words) Please select a representative sample of your academic writing that best reflects your current abilities and interests as a scholar.
8. **Application Fee:** see the online application for details on the current fee and methods of payment.
9. **Copy of English Facility Test** (if applicable) If your primary language is not English and you graduated from a non-Canadian university where the language of instruction and examination was not English, then you must demonstrate your facility in English using one of the methods indicated below. This requirement should be met at the time that you submit your application. For more details and minimum scores, please visit

[http://www.gradschool.utoronto.ca/Admission\\_Requirements/English\\_Facility\\_Requirement.htm](http://www.gradschool.utoronto.ca/Admission_Requirements/English_Facility_Requirement.htm).

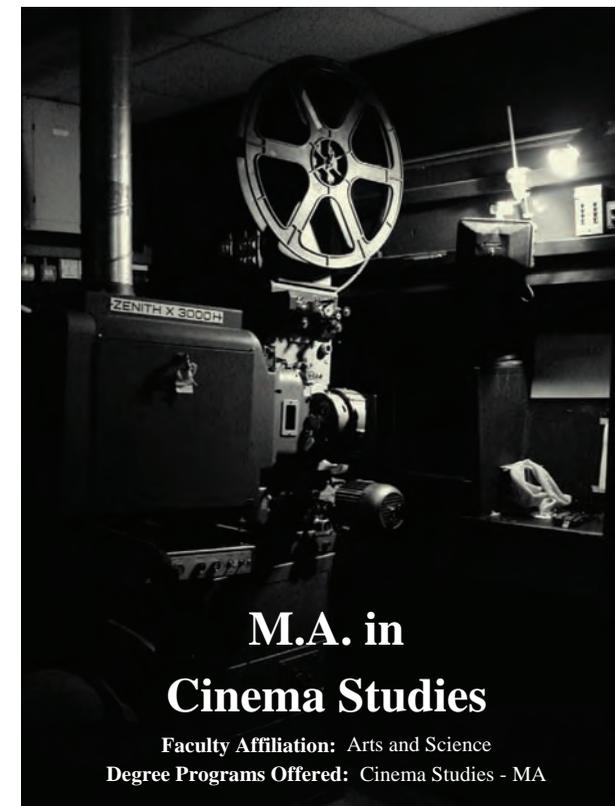
Applicants should forward a copy of the TOEFL score report to the Cinema Studies Institute Graduate Office, along with the hard copy application for admission. The institutional code for the University of Toronto is 0982. Please leave the Institute code blank.

Applicants educated at non-Canadian institutions should note that their educational background will be assessed for equivalency with a University of Toronto degree.

**ONLINE APPLICATIONS OPEN IN OCTOBER 2009  
FOR A SEPTEMBER 2010 START.**

**THE APPLICATION DEADLINE IS FEBRUARY 1, 2010**

**The application fee is NON-REFUNDABLE.**



## M.A. in Cinema Studies

**Faculty Affiliation:** Arts and Science  
**Degree Programs Offered:** Cinema Studies - MA

## Graduate Faculty

Kay Armatage – BA, MA, PhD (*Coordinator of Graduate Studies*)

Angelica Fenner – BA, MA, PhD

Charles Keil – BA, MA, PhD (*Director*)

Robert King – BA, MA, PhD

Corinn Columpar – BA, PhD

Nicholas Sammond – BA, MA, PhD

Bart Testa – BA, MA

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Institute of Cinema Studies  
UNIVERSITY OF TORONTO

## Core Courses

### CIN 1000H Historiography of the Cinema (C. Keil)

In 1824, the influential German historian Leopold von Ranke described the aim of history as “to show what actually happened,” assuming the possibility of an unambiguous access to the past. Today few theorists of history would be as confident. And yet, if an unmediated past is *inaccessible* – if history is instead inevitably a personal construct, shaped by the historian’s perspective as a narrator – how is one to assess the historical enterprise? What can it mean to think historically, and what are the unique characteristics of historical inquiry? And what clues can cinema, as a supposedly “referential” visual form, provide about history, as a similarly (and also supposedly) “referential” discourse?

Broadly stated, the class can be defined in terms of three major goals: to investigate the range of hermeneutic perspectives from which film history has been written; to assess and to theorize the kind of archival sources that film historians have conventionally drawn upon; and to confront cinema’s status as a technology and the pressures that technological change (in particular, digitization) has placed on history and cultural memory. Rather than deny or avoid these pressures, this course seeks ultimately to suggest ways of running positively with them; ways of “doing history in the postmodern world” – arguably the world we live in.

### CIN 1001H Theories of the Cinema (N. Sammond)

Organized around a series of issues that have incited ongoing discussion and debate among scholars, cultural critics, and filmmakers, this course takes a topical approach to the study of film theory. In the process it both revisits some of the most canonical texts in the field and attends to more recent attempts to think through our contemporary moment, when digitality and transnationalism are radically changing the nature of film as well as the manner in which it is produced, distributed, exhibited, and viewed. Among those issues to be discussed are medium specificity, spectatorship, narrativity, affect, and the relationship between aesthetics, economics, and politics.

### CIN 1002H Cinema and Culture: Play of Shadows (R. King)

The course begins with an examination of concepts of culture, from Herder to Arnold, forward to Hall et al. It then takes up specific case studies in which cinema has played a significant role in arguments about the formation of cultures and/or subcultures, where the representation of cultural practice has been at issue, or when cinematic practice has had an intentional effect on cultural formation and production. Finally, the course will examine how the discursive production of cinema as a distinct medium in relation to other media has played a role in the production and regulation of cultural hierarchies.

### CIN 1006Y Major Research Paper in Cinema Studies

A major research paper on a topic to be devised in consultation with an individual member of the Cinema Studies core faculty. Students will be encouraged to make use of the special collections housed with the Media Commons as the basis for their research projects.

### CIN 1007Y Internship in Cinema Studies

A variety of placement settings connected to film culture. Each placement will entail some form of film-related research and/or examination of / participation in how organizations use and study film and disseminate it within a broader cultural field. Students will produce a report at the end of their internship outlining the learning experience and the implications for research and film scholarship.

## Elective Courses

### CIN 1003H Women’s Cinema and Women’s Film Festivals

(**K. Armatage**) This course will include readings in international film festival studies, but will involve original research in women’s film festivals, on which there is little scholarly literature. Students will be expected to conduct original research on a variety of theoretical issues: feminist issues, transnationalism, globalisation, the world festival ‘scene’ and alternative paradigms.

### CIN 1004H Film Analysis (C. Keil)

Film analysis has often played a pivotal role in the development and application of theoretical presuppositions and models. This course involves the detailed examination of analytical essays that have served to further the aims of film theory or developed new models for approaching film analysis. Some of these essays are central documents in the history of film analysis; others are representative examples of certain types of analytical approaches. Through the study of these analytical essays, students are encouraged to consider how structuralism, semiotics, psychoanalysis, feminism, and neoformalism (among others) have been taken up by scholars in the analysis of film. Finally, the changes in film analysis over the last several decades can be read as epistemological shifts within film study proper; moreover, these changes signal the evolving sense of the meaning and value of the filmic text.

### CIN 1425H British Social Realism and Cinema (R. King)

How and why have debates about social realism contributed to the distinctiveness of British filmmaking as a *national* cinema? What are the changing forms of British cinema’s relation to realism, and how do those changes relate to broader social and political contexts? This course examines the various permutations of the British realist tradition from the 1930s to the present – from John Grierson to Ken Loach, from the “kitchen sink” cycle of the early 1960s to the 1990s gangster film – tracing the different ways in which realism has been mobilized to pit a supposedly “authentic” British culture against a “superficial” Americanized culture of glamour and entertainment. It locates British realism against a broader context of debate about working-class cultural and political traditions (e.g., Richard Hoggart, E. P. Thompson); and it considers how British cinema’s supposed “authenticity” has been problematized by the displacing of class politics in the post-Thatcher era, relating these shifts to recent, postmodern appropriations of social realism as *pastiche* (as in, e.g., the cycle of Guy Ritchie-inspired films, the music of the ArcticMonkeys, etc.).

### CIN 1515H The Emergence of Mass Culture: Movies, Vaudeville & Public Amusements in Turn-of-the-Century America

Through a series of case studies – from vaudeville to dance halls, amusement parks to movies – the course considers the intersecting dimensions of social difference brought together in the new commercial public sphere and their impact on debates about cultural hierarchy and social distinction.

### CIN 1539H Film Comedy and Popular Culture

This course will explore the history of American film comedy from the origins of cinema to the end of the studio era in the early 1960s. In its various forms, comedy has always been a staple of American film production. But it has also always been a site of heterogeneity and nonconformity in the development of American cinema, with neither its form nor content fitting existing models of classical film practice. This course accounts for that nonconformity by exploring comedy’s close and essential links to “popular” cultural sources (in particular,

vaudeville and variety); it considers how different comic filmmakers have responded to and reshaped those sources; and it examines the relation between comedy and social formation (class and ethnicity in particular). Rather than engage the entire spectrum of comic styles (romantic comedy, genre parody, screwball, etc.), this course focuses on a single tradition bridging the silent and sound eras: the performance-centered, “comedian comedy” format associated with performers as diverse as Charlie Chaplin, Mae West, the Marx Brothers, and Bob Hope. The methodology will be interdisciplinary throughout, examining the history of screen comedy as a history of the changing social patterns that produce and permit laughter.

### CIN 1772H The Politics of the Non-Fiction Film

This course focuses upon one of the more provocative permutations of the non-fiction film: the cinematic essay. Indebted to such varied narrative forms as the documentary, autobiography, travel writing, fiction, and experimental montage, the essay film undermines inherited conventions of linear narration, unitary assumptions about authorship, and the conventional distinctions between fiction and reality. A complex response to modernity, the essayistic framework enables contradictions, discontinuities, and conflicts to textually coexist. Our exploration will focus upon Germany’s unique contributions, from the early works of Richter and Ruttmann to the experimental works of New German cinéastes Kluge, Sander, and Wenders, and recent contributions by Farocki and others. Their work will be placed in comparative perspective with other European filmmakers, including Godard, Marker, and Swiss-Canadian Mettler. Writings by the afore-mentioned filmmakers will be read in conjunction with theorists Adorno, Barthes, Benjamin, Brecht, and Freud, as well as contemporary scholars including Elsaesser, Hansen, Mayne, and Silverman.

### CIN 5968H Actuality, Documentary, Reality

This course will examine various presentations of the real in cinema. From the earliest motion pictures to documentaries and current “reality-based” media, the urge to represent the real has driven the development of new genres and sparked a century of debates. In looking at various representations of ‘reality,’ we will interrogate the relationship between form and content, both in the works themselves and in critical debates about realism, representation, aesthetics, ethics, technology, and politics. What counts as “real”? How do efforts to picture class, race, and ethnicity impact our understanding of realism? How do new technologies affect the demand for — and even the definition of — reality on screen? We will look at early, classic and contemporary examples of documentary and other reality-based forms (including television and web-based programming), and we will read film studies and critical theory.

### CIN 6153H Race and Cinema

This course will consider the role race has played in defining film genres and film language. We will look primarily at American films, from the silent era to contemporary cinema and we will consider how the representation of race informs (or deforms) film narratives. We will pay particular attention to the ways in which race, gender, and sexuality intersect in film and film theory.

### CIN 6156H Dark Passages: Film and the Geometry of Racial Imagination

In *Blackface White Noise*, Michael Rogin makes the claim that the three most significant changes in American cinema history, the development of analytical editing and classical narrative (*Birth of a Nation*), the introduction of sound (*The Jazz Singer*), and the introduction of Technicolor (*Gone With the Wind*) were all

constructed around the racial oppression of African Americans. While the overall accuracy of Rogin’s film history is debateable, it does remain true that these films are considered landmarks in the development of the cinema, and that consideration of them has often overlooked their racial formations. This course will focus on race in film, but will shift from an emphasis on the body, to a focus on the metaphysics of spatial relations in the cinematic and their relationship to notions of racialized geometries and geographies. Over the course of the semester, we will explore such issues in discrete units, such as: animation, minstrelsy, and the screen as boundary between real and ideal; the black western and the regulation of national space; the musical, rhythm, the ludic imaginary; and race and the transnational.

### CIN 6197H Eyes Looking, Lips Moving: Theories of the Viewing Subject (N. Sammond)

This course surveys theories of the cinematic viewer. Taking in early and late semiotic and psychoanalytic, phenomenological, cognitive, and ethical modes of understanding the viewing subject, the course lays open the purposes and politics of each mode of analysis. Its aim is not to favor one theory over another; rather it is to inform students in the institutional, social, cultural and political stakes involved in delineating the viewing subject. In order to do so, this course not only surveys the theoretical landscape, but understands each approach as contingent, located in a specific sociohistorical moment and responding to a set of particular concerns. This approach will permit students to ground the abstract practice of modeling cinematic viewing in the more familiar terrain of social and cultural practice.

### CIN 6803H Intertextuality in Feminist Cinema: The Counter-Cinematic Impulse

Taking their cue from the title of Claire Johnston’s foundational article in feminist film theory, “Women’s Cinema as Counter Cinema,” many feminist filmmakers of the last 30 years have defined their charge as follows: to talk back to patriarchal texts through their radical retelling. As a result, much of feminist cinema is characterized by intertextuality. While talking back in this manner can be an extremely effective critical approach, allowing for the production of works that challenge those iconographic and narrative traditions that reify conventional definitions of femininity and masculinity and/or deprive women of agency, it also runs certain risks – chiefly, the re-centering rather than de-centering of the patriarchal text at hand and the exclusion of certain audience members (i.e., those who are unfamiliar with that text). In this course we will explore the political and aesthetic possibilities of talking back by examining various examples of feminist cultural production that are intertextual in nature from a perspective informed by theoretical writings on feminist aesthetics and filmmaking practice.

### CIN 6817H Text, Context, Intertext: *The Touch of Evil* Project

This course takes as its starting point a single text: Orson Welles’ film *Touch of Evil*, which was initially released in 1958 and subsequently re-released in altered form forty years later. Having inspired a wealth of critical literature from scholars working with a wide range of methodological approaches (including formalist, structuralist, feminist, and postcolonial) and intellectual concerns (related to issues such as adaptation, genre, auteurism, sound and stardom), *Touch of Evil* will provide an opportunity to engage rigorously with those methods and topics that have proven most historically salient and theoretically fruitful in cinema studies.