

**Departmental and Program Assessment
Annual Assessment Plan Report**

Academic Year: _____2012-2013_____

Academic Unit: _____Film Studies_____

Chair: _____Kristi McKim_____

Student Assessment Plan (SAP) – Basic Check-list – If your answers are “yes” a question in this section, no further explanation is necessary.

1. Is there a current assessment plan for your department, program, or general education component? Current implies that this SAP is used by the department. It does not have to be rewritten unless your assessment plan has changed. It should be on the web at <http://www.hendrix.edu/academics/academics.aspx?id=7264>.

☒ yes ☐ no *If no, provide a timeline that will produce a plan by the end of the next academic year.*

2. Does the current SAP include student learning goals? Departmental/programmatic/general education component student learning goals should be able to stand alone as a list without pages of explanatory commentary.

☒ yes ☐ no *If no, provide a timeline that will produce student learning goals by the end of the next academic year.*

3. Does your SAP include a list of assessment data collected yearly? Assessment data lists should be able to stand alone without pages of explanatory commentary. Additionally, collected data should be of enough value to the department that it is read yearly. If not, it is probably not of sufficient use to collect.

☒ yes ☐ no *If no, provide a timeline that will produce an assessment data list by the end of the next academic year.*

4. Are student learning goals available to students on the web on the departmental/programmatic page(s)?

☒ yes ☐ no *If no, provide a timeline that will produce student access to the learning goals by the end of the next academic year.*

5. Are student learning goals, appropriate for each course, included in the course syllabi in your department or program?

☒ yes ☐ no *If no, provide a timeline that will produce student learning goals by the end of the next academic year.*

6. Does your SAP include direct assessments? “Direct” refers to evaluated student work.

☒ yes ☐ no *If no, provide a timeline that will produce a direct student assessment tool by the end of the next academic year.*

7. Describe which indirect assessments in your assessment plan have been collected for the year and which have not. "Indirect" refers to student surveys, interviews, or opinions.

☒ yes ☐ no *If no, provide a timeline that will produce an indirect student assessment tool by the end of the next academic year.*

We have talked with students and graduates as to their experiences in the program and their hopes for future program development (curricular and extra-curricular).

Student Assessment Plan Development - Departments and programs who have a complete and current SAP should consider the next step in SAP development. *This could easily be the annual action item for your department or program (next section #5).*

1. As a next step in SAP development, departments/programs are encouraged begin working on an assessment audit to determine how student learning goals fit across the courses in the major. This could be as complicated as a full grid of student learning goals, or a single learning goal, across the courses in the major. (This has not been required of departments, but it is a recommended next step when the SAP is up to date.)

☒ yes ☐ no *If yes, please provide the results in either in prose or as a table.*

We have drafted a mapping of courses that count toward the Film Studies minor in the attached table of learning goals/existing courses. Given that Film Studies offers an interdisciplinary minor (and Film Studies as part of the ENGF major is assessed within the English department) staffed by affiliated faculty with no departmental/programmatic home in Film Studies, we cannot expect that certain of our many courses that count toward the minor will be offered with regularity and consistency enough to mandate any *required* courses, beyond ENGF 269, Introduction to Film Studies. For this reason, we in Film Studies appreciate the flexibility and openness of our six-course minor curriculum, such that students can carve out their own individual course of Film Study as pertains to their particular interest.

Yearly Assessment Report – each department or program is expected to have assessment discussions for at least two hours each academic year. If necessary, help is available from David Sutherland, just call.

1. What was your planned action item identified in your last report?

As quoted from last year's report: "Despite the aforementioned challenges of finding and maintaining program integrity within an interdisciplinary curriculum (with only one full-time Film Studies faculty member), we will work to establish a clearer sense of how the courses that count toward the minor fulfill our learning goals."

2. Briefly summarize the topics discussed in your annual assessment meeting. (If you have not met this year, why not and when do you plan to meet?)

Given that faculty participation in Film Studies is voluntary, we have not met in person as a full collective. We have convened as a group through email and in smaller conversations (1-3 affiliated faculty) less formally throughout the year. We have discussed student performance and satisfaction in the minor and in the ENGF major. We also have discussed the aforementioned challenge to establish an assessment audit given the variability and irregularity of Film Studies courses.

In last year's assessment report, we described our program's concerns regarding the loss of Hendrix-Murphy support for Film Studies. This year, we have rallied to overcome this unfortunate development through multiple sources of funding and programmatic support, thanks to grants from the Associated Colleges of the South, the Hendrix-Odyssey Program, and the Mellon Foundation. Through Mellon support, in February 2013, Professor Patrick Keating (Film Studies, Trinity University) visited campus to give a scholarly lecture, attend class, and meet with students. Through an ACS grant, McKim

collaborated with Professor Rashna Richards of Rhodes College to host the first (annual?) Hendrix-Rhodes Film Studies Research Symposium, at which 15 students of both institutions presented scholarly work over a weekend in April (see attached final report to ACS, which summarizes the outcomes of this experience). Through an Odyssey grant, McKim joined seven Hendrix students for a trip to New York City's New Directors/New Films Festival in March; students have been invited to write and publish a dossier of festival reviews for publication in *Film Matters* (due August 2013).

Despite our limited resources, our Film Studies course offerings and research opportunities have provided students with curricular and extra-curricular ways of enhancing their analytical and perceptual skills through writing and presentation. In this successful year of student research, however, two students transferred to other institutions due to a desire for film production classes, which Hendrix does not offer. Of our current students, one student crafted an Interdisciplinary Studies major that incorporates film production, and other students express interest in pursuing such a route; yet the fact remains that Hendrix does not offer any film production courses. We anticipate this lack as an ongoing issue that we'll need to address—whether through bolstering our studies program, in ways that buoy the analytical academic study of film, or through offering smaller production-oriented projects as part of class assignments. If prospective students' interests are any indication, film/media-production increasingly is becoming an attractive and desired major.

3. What was the conclusion of your assessment discussion and how did the collected assessment data inform your conclusion? Specifically describe any curricular or programmatic changes that have been made that were based, at least in part, on the data in your SAP.

ENGF graduates: We remain proud of the fact that, in just the three years that the ENGF major has been in existence, two of our six graduates have gone onto receive prestigious Ph.D. fellowships: Caufield Schnug ('12) has just finished his first year in Harvard's program in Film and Video Studies, and Tyler Schroeder ('11) will begin his first year in the University of Chicago's Department of Cinema and Media Studies in Fall 2013 (Schroeder was also accepted at Harvard and USC). In addition to graduate placement, our ENGF alumni have enjoyed success in other fields. Corey Nesbit ('11) works as an editor and assistant cameraperson at The Producer's Studio in Little Rock, and Kelly Connelly ('12) works as a Government and Politics Reporter at WRKF/NPR in Baton Rouge, after having interned with KUAR in Little Rock and KUT in Austin. This year's graduates are Lance St. Laurent ('13), who has most recently reviewed the Little Rock Film Festival for *The Idle Class* magazine, and Mauren Kennedy ('13), who has secured a position as a Photography Intern at Arkansas Business Publishing Group.

Collected assessment data, particularly indirect assessments, determine that students want *more*—more options, more events, more involvement, more courses, more faculty—of their Film Studies experience at Hendrix. We're gratified and appreciative of the fact that course evaluations and informal interviews suggest that our current offerings and programming has been successful to the point that student enthusiasm runs higher than we have resources (personnel, budgetary) to support this interest, and we want to work hard to sustain this enthusiasm and dedication with our limited means. We anticipate that future tensions will arise between students' desire for production-based classes and our lack of available resources. Hendrix Filmmakers, supported by Student Senate and under the leadership of Travis Peebles, has invaluable helped to address students' production interest; anecdotally, the quality of Red Brick Film Festival submissions and winners this year, for example, attests to the fact that students are *learning* despite the fact that our curriculum doesn't accommodate production classes.

4. What are the plans for improving student learning in your unit?
 - We will work to sustain what seems already to be working: paper assignments, student presentations, variety of films from national/historical/generic periods within courses, etc.

- We will continue to work to mentor students as they pursue graduate school, internships, and Odyssey experiences related to film.

5. Define at least one new action item for your unit that will be a goal of your assessment discussions next year?

(This action item could be to work on the SAP or on the assessment audit to correlate student learning goals with specific courses, described above.)

Now that courses have been tentatively mapped to learning goals, we hope to survey graduating seniors more formally as to how their experience matches with Film Studies learning goals. Students who take Film Studies classes are divided between the ENGF major (in which case English departmental learning goals apply) or the FILM minor (in which case another department's learning goals apply to the major experience), and so students' experience of the Film Studies program varies with regard to whether the student is an ENGF major or FILM minor. For the first time in the history of the ENGF major, however, all senior ENGF majors will be grouped together within one capstone thesis seminar course (ENGL 497) dedicated to the crafting and research of original film research projects; this grouping will allow for more formalized assessment of ENGF as part of and unique within the English major.

	ENGF 269	ANTH 250	ARTH PHIL 389	ENGF 275	ENGF 310	ENGF 358	ENGF 370	ENGF 381	ENGF 382	ENGF 390	ENGF 490	ENGL 223	ENGL 248	ENGL 270	FILM 210	FILM 392
To learn about the formal components of cinema (narrative, cinematography, editing, mise-en-scene, sound)	1			1	2	2	2	2	2	2	3	1			1	2
To situate these formal components of cinema within aesthetic, cultural, socio- political, and historical contexts (in other words, students will be sensitive to how films and audiences make meanings)	1	1	2	1	2	2	2	2	2	2	3	1	1	1	2	2
To gain enhanced perceptual sensitivity to the cinematic medium (to see/hear a film with keener attention)	1	1	2	1	2	2	2	2	2	2	3	1	1	1	1	2
To gain analytical sophistication (in oral and written expression) regarding cinema's changing role in the world	1	1	2	1	2	2	2	2	2	2	3	1	1	1	2	2

1=introduces concepts and expects students to gain familiarity through writing, reading, screening, and discussion; 2=expects that students combine secondary sources with primary text: class discussion and written assignments; 3=expects that students combine attention to formal cinematic components and secondary sources within advanced written assignments; advanced level for undergraduate study

	FILM 399	HIST 190	MUSI 180	SOCI 255
To learn about the formal components of cinema (narrative, cinematography, editing, mise-en-scene, sound)	2		1	
To situate these formal components of cinema within aesthetic, cultural, socio- political, and historical contexts (in other words, students will be sensitive to how films and audiences make meanings)	2	1	1	1
To gain enhanced perceptual sensitivity to the cinematic medium (to see/hear a film with keener attention)	2	1	1	1
To gain analytical sophistication (in oral and written expression) regarding cinema's changing role in the world	2	1		2

1=introduces concepts and expects students to gain familiarity through writing, reading, screening, and discussion; 2=expects that students combine secondary sources with primary text; class discussion and written assignments; 3=expects that students combine attention to formal cinematic components and secondary sources within advanced written assignments; advanced level for undergraduate study

**Hendrix-Rhodes Film Studies Research Symposium
Final Report**

Names of Persons Submitting Report:

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Institutions: Hendrix College, Rhodes College

Name of Project: Hendrix-Rhodes Film Studies Research Symposium

Date of Project: April 12-14, 2013

Amount Awarded: \$3,816

The Hendrix-Rhodes Film Studies Research Symposium offered a terrific learning and teaching opportunity for students and faculty involved. The symposium was held at Hendrix College between April 12 and April 14, 2013. As the attached itinerary shows (Appendix 1), we got together for introductions and a casual dinner on Friday, April 12. The next day, we participated in a lively exchange of ideas about film and visual media. Students presented papers on four thematically organized panels that covered varied aspects of film history, criticism, and theory. At the end of each panel, the presenters took questions from their peers, and the audience offered vigorous feedback, resulting in wonderful discussions that often extended beyond the particular emphases of individual papers. These conversations carried on into Saturday evening over dinner, after which we went to the movies and watched Park Chan-Wook's *Stoker* together. On Sunday morning we met for brunch, continued discussing students' work and other avenues their work might pursue, and expanded the conversation to reflect on what it means to study film at a liberal arts college. Overall, we consider this symposium to have been very successful—especially when we consider the fact that so many of these participants have already begun sketching out ideas for next year's presentations.

We here describe more specific outcomes of the Hendrix-Rhodes Film Studies Symposium. We have tried to incorporate our students' voices in this report whenever possible.

Achievement of Goals:

We had outlined six goals in our proposal, all of which focused on offering our students the experience of presenting their research in a conference-style setting while allowing for the kind of intimacy generated by a two-college symposium. Well before the symposium occurred, students began learning about the complexities involved in preparing for research presentations. We asked them to propose abstracts of their papers; at this early stage, they had to choose their topics and articulate their arguments in ways that would enable us to evaluate the appropriateness of their intended papers for this symposium. After their abstracts were accepted, whether they were proposing portions of papers they'd written for our classes or entirely new ideas, we worked closely with our students to help them refine their arguments and begin thinking about how those arguments could be effectively communicated in a 15-20 minute presentation. Even though all students knew how to write a research paper for a film course, they came to understand research as a process rather than a single-shot activity. They also came to think more deeply about their audience, since their "readers" would be present and able to raise questions and offer feedback after their presentations.

Whereas preparing for the symposium enabled them to expand their understanding of research itself, participating in the symposium allowed our students to professionalize themselves and see how their work can extend beyond the classroom or semester. The range of topics also demonstrated to them what we hope would emerge organically in our classrooms all the time—that film and visual media can be investigated from a variety of theoretical and critical perspectives. As one student noted, the symposium enabled her "to observe different styles of writing, thinking, and ways of perceiving film." Similarly, during the Q & A sessions, they came to realize that any given scene or film can be interpreted from multiple, sometimes contradictory, points of view. Indeed, feedback offered by peers showed what collaborative learning might actually look like outside the classroom.

But this kind of shared learning didn't just happen during and after the presentations. Sharing meals and rides helped students build a real sense of community. In fact, it was so

gratifying to see Hendrix and Rhodes students talking endlessly about questions that may have been raised by the presentations themselves as well as larger issues in film studies. One student's paper, for instance, prompted a lengthy and healthy debate about the status of auteurism. This conversation carried over into the post-screening discussions late into Saturday evening. In his reflection, one student summed up the benefits of extending the conversation in that way: "The post-symposium dinner and movie in Little Rock allowed us to deepen the relationships we had begun forming the night before, and it was wonderful getting to relate and apply everyone's insights made during the symposium to the movie we watched at night." Initially, some may have been shy about voicing their opinions with students from a different college, but very quickly the symposium's casual environment made it possible for everyone to speak freely and truly engage in inter-collegiate collaboration.

Impact on Students and Faculty:

At all stages of preparation, execution, and reflection, students and faculty were professionally and personally inspired by the symposium. The symposium's most significant and visible impact was that it afforded students the chance to participate in a small undergraduate version of a professional conference—to present papers, to moderate panels, to offer feedback. For many of the participants, this symposium constituted their first formal presentation; other students had already given several class presentations and thus undertook the symposium with more experience. For both of these types of students—those who were newer to and those who were veterans of formal presentation of research—the experience of a *new* audience, one that included familiar classroom members in addition to students from another college, expected that students further pare their complex ideas into their clearest and most readily comprehensible form. Students couldn't rely, for example, on a common body of theory or film canon—all the while that students delighted in discovering shared points of interest and knowledge. Witnessing students' surprise and enthusiasm upon realizing that people *beyond* their home institution could understand their reference to theorists Sergei Eisenstein and Laura Mulvey, for example, allowed us as professors a joy akin to what foreign language instructors might experience upon witnessing their students' increasing fluency when studying abroad. An example of engaged learning at its best, the symposium allowed students to extend their classroom learning beyond classroom parameters, and in ways that facilitated a rewarding and productive dialogue.

The symposium gave them the tools to prepare for a public presentation, to take responsibility for their ideas, to communicate clearly and logically, and to contribute to shared learning. Students took ownership of their projects from the start. As one student observed, "something that's good about the symposium is it lets people present scholarship on whatever films they want to talk about." While we guided them from the early stages of abstract development to planning and then to presentation, students also learned to work independently. Because they were so passionately invested in their papers, and perhaps also because they were presenting to an unfamiliar audience, students worked harder than they would have for class projects. They also met with each other to discuss possibilities for their presentations, help design powerpoints, and motivate each other. Several days before the symposium, at respective institutions, we offered a group "dress rehearsal" of sorts, in which students dedicated an entire evening to delivering their presentations and then offering feedback on what works well and what yet needed work. Therefore, the professional impact was greater than the activity of presenting papers. Students developed a strong sense of community and began sharpening their own sense of themselves as student-scholars within the field of film studies. One student

suggested that the most valuable outcome for her was the ability "to interact with many fellow film students" and "the chance to really get to know them or talk about our research."

More than that, students appeared to be deeply moved by this experience. Almost everyone mentioned how they found this symposium to be transformative in very personal ways. Although they were focused on specific topics or critical issues, this weekend also showed them why studying film isn't just theoretical. As they spoke with each other about all sorts of movies and TV shows, they had to force themselves to defend (in the best sense of that word) why they like what they like. Here's how one student later reflected on the experience: "I even found myself nervously questioning my own perceptions of certain television shows and films which motivated me to revisit and/or more closely dissect why I felt a certain way in the first place. It was powerful." Another student claimed that the experience helped build confidence about doing work beyond the symposium. "Beyond longing for the opportunity to take more film classes," she argued, "seeing so many passionate people talk about their work made me realize my own passions, my passion for writing, which I had lost sight of because of my own fear or self-doubt." We can think of no better way to sum up what was gained by this symposium than a continued questioning and rethinking of one's own assessments of visual media as well as a renewed enthusiasm for thinking and writing.

The symposium offered additional benefits. The event was well attended; many students and faculty at Hendrix came to the symposium, even though it was held on a Saturday, and participating students were "glad to see faces from across the campus community in attendance." Research begun for a presentation at this symposium will also serve as impetus for future projects. One student, for instance, presented a revised version of his paper at the Rhodes College Gender and Sexuality Studies Symposium, and others are planning to develop their ideas into conference papers in the future.

The impact on faculty was undeniable as well. Since film studies programs tend to be very small at liberal arts colleges, we are always eager to make connections with counterparts at other ACS schools. This symposium was the perfect opportunity for us as colleagues to strengthen our relationship. Working together over months to plan this event made it possible for us to truly understand how our small programs work, and the close bond we've formed is something we will translate into future collaborative research projects as well. Moreover, this symposium gave us the opportunity to truly connect with our students outside the classroom. Since we involved them in planning for and relied on them for smooth execution of this symposium, we got to know our students really well and were delighted to see them take on additional roles as organizers, hosts, panel moderators, and so on. Finally, this symposium was extraordinary for strengthening ties between Hendrix and Rhodes. We were very grateful to be supported by our respective administrations. The symposium received news coverage at both schools, and we see it as a model for inter-collegiate cooperation. Indeed, this format, where students present papers or posters at a symposium, can be replicated by faculty at other colleges and in other disciplines.

Dissemination of Results: Some of the participants are planning to continue working on the papers they presented at this symposium with the goal of publishing them in a journal like *Film Matters*, which supports undergraduate film scholars. As organizers, we hope to propose a workshop on student research at liberal arts colleges at next year's Society for Cinema and Media Studies conference. We hope that what will evolve out of those conversations is a co-edited special dossier on undergraduate research for *Cinema Journal*. Both the workshop and the

dossier will help us expand the dialogue on student work beyond Hendrix and Rhodes, and we hope to include many more voices from ACS schools for those endeavors.

Future Implications: Given the success of this year's symposium, we hope that we can make this an annual affair every spring. We have already been talking about applying for an ACS grant again next year in order to hold the symposium at Rhodes College in April 2014. Many students who participated this year and those who couldn't due to other commitments are already eager to partake in this experience in 2014. One student reflected that he had “received feedback and compliments even weeks after the actual symposium, which is a welcome confirmation and exemplification of the symposium's ability to enrich [the Hendrix and Rhodes] community, as a whole.” In fact, Rhodes students have already begun making preliminary hosting plans for next year.

Next Steps: We plan to follow-through with the three primary aspects of collaboration and research that this symposium has made possible: 1) support of development and revision of student projects submitted to the symposium (whether in the form of future presentations, publications, thesis projects, or even writing samples for graduate schools); 2) reflection on and development of sustained undergraduate research opportunities for film studies within the small liberal arts college setting (specifically with regard to Hendrix and Rhodes); and 3) a public workshop (at SCMS) and written dossier about how this Rhodes-Hendrix inter-institutional collaboration might be a model for how small programs might enrich course offerings and student engagement.

Summary of the Project: After several months of planning symposium logistics and mentoring student research, Professors Richards (Rhodes) and McKim (Hendrix)—chairs of small yet thriving Film Studies Programs at their respective institutions—brought their students together for a weekend-long research symposium at Hendrix College in Conway, Arkansas. Students delivered formal conference papers on individual and original film research projects; these presentations generated passionate conversation about film studies—by students and faculty alike—not only in post-panel Q & A sessions but also in a series of meals and activities thereafter. The project successfully modeled *faculty development* through *engaged learning* (students applied their curricular learning well beyond the boundaries of their classroom and institution), *undergraduate student research* (students identified, pursued, and developed independent and original projects), and *inter-institutional collaboration* (the whole exceeded the sum of its parts, as our small programs became integrated into a regional community of film students and faculty). In the words of a student, the symposium made for an “invaluably rewarding and beneficial outcome and experience,” a reflection that we faculty wholeheartedly share.

Financial Report: Budgeted and Actual

Proposal Category	Proposal Description	Proposed Amount	Actual Amount	Clarification of Expenditures
Transportation: Vehicle	Round-trip ground transportation between Memphis and Little Rock in a multi-passenger van	\$300 (van rental)	900	Instead of a multi-passenger van driven by faculty, we rented a charter shuttle that drove all Rhodes participants—a safer, more relaxing, and more camaraderie-building experience than fitting many students into a passenger van with a faculty driver.
Transportation: Gas	270.91 miles round-trip between Little Rock and Memphis, at 55.5 cents/mile	\$150.35		
Lodging	Five rooms at \$100/night, for two nights	\$1,000	1,059.85	\$869.85, two nights and four rooms at Comfort Inn (for students); \$190, two nights in Hendrix-Murphy House (for Professor Richards)
Friday Dinner	15 participants @ \$28 each	\$420	202.12	Dinner for 18 at ZaZa (Hendrix Village)
Saturday breakfast	15 participants @ \$10 each	\$150	392.08	We purchased breakfast foods, beverages, and snacks for breaks from Panera Bread (thus combining a subsequent line item [\$250 for refreshments] with this bill).
Saturday lunch	Open to participants and symposium attendees (e.g. additional faculty or students), 30 guests @\$15	\$450	322.76	We purchased sandwiches, salads, and cookies from Panera Bread.
Saturday dinner	15 participants @\$28 each	\$420	382.54	Dinner for 18 at Star of India (Little Rock)
Saturday film screening	At a local theater (cost includes movie tickets) or on campus (cost includes exhibition rights)	\$300	144	18 tickets @ \$8 each
Sunday breakfast	15 participants @\$10 each	\$150	276.79	Instead of two separate meals, we (18) enjoyed a brunch at Michelangelo's.
Sunday lunch	15 participants @\$15 each	\$225		
Refreshments between panels	Tea, coffee, snacks; two breaks total	\$250	4.13	\$4.13 for bottled water (as indicated above, we rolled break snacks/beverages into the Panera breakfast bill)
Publicity	Posters, programs, printing		131	
TOTAL		\$3,815.35	3,815.27¹	

¹ That we've fallen \$131.08 below our anticipated total of \$3,815.35 results from donations of labor and gas on the part of students, faculty, and faculty's family members. We feel compelled to clarify this fact so as to justify our requesting future funds that might be closer to if not exceeding our original budgeted amount. Hendrix students carpooled Rhodes students between their hotel and campus, and also between campus and Little Rock (for film and dinner outing); we faculty also treated students to coffee and tea at the local café, which didn't provide a clear enough receipt for reimbursement; and the setup and teardown—in addition to pickup/delivery—of Saturday's breakfast, lunch, and snacks would have cost money (Hendrix dining services charges roughly \$100 for servicing each meal, in addition to special fees for Saturday events) if they weren't donated by a non-symposium-participating family member who volunteered his services.

Appendix 1

HENDRIX RHODES FILM STUDIES RESEARCH SYMPOSIUM April 12-14, 2013

Friday, April 12

- 1:30pm** Rhodes students leave for Hendrix (pick up in front of Barret library)
- 4:00pm** Arrival at Hendrix
- 4:30pm** Meet and greet; campus tour; check out presentation room
- 6:00pm** Dinner at Zaza's Pizza and Salad (<http://www.zazapizzaandsalad.com/>)
- 9:00pm** Drop off Rhodes students at hotel (carpool)

Saturday, April 13

- 8:15am** Pick up Rhodes students at hotel (carpool)
- 8:30am** Breakfast at Hendrix
- 9:30am** Panel I
- 11:00am** Break
- 11:15am** Panel II
- 12:45pm** Lunch break
- 2:00pm** Panel III
- 3:30pm** Break
- 3:45pm** Panel IV
- 5:00pm** Head to Little Rock (carpool)
- 6:00pm** Dinner at Star of India (<http://lrstarofindia.com/>)
Movie at Market Street Cinema (<http://www.marketstreetcinema.net/>)
- 11:00pm** Drop off Rhodes students at hotel (carpool)

Sunday, April 14

- 9:45am** Pick up Rhodes students at hotel (carpool)
- 10:00am** Brunch at Michelangelo's Ristorante (<http://www.michelangelosconway.com>)
- 12:00pm** Rhodes students leave for Memphis
- 2:30pm** Arrival at Rhodes (drop off in front of Barret library)

Symposium Schedule April 13, 2013

Panel I: Interpreting and Integrating Film Theories

9:30am-11:00am

Moderator: Sammi Bryan (Rhodes College)

Rane Peerson (Hendrix College), "Broken Balloons, Conflicting Theorists, and New Modes of Cinematic Thought"

Anna Lockhart (Rhodes College), "Redefining Auteur Theory as the Creation of Sub-Genre"

William Repass (Hendrix College), "*The Battle of Algiers*—Towards a Revolutionary Space"

Hayley Farmer (Rhodes College), "From Mourning to Melancholia: Cinephilia in the Age of New Media"

Break: 11:00am-11:15am

Panel II: Performing and Transgressing Identities: Gender, Race, and Class Reconsidered

11:15am-12:45pm

Moderator: Lance St. Laurent (Hendrix College)

Shelby Lund (Rhodes College), "From Damsel to Hero: The Evolution of the Bond Girl"

Jacob Long (Rhodes College), "Masculinity and Transnational Spanish Stardom in *Celda 211* (2009)"

Julia Price (Rhodes College), "America's Changing Race Relations Depicted in Transitional and Contemporary Film"

Chelsea Ortego (Rhodes College), "We're Gaining on Us: Classism and Reaganomics and the Brat Pack Films"

Lunch: 12:45pm-2:00pm

Panel III: Cultural Politics or Political Aesthetics

2:00pm-3:30pm

Moderator: Emily Smith (Hendrix College)

Reid Zarker (Hendrix College), "Economic Criticism as Manifested and Catalyzed by Psychoanalytic Myth within *Citizen Kane*"

Maggie McGowan (Rhodes College), "'Our Thoughts Are Ours, Their Ends None of Our Own': Corporate Anonymity vs. Authenticity in Michael Almereyda's *Hamlet*"

Marcus Zhu (Hendrix College), "Understanding New Russian Cinema through *Day Watch*"

Timothy Garton (Rhodes College), "*À Contrecoeur Caché*: Artistic Form as Politics in Michael Haneke's *Hidden*"

Break: 3:30pm-3:45pm

Panel IV: Narrative Choices: Color, Close-Up, Closure**3:45pm-5:00pm**

Moderator: Hayley Farmer (Rhodes College)

Lara Johnson (Rhodes College), "Creating a Fantasy: The Blending of Color in Film"

Lance St. Laurent (Hendrix College), "Artificial Emotion: Kubrick, Spielberg, and the Face of an Automaton"

Emily Smith (Hendrix College), "Momentum and Mortality: Learning to Lead in Sarah Polley's *Take This Waltz*"