BA in Film Studies

SOFA/CIAS/RIT

Developed by:

Adrianne Carageorge, Associate Professor, SOFA

In consultation with:

Malcolm Spaull, SOFA Administrative Chair, Professor

James Winebrake, COLA Dean

Babak Elahi, Associate Dean, Associate Professor, COLA

Department of English

Tina Lent, Fine Arts Department Chair, Professor, COLA

Elisabetta D’Amanda, Lecturer, Department of Modern

Languages, COLA

Concept Paper: Proposed BA in Film Studies

1. Title / Department / College

Bachelor of Arts (BA) degree in Film Studies offered by the School of Film and Animation (SOFA), College of Imaging Arts and Sciences

1. Abstract

The primary goal of the proposed BA in Film Studies is to provide students with an interest in film history and applied theory the opportunity to study within a thriving environment of SOFA filmmakers / artists and motion picture science students. The proposed Film Studies BA will enhance the existing BFA, BS, MFA degree offerings in SOFA positioning it uniquely among universities in the USA with comprehensive degree offerings in all aspects of film education. Students in the BA program will explore traditional and evolving cinema at the global level.

The current degree programs within SOFA are impressive in their depth and technological scope including live action fiction and documentary production, animation, cinema crafts, screenwriting, and digital engineering of motion picture imaging. The missing emphasis is the larger historical and theoretical overview of the medium and the opportunity to learn applied analytical skills leading to publication and graduate studies. Students in the BA program will explore the universal language of cinema through a wide range of coursework and written analysis leading to the publication of a senior thesis monograph that will include articles on student and non-professional films, national cinemas, and theoretical concerns. Select SOFA faculty as well as faculty from within other departments in CIAS and COLA already offer some course work to support this proposed program.

SOFA is arguably one of the most popular programs at RIT. Every year approximately 80% of applicants are denied admission to the BFA program and every year only 20% of internal transfer students are admitted to the BFA program which is sized based on the limited amount of facilities and equipment necessary to support the program. The BA in Film Studies would allow for larger enrollments, especially among students who may not be creative filmmakers or interested in the science and technologies of digital filmmaking.

Students in the BA program would exist within the dynamic culture of active filmmakers in SOFA. This blended community of practitioners/technicians and historians/theorists will enhance the understanding of the film medium for both.

1. Program Description
   1. Overview and justification of new program

The proposed Film Studies BA in SOFA / CIAS would be offered in alignment with the foundation first semester experience of all SOFA majors. Instead of production courses, students would begin their study of history, theory , and critical writing.

There is the possibility of on-line class offerings in later years. Proficiency in a foreign language would be required of all students on or off campus. Students would be encouraged to seek out a semester study abroad exchange.

Current enrollment levels in the BFA program turn away approximately 80% of the students who apply. Students who are denied admission to the BFA program may be interested in the Film Studies program which would allow them a place in SOFA where they could learn to review films, write and publish scholarly work, and learn the fine art of film criticism from a background situated firmly in the classic academic traditions of scholarship. The placement of the BA program within the School of Film and Animation would provide students with exposure to the realities of actually making films and the creative processes of filmmakers and screenwriters. Their study of film would not happen in an abstract vacuum, but be directly linked with a creative community of students.

* 1. Summary of new program curriculum

The Film Studies BA has been structured to blend with the existing SOFA undergraduate degrees curriculum in the common first semester. Students will be admitted through the standard processes with the addition of a small portfolio of written work samples related to film history / theory. The same high standards in SAT scores will apply to incoming SOFA BA students.

Proposed BA degree requirements would equal 120 semester credits.

General education requirements would equal 60 semester credits including foreign language course work and specialized course work in writing and publishing. Several COLA courses in film history would be included. Regional students would have access to on campus general education courses, with the possibility of advanced students engaged in on-line general education classes.

Writing –

Freshmen -minimum of 8 credits of expository writing

Transfers – minimum of 3 credits of expository writing

\*First year Writing 3 cr.

Foreign Language –

A minimum of 8 credits or confirmed proficiency at an intermediate level

Perspectives –

A minimum of 12 credits in Humanities and Social Sciences

Including one writing intensive 3 cr. Course(Ethical, Social, Global, Artistic)

Scientific Inquiry / Math–

A minimum of 6 credits in scientific inquiry and natural science.

The remaining credits may be taken in any area of general education.

Major area of study equals 30 semester credits / 10 courses.

Film Studies – a minimum of 30 credits in the major to be distributed as follows.

Core requirements –

Film Syntax (existing course)

Film Screenings (exisiting course)

Story and Structure (existing course to be revised)

Intro to Flm Studies (new course)

Film Research, Scholarship, Publishing (new course)

History Requirements –

US Film History (existing course to be revised)

Film Theory (exisiting course)

International Film History (12 existing courses – European, Asian, Middle Eastern)

Film Director / Genre History (2 existing courses – Hitchcock, Ford)

Evolving Technology: Global Film Practice (new course)

Alternative Cinema (existing courses including animation, experimental)

The remaining 30 credits may be taken in any SOFA or COLA Film Studies courses.

1. Fit with RIT Mission and Strategy

The proposed BA in Film Studies supports RIT’s mission of enhanced interdisciplinary education and builds on the strengths of existing programs. The addition of this degree to those already offered by the School of Film and Animation would create a comprehensive menu of degrees at the undergraduate level. Once the BA has established itself as a viable program, the plan is to investigate a MA in Film Studies.

The proposed program offers a multidisciplinary approach to prepare students in the global society. With its emphasis on scholarship in the study of the universal medium of film, our graduates will gain a broad cultural base from which to address the large, philosophical issues of a rapidly changing culture driven more and more by media and film. Whether our graduates seek advanced degrees or write, they will take with them a solid understanding of the discipline as it relates to the world we live in.

The emphasis on writing as an educational goal is showcased and would be accomplished through collaborations with the School of Media Sciences/CIAS and COLA as students write and publish their senior thesis monograph. Ultimately students with such a degree seek graduate studies and careers in education, writing and publication, film archival work, curating and programming film screenings for museums and film festivals, and on line film related opportunities.

1. Synergy with Other Programs

The proposed BA in Film Studies offers an interdisciplinary approach to prepare students for graduate studies and for careers in film journalism and scholarship.

Several examples of collaborative learning include :

Existing courses in CIAS in art history, art theory, publishing.

Existing courses in COLA in various specialized film topics including narrative, global film history, philosophy, and business. Many general education courses are based in COLA.

The possibility of on-line learning in the advanced years would take advantage of new courses and those already being offered.

International study opportunities within RIT through study abroad programs and in collaboration with other universities.

Once the undergraduate BA degree is established, a dual BA / MA five year degree in Film Studies or a MA in Film Studies based in COLA would be persued.

1. Administrative Structure for the New Program

The BA in Film Studies fits within the existing structure of the School of Film and Animation / CIAS. Administrative and advising resources are already assigned to SOFA. A program chair position would administer the new BA program working with the Administrative Chair of SOFA.

1. Enrollment Management Expectations and Sustainment

This program would expand the possible degree paths for students entering RIT’s School of Film and Animation which is currently among the most desirable for incoming students. Although admission standards would remain high, students would have an option of studying film instead of making films or learning the engineering behind motion pictures. It is anticipated that students would stay in SOFA with this new degree choice of film studies.

With enrollment levels starting at 15 students in the first two year and building steadily after that, the program would comfortably accommodate 70 - 75 majors in the first four years.

1. Impact on Resources

Resources for the BA Film Studies in SOFA already exist within the current program and would support initial start up of the new program.

The first year courses and general education requirements are already in place. BA students would meet similar requirements for all undergraduate programs within SOFA.

By the second year, one new faculty is required assuming current levels of H&A courses are offered. A second new faculty position would be necessary by the the fourth year if the five year BA/MA program is established. No new facilities are necessary other than office and a rennovated A-level screening space. Enhanced library holding of DVD’s and books and journals would also be necessary.

If on line coursework is created, additional classroom space is not necessary although additional faculty might be needed.

IX. Conclusion

The creation of a BA degree within the School of Film and Animation would be unique among university programs by offering a complete array of degree choices . Once the BA is established, a MA degree and then a dual BA / MA five year degree could be added to the scope of degrees offered by the school.

Residency in the first three years plus the creation of on-line courses to support the major would attract students whose interest in the medium of film is focused on history and theory with an emphasis in scholarly writing for all applications. After the BA degree is established, distance learning would provide another option for study.

The placement of the BA degree within the exciting environment that is SOFA will expose students to the dynamics of filmmaking and provide a realistic overview to the work directors, writers, and technical craftsmen bring to making films. The work of the BA students would be assessing the work of these new filmmakers as well as the global world of cinema through analysis and scholarship of films.

BA FILM STUDIES

RESPONSES to CONCEPT PAPER:

In March 2013, the Provost’s web site posted concept papers for new degree programs. Seven members of the RIT community responded with comments on the BA in Film Studies proposal.

These responses with comments from Adrianne Carageorge, author of the concept paper follow.

NAME: Miriam Lerner  
EMAIL: [mnldis@rit.edu](mailto:mnldis@rit.edu)  
  
MESSAGE:   
  
In regards to the proposal for a B.A. in Film Studies, I wish to lend my wholehearted support ! This is a crucial component which has been lacking in the Film major in SOFA since the inception of that program. Without knowledge of the theoretical and historical underpinnings to the art of producing films, the technical training remains incomplete and shallow. Applied skills must be complimented and augmented with the wonderfully rich and nuanced history of films on US and the world screens. Please consider this major as an important addition to the existing top-notch Film major we have here at RIT !

RESPONSE:

I appreciate the comments from Miriam Lerner. She understands the core reason I have proposed this BA program. Although SoFA BFA students are required to take H&A courses, I hope to open the possibility of Film Studies to a new population of students.

NAME: Hiroko Yamashita  
EMAIL: [hxygsl@rit.edu](mailto:hxygsl@rit.edu)  
  
MESSAGE:   
  
This is an exciting program that covers a multiple dimensions of a media culture. I think it is a great idea that students learn a modern (foreign) language as a part of the degree. MLC would like to know more about it so that we can assist effectively. If a student tests out (by demonstrating proficiency at or beyond intermediate level), what would be the method - AP, CLEP test, placement by ML faculty? If a student takes a modern language at RIT, when will they usually take during their four years? Will it be necessary that some seats are reserved for those students? Thank you.

RESPONSE:

The proposed Film Studies BA language requirement would allow for a student to test out based on recommendations for test instruments by ML faculty. My hope is for proficiency in reading and writing.

Students entering the program would take language courses in the first two years. Because films are made all over the world, the expectation is that students could select a language related to the national cinema they choose to study in depth in the 3rd and 4th years of the program.

Because the BA program is new and the selection of possible language courses so broad, I expect enrollments in language classes not to be impacted negatively.

I will be happy to speak with ML faculty about this.

Thank you for providing concept paper feedback.  If necessary, someone will

be in touch with you shortly.

Below are the values you submitted:

Name: Marla Schweppe

Email: [mkspph@rit.edu](mailto:mkspph@rit.edu)

Feedback:

Usually, faculty who teach in a Film Studies program have a PhD.  No mention

is made in this proposal of the qualifications for the faculty, but I am

unaware of faculty with those qualifications.

Also, some of the courses taught in COLA would be appropriate for this

degree, and some of the faculty there do have PhDs.

Another consideration is that U of R has a film studies program.

RESPONSE:

I have consulted with an expert in the field of Film Studies, Dr. Frank Tomasulo, about faculty qualifications. At the undergraduate BA degree level, there is no standard requirement for PhD faculty; the terminal degree of MFA or professional equivalency is commonly accepted as qualifying a faculty for film studies classes. The question of PhD’d faculty would figure into MA degrees in film studies.

(I have included comments from Dr. Tomasulo.)

I have consulted with several COLA faculty in designing this interdisciplinary degree program. It is anticipated that several of the courses taught in COLA would be included in the SOFA BA.

If the BA program evolves into a dual BA / MA degree, I would invite COLA PhD faculty to become involved.

The advantage that RIT would gain over all existing film programs in the USA is that the addition of the BA would complete the degree options offered – BFA, BS, MFA, plus BA. No other university offers this range of undergraduate degree programs.

NAME: Bill Landers  
EMAIL: [bill.landers@rit.edu](mailto:bill.landers@rit.edu)  
  
MESSAGE:   
  
Thank you for the opportunity to comment on the proposed new degree in B.A. Film Studies. I can confirm current facilities and technology infrastructure can support initial start up of the proposes program. Also, it should be understood an annual renewal/replacement budget is absolutely essential to appropriately support SOFA's technology dependent curriculum. That being said, I continue to be most grateful and appreciative for the 2007 renovations. Please consider establishing technology replacement budget for SOFA. Thank you for your time and consideration. Sincerely, Bill Landers CIAS Chief Engineer 475-5682

RESPONSE:

I appreciate the support offered by Bill Landers who provides excellent support for SoFA classes.

I agree that the current facilities will support the first years of this new program as BA students find seats in H&A classes. If 10 students are admitted each year, I anticipate their impact on facilities and enrollment limits of classes would be seen in the second year. The remedy could be scheduling specific classes for the new major.

Thank you for providing concept paper feedback. If necessary, someone will be in touch with you shortly.

Below are the values you submitted:

Name: John Capps

Email: [jmcgsh@rit.edu](mailto:jmcgsh@rit.edu)

I have read: BA in Film Studiesconcept paper and have no further comment

Feedback:

This looks like a very worthwhile addition to the university's portfolio of degree programs -- and my colleagues in the Philosophy Department are especially glad to see the emphasis on film theory within the degree.

Having said that, there are two Philosophy courses which might be of particular interest and value to the degree. These are PHIL 313 Philosophy of Film and PHIL 314 Philosophy of VIsion/Imaging.

Incorporating these courses in some way would enhance the cross-college, interdisciplinary nature of the degree, would assist in integrating the liberal arts into the University's curriculum, would foster collaboration across the campus and, most importantly, would add to the theory component of the degree.

I'm slightly embarrassed to fall back on this feedback form, but we in the Philosophy Department would be happy to talk in more detail about these courses and their possible relevance for the proposed degree.

Best,

John Capps, Chair

Department of Philosophy

RESPONSE:

These comments from Professor Capps are exactly on point as far as the interdisciplinary nature of the proposed Film Studies BA degree is concerned.

There is an impressive body of work related to the philosophical and theoretical nature of cinema. The courses he has suggested would be appropriate considerations for students. I would welcome a conversation with him in developing courses to support the new degree.

Thank you for providing concept paper feedback. If necessary, someone will be in touch with you shortly.

Below are the values you submitted:

Name: Jack Beck

Email: [jabpph@rit.edu](mailto:jabpph@rit.edu)

I have read:

Feedback:

I find the prospect of a BA in Film Studies at RIT to be very exciting. I do have some comments about the proposal (more could be said):

• The following two statements seem to disagree: “Every year

approximately 75% of applicants are denied admission to the BFA program”; “Current enrollment levels in the BFA program turn away approximately 80% of the students who apply.”

• I feel that to maintain validity for the program, a chair will have to be

hired with a Ph.D in Film Studies.

• I suspect that once we go to an MA we would require more faculty with an

advanced degree. MFA teaching MA candidates in upper-level study, not best scenario. (My experience was with profs who wrote the course text).

• With my BA in Cinema, it was half studies/half production. My MA in

Broadcasting and Film, the same. I also know that all the Ph.D candidates took 2 Production courses minimum (we studied together, I went for MFA). I would strongly believe that it would be beneficial for film studies students to take some production. I also believe they would prefer it. This could cause a greater congestion in the first-year practical courses. Not wanted, but hard to avoid?

• I strongly feel that with a degree, we need to have added rigor to

existing courses (SoFA & CoLA). With a look towards more advanced written criticism, more adoption and lecturing of texts/articles/socio-political-historical context, less reliance on screenings. MA is geared towards publication, as the proposal indicates.

Thanks.

RESPONSE:

I appreciate the comments from my colleague, Jack Beck, although I do not agree with every point he makes, I am pleased that he sees the potential of this new program.

The numbers referred to by Prof. Beck refer to two different populations of undergraduate students seeking admission to SoFA – new applicants and internal transfers. The point is that many students are turned away from SoFA because we cannot support the “production” demands of the BFA, MFA beyond the current capacity. The design of the Film Studies BA would open another option for students within the SoFA community in a way similar to the BS program by providing education in another aspect of the discipline. I do not agree that film studies students in production classes is essential because this would add to the burden on facilities while not necessarily enhancing the educational goal of the film studies program.

The BA program would not require the hiring of a PhD to start given the credentials of certain SoFA faculty with terminal MFA degrees and professional experience related to film studies. The PhD requirement for faculty would be essential if a MA program was created. Another possibility to consider is the creation of an interdisciplinary BA / MA with the undergraduate component of the program based in SoFA and the graduate component based in COLA where faculty with PhD’s already exist. In either case, I look forward to an interdisciplinary collaboration with COLA.

Thank you for providing concept paper feedback. If necessary, someone will be in touch with you shortly.

Below are the values you submitted:

Name: Clarence Burton Sheffield, Jr. Ph.D.

Email: [cbsfaa@rit.edu](mailto:cbsfaa@rit.edu)

I have read: Proposed BA in Film Studiesconcept paper and have no further comment

Feedback:

Comments on the Concept Paper: Proposed BA in Film Studies

If the primary goal of this new degree is to enhance and strengthen our curriculum in film history and theory, then why not call it a BA in Film History, Theory and Criticism, or Cinema and Media Studies? Film Studies seems very vague and generic, and it does not adequately describe the proposed degree.

History and theory is a serious deficiency in our otherwise outstanding School of Film and Animation. It is lacking, and it is bewildering that our students who have mastered the complex technical and practical aspects of the discipline, graduate from our school with very little, if any, understanding of its history and theory. I speak from experience, having taught SoFA undergraduates for the past decade, and having heard their complaints about

the paucity of history and theory in the program. While the concept paper

argues that this new degree “would allow for larger enrollments,” I would argue that the high selectivity of our current program should not be dismissed. Bolstering history and theory will significantly strengthen the current program, but its addition should not imply less selectivity or more relaxed admission standards.

The final paragraph (of Section II. Abstract) is meaningless, and says almost nothing. It needs to be rethought. What does it mean to “exist within the dynamic culture of active filmmakers. . .?” Perhaps, this should be re-worded to “would add significantly to the dynamic . . .” In the next

sentence, who is being exposed? Is the intent of this paragraph to suggest

that there will be a fruitful dialogue and dynamic interchange between film practioners/technicians and historians and theorists? If so, then this should be stated clearly.

In (Section III a.) I would suggest that “analytical writing” be changed to “critical analysis.”

Why is proficiency in a foreign language specified only for possible on-line courses? What is meant by “the classic academic traditions of scholarship?” This warrants greater specificity and some acknowledgement should be made of possible coursework in CoLA. If a student wishes to focus on Japanese film, for instance, it would behoove them to have some coursework in Japanese history and literature, not to mention language. There have also been courses in CoLA on the Philosophy of Film (taught by Tim Engström), and Scandinavian Film (taught by Cecila Ovesdotter Alm). Art History courses (such as The Image, Symbols and Symbol Making, Dada and Surrealism, etc.) formerly taught by the Foundations faculty in CIAS, have also included film and video as significant aspects of the courses.

In the list of courses (under Major area of study) Intro to Flm Studies should be “Film Studies”

The course requirement themselves, as outlined here, seem insufficiently robust and very slim. For example, there is nothing devoted to silent film, experimental and avant-garde film, feminist film/women directors, or documentary. Courses focusing on specific national cinemas (Germany, France, Latin America, Spain, Asia, Soviet and Russian, Scandinavia, Britain, Australia, Turkey, Iran, etc.) or third world diaspora, should be specified.

Why no course on Film Criticism? Why no courses devoted to specific directors? Why not a course on film trilogies,? Film poetics? Film Aesthetics? Psychoanalytic Approaches? Auteur Theory? Film Noir? or The Cinema of Transgression?

Why no mention of the Rochester International Film Festival? Why not mention the possibility of co-programming with the Dryden Theater at George Eastman House? Their archive also presents tremendous opportunities for historical research.

The proposed Tigerterms during the January intersession, would allow for an intense study abroad experience in a specific city (Paris, London, Rome, Barcelona, Oslo, Istanbul, Lima, etc.) and an opportunity to examine how they have been featured historically in film. This is precisely how the film program at CU Boulder uses their study abroad.

IV. The “senior thesis monograph” needs greater detail and specificity.

VIII.

It is naïve to suggest that only one new faculty member is sufficient, in my opinion. At the very least, I would suggest two new hires, a historian and a theorist. Ideally, a third hire, who specializes in film criticism would make this a very serious program. It is also a bit disingenuous to say that “no new facilities are necessary,” when one considers that most of the

current faculty in CIAS do not have their own office! Furthermore, while we

own a substantial collection of dvds at the Wallace library which are used by many faculty with an interest in film history, it is far from complete. New titles are always becoming available as well as improved prints of older titles. The addition of a new major should be seen as an opportunity to buttress our holdings and to increase our periodicals and books as well.

A distinguished visiting speakers program by which, over the course of an academic year, some six-eight noted regional, national, international scholars of film history/theory/criticism could be brought to campus to enrich and supplement the program would also be very impressive, and it would most likely, be more cost-effective than a faculty hire.

IX. The conclusion could be strengthened.

RESPONSE:

The comments offered by Prof. Sheffield were the most thorough I received in response to the concept paper. He has offered some useful suggestions and some that are odd.

I will address those that are related specifically to the Film Studies BA proposal:

The proposed name “Film Studies” adequately describes the program and fits succinctly into the nomenclature of the other SoFA programs.

Admission standards for BA students will be maintained at the level of the BFA, BS programs.

The foreign language requirement is a program requirement for all students in the program. I agree that students combine the study of film, language, and culture through a cross disciplinary relationship with COLA.

What may seem like deficiencies in the concept paper with regard to enhanced description of specific courses was deliberate in an attempt to meet the length requirements of the concept paper.

I will revise the concept paper as much as possible to more fully describe curriculum.

The most useful comments are related to increasing the size of the film media collection and the number of books and periodicals in the library. Suggestions for short term program for visiting scholars and Rochester based collaborations with George Eastman House are also worth pursuing.

.

In response to comments about the requirement of hiring PhD. to administer and teach from RIT faculty to the BA in Film Studies concept paper, I contacted Professor Frank Tomasulo who is an expert in the field.

Dr. Tomasulo and I are both active in UFVA where we have held leadership positions for many years. University Film and Video Association is the preeminent professional organization serving the discipline.

He has taught in many universities, serving in administrative and faculty positions.

I rely on him for answers to all questions related to our shared educational mission.

Adrienne: I was about to write to you (about the UFVA elections, if there are going to be any this year. I think the deadline is fast approaching, no?)

See below for my ambiguous answers (in **bold**) to your pointed questions...

Unfortunately, there's no real rule book on any of this; nonetheless, my answers are based on circumstances I've observed UNANIMOUSLY in at least 8 film programs (grad and undergrad).

Best,

Frank

**Frank P. Tomasulo, Ph.D.**

**Visiting Professor of Film Studies**

**Department of Media and Communication Arts**

**City College of New York, City University of New York**

**501 East 87th Street, Apt. 16-G**

**New York, NY 10128**

**646-678-4167**

**From:** "[axcpph@rit.edu](mailto:axcpph@rit.edu)" <[axcpph@rit.edu](mailto:axcpph@rit.edu)>

**To:** [franktomasulo@yahoo.com](mailto:franktomasulo@yahoo.com)

**Sent:** Friday, June 7, 2013 3:19 PM

**Subject:** [UFVA] Film Studies question

ftomasulo,

acarageorge (<http://www.ufva.org/users/acarageorge>) has sent you a message

via your contact form (<http://www.ufva.org/user/1111/contact>) at UFVA.

If you don't want to receive such e-mails, you can change your settings at

<http://www.ufva.org/user/1111>.

Message:

Hello Frank,

I am working on a new Film Studies BA degree program for RIT.

As the proposal moves through the curricular process, questions about the

qualifications of faculty arose.

Do you know if faculty without PhD.'s can teach in BA programs?

**It depends. Most accrediting agencies require a terminal degree for most faculty. Exceptions can be made, and I've had to write those "exception to policy" letters on several occasions (for people with extensive professional experience, Emmy or Academy awards, etc.). It is easier to make exceptions if the courses are filmmaking/screenwriting classes. Certainly, adjuncts can be hired without doctorates.**

**Accrediting agencies are not the only factor, though. The internal and regional reputation of your department is another aspect to consider. While not all Ph.D.s are excellent teachers or scholars, there is a presumption that the more advanced degree carries more wisdom and pedagogical proficiency. In hiring, you might have a potential lawsuit if you hire someone with an M.A. over someone with a doctorate, unless there are other significant considerations.**

Can there be a mix of faculty with MFA's and MA's?

**It depends. The MFA is a recognized terminal degree and SHOULD be respected as such. Unfortunately, it is not always seen as the equivalent of the doctorate by some academicians. Again, the MA degree is not terminal and MANY in academe might look askance at a faculty member (particularly a tenured or -tenure-track professor) with only an MA degree.**

If the degree becomes a dual BA / MA degree in Film Studies, does the

qualification of faculty need to change?

**The graduate component makes it even more imperative to hire Ph.D.s -- although, again, occasional exceptions can be made. That is because at the conclusion of their studies your MA grads will be on the same level as the professors who just supervised their theses the day before. Many universities actually FORBID people without the doctorate from serving on thesis committees, without special permission.**

I appreciate any thoughts you may have about this.

Best,

Adrianne

CONCEPT PAPER BUDGET

In preparing the Concept Paper Budget Template information, the section at the bottom of page one asks for rough capital projections with limited choices for Space Projections. Costs for a screening room / classroom were not available options. The closest approximation was “wet lab”, but costs for the screening room / classroom with be lower.

The enclosed floor plan of A –level in Gannett Building shows rooms A151 and A165 which could be renovated to provide space requested for this proposal