Proposed New Degree: Academic Components

1. Please describe and provide a rationale for the proposed new degree:

The major in Cinema & Media Studies (CIMS) will offer students a rigorous and comprehensive education in the history, aesthetics, theory, formal practices, and sociocultural dimensions of moving-image media. Through structured engagement with film, television, and digital media in relation to literature and other liberal arts, the major aims to develop sophisticated understanding of the moving image (and its sound accompaniments) both as a multifaceted art form and as a pervasive, influential product of popular culture.

The major will be available, as the “study-in-depth” component of a BA degree, to undergraduates enrolled either in the College of Arts & Sciences (CAS) or in the College of Communication (COM). It requires a five-course CIMS core, two structured electives, and four unrestricted electives, which may include some combination of study abroad, a local academic internship, coursework in film production and/or screenwriting, and senior honors research. In addition to the 11-course major, candidates for the BA will fulfill all other degree requirements of their home college, COM or CAS.

Cinema & Media Studies is BU’s first such thoroughly “intercollegiate” major in the humanities. Jointly initiated by the deans of the two Colleges, it was designed by a joint CAS/COM faculty committee and will be jointly administered in accordance with a shared Mission Statement. To the benefit of all BU undergraduates, the major establishes a coherent framework for relevant course offerings and initiatives in COM and CAS, drawing on the intellectual leadership of a cross-college CIMS Program faculty with differentiated research and teaching interests in American film and television, in the national and regional cinemas of Europe, Latin America, Africa, the Middle East, and Asia, and in the transnational flow of electronic and digital media.

Appreciation for creative arts in global context is one overarching goal for students’ learning as they progress through the major. They will also come to know a substantial body of classic and experimental works, and practice a rich mixture of methods and approaches, while continually
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refining their writing, analytical, and critical skills in relation to visual media and the dynamics of media change. The B.A. thus lays strong foundations for graduate study and careers in general, with particular aptness to curating, programming, screenwriting, arts journalism, education, communication, entertainment law, and the media industries.

A six-course Minor in CIMS is being proposed concurrently, to replace the existing CAS Minor in Film Studies. The new minor comprises a subset of courses required for the major and will be available to students in all of BU’s four-year schools and colleges.

Rationale:

The proposed BA will be an attractive and intellectually rewarding addition to Boston University’s academic programs. Film Studies, usually understood to be in philosophical and methodological alignment with the humanities, has been recognized as an academic field concerned with practices of enduring cultural and social significance since its emergence in Europe and the U.S. in the 1960s. Over the last several decades, Film Studies majors by various names have taken root and flourished, in some cases evolving along with visual culture and moving-image media themselves, at many freestanding liberal arts colleges and most major urban universities. Currently, only BU and Tufts University among comparable institutions in the Boston area do not yet offer a full undergraduate major or major track in this field. BU does, however, have the makings of a major that, from its inception, will be up-to-date and, as detailed in #6 below, competitive in distinctive ways with longstanding majors elsewhere. Important programmatic and contextual assets include the following:

1. Extensive, Pooled Faculty and Curricular Resources
The proposed BA will marshal impressive rosters of current faculty and existing courses. Students can be equipped with the full complement of nationally recognized, interconnected (historical, aesthetic and theoretical) frameworks for study of film and television with the addition of only two new courses. Moreover, those courses, an introductory sequence in global film history from the silent era to the present, can be offered on a rotational basis by members of the CIMS faculty at no sacrifice of other curricular commitments within and beyond the major.

This readiness to launch is easily explained. The fact that, in the area of film and media studies, COM and CAS previously pursued separate, sometimes overlapping agendas in loosely coordinated ways is now transformed by the advent of full-scale collaboration into a clear institutional advantage. As a result of parallel developments in our two Colleges, 25 full-time faculty members and an inventory of 60+ active courses are already in place and poised for integration and a higher, more visible and purposeful level of programmatic organization than the current CAS Minor in Film Studies can provide. Some of the existing resources that the major will marshal support the “studies” prong of COM’s four-pronged (studies/screenwriting/production/management and producing) BS in Film & Television. Others reflect the increasing prominence of film and moving-image media within the liberal arts and in
the formal training of doctoral students as teachers of literature, art history, and other humanities subjects. Relatively few additional resources (detailed in #12 below) are needed for the major's start-up phase; one benefit of continued collaboration will be to ensure broad intellectual exchange, coordinated priorities, and appropriate efficiencies in planning for future directions.

2. A Distinct Global Focus
BU's proposed CIMS major differs from many others in extending the reach of its requirements and electives beyond the United States. Global cinema and media is already an aggregate faculty and curricular strength at BU, owing in part to rapid recent growth in area, regional, and national language, literature, and culture studies. Junior faculty members focusing on the Americas, Europe, Africa, the Mideast, and Asia are increasingly recruited on the basis of profiles that include ability and commitment to contribute "double-duty" courses in film and digital media. That emphasis will become still more marked with forthcoming establishment of the Pardee School of Global Studies, especially its Division of Regional Studies, as an intellectual and administrative hub for current programs on Africa, Asia, Europe, Latin America, and MENA. Further synergies are anticipated with BU Study Abroad. The new major will provide a core audience for expansion of opportunities that "count" to undertake internships and academic study of national and regional cinemas on site (currently in London, Dublin, Padua, Sydney, and Los Angeles). At a meeting in May 2013, BUSA directors from around the globe discussed possible models including focus on local film archives and festivals (as in Sydney).

3. Liberal Arts with the Professions
Joint custody will serve the major and its students well, keeping the academic study of film closely connected to the crafts of screenwriting and production, as well as to neighboring liberal arts disciplines. The missions of COM and CAS are not only congenial with regard to solid grounding in the liberal arts, attention to students' writing, etc., but also complementary in ways that enhance the stature of jointly sponsored endeavors and will enrich the experience and perspectives of undergraduates. The major leverages COM's core strength and reputation as a destination for the training of successful professional filmmakers. Even those CIMS students who do not elect to take a course in screenwriting or production as part of the new major will benefit from interacting in CI courses and co-curricular contexts with classmates who are pursuing the BS in Film & Television and identify themselves as apprentice artists or industry professionals. Conversely, COM students in the new major will have access through their CAS professors, classmates, and coursework to a full range of vital traditions, promising subfields (e.g., Religion and Film) and optional minors in the humanities and overall liberal arts environment.

4. Film and Media on Campus, in Greater Boston, and Abroad
The major capitalizes on BU's location, campus resources, and array of Study Abroad and internship opportunities with partial or full emphasis on film and television. It will take advantage of holdings in our Krasker collection (http://www.bu.edu/tech/teaching/krasker-film-video/) Howard Gotlieb Archival Research Center (http://www.bu.edu/dbin/archives/) and
Geddes Language Center (http://www.bu.edu/geddes/), as well as the annual Redstone Film Festival (http://www.bu.edu/com/academics/film-tv/redstone-festival/) and the many and varied screenings in the Boston area of new, rare, and obscure films, videos, and digital projections. Students will interact with contemporary filmmakers under the auspices of Cinematheque, COM’s premiere screening series (http://www.bu.edu/com/academics/film-tv/cinematheque/) and with local cultural institutions engaged in film and media programming and exhibition. They will be able to intern and fulfill requirements in national and regional cinema at a growing number of BU’s sites around the globe.

In sum, the Cinema & Media Studies Major opens the door to a market thus far dominated by NYU, USC, UCLA, Yale, and the University of Wisconsin, Madison. Its establishment will help BU compete with these schools for the best applicants with identified interest in the field of Cinema and Media. In addition, it will diversify and strengthen BU’s general liberal arts curriculum, making the university more attractive and competitive.

2. Please describe how the proposed new degree advances the Strategic Plan of the school/college and of the University plan:

Film is specifically called out in the undergraduate education section of the CAS Strategic Plan as a focal point of commitment to “The Creative Arts in the Liberal Arts” (http://www.bu.edu/cas/files/2011/12/CASStrategicPlan10.pdf). Its centrality to COM’s identity and educational mission is even more basic, and building out the “studies” component of degrees sponsored by the Department of Film & Television has been a recent priority. COM’s present focus on enhancing its scholarly and research profile, along with moving more prominently into the area of emerging media studies, will be well served by the new major.

The convergence of these goals and planning processes in an intercollegiate BA in Cinema & Media Studies illustrates several basic aims of BU’s broader strategy:

- To break down barriers and strengthen connections between faculties and disciplines;
- To take advantage of BU’s arts-rich cosmopolitan setting and global orientation; and
- To develop educational programs that attract, motivate, and challenge strong students and help in the recruitment of first-rate faculty by building on existing strengths. For the CIMS major, those include CAS humanities, Boston University Study Abroad, and COM Film & Television’s recent ascendance to #11 in top filmmaking programs, according to The Hollywood Reporter.

As an unprecedentedly full-scale collaboration between CAS and COM departments, Cinema & Media Studies expands our institutional roster of models for identifying and breaking fertile interdisciplinary ground at BU. Lessons learned and obstacles overcome along the way of this collaboration, no less than the relatively seamless integration achieved with creativity and perseverance, may provide a beneficial head start for future initiatives in undergraduate education that are also, in various ways and to varying degrees, intercollegiate.
3. Please list the program requirements for the proposed new degree: (denote new courses in bold print)

The major requires a total of 11 (four-credit) courses, all completed with a minimum grade of C. At least three of those 11 courses must be taken at the advanced (CI 400/500) level. The 11 required courses are distributed as follows:

- A five-course CIMS core, comprising two courses in film history, one in aesthetics of film, one in television studies, and one in film theory (1-5 below)
- Two focused CIMS electives chosen from courses with focus on 1) a film genre or movement, or non-narrative film; and 2) one or a few "auteurs" (directors, screenwriters, producers, actors, etc.) (6-7 below)
- Four unrestricted CIMS electives (8-11 below)

Moreover, courses in at least three of the following national/regional cinemas must be included in each student's program of CIMS electives: Africa, Asia, Europe, Latin America, Mideast and North Africa, U.S.

1.2. Two courses in Film History:

**CAS/COM CI 101 (4 cr.)  History of Global Cinema I: Origins through the 1950s**

**CAS/COM CI 102 (4 cr.)  History of Global Cinema II: 1960s to the Present**

These two courses have been created in conjunction with the major, which they will anchor. They may be taken in either order (CI 101 is not a prerequisite for CI 102). CIMS Program faculty will teach them on a rotating basis, and each course will be offered annually: CI 101 in the fall semester, and CI 102 in the spring semester. CI 101 is required for the Minor.

CI 101 and CI 102 will carry humanities divisional studies credit in CAS.

These courses will be generally available to interested BU undergraduates.

3. One course in film aesthetics:

**CAS/COM CI 201 (4 cr.)  Literature and the Art of Film (meets with CAS EN 175)**  
or
**CAS/COM CI 202 (4 cr.)  Understanding Film (meets with COM FT 360)**

CI 201 is offered every fall, and CI 202 is offered annually in both semesters of the academic year. Students normally take the appropriate course in their home college. CAS EN 175 carries divisional studies credit in the humanities within CAS.

4. One course in television studies:
CAS/COM CI 303 (4 cr)  Understanding Television (meets with COM FT 303)

Taking this course will attune Cinema & Media majors to ways in which forms of the moving image are historically and aesthetically disparate yet interconnected. COM CI 303 is currently offered in both fall and spring semesters.

5. One course in film theory:

CAS/COM CI 510 (4 cr)  Film Theory (meets with COM FT 536 and CAS EN 5xx)

CI 510 is offered at least annually, normally in the spring semester. CI 511-519 have been reserved for cross-listing of future courses designed and approved to fulfill the theory requirement.

6. One course in a film genre (the western, the musical, film noir, the horror film, etc.) or movement (Italian neo-realism, the French New Wave, etc.) or in non-narrative film (the documentary, avant-garde cinema, and experimental media) chosen from approved courses including the following (all 4 credits).

These and future courses meeting this requirement will be cross-listed as CAS/COM CI 320-339, 420-439, or 520-539.

- COM FT 401  Classical Hollywood Romantic Comedies and Melodramas
- CAS EN 571  Film Noir
- CAS EN 574  The Horror Film
- CAS EN 594  Hollywood Genre Films
- COM FT 554  Special Topics: Noir and Neo-Noir
- COM FT 554  Special Topics: Gangster Film
- COM FT 554  Special Topics: The Musical
- COM FT 554  Special Topics: Gender and Horror
- COM FT 554  Special Topics: Cinema of Ideas
- COM FT 554  Special Topics: Creative Non-fiction
- COM FT 554  Special Topics: History of the Avant-garde, Part I
- COM FT 554  Special Topics: History of the Avant-garde, Part II
- COM FT 554  Special Topics: History of the Avant-garde, Part III
- COM FT 554  Special Topics: New German Cinema
- COM FT 554  Special Topics: The Queer Avant-garde
- COM FT 554  Special Topics: Video Art
- COM FT 554  Special Topics: The Films of Andy Warhol
- COM FT 560  The Documentary
- COM FT 561  TV Drama: Cops, Docs, and Mad Men
- COM FT 563  The French New Wave
[An aspiration of Program Faculty is to develop 300-level courses in the more accessible genres that would be interesting and available to majors and non-majors alike.]

7. One course focused on one, two, or several filmmakers or counterparts in other media (usually a director but could also be a producer, writer, cinematographer, actor), taught with an auteur approach and cross-listed as CAS/COM CI 340-359, 440-459 or 540-559:

- CAS EN 571 Hitchcock
- CAS EN 574 Polanski
- CAS EN 593 Proust and Ophuls
- CAS EN 593 The Queer Cinema of Gus Van Sant
- CAS EN 594 Stanley Kubrick: A Cinema of Dread
- CAS EN 596 Dark Dreams: The Cinema of David Lynch
- COM FT 554 Special Topics: David Lynch
- COM FT 554 Special Topics: Stanley Kubrick
- COM FT 554 Special Topics: David Cronenberg
- COM FT 554 Special Topics: John Ford and Sam Peckinpah
- COM FT 554 Special Topics: Joseph Losey (Kelly)
- COM FT 554 Special Topics: Coen Brothers/Wes Anderson
- COM FT 554 Special Topics: Three Polish Directors: Polanski, Wajda, Kieslowski
- COM FT 554 Special Topics: Antonioni/Bergman
- COM FT 554 Special Topics: Godard
- COM FT 554 Special Topics: Pasolini, Sembene, Kiarostami
- COM FT 554 Special Topics: Terrence Malick and Paul Thomas Anderson
- COM FT 554 Special Topics: Renoir/Bunuel
- COM FT 554 Special Topics: Fassbinder
- COM FT 554 Special Topics: A Cinema of Provocation: Michael Haneke
- COM FT 563: Alfred Hitchcock

8. 9, 10, 11. Four cinema and media studies electives, chosen in consultation with the student’s advisor from the following:

- CI courses in theory, auteur cinema, genres, movements, or non-narrative film not used to fulfill requirements 5-7 above, or CI courses in film history and aesthetics beyond CAS/COM CI 101-102 and CI 201-202
- Other cinema & media studies courses taken, with advisor’s prior approval, including as part of Boston University Study Abroad (BUSA) or external programs
- Courses approved for the major that examine film in relation to other arts or humanities disciplines
• Maximum of one course in film production (COM FT 353)

• Maximum of one course in screenwriting (COM FT 310)

• Maximum of one approved 4-credit academic internship (CAS/COM CI 493/494) or directed study (CAS/COM CI 491/492) in cinema and media studies

• (for qualified CAS students) one of the two semesters of Senior Honors Work (CAS CI 497 or 498) required for graduation with Honors in the Major

The following courses, in addition to those listed in # 6-7 above, are currently approved as unrestricted electives toward the major’s requirement of four.

These courses will be cross-listed as CAS/COM CI 260-299, 360-399, 460-499, or 560-599.

CAS AN 397 Anthropological Photography and Film
CAS/COM CI 491 or 492 Directed Study in Cinema & Media Studies
CAS/COM CI 493 or 494 Internship in Cinema & Media Studies
CAS CI 497 or 498 Senior Honors Research in Cinema & Media Studies
CAS CL 325 Greek Tragedy and Film
CAS EN 375 The Question of the Real in Film and Fiction
CAS EN 375 Mommie Dearest: Mother Figures in Literature and Film
CAS EN 593 Frightening Children
CAS EN 594 Modernism: Text and Screen
CAS EN 594 Psycho-Paths
CAS EN 596 Coming of Age in Fiction and Film
CAS IT 403 History of the Italian Cinema (BUSC in Padua)
CAS LC 287 Screening Modern China (in English translation)
CAS LF 286 French Cinema (in English translation)
CAS LF 369 Youth and Migration in Literature and Film
CAS LF 469 New French Identities: Immigration and Citizenship in Francophone Cinema
CAS LF 569 L’Algérie, en mots et en images
CAS LF 586 Reading Narrative Film (in English translation)
CAS LG 325 Modern German History and Culture Through Film
CAS LG 387 Weimar Cinema (in English translation)
CAS LI 283 Italian Culture and Cinema (in English translation) (Tonetti)
CAS LI 473 Masters of Italian Cinema
CAS LJ 283 Modern Japanese Culture in Cinema (in English translation) (Frederick)
CAS LK 383 Modern Korean Culture Through Cinema (in English translation)(Yang)
CAS LN 225 Tradition and Modernity in Indian Film and Literature (in English translation)
CAS LP 310  Brazilian Cinema (in English translation)
CAS LS 308  Women, War, and Violence in Spanish Film and Literature
CAS LS 452  Latin American Cinema
CAS LS 579  Hispanic Cinema
CAS LS 580  Mexico City in Literature and Film
CAS PH 159  Philosophy and Film
CAS RN 203  Religion and Film
CAS WS 346  Women and Film
CAS XL 281/RN 385  Representations of the Holocaust in Literature and Film
CAS XL 381  Love in Indian Literature and Film (in English)
CAS XL 382  Gender and Film (in English)
CAS XL 386  Africa on Screen (in English)
CAS XL 470  Topics in Comparative Literature: Monster and Robots
COM FT 310  Introduction to Screenwriting
COM FT 316  British Film and TV since 1960 (BUSA in London)
COM FT 317  British Cinema and Society (BUSA in London)
COM FT 345  Australian Cinema (BUSA in Sydney)
COM FT 353  Production I
COM FT 404  Asian Cinema
COM FT 415  Film and Television Drama in Ireland (BUSA in Dublin)
COM FT 457  American Masterworks
COM FT 458  International Masterworks
COM FT 520  TV Theory and Criticism
COM FT 524  The Golden Age of Television
COM FT 533  American Independent Film
COM FT 549  The Profane
COM FT 550  Scandinavian Cinema
COM FT 552  Uncensored TV
COM FT 552  Experimental TV
COM FT 553  Writing Film Criticism
COM FT 554  Cinema in Australia: The Sydney Film Festival (BUSA in Sydney)
COM FT 554  Special Topics: African-American Representation
COM FT 554  Special Topics: Asian Cinema
COM FT 554  Special Topics: The City and Film
COM FT 554  Special Topics: The Hollywood Blockbuster
COM FT 554  Special Topics: The New German Cinema
COM FT 554  Special Topics: American Film in the Sixties
COM FT 554  Special Topics: Silent Film
COM FT 554  Special Topics: Third World Cinema
COM FT 569 Holocaust on Film
KHC UC 102 Making Films

Shorter lists, by category, of CIMS courses to be offered in a given year will be published on the
CIMS web page, to help students and advisors plot individual pathways to the BA.

Note: Reviewers of this proposal have recommended that attention be paid to developing CI
courses that engage with the work of female auteurs and/or approach moving-image media from
the standpoints of gender and sexuality. The cross-college CIMS proposal development committee
concurs with this priority: Participating faculty will be encouraged not only to continue with
regular current offerings such as WS 346 (Women and Film), topics course XL 381 (Gender and
Film), and FT 554 (The Queer Avant-garde) but also to develop new courses on female auteurs and
to incorporate attentiveness to questions of gender and sexuality throughout the curriculum. It
should also be noted that CIMS faculty look forward to working with colleagues in, e.g., African
American and American studies and the Division of Regional Studies to reinforce the importance of
race as a global concern and analytical category in the field of Cinema & Media Studies.

4. Please list program learning outcomes:

The CIMS major has been designed with reference to a set of student learning outcomes (for
acquisition of content and development of skills and proficiency) that complement and/or
instantiate overarching goals of a broad and deep liberal arts education.

In general terms, students who successfully complete the major will have attained relatively
sophisticated levels of audio-visual and verbal literacy. They will know a substantial body of
important and influential work in film and related moving-image media, including as a basis for
engagement with emerging media; and they will know how to interpret film and digital
productions, from the silent era forward, through a variety of frameworks: historical, aesthetic,
theoretical, and cultural. The major develops critical thinking by equipping students to probe
their own and other viewers’ immediate reactions, toward an increasingly complex
understanding and appreciation of the filmic experience; it encourages thinking creatively about
alternatives to filmmakers’ artistic choices, and thinking comparatively across media, art forms,
and cultures; and it fosters analytical reasoning at all levels: from systematic shot and sequence
analysis to the construction of step-by-step arguments in larger writing and research projects,
oral presentations, and discussions. Some specific aspects of these general objectives are
addressed systematically throughout the curriculum, while others receive particular emphasis in
required core courses (film history, aesthetics, TV, theory), in electives focused on genres,
movements, and authors, and through the requirement of coursework in three world regions.

On completion of the B.A. in Cinema & Media Studies, students will be able to:

1. Identify the major movements and turning points in cinema and media history, and situate
   them within a broader socio-economic and cultural context, including national, regional,
   and global contexts.
2. Analyze and write about alternative kinds of moving images (silent, avant-garde, documentary, experimental digital media, etc.)

3. Describe the major cinematic genres, and analyze individual films as examples of one or more of these genres

4. Summarize the virtues and limitations of the concept of film and television authorship, and talk knowledgeably about the work of at least one director (screenwriter, producer)

5. Describe a number of different theoretical approaches to film and utilize this theoretical knowledge when analyzing a film, making a film, and/or writing a screenplay

5. Please describe how the proposed new degree relates to existing programs at the University:

There is currently no major at BU exclusively devoted to the academic study of cinema and media. The closest option currently available is COM’s Film & Television (F&T) Major. Within that major, Studies constitutes only one of four subject areas. The other three — Film Production, Screenwriting, and Management and Producing — are practice oriented, and they largely determine the clientele and educational mission of that major and its corresponding F&T minor. CAS (and other non-COM) students whose developing interests and aspirations align with the F&T major’s emphasis on professional training will, of course, retain the option of pursuing a BS in Film & Television under the auspices of BU’s dual degree program.

For those CAS students and their COM counterparts wishing instead to pursue their academic interest in the history, aesthetics, theory and criticism of global cinema and media to the fullest, the BA in Cinema & Media Studies provides a clear alternative — not only to the more professional orientation of the F&T major, but also to the limited scope and minimal structure of the existing (six-course) CAS Minor in Film Studies. That minor will be formally discontinued and replaced by a Minor in Cinema & Media Studies that comprises a six-course subset of the BA, thus ensuring ease of movement between the major and minor, and providing an improved, higher profile, better supported studies minor for undergraduates across the full range of BU’s undergraduate degree-granting Schools and Colleges.

The BA in Cinema & Media Studies thus adds, and contributes distinctively, to the constellation of BU’s scholarly, pedagogical, and co-curricular activity in moving-image media. Its existence will create synergistic vertical interactivity with existing Master’s programs, especially the intellectually proximate “Film & Television Studies” program within COM’s MFA in Film. The major, and the formal collaboration its development has inaugurated, are also expected to have mutually beneficial effects on upper-level curriculum development and enrollments in participating CAS departments such as English, Romance Studies, and Modern Languages & Comparative Literature; to encourage increased participation of departments, interdisciplinary
programs, and BU Study Abroad sites at a variety of levels; and to engage individual faculty members whose expertise in film has previously been more or less isolated within their units.

Department-sponsored film and media festivals abound on campus. CIMS will help to publicize these co-curricular extensions, of direct benefit to its students as viewers and organizers. From the inception of the new major, CIMS Program directors will share ideas and coordinate activities with the Provost’s BU Arts Initiative. Local and national institutions where academically inclined film students have already been placed as interns include the MFA, ICA, and Allied Integrated Marketing. When it comes to creating an expanded network of relevant internships and keeping CIMS students apprised of current academic-year, summer, and post-graduate opportunities, the directors will work closely with COM Career Services and take advantage of special outreach to humanities majors from BU’s Center for Career Development.

6. Please place the proposed program in the context of comparable programs at peer institutions:

Overview: Comparison of the proposed CIMS degree with competing programs already in place at major research universities, including the 13 profiled below, reveals that the proposed BU program is as rigorous, diverse, and of comparable scope, while also identifying certain distinctive features that make it competitive in the field. Requiring 11 courses for the major represents an average in relation to other programs. The balance we strike between specifically required and optional coursework also matches the design of majors at other top institutions, as does our three-tiered structure of foundations in the history, form, and theory of cinema and media, with history as the most extensive of those three components. Beyond this basic structure, BU shares different emphases with different institutions. We share NYU’s global orientation (their is a requirement of one course in U.S. and two in “non-U.S.” cinema); like USC and Madison, we require a separate Introduction to Television. Like most competing institutions, we encourage students to take a course in non-fiction and non-narrative cinema. Like several of our competitors, we offer a production and screenwriting elective, and, like nearly all competitors, we provide the opportunity for senior Honors work. Compared to the field, BU’s proposed program is competitive in several ways:

(1) The breadth and diversity of our foreign language departments feeds a spectrum of international cinema courses that puts us at an advantage over some of the more established programs;

(2) The dual anchorage of our program in CAS and COM ensures that study of cinema and media as academic disciplines remains connected to study of filmmaking and screenwriting as crafts; and

(3) This dual anchorage also broadens our curriculum and future potential for expansion into areas that are now at the forefront of Cinema and Media Studies — the study of television and digital media.
University of Chicago
Degree: BA in Cinema & Media Studies
Sponsoring Unit: Division of the Humanities
Requirements: 12 courses (4 required) + BA research paper
Specifically required: Intro to Film Analysis, History of International Cinema (2-semester sequence), Senior Colloquium
Honors option: Yes (based GPA and quality of research paper)

University of Southern California
Degree: BA in Cinematic Arts Critical Studies
Sponsoring Unit: College of Letters, Arts & Sciences, in conjunction with the School of Cinematic Arts.
Requirements: 52 units (= 13 courses), 32 specifically required
Specifically required: Intro to Film; Intro to Television and Video; Race, Class and Gender in American Film; History of International Cinema I & II; Film Theories; Production; History of American Film
Honors option: Yes (based on GPA and advanced term paper)

UCLA
Degree: BA in Film and Television
Sponsoring Unit: School of Theater, Film, and Television
Requirements: junior-senior program only; admission is by application and applicants far exceed openings. Requires the equivalent of 11 four-credit courses, with emphasis on aspects of production
Specifically required: Senior Year Concentration in one of the following: narrative film production, documentary, screenwriting, animation, digital media, or cinema & media studies.
Honors options: Latin Honors only

University of Wisconsin, Madison
Degree: BA in Communications Arts: Radio, Television & Film
Sponsoring Unit: Department of Communication Arts/College of Letters & Science
Requirements: 10 courses
Specifically required: Survey of Media, Intro to Film, Intro to Television, one course production, three courses in theory-history-criticism
Honors option: Yes (based on four advanced courses and senior thesis)

New York University
Degree: BA in Cinema Studies
Sponsoring Unit: Tisch School of the Arts
Requirements: 10 courses
Specifically required: five-course cinema core, one course in U.S. cinema, two courses in a non U.S. cinema
Honors option: Yes (based on two advanced seminars and research project)

Yale University
Degree: BA in Film Studies
Sponsoring Unit: Yale College
Requirements: 14 courses
Specifically required: core (introduction, close analysis, theory) + two senior seminars
Honors option: “Intensive” option: both a senior essay and a screenplay
Distinction in Major based on grades in major and senior essay

UC Berkeley
Degree: BA in Film
Sponsoring Unit: Department of Film & Media/College of Letters & Science
Requirements: 10 courses (5 required)
Specifically required: history (2-semester sequence); documentary; avant-garde; film theory; one of genre, auteur, national cinema. Electives include production, screenwriting.
Honors option: Yes (based on senior thesis: film criticism, theory, or history)

Emory University
Degree: BA in Film Studies
Sponsoring Unit: Department of Film and Media Studies/College of Arts and Sciences
Requirements: 10 courses (6 required)
Specifically required: Intro, 2-semester history, classical theory, contemporary theory, documentary or national cinema
Honors option: Yes (based on senior thesis + one grad seminar in senior year)

A note on Boston-area programs:

Harvard College offers a concentration in “Visual and Environmental Studies,” with a “Film Studies” curricular path. Students must apply for admission to the concentration. Suggested first courses for the film studies pathway are “The Art of Film, “Silent Cinema,” or “Sound Cinema.”

MIT offers a 10-course major in “Comparative Media Studies,” with five required “subjects”: The Film Experience, Introduction to Media Studies, Media Systems and Texts, and a choice of capstone subjects: Studies in Film, Topics in International Media, or Media in Cultural Context.

Northeastern University offers a major in “Media and Screen Studies” that students complete by combining a half-major template in Media and Screen Studies with a half-major template in Cinema Studies.

Tufts University’s Communications & Media Studies Program in the School of Arts & Sciences offers a “Film Studies” minor. Faculty are discussing establishment of a major (as yet untitled).

Boston College’s Fine Arts Department offers a 12-course major in “Film Studies”; students are required to take an introduction to film art, at least two courses in American film history, and two “production” courses (that category includes photography).

Brandeis University offers a nine-course major in Film, Television and Interactive Media where three courses are required: an introduction to the moving image, a course in world cinema, and a course in screenwriting or production.
7. Please describe the proposed enrollment or the enrollment required to cover the start-up costs of the proposed new degree:

Expectations are that 5-10 students will enroll immediately, with that number growing, once the major becomes known, to 30-40 and perhaps beyond. Since it requires only two new courses, neither of which is exclusive to the major, it can function in a cost-efficient way with a small number of students; and it is closely enough inter-connected with other programs to provide however many students enroll with a like-minded cohort. Still, hopes and ambitions are that, with effective advertising, non-binding expressions of student interest will translate into substantial enrollment.

8. Please list the program’s faculty:

All of the following faculty members will be more or less closely affiliated with the Cinema & Media Studies Program by virtue of their regularly offering courses toward the B.A. and their explicit commitment to its success. A designated subset of actively participatory Program Faculty will serve as official academic advisors to Cinema & Media Studies majors and minors.

Abhisheka (MLCL)
Beate Alhadeff (MLCL)
John Bernstein (Film/TV)
Julia Brown (English)
Ray Carney (Film/TV)
Odile Cazenave (Romance Studies)
Jonathan Foltz (English)
Sarah Frederick (MLCL)
Aaron Garrett (Philosophy)
Herb Golder (Classical Studies)
Barbara Gottfried (Women’s, Gender & Sexuality Studies)
Roy Grundmann (Film/TV, AMNES)
Gisela Hoecherl-Alden (MLCL)
Deborah Jaramillo (Film/TV)
John Kelly (Film/TV)
T. Jefferson Kline (Romance Studies)
Rodrigo Lopes de Barros (Romance Studies)
Leland Monk (English)
Adela Pineda (Romance Studies) Peter Schwartz (MLCL)
Peter Schwartz (MLCL)
Sunil Sharma (MLCL)
Kim Sichel (History of Art & Architecture)
Deborah Swedberg (Women’s, Gender, & Sexuality Studies)
Claretta Tonetti (Romance Studies)
Marta Villar (Romance Studies)
Gregory Williams (History of Art & Architecture)
Yoon Sun Yang (MLCL)
Catherine Yeh (MLCL)

Professors Roy Grundmann and Leland Monk, co-chairs of the faculty committee that designed the major, will carry their leadership of the Program forward to the next phase of implementation.

9. Please provide an administrative plan for the proposed new degree:

For administrative and staff-support purposes, the major will be headquartered in COM. A part-time (initially 0.50 FTE) staff administrator has been identified who will coordinate curriculum maintenance, record advising assignments, schedule meetings and events, and maintain the program’s web page. The CAS dean’s office will assist with coordination of class scheduling, and CAS Advising will provide general information and guidance to CAS CIMS majors (see #10 below).

The major in Cinema & Media Studies will be administered by a faculty director from one College (CAS or COM) and a co-director from the other. This arrangement will ensure that the intercollegiate partnership remains strong, well balanced and beneficially rooted in both of its home Colleges. The director and co-director will each be appointed to three-year terms by the deans of CAS and COM, acting in concert. The directorship will alternate between CAS and COM every three years. The director will have primary responsibility for representing the major to internal and external constituencies. Compensation for each director will be determined by his/her respective Dean, in keeping with the usual policies for compensating directors in the Colleges.

Broader faculty oversight of the major will be the purview of a six-member Cinema & Media Studies Steering Committee that the director convenes and on which the co-director also sits. The steering committee will meet at least once each semester to vet new syllabi and proposals for cross-listing in CIMS, draw up course scheduling, teaching, and co-curricular plans, and conduct other business as needed and proposed. Members of the steering committee will also act as liaisons to their primary departments and programs in CAS and COM. Among the committee’s first action items will be to establish specific protocols for annual review of the major in keeping with the learning goals and general criteria set forth in #4 above and to develop guidelines and processes for efficient cross-listing and for internal review and approval of directed studies, honors projects, and (sufficiently) academic CIMS internships.

10. Please provide an advising plan for the proposed new degree:

Commitments have been secured from overlapping subsets (six each) of Program Faculty to join the Steering Committee and to advise majors beginning in September 2014. In the assignment of advisors, a priority will be placed on matching students’ particular interests with faculty members’ areas of expertise. In anticipation of circumstances where CAS students will be
advised by COM faculty and vice versa, a go-to advisor in CAS Advising, and one in COM Student Services, have also been identified to assist students with issues beyond the major that are specific to requirements and policies of their home college.

11. For a proposed graduate program, please provide the admissions standards involved:

N/A

12. Please list the resources needed including IT, new faculty, reassignment of faculty from existing courses to new ones (especially if the existing course(s) is not being removed from the bulletin), technology enhanced classrooms, office space, and other facilities:

We distinguish in the following between resources needed immediately for launch of the CIMS Program in September 2014 and those that its continuing growth and flourishing will require. Staged priorities in #4 below reflect uncertainties of outcome and timetable for realization of COM’s pending comprehensive space and facilities proposal.

1. Curriculum and Teaching (immediate needs):

   • Teaching Fellow support for instruction in CAS/COM CI 101 and CI 102
   • Instructional (CT) and equipment upgrades (OTO) to handle additional sections of the production course that will be available on a priority basis to CIMS majors and on a space-available basis to minors and other undergraduates
   • Faculty. No new full-time faculty lines are needed immediately. Please see below for CIMS faculty’s current vision for eventual additions to the faculty

2. Program Administration (immediate needs):

   • Secondary appointments of Director and Co-director
   • Staff Administrator (0.50 FTE)

3. Operating expenses (immediate needs):

   • One-time-only: program-building retreat for the overall CIMS faculty
   • One-time-only: web site development (Ongoing web maintenance will be a responsibility of the CIMS staff administrator.)
   • Continuing: modest operating funds, primarily to support acquisitions, cohort-building meetings, and co-curricular events for current and prospective majors, in cooperation with COM F&T, cognate CAS departments/programs, student-run film festivals, etc.

4. Instructional and Administrative Facilities:

   • Identification, in consultation with the Registrar’s Office, of OUR-controlled auditoria and seminar rooms of varying capacities (150, 50-60, 35-40, 20) that are appropriately
configured and equipped for film screenings, and can be partially and reliably dedicated to CIMS courses (immediate need, to be further analyzed and addressed with leadership of CAS Assistant Dean for Curriculum & Enrollment).

- Upgrade of two key instructional spaces, COM 101 and COM B05, to improve screening capabilities and remediate substandard conditions (as soon as possible):
- Earmarking of a CIMS Program Office where faculty, students, staff, and visitors conduct business and mingle informally (increasingly needed with anticipated growth)

5. Faculty Recruitment:

Although the CIMS curriculum proposed here covers essential bases, with no immediate need for additional faculty or courses, the joint CAS/COM faculty committee that designed the major took the occasion to reach agreement on important next steps for adding expertise not currently represented at BU. The following are recommendations for faculty recruitment that the committee has identified as most important for remaining competitive, and for which CIMS will advocate in partnerships appropriate to each position:

- Television studies (second tenure-track position)
- Digital media studies (potentially in conjunction with COM’s Division of Emerging Media Studies)
- Animation (a priority shared with Asianists in the CAS Department of Modern Languages & Comparative Literature)
- Non-fiction film and media

13. Please document any implications that the formation of the proposed new degree has on professional accreditation or licensure at the program or school/college level:

N/A

14. Please provide the bulletin copy for the proposed new degree including program goals/outcomes:

**BA in Cinema & Media Studies**

From the invention of the movie camera in the late 1800’s, cinema has grown into one of the most complex art forms, popular entertainments, and powerful social forces in today’s world. It is also the primary focus for an interdisciplinary field of study, established in the 1960’s, that now employs historical, aesthetic, theoretical, and cultural frameworks to deepen understanding of television and other moving-image media as well as film.
At Boston University, students can pursue the BA in Cinema & Media Studies (CIMS) while enrolled either in the College of Arts & Sciences or in the College of Communication. BU’s major draws on a combined CAS/COM faculty with expertise spanning American film and television, the national and regional cinemas of Europe, Latin America, Africa, the Middle East, and Asia, and the transnational flow of electronic and digital media. Options within the major include study abroad, a local internship, senior honors research, and/or a course or two in the crafts of film production and screenwriting.

On completion of the BA, students are able to:

- Identify the major movements and turning points in cinema and media history, and situate them within a broader socio-economic and cultural context, including national, regional, and global contexts beyond the U.S.
- Analyze and write about alternative kinds of moving images (silent, TV, avant-garde, documentary, etc.)
- Describe the major cinematic genres, and analyze individual films as examples of one or more of these genres
- Summarize the virtues and limitations of the concept of film and television authorship, and talk knowledgeably about the work of at least one director (screenwriter, producer)
- Describe a number of different theoretical approaches to film and utilize this theoretical knowledge when analyzing a film, making a film, and/or writing a screenplay

Graduates with deep knowledge of cinema and media are particularly sought after in fields such as curating, film and media programming and exhibition, screenwriting, arts journalism, education, communication, entertainment law, and the media industries.

**Requirements for the Major**

The major requires a total of 11 courses (44 credits), all completed with a minimum grade of C. At least three of those 11 courses must be taken at the advanced (CI 400/500) level; and each student’s program of CIMS electives must include courses in at least three of the following national/regional cinemas: Africa, Asia, Europe, Latin America, Mideast and North Africa, U.S.

Requirements are distributed as follows:

- A five-course CIMS core, comprising two courses in film history, one in aesthetics of film, one in television studies, and one in film theory
- Two focused CIMS electives chosen from offerings with focus on 1) a film genre or movement, or non-narrative film; and 2) one or a few filmmakers or major figures in the creation and production of other moving-image media
• Four unrestricted CMS electives (Students should, however, consider how they will meet requirements in national/regional cinema and advanced coursework.)

Specifically required are the following:

1, 2. Two courses in Film History:

CAS/COM CI 101 History of Global Cinema I: Origins through the 1950s (fall)
CAS/COM CI 102 History of Global Cinema II: 1960s to the Present (spring)

These two courses may be taken in either order. CI 101 is not a prerequisite for CI 102.

3. One course in Aesthetics of Film:

CAS CI 201 Literature and the Art of Film
or
COM CI 202 Understanding Film

CAS students normally take CI 201, and COM students normally take CI 202.

4. One course in Television Studies:

CAS/COM CI 303 Understanding Television

5. One course in Film Theory:

CAS/COM CI 510 Film Theory

6. One course in a film genre (the western, the musical, film noir, the horror film, etc.) or movement (Italian neo-realism, the French New Wave, etc.) or in non-narrative film (the documentary, avant-garde cinema, and experimental media) chosen from CAS/COM CI 320-339, 420-439, or 520-539.

7. One course focused on one, two, or several directors (or writers, cinematographers, producers, actors, etc.), taught with an auteur approach and numbered CAS/COM CI 340-59, 440-59, or 540-559.

8, 9, 10, 11. Four cinema and media studies electives, chosen in consultation with the student’s advisor from the following:

• CI courses in theory, auteur cinema, genres, movements, or non-narrative film not used to fulfill requirements 5-7 above, or CI courses in film and media history and aesthetics beyond CAS/COM CI 101-102 and CI 201-202

• Other cinema & media studies courses taken, with advisor’s prior approval, including as part of Boston University Study Abroad (BUSA) or other external programs
• Courses approved for the major that examine film in relation to other arts or humanities disciplines

• Maximum of one course in film production (COM FT 353)

• Maximum of one course in screenwriting (COM FT 310)

• Maximum of one approved 4-credit academic internship (CAS/COM CI 493 or 494) or directed study (CAS/COM CI 491 or 492) in cinema and media studies

• (for qualified CAS students) one of the two semesters of Senior Honors Work (CAS CI 497 or 498) required for graduation with Honors in the Major

The following courses, in addition to those listed in 6-7 above, may be taken as electives toward the major’s requirement of four: CAS/COM CI 260-299, 360-399, 460-499, and 560-599.

Honors in the Major
CAS students with a GPA of 3.30, overall and in CI courses, may apply to pursue Honors in the Major. Required are a total of 12 CIMS courses, with five at the 400-level or above, including two semesters of mentored senior honors work (CAS CI 497/498) that result in an original research paper (thesis) and defense of the paper in an oral examination with a committee of faculty readers. A grade of B+ or higher in both semesters of senior honors work is required for graduation with Honors in Cinema & Media Studies. Qualified students who are interested in this option should discuss it with their academic advisor no later than March of the junior year.

15. Please provide sample curricula:

1. For students enrolled in the College of Arts & Sciences. Of the 32 courses required for the CAS BA, students take as many as 12 to fulfill degree requirements in foundational skills (writing, math, foreign language) and general education breadth across the humanities, computer and mathematical, natural, and social sciences. Students who pursue the 11-course CIMS major to satisfy the BA requirement of study in depth will complete their degrees with variable combinations of additional CIMS electives, broad exploration, and/or focused study (e.g., a minor) in other areas of the undergraduate curriculum.

# = CI course at the advanced undergraduate level

A. Student who enters with an identified interest in the CIMS and pursues Honors in the major:

<table>
<thead>
<tr>
<th></th>
<th>Fall</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freshman</td>
<td>CI 101 (history)</td>
<td>CI 102 (history)</td>
</tr>
<tr>
<td>Sophomore</td>
<td>CI 201 (aesthetics)</td>
<td>CI 303 (television)</td>
</tr>
</tbody>
</table>
Junior

- genre/movement/non-narrative
- elective (region A)
- CI 501 (theory) #
- elective (region B)

Senior

- auteur (region C) #
- elective (Honors) #
- elective (Honors) #

B. Student who studies abroad in London in fall semester of junior year:

<table>
<thead>
<tr>
<th></th>
<th>Fall</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freshman</td>
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<td>CI 201 (aesthetics)</td>
<td>CI 303 (television)</td>
</tr>
<tr>
<td>Junior</td>
<td>FT 316 (region A)</td>
<td>CI 501 (theory) #</td>
</tr>
<tr>
<td></td>
<td>FT 317 (region A)</td>
<td>elective (region B)</td>
</tr>
<tr>
<td>Senior</td>
<td>auteur #</td>
<td>genre/movement/non-narrative #</td>
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<tr>
<td></td>
<td></td>
<td>elective (region C)</td>
</tr>
</tbody>
</table>

C. Exploratory student who declares CIMS after taking EN 175 in fall of sophomore year:

<table>
<thead>
<tr>
<th></th>
<th>Fall</th>
<th>Spring</th>
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</thead>
<tbody>
<tr>
<td>Freshman</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sophomore</td>
<td>EN 175 (aesthetics)</td>
<td>CI 102 (history)</td>
</tr>
<tr>
<td>Junior</td>
<td>CI 101 (history)</td>
<td>CI 303 (television)</td>
</tr>
<tr>
<td></td>
<td>elective (region A)</td>
<td>elective (region B)</td>
</tr>
<tr>
<td>Senior</td>
<td>elective #</td>
<td>CI 501 (theory) #</td>
</tr>
<tr>
<td></td>
<td>genre/movement/non-narrative (region C)</td>
<td>auteur #</td>
</tr>
<tr>
<td></td>
<td></td>
<td>elective</td>
</tr>
</tbody>
</table>

D. Student who switches into CIMS major while taking CI 102 in spring of sophomore year:

<table>
<thead>
<tr>
<th></th>
<th>Fall</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freshman</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sophomore</td>
<td></td>
<td>CI 102 (history)</td>
</tr>
<tr>
<td>Junior</td>
<td>CI 101 (history)</td>
<td>CI 303 (television)</td>
</tr>
<tr>
<td></td>
<td>CI 201 (aesthetics)</td>
<td>CI 501 theory #</td>
</tr>
<tr>
<td></td>
<td></td>
<td>elective (region A)</td>
</tr>
</tbody>
</table>
Senior elective genre/movement/non-narrative #
auteur (region B) # elective # (region C)
elective

to the following path:

1. Semester:
   COM 101
   WR 100
   Philosophy or other COM Freshman/Sophomore Requirement
   Science or other COM Freshman/Sophomore Requirement

2. Semester:
   COM 201
   WR 150
   Statistics or other COM Freshman/Sophomore Requirement
   Social Science or other COM Freshman/Sophomore Requirement

3. Semester:
   **CI 202 (aesthetics)**
   **CI 101 (history)**
   Social Science or other COM Freshman/Sophomore Requirement
   Foreign Language or other COM Freshman/Sophomore Requirement

4. Semester:
   **CI 303 (television)**
   **CI 102 (history)**
   Foreign Language
   Writing/Literature or other COM Freshman/Sophomore Requirement

5. Semester:
   **CI 510 (theory) #**
   **CI 3xx Program Elective (region A)**
   History or other COM Freshman/Sophomore Requirement
   CAS Concentration
6. Semester:
**CI Genre/Movement/Non-narrative film**
**CI Program Elective (region B)**
History or other COM Freshman/Sophomore Requirement
CAS Concentration

7. Semester:
**CI Auteur #**
Writing/Literature or other COM Freshman/Sophomore Requirement
CAS Concentration
Elective

8. Semester:
**CI Program Elective (region C)**
**CI Program Elective #**
Liberal Arts Elective
Elective

16. What charges (tuition, fees, etc.) are to be applied to this program? How will the charges be structured?

<table>
<thead>
<tr>
<th>Tuition/Fee Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fulltime Tuition</td>
<td>$43,970</td>
</tr>
<tr>
<td>Student Services Fee</td>
<td>$260</td>
</tr>
<tr>
<td>Health and Wellness Fee</td>
<td>$160</td>
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</table>

**Examples:**

<table>
<thead>
<tr>
<th>Fulltime Tuition</th>
<th>$21,985</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Student Services Fee</td>
<td>$145</td>
</tr>
<tr>
<td>Health and Wellness Fee</td>
<td>$160</td>
</tr>
</tbody>
</table>

or

<table>
<thead>
<tr>
<th>Program Fee (bundled charge)</th>
<th>$27,985</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition component</td>
<td>$21,985</td>
</tr>
<tr>
<td>Fees component</td>
<td>$6,000</td>
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</tbody>
</table>