

**From:** [Vankeerbergen, Bernadette](#)  
**To:** [Smith, Randy](#); [Reed, Katie](#)  
**Cc:** [Martin, Andrew](#); [Steinmetz, Brad](#); [Jenkins, Mary Ellen](#); [Steele, Rachel](#); [Piper, Paige M.](#)  
**Subject:** Informational item--Update to Film Studies BA  
**Date:** Thursday, March 9, 2023 2:45:29 PM  
**Attachments:** [FS Proposal, SLAVIC 5457 addition to FS major.pdf](#)  
[image001.png](#)

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Dear Randy and Katie,

Please find attached an informational item to share at an upcoming CAA meeting.

Professor Brad Steinmetz, Chair of ASCC, shared the proposed changes as an informational item at the most recent ASC Curriculum Committee meeting on Friday, March 3. I am including Paige Piper on this email in case CAA should have any questions for her.

Best regards,  
Bernadette



**Bernadette Vankeerbergen, Ph.D.**

Assistant Dean, Curriculum

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February 21, 2023

To the Council on Academic Affairs,

The Department of Theatre, Film, and Media Arts wishes to formally advance a proposal to add an existing course to our Film Studies major: **Slavic 5457**, "Ideology and Viewers: East European Film and Media," developed by Yana Hashamova, professor of Slavic and core Film Studies faculty member.

We propose that Slavic 5457 become a permanent addition to the Film Studies major in the areas of *Multi-cultural* film and *Elective* credit hour categories.

This course was recommended for inclusion in the major by the Film Studies Interdisciplinary Advisory Council and was voted favorably and unanimously for inclusion by the Department of Theatre, Film, and Media Arts Undergraduate Curriculum Committee. The addition of this course to the major would allow for more frequent and broad offerings for students, particularly in light of an increase of 40 additional students joining the undergraduate Film Studies major this academic year.

The addition of this Slavic course to the major as a multi-cultural offering will permit students to access key theoretical concepts in film and media, and have a more broad selection of courses in the requirement category.

The syllabus for the course, as well as previous and revised advising guides for the Film Studies major are attached with this proposal. Thank you for your thoughtful consideration.

Respectfully,

**E.J. Westlake**  
Professor and Chair  
Department of Theatre, Film, and Media Arts

## The Department of Theatre, Film, and Media Arts

Course proposed for addition to the **Film Studies major**

### **SLAVIC 5457 – Ideology and Viewers: East European Film and Media**

- Lecture, 3 credit hours

**Faculty instructor:** Yana Hashamova, (Slavic; FS core faculty)

#### **Course Description:**

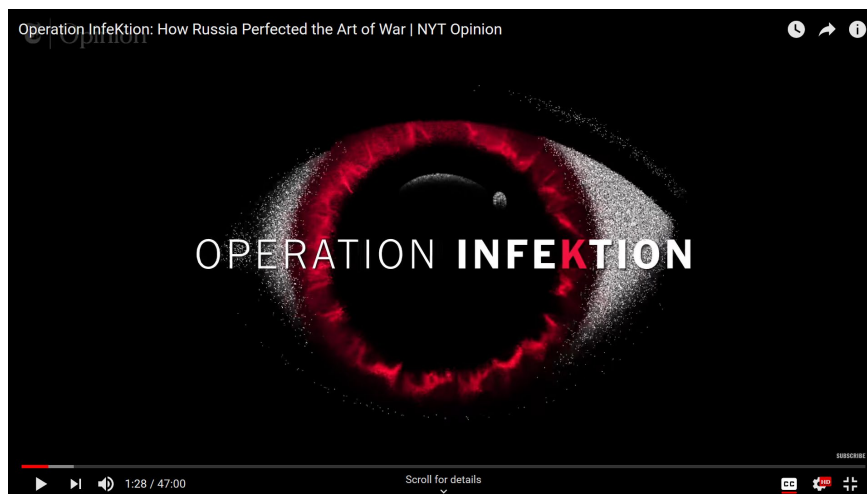
By analyzing case studies of Russian, East European, and U.S. films, the course explores the complex dynamics between ideology, propaganda, and the ways films and media “tap into the political unconscious” (to evoke Fredric Jameson) of viewers. The critical investigation centers on the ways cinematic constructions and their respective audiences are intertwined with the creation of national(ist) discourses. With the aid of audience studies and reception theory, the course examines film and media reception and the ideological factors which impact it from the early Soviet and socialist times to the present.

- **Recommended unanimously for approval by Film Studies Advisory faculty panel.**
- **Voted favorably (unanimously) by the Department of Theatre, Film, and Media Arts Undergraduate Studies Committee.**

#### **Background/Justification for inclusion in the major**

- **Category of addition:** Film Studies Major: "Multicultural" course options, "Electives" in the major.
- **Rationale:** The addition of Slavic 5457 to the major adds an entirely new aspect of film studies: that of audience and reception. Available courses in the film studies major curriculum explore mostly matters of production, aesthetics, and artists (directors and actors). This course complements existing curriculum with the addition of another important aspect of film studies, the interrogation of viewers and their participation in the creation of meaning. The course fits into current/existing curriculum by adding a new element of studies in film production and reception, and extends offerings in the "Multicultural" credit hour requirement in the major (3 CH). In addition to bringing aspects of spectatorship and reception studies into the major, other courses in this "Multicultural" category are not offered every semester/year by contributing departments, so the inclusion of Slavic 5457 as a course that meets Multicultural offerings in the major will support enrollment needs of students in the rapidly growing major, which has a 40% increase in the number of major students enrolled for Academic Year 2022-23.
- **Detailed course objectives and learning outcomes:**
  - Main questions:
    - 1) What is the role of audiences in the production and consumption of film?
    - 2) How does ideology intersect with film/media and audience?
    - 3) How does film/media work to impact and shape audiences' knowledge and behavior?
- **Course learning outcomes**
  - Acquiring knowledge of film analysis and film impact on viewers;
  - Comprehension of audience studies and application of its interpretative apparatus;
  - Investigating the range of ideological underpinnings in Russian and East European film and media;
  - Conducting critical analysis of ideological film and media;
  - Gaining tools and skills to examine audience reception of films and media;

# **SYLLABUS: Slavic 5457 - Ideology and Viewers: East European Film and Media**



Instructor: Yana Hashamova  
Office Hours: by appointment  
400F Hagerty Hall  
[hashamova.1@osu.edu](mailto:hashamova.1@osu.edu)

## **COURSE OVERVIEW**

By analyzing case studies of Russian, East European, and U.S. films, the course explores the complex dynamics between ideology, propaganda, and the ways films and media “tap into the political unconscious” (to evoke Fredric Jameson) of viewers. The critical investigation centers on the ways cinematic constructions and their respective audiences are intertwined with the creation of national(ist) discourses. With the aid of audience studies and reception theory, the course examines film and media reception and the ideological factors which impact it from the early Soviet and socialist times to the present.

Main questions: 1) What is the role of audiences in the production and consumption of film?; 2) How does ideology intersect with film/media and audience?; and 3) How does film/media work to impact and shape audiences’ knowledge and behavior?

## **Course learning outcomes**

- Acquiring knowledge of film analysis and film impact on viewers;
- Comprehension of audience studies and application of its interpretative apparatus;
- Investigating the range of ideological underpinnings in Russian and East European film and media;
- Conducting critical analysis of ideological film and media;
- Gaining tools and skills to examine audience reception of films and media;

## **Assignments and policies**

The assignments are designed to advance students’ particular research interests by providing critical and analytical tools and methods, which students can apply to a variety of content within the framework of the topic. Possible assignments include but are not limited to: 1) critical (oral) summary and presentation of scholarly texts; 2) analytical presentation of film/media case studies; 3) viewer reception investigation; 4) reflection paper responding to one of the three main questions of the course; and 5) final project: creation of ideologically driven short video (which includes mis- and dis-information), annotated bibliography, or final research paper.

### Presentations

1) Guided by theoretical and critical texts, present a detailed analysis focusing on the ideological/propaganda aspects of a film/short episode/media clip, examining in detail the visual character of the ideological content. The analysis should be comprehensive and exhaustive, targeting the main theme as reflected in the chosen scene. Presentations should be no longer than 20 minutes. PowerPoints are encouraged.

2) Choose one critical/theoretical reading from the syllabus to introduce to the rest of the class. Provide a summary of the argument, its methods of research, and strong and weak aspects. PowerPoints are encouraged.

3) Viewer reception: choose one of several possible methods for the research of audience reception of film(s) or media and present your findings in class; 20-minute PowerPoint presentation;

Final project. You have the latitude to choose ONE of the following three (A,B, and C) options:

A. Final research paper consisting of the following stages: 1) detailed 8-10 page-outline (thesis, methodology, argument with examples, conclusion, and bibliography (due on week 13; worth 10%) as well as 2) final expanded and polished version (15 pages, due week of finals, worth 15%);

B. Annotated bibliography. For this project you have to present approximately 20 titles (primary and secondary sources), so be careful how you select your topic which should have attracted some attention in scholarship already. It, too, includes two stages: 1) thesis, brief outline of argument, and titles (worth 10% and due week 13), and 2) final version - thesis, brief outline of argument, all annotated titles (unlike the draft which includes the titles only), and conclusion (due week of finals and worth 15%).

C. Ideological short video (which includes mis- and/or dis-information). 1) 3-page draft of script and 3-page objective, argument, and methods (due week 13 and worth 10%), and 2) final video product (due week of finals and worth 15%).

Reflection paper: 1-2-page reflection paper which should reveal your knowledge of the readings and films from the syllabus, as you respond to one of the three main questions of the course.

Attendance and participation – 20%

Scholarly text presentation - 15%

Film/media presentation - 15%

Viewer reception - 15%

Reflection paper - 5%

Final project - 25%

Final Symposium - 5% (3-minute presentation of final project and defense)

100 -93 A	78-79 C+	< 65 E
90-92 A-	73-77 C	
88-89 B+	70-72 C-	
83-87 B	68-69 D+	
80-82 B-	65-67 D	

### **Attendance & Participation – 20%**

A – clear evidence of preparation, frequent voluntary participation, and significant contribution to class discussions – 20%. (Frequent participation means participation in 90% of class discussions during the quarter. Students make significant contribution to discussions when their answers relate to the topic and their arguments are based on class material).

B – clear evidence of preparation and some participation – 15%. (Some participation constitutes participation in 70% of class discussions during the quarter).

C – presence, evidence of preparation, and no voluntary participation – 10%. (One-third of the quarter discussions I check students' preparation when posing questions to individual students. If these students show evidence of preparation, but otherwise do not volunteer to participate, this amounts to a "C" for participation).

Late assignments – minus 3% each

### **MORE POLICIES FOR THIS COURSE**

Reusing past work: In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with me.

Falsifying research or results: All research you will conduct in this course is intended to be a learning experience; you should never feel tempted to make your results or your library research look more successful than it was.

Collaboration and informal peer-review: The course includes opportunities for exchange of ideas with your classmates. While study groups and peer-review of major written projects is encouraged, remember that comparing answers on a quiz or assignment is not permitted. If you're unsure about a particular situation, please feel free just to ask ahead of time.

### **OHIO STATE'S ACADEMIC INTEGRITY POLICY**

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University's Code of Student Conduct, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's Code of Student Conduct and this syllabus may constitute "Academic Misconduct."

The Ohio State University's Code of Student Conduct (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University, or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's Code of Student Conduct is never considered an excuse for academic misconduct, so I recommend that you review the Code of Student Conduct and, specifically, the sections dealing with academic misconduct.

If I suspect that a student has committed academic misconduct in this course, I am obligated by University Rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

**Other sources of information on academic misconduct (integrity) to which you can refer include:**

The Committee on Academic Misconduct web pages (COAM Home)

Ten Suggestions for Preserving Academic Integrity (Ten Suggestions)

Eight Cardinal Rules of Academic Integrity ([www.northwestern.edu/uacc/8cards.htm](http://www.northwestern.edu/uacc/8cards.htm))

Copyright disclaimer

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course.

Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

**Statement on Title IX**

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at [titleix@osu.edu](mailto:titleix@osu.edu)

**Your mental health**

A recent American College Health Survey found stress, sleep problems, anxiety, depression, interpersonal concerns, death of a significant other, and alcohol use among the top ten health impediments to academic performance. Students experiencing personal problems or situational crises during the quarter are encouraged to contact Ohio State University Counseling and Consultation Service (614-292-5766; [www.ccs.osu.edu](http://www.ccs.osu.edu)) for assistance, support and advocacy. This service is free and confidential.

**ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES**

Requesting accommodations

If you would like to request academic accommodations based on the impact of a disability qualified under the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973, contact your instructor privately as soon as possible to discuss your specific needs. Discussions are confidential.

In addition to contacting the instructor, please contact the Student Life Disability Services at 614-292-3307 or [ods@osu.edu](mailto:ods@osu.edu) to register for services and/or to coordinate any accommodations you might need in your courses at The Ohio State University. Go to <http://ods.osu.edu> for more information.

**Accessibility of course technology**

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

Carmen (Canvas) accessibility

Streaming audio and video

Synchronous course tools

**COURSE MATERIALS AND TECHNOLOGIES**

Textbooks

N/A - All reading and visual materials are available on carmen or links to online sources are provided, except a few Prime Video available series.

Course technology

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help>, and support for urgent issues is available 24/7.

Self-Service and Chat support: <http://ocio.osu.edu/selfservice>  
Phone: 614-688-HELP (4357)  
Email: [8help@osu.edu](mailto:8help@osu.edu)  
TDD: 614-688-8743

## BASELINE TECHNICAL SKILLS FOR ONLINE COURSES

Basic computer and web-browsing skills

Navigating Carmen: for questions about specific functionality, see the Canvas Student Guide.

## REQUIRED TECHNOLOGY SKILLS SPECIFIC TO THIS COURSE

CarmenConnect text, audio, and video chat

Recording a slide presentation with audio narration

Recording, editing, and uploading video

## REQUIRED EQUIPMENT

Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection

Webcam: built-in or external webcam, fully installed and tested

Microphone: built-in laptop or tablet mic or external microphone

Other: a mobile device (smartphone or tablet) or landline to use for BuckeyePass authentication

## REQUIRED SOFTWARE

Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Full instructions for downloading and installation can be found at [go.osu.edu/office365help](http://go.osu.edu/office365help).

## CARMEN ACCESS

You will need to use BuckeyePass multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps: Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions.

Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click "Enter a Passcode" and then click the "Text me new codes" button that appears. This will text you ten passcodes good for 365 days that can each be used once.

Download the Duo Mobile application to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357 (HELP) and the IT support staff will work out a solution with you.

## PLAN

**Student learning is my principal concern, so I may modify the schedule if it will facilitate better learning.**

### Week 1: Introduction

- Introductions;
- Students' research interests;
- Discussion of the course's main questions;
- Detailed review of syllabus;
- Cinema and Ideology – lecture.

### Week 2: Identifications

- Psychology and Identification – lecture
- Friedberg, Anne (1990), "A Denial of Difference: Theories of Cinematic Identification," *Psychoanalysis and Cinema*, ed. E. Ann Kaplan, New York: Routledge, pp. 36–46.
- Cinematic examples analyzed in class

#### PRESENTATION:

### Week 3: Marxism, Propaganda and Film

- Marxism and Film - lecture
- Kenez, Peter (2001), *Cinema and Soviet Society from the Revolution to the Death of Stalin*. (Chapter 2, "The Birth of the Soviet film Industry"). London: Tauris, pp. 26-46.
- Kenez, Peter (1985), *The Birth of the Propaganda State*. Cambridge: Cambridge University Press, pp. 44-50; 219-224; 251-261 (ebook).
- *How Soviet Cinema Gave the Movie Camera its Eyes*  
<https://www.youtube.com/watch?v=Py4IE-yFHgo>
- Eisenstein, Sergei (1925), *The Battleship Potemkin* (available through Secured Media or YouTube) – in class selected scenes analysis

#### PRESENTATION:

### Week 4: Cold War Cinema

- Shaw, Tony & Denise Youngblood (2010), *Cinematic Cold War*. U of Kansas P, pp. 15-65; 189-215.
- Tumanishvili, Mikhail (1985), *Solo Voyage* (sovietmoviesonline.com)
- Khutsiev, Marlen and Feliks Mironer (1956), *Spring on Zarechnaya Street* (Secured Media Library)
- Animated Soviet Propaganda - American Imperialist: The Millionaire  
[https://www.youtube.com/watch?v=jETJt\\_zbnKk](https://www.youtube.com/watch?v=jETJt_zbnKk)
- 1958 EDUCATIONAL FILM "RUSSIAN LIFE TODAY: INSIDE THE SOVIET UNION" USSR MOSCOW GEORGIA  
<https://www.youtube.com/watch?v=XGBPASGRjv4>

#### PRESENTATION:

### **Week 5: Ideology, Nationalism, and Reception**

- The Political Unconscious - lecture
- Hashamova, Yana, "Aleksei Balabanov's Russian Hero: Fantasies of Wounded National Pride." *Slavic & East European Journal* 51, no. 2 (2007): 295–311.
- Balabanov, Aleksei, *Brother* (1997); *Brother 2* (2000), *War* (2002)  
<https://sovietmoviesonline.com/drama/270-voyna.html>  
*Brother/2* also available through Secured Media

#### PRESENTATION:

### **Week 6: Contemporary Balkan Cinema: Ideology and Reception**

- Ognjen Glavonić, (2016) *Depth Two* (OSU Kanopy)
- Jean-Louis Comolli, Jean Narboni; *Cinema/Ideology/Criticism* (2), *Screen*, Volume 12, Issue 2, 1 July 1971, Pages 145–155.
- Daković, Nevena, "Documentaries from Post-Yugoslavia: Serbian War Discourse. 1999," *AfterImage*. Jan2001/Feb2001, Vol. 28 Issue 4, p16.

#### PRESENTATION:

### **Week 7: Film and Nationhood**

- Hashamova, Yana (2012), "War Rape: (Re)defining Motherhood, Fatherhood, and Nationhood." In *Embracing Arms: Cultural Representation of Slavic and Balkan Women in War*.
- Žbanić, Jasmila, *Grbavica: The Land of my Dreams* (Grbavica, 2006)[secured media library]

### **Week 8: Reception and Audience Studies**

- Christie, Ian (2012), "Introduction: In Search of Audiences." In *Audiences*. Amsterdam: Amsterdam U P, pp. 11-25.
- Hall, Stuart (1973), "Encoding/Decoding," *Media Studies: A Reader*, Thornham, Sue, Caroline Bassett, and Paul Marris (eds), NY: New York U P, pp. 28-39.
- <https://www.youtube.com/watch?v=6xh9FjcQTWE>
- Churchill, Winston "The Sinews of Peace ('Iron Curtain Speech')": made on March 5th, 1946 at Westminster College in Fulton, MO (listen to the speech using the link under the picture)  
<https://winstonchurchill.org/resources/speeches/1946-1963-elder-statesman/the-sinews-of-peace/>

### **Week 9: Defining and Measuring Audience Identification**

- Defining Identification - lecture
- Kitzinger, Jenny (1999), "A Sociology of Media Power: Key Issues in Audience Reception Research," *Media Studies: A Reader*, Thornham, Sue, Caroline Bassett, and Paul Marris (eds), NY: New York U P, pp.405-418.
- Defining the audience- <https://www.youtube.com/watch?v=dwa7Y4T28bU>
- Audience Theory in Media Studies <https://www.youtube.com/watch?v=EEvvhLYiJJ0>

#### PRESENTATION:

## **Week 10: Global Film and Media/Local Audiences**

- Biltereyst, Daniel (2013), “Cinema, Modernity, and Audiences: Revisiting and Expanding the Debate.” In *Watching Movies*. Edited by Karina Aveyard and Albert Moran. Bristol: Intellect, pp. 17-33.
- Hashamova, Yana (2018), *Screening Trafficking: Prudent and Perilous*. Budapest/New York: Central European U P (“Chapter 6”).
- Davis, Michael Cory (2004), *Svetlana’s Journey* (Secured Media)

### PRESENTATION:

## **Week 11: The Birth and Development of Soviet Television**

- Roth-Ey, Kristin, *Moscow Prime Time: How the Soviet Union Built the Media Empire That Lost the Cultural Cold War*. (Chapter 5 & Epilogue, pp. 223-287).
- Pomerantsev, Peter. *This is not Propaganda* (selected chapters)

### PRESENTATION:

## **Week 12: Putin, film, and media, and what’s (im)possible (session on April 2, Friday)**

- Marcel H. Van Herpen, *Putin’s Propaganda Machine: Soft Power and Russian Foreign Policy*, New York: Rowman and Littlefield, pp. 76-99.
- Michael Idov, *Optimists* (Amazon Prime Video, S1: 1-2 episodes) or *Londongrad* (Amazon Prime Video, 1-2 episodes)
- Conversation with Michael Idov

### PRESENTATION on reception:

## **Week 13: Media and Mis- and Disinformation**

- Hutchings, Stephen, “RT and the Digital Revolution: Reframing Russia for a Mediatized World” in *Transnational Russian Studies*. Andy Byford, Connor Doak, and Stephen Hutchings (eds.), pp.283-301.
- The New York Times Opinion, *Operation: Infektion* ([https://www.youtube.com/watch?v=tR\\_6dibpDfo](https://www.youtube.com/watch?v=tR_6dibpDfo))

### PRESENTATION on reception:

## **SUBMISSION OF FIRST VERSION OF FINAL PROJECT DUE!**

## **Week 14: Media and Mis- and Disinformation**

- Strukov, Vlad. “Meduza: A Russo-Centric Digital Media Outlet in a Transnational Setting.” in *Transnational Russian Studies*. Andy Byford, Connor Doak, and Stephen Hutchings (eds.), pp.283-301-317.
- NTV-Russia, *Anatomy of a Protest* (2012)  
<https://www.ntv.ru/video/peredacha/296996/>
- Discussion of reflection papers and final projects

### PRESENTATION on reception:

## **Week 15: Conclusions and Symposium**

# Film Studies Major

Current Advising Guide, page 1 of 2

Incorporating other fields such as art, history, languages, popular culture, and communications, the Film Studies major concentrates on cinema as an international social practice. Film studies majors learn to analyze, synthesize and discern important information to develop audio-visual literacy and proficiency in film analysis, history, and theory. Courses in early, multicultural, and experimental traditions, as well as electives provide further exploration in the field. During their sophomore year students choose a focus area in film theory, screenwriting, or film production. Students complete an intensive senior seminar during the last year of study.

## Category

## Major Credit Hours

### Pre-requisite

### 3 Credit Hours

- ENGLISH 2263 - Introduction to Film (3 CH)

### Core courses

### 6 Credit Hours

Core courses introduce students to international film history, theory, and analysis.

Students are required to take both courses.

- \*FILMSTD 2271 - Introduction to Film Studies (3)
- HISTART 2901 - Introduction to World Cinema (3)

### Non-Fictional/Non-Industrial

### 6 Credit Hours

Provides students an intensive engagement with artistic and documentary aspects of cinema.

This section has two separate course requirements; Non Fictional (typically offered in AU term) and Non Industrial (typically offered in SP term).

Choose one course from each category:

#### I. Non-Fiction: Documentary

- FILMSTD 3660 - Studies in Non-Fiction Cinema (3)
- HISTART 5910 - Documentary Film (3)

*Occasional one-time offerings may be approved; discuss with Academic Advisor to determine eligibility.*

#### II. Non-Industrial: Experimental / Avant Garde

- FILMSTD/GERMAN 4670H - Cinema and the Historical Avant Garde (3)
- HISTART 5643 - New Media Art (3)
- HISTART 5645 - Video Art (3)
- HISTART 5905 - Avant-Garde Film (3)
- HISTART 5906 - Experiments in Film and Media (3)

*Occasional one-time offerings may be approved; discuss with Academic Advisor to determine eligibility.*

### Multicultural Component

### 3 Credit Hours

Students select **one course** from classes built around topics and voices that do not usually have a place in mainstream cinema.

- CHINESE 4405 - China in Chinese Film (3)
- EALL 3446 - Asian American Film (3)
- EALL 4407 - Early Asian Cinema (3)
- FILMSTD 4650 - Studies in Regional Cinema (3)
- HISTART 3901 - World Cinema Today (3)
- INTSTDS 4451 - Immigration Controversy Through Film (3)
- RUSSIAN 3460 - Modern Russian Experience through Film (3)
- SLAVIC 3360 - Screening Minorities: Representations of the Other in Slavic Film (3)
- SPANISH 2380 - Introduction to Latin American Cinema (3)
- SPANISH 4582 - Latinx Cinema: Filmmaking, Production & Consumption (3)

*Occasional one-time offerings may be approved; discuss with Academic Advisor to determine eligibility.*

### Pre-1950s Component

### 3 Credit Hours

Student select **one course** to deepen an understanding of the history and development of cinema.

*+Offering may be in foreign language; may have language prerequisite*

- ACCAD 3350 - The History of Animation (3)
- EALL 4407 - Early Asian Cinema (3)
- FILMSTD/GERMAN 4670H - Cinema and the Historical Avant-Garde (3)
- FRENCH 2801 - Classics of French Cinema (3)
- +FRENCH 4053 - French and Italian Cinema to 1952 (3)
- GERMAN 3351 - Democracy, Fascism, and German Culture (3)
- HISTART 5901 - Silent Cinema 1895-1927 (3)
- HISTART 5902 - Classical Sound Cinema 1927-1948 (3)
- JAPANESE 4400 - Japanese Film and Visual Media (3)

*Occasional one-time offerings may be approved; discuss with Academic Advisor to determine eligibility.*



**Film Studies Electives****9 Credit Hours**

Chosen 3 courses (9 credit hours) from over 50 course offerings in film studies. Students are required to take 6 hours at the 4000 level or above.

+Offering may be in foreign language; may have language prerequisite

# No more than 6 CH can count toward the major.

^ No more than 6 CH can count toward the major, course must be on different topics

AAAS 4571 - Black Visual Culture and Popular Media (3)  
 AAAS 3320 / HISTORY 3310 - History of African American Cinema (3)  
 ACCAD 3350 - The History of Animation (3)  
 ARTEDUC 5835 - Visual Representations of LGBTQ+ Subjects (3)  
 CHINESE 4405 - China in Chinese Film (3)  
 COMPSTD 3607 - Film and Literature as Narrative Art (3)  
 EALL 3446 - Asian American Film (3)  
 EALL 4407 - Early Asian Cinema (3)  
 ^ ENGLISH 4578 - Special Topics in Film (3)  
 FILMSTD 3660 - Documentary Film Studies (3)  
 FILMSTD 4580 - Studies in a Major Director  
 FILMSTD 4640 - Studies in Cinema History (3)  
 FILMSTD 4650 - Studies in Regional Cinema (3)  
 FILMSTD / GER 4670H - Cinema and the Historical Avant Garde (3)  
 FILMSTD 4895 - Senior Seminar in Film Studies  
 # FILMSTD 4998 - Undergraduate Research (2-12 CH)  
 # FILMSTD 4999 - Distinction Project (2-12 CH)  
 # FILMSTD 4999H - Honors Thesis Research (2-12 CH)  
 FRENCH 2801 - Classics of French Cinema (3)  
 + FRENCH 3701 - Introduction to French Cinema (3)  
 + FRENCH 4053 - French and Italian Cinema to 1952 (3)  
 + FRENCH 5702 - Contemporary French Cinema 1945 to Present (3)  
 ITALIAN 2053 - Introduction to Italian Cinema (3)  
 ITALIAN 2055 - Mafia Movies (3)  
 + ITALIAN 4223 - Italian Cinema (3)  
 GERMAN 2451 - Germans in Hollywood: Exiles and Émigrés (3)

GERMAN 3351 - Democracy, Fascism, and German Culture (3)  
 HISTART 3901 - World Cinema Today (3)  
 HISTART 4015 - Wexner Seminar (3)  
 HISTART 5643 - New Media Art (3)  
 HISTART 5645 - Video Art (3)  
 HISTART 4901 - Classic Film Theories (3)  
 HISTART 5901 - Silent Cinema: 1895-1927 (3)  
 HISTART 5902 - Classical Sound Cinema: 1927-1948 (3) HISTART  
 5903 - Recent Cinema: 1948-Present (3)  
 HISTART 5905 - Avant-Garde Film (3)  
 HISTART 5906 - Experiments in Film and Media (3)  
 HISTART 5910 - Documentary Film (3)  
 INTSTDS 4451 - Immigration Controversy Through Film (3)  
 JAPANESE 4400 - Japanese Film and Visual Culture (3) MUSIC  
 3344 - Film Music (3)  
 RUSSIAN 3460 - Modern Russian Experience through Film (3)  
 SCANDVN 4450 - The Films of Ingmar Bergman (3)  
 SLAVIC 3310 - Science Fiction: East vs. West (3)  
 SLAVIC 3360 - Screening Minorities in Slavic Film (3) SPANISH  
 2380 - Introduction to Latin American Cinema (3)  
 + SPANISH 4580 - Latin American Film (3)  
 + SPANISH 4581 - Spanish Film (3)  
 SPAN 4582 - Latinx Cinema: Filmmaking, Production, Consumption (3)  
 WGSST 2317 - Intro to Gender & Cinema (3) - *previously 3317*  
 WGSST 4527 - Studies in Gender and Cinema (3)

**Film Studies Focus Area****9 Credit Hours**

The Film Studies Focus Area is a nine-credit-hour requirement in the major that allows students to choose a specific intellectual focus for completing their degree.

- Students can pick from **Film Theory, Screenwriting, Video Production**, or a combination of any of these areas.
- At least 6 hours of the Focus Area must be at the 4000 level or above.
- Students should meet with Major Advisor Emily Carpenter during their second year in order to establish a plan for Focus Area.

A complete list of courses for each focus area is available at: [go.osu.edu/FS-FocusArea](http://go.osu.edu/FS-FocusArea)

**Senior Seminar****3 Credit Hours****Required Course**

- \*FILMSTD 4895 - Advanced Seminar (3)

**Effective AU 22: All students entering the university in or after AU 22 semester will be expected to complete the requirements of the new GE curriculum, with Embedded Literacy pathways in the major:**

**\*Embedded Literacy components in the Film Studies major:** An embedded literacy can be met through a specific course or set of courses that addresses and satisfy Expected Learning Outcomes associated with that literacy.

FILMSTD 4895 "Senior Seminar in Film Studies" meets Embedded Literacy: Advanced Writing requirement for FS Majors

FILMSTD 2271 "Introduction to Film Studies for Majors" meets Embedded Literacy: Data Analysis requirement for FS Majors

FILMSTD 2271 and FILMSTD 4895 meet Embedded Literacy: Technology requirement for FS Majors

# Film Studies Major

Revised Advising Guide page 1 of 2

Incorporating other fields such as art, history, languages, popular culture, and communications, the Film Studies major concentrates on cinema as an international social practice. Film studies majors learn to analyze, synthesize and discern important information to develop audio-visual literacy and proficiency in film analysis, history, and theory. Courses in early, multicultural, and experimental traditions, as well as electives provide further exploration in the field. During their sophomore year students choose a focus area in film theory, screenwriting, or film production. Students complete an intensive senior seminar during the last year of study.

## Category

## Major Credit Hours

### Pre-requisite

### 3 Credit Hours

- ENGLISH 2263 - Introduction to Film (3 CH)

### Core courses

### 6 Credit Hours

Core courses introduce students to international film history, theory, and analysis.

**Students are required to take both courses.**

- \*FILMSTD 2271 - Introduction to Film Studies (3)
- HISTART 2901 - Introduction to World Cinema (3)

### Non-Fictional/Non-Industrial

### 6 Credit Hours

Provides students an intensive engagement with artistic and documentary aspects of cinema.

This section has two separate course requirements; Non Fictional (typically offered in AU term) and Non Industrial (typically offered in SP term).

**Choose one course from each category:**

#### I. Non-Fiction: Documentary

- FILMSTD 3660 - Studies in Non-Fiction Cinema (3)
- HISTART 5910 - Documentary Film (3)

*Occasional one-time offerings may be approved; discuss with Academic Advisor to determine eligibility.*

#### II. Non-Industrial: Experimental / Avant Garde

- FILMSTD/GERMAN 4670H - Cinema and the Historical Avant Garde (3)
- HISTART 5643 - New Media Art (3)
- HISTART 5645 - Video Art (3)
- HISTART 5905 - Avant-Garde Film (3)
- HISTART 5906 - Experiments in Film and Media (3)

*Occasional one-time offerings may be approved; discuss with Academic Advisor to determine eligibility.*

### Multicultural Component

### 3 Credit Hours

Students select **one course** from classes built around topics and voices that do not usually have a place in mainstream cinema.

- CHINESE 4405 - China in Chinese Film (3)
- EALL 3446 - Asian American Film (3)
- EALL 4407 - Early Asian Cinema (3)
- FILMSTD 4650 - Studies in Regional Cinema (3)
- HISTART 3901 - World Cinema Today (3)
- INTSTDS 4451 - Immigration Controversy Through Film (3)
- RUSSIAN 3460 - Modern Russian Experience through Film (3)
- SLAVIC 3360 - Screening Minorities: Representations of the Other in Slavic Film (3)
- SLAVIC 5457 - Ideology and Viewers: East European Film and Media (3)
- SPANISH 2380 - Introduction to Latin American Cinema (3)
- SPANISH 4582 - Latinx Cinema: Filmmaking, Production & Consumption (3)

*Occasional one-time offerings may be approved; discuss with Academic Advisor to determine eligibility.*

### Pre-1950s Component

### 3 Credit Hours

Student select **one course** to deepen an understanding of the history and development of cinema.

*+Offering may be in foreign language; may have language prerequisite*

- ACCAD 3350 - The History of Animation (3)
- EALL 4407 - Early Asian Cinema (3)
- FILMSTD/GERMAN 4670H - Cinema and the Historical Avant-Garde (3)
- FRENCH 2801 - Classics of French Cinema (3)
- +FRENCH 4053 - French and Italian Cinema to 1952 (3)
- GERMAN 3351 - Democracy, Fascism, and German Culture (3)
- HISTART 5901 - Silent Cinema 1895-1927 (3)
- HISTART 5902 - Classical Sound Cinema 1927-1948 (3)
- JAPANESE 4400 - Japanese Film and Visual Media (3)

*Occasional one-time offerings may be approved; discuss with Academic Advisor to determine eligibility.*



**Film Studies Electives****9 Credit Hours**

Chosen 3 courses (9 credit hours) from over 50 course offerings in film studies. Students are required to take 6 hours at the 4000 level or above.

+Offering may be in foreign language; may have language prerequisite

# No more than 6 CH can count toward the major.

^ No more than 6 CH can count toward the major, course must be on different topics

AAAS 4571 - Black Visual Culture and Popular Media (3)  
 AAAS 3320 / HISTORY 3310 - History of African American Cinema (3)  
 ACCAD 3350 - The History of Animation (3)  
 ARTEDUC 5835 - Visual Representations of LGBTQ+ Subjects (3)  
 CHINESE 4405 - China in Chinese Film (3)  
 COMPSTD 3607 - Film and Literature as Narrative Art (3)  
 EALL 3446 - Asian American Film (3)  
 EALL 4407 - Early Asian Cinema (3)  
 ^ ENGLISH 4578 - Special Topics in Film (3)  
 FILMSTD 3660 - Documentary Film Studies (3)  
 FILMSTD 4580 - Studies in a Major Director  
 FILMSTD 4640 - Studies in Cinema History (3)  
 FILMSTD 4650 - Studies in Regional Cinema (3)  
 FILMSTD / GER 4670H - Cinema and the Historical Avant Garde (3)  
 FILMSTD 4895 - Senior Seminar in Film Studies  
 # FILMSTD 4998 - Undergraduate Research (2-12 CH)  
 # FILMSTD 4999 - Distinction Project (2-12 CH)  
 # FILMSTD 4999H - Honors Thesis Research (2-12 CH)  
 FRENCH 2801 - Classics of French Cinema (3)  
 + FRENCH 3701 - Introduction to French Cinema (3)  
 + FRENCH 4053 - French and Italian Cinema to 1952 (3)  
 + FRENCH 5702 - Contemporary French Cinema 1945 to Present (3)  
 ITALIAN 2053 - Introduction to Italian Cinema (3)  
 ITALIAN 2055 - Mafia Movies (3)  
 + ITALIAN 4223 - Italian Cinema (3)  
 GERMAN 2451 - Germans in Hollywood: Exiles and Émigrés (3)

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