

The Ohio State University
Colleges of the Arts and Sciences New Course Request

Film Studies

Academic Unit
 FLM ST

Book 3 Listing (e.g., Portuguese)

695 Advanced Seminar: Topics in Film Studies

Number Title

Advanced Seminar

U G

5

18-Character Title Abbreviation

Level

Credit Hours

Summer

Autumn

Winter

Spring X

Year 2009

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*): Selected problems (themes, movements, theories, genres, styles, etc.) in
 film studies; topics vary quarterly.

Quarter offered: Au, Wi, Sp Distribution of class time/contact hours: 1 x 3hr. cl.

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no): no

Prerequisite(s): Film studies major with 4th year standing, or permission of instructor

Exclusion or limiting clause: 10 students max.

Repeatable to a maximum of 5 credit hours.

Cross-listed with:

Grade Option (Please check): Letter S/U Progress What course is last in the series? _____

Honors Statement: Yes No

GEC: Yes No

Admission Conditions Course: Yes No

Off-Campus: Yes No

EM: Yes No

Honors Embedded Statement: Yes No

Service Learning Course: Yes No

Other General Course Information:

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

B. General Information

Subject Code 500601 Subsidy Level (V, G, T, B, M, D, or P) D

If you have questions, please email Jed Dickhaut at dickhaut.1@osu.edu.

1. Provide the rationale for proposing this course:

Advanced undergraduate film studies students currently have no opportunity to take an intense, low-enrollment seminar-type course in their major without registering for existing graduate courses by permission. This course would provide that opportunity.

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs. This course is (check one): Required on major(s)/minor(s) A choice on major(s)/minors(s)

An elective within major(s)/minor(s) A general elective

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.
Recent growth of the major has made FTEs available to staff this course. No new adjustments necessary.

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes No List: _____

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: _____

6. Expected Section Size: 10 Proposed number of sections per year: 1

7. Do you want prerequisites enforced electronically? (see OAA manual for what can be enforced) Yes No

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (List units and attach letters and/or forms): Not Applicable

9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to ascurofc@osu.edu.

CONTACT PERSON: Brian Hauser E-MAIL: filmstudies@osu.edu PHONE: 2-6044

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. Academic Unit Undergraduate Studies Committee Chair	Printed Name	Date
2. Academic Unit Graduate Studies Committee Chair	Printed Name	Date
3. ACADEMIC UNIT CHAIR/DIRECTOR	John E. Davidson	10/31/08
4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 4132 Smith Lab, 174 West 18 th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to ascurofc@osu.edu . The ASC Curriculum Office will forward the request to the appropriate committee.		
5. COLLEGE CURRICULUM COMMITTEE	Printed Name	Date
6. ARTS AND SCIENCES EXECUTIVE DEAN	Printed Name	Date
7. Graduate School (if appropriate)	Printed Name	Date
8. University Honors Center (if appropriate)	Printed Name	Date
9. Office of International Education (if appropriate)	Printed Name	Date
10. ACADEMIC AFFAIRS	Printed Name	Date

Film Studies 695:
Film Studies Senior Seminar
Topic: Film Bodies
Prof. L. Mizejewski, 286 University Hall, phone 292-1021
email: mizejewski.1@osu.edu
Office hours: Mon, Wed 1-4 pm

Film scholarship of the past two decades has amply explored cultural theories of the body as site of social meanings, acknowledging the cinema as a powerful apparatus circulating those meanings and images. This course focuses on the body in popular cinema, drawing on genre theory, theories of stardom, and cultural theories of the body's productivity of race, sexualities, and gender. As an advanced course, this class will be conducted as a seminar, structured by discussion, with occasional mini-lectures as needed.

Required texts (SBX only):

- Dyer, Richard. Heavenly Bodies: Film Stars and Society. 1986. London: Routledge, 2006.
- Grant, Barry, ed. Dread of Difference: Gender and the Horror Film. Austin: U of Texas P, 1996.
- Holmlund, Chris. Impossible Bodies: Femininity and Masculinity at the Movies. London and New York: Rutledge, 2001.
- Tasker, Yvonne. Spectacular Bodies: Gender, Genre, and the Action Cinema. London and New York: Routledge, 1993.

The following essays are posted on eReserve on Carmen:

- Arbuthnot, Lucie and Gail Seneca. "Pre-text and Text in Gentlemen Prefer Blondes." Issues in Feminist Film Criticism. Ed. Patricia Erens. Indianapolis: Indiana UP, 1990. 112-25.
- Clark, Danae. "Commodity Lesbianism," Camera Obscura 25-26 (1991): 144-79.
- Cohan, Steven. "Judy on the Net: Judy Garland Fandom and 'the Gay Thing.'" Keyframes: Popular Cinema and Cultural Studies. Eds. Matthew Tinkcom and Amy Villarejo. London and New York: Routledge, 2001. 119-136.
- Doty, Alexander. "'My Beautiful Wickedness': The Wizard of Oz as Lesbian Fantasy." Hop on Pop. Ed. Henry Jenkins et al. Durham and London: Duke, 2002: 138-58.
- Fore, Steve. "Jackie Chan and the Cultural Dynamics of Global Entertainment." Transitional Chinese Cinemas: Identity, Nationhood, Gender. Honolulu: U of Hawaii P, 1997. 240-55.
- Gabbard, Krin. "Phallic Women in the Contemporary Cinema." American Imago 50 (1993): 421-39.
- Gallagher, Mark. "Masculinity in Translation: Jackie Chan's Transcultural Star Text." Velvet Light Trap: a Critical Journal of Film and Television 39(1997): 23-41.
- Glass, Fred. "Totally Recalling Arnold: Sex and Violence in the New Bad Future." Film Quarterly 44 (1990): 2-13.
- Goldberg, Jonathan. "Recalling Totalities: The Mirrored Stages of Arnold Schwarzenegger." Differences 4.1 (1992): 172-203.
- Kearney, John. "Whoopi Goldberg: Color Her Anything." American Film Dec. 1985:

24-8.

- Marchetti, Gina. "Jackie Chan and the Black Connection." Keyframes: Popular Cinema and Cultural Studies. Eds. Matthew Tinkcom and Amy Villarejo. London and New York: Routledge, 2001
- Newton, Judith. "Feminism and Anxiety in Alien." Alien Zone: Cultural Theory and Contemporary Science Fiction Cinema. Ed. Annette Kuhn. London: Verso, 1990.
- Stuart, Andrea. "Making Whoopi." Sight and Sound 3.2 (1993): 12-13.
- Telotte, J.P. "Through a Pumpkin's Eye." Literature Film Quarterly 10.3 (1982): 139-50.
- Trencansky, Sarah. "Final Girls and Terrible Youth: Transgression in 1980s Slasher Horror." Journal of Popular Film & Television 29.2 (2001): 63-74.
- Turim, Maureen. "Gentlemen Consume Blondes." Issues in Feminist Film Criticism. Ed. Patricia Erens. Indianapolis: Indiana UP, 1990. 101-111.
- Williams, Linda. "Film Bodies: Gender, Genre, and Excess." Film Quarterly 44. 4 (1991): 2-13.
- Zimmerman, Bonnie. "Lesbian Vampires." Jump Cut 24-5 (1981): 23-5.

The syllabus, discussions, power point presentations, and related material will also be posted on Carmen. At carmen.osu.edu, use your internet username (last name.#) and password to log in.

Requirements and assignments:

Attendance is required! You have one "free" absence before your final grade goes down one-half grade: 2 absences = one-half grade; 3 absences=one full grade, etc. Because you have one "free" absence, this means you cannot use a medical excuse unless a very serious illness keeps you out two classes or more in a row. Also please note that "attendance" means the whole class, not half of it or a portion of it. Half-classes count as absences.

1) Leading class discussion. Each student will be part of a 3 or 4 person team that is in charge of discussion of essays and/or chapters on the dates listed on the Carmen schedule. Please post your discussion topics by 9 p.m. the night before class. You can decide which among you will post the topics. You can organize the discussions in any way you like—with Power Point, handouts, or illustrated by a video clip or images you think are relevant. 15% of final grade.

2) Carmen responses: For each chapter or essay, please post on Carmen a few sentences doing one of the following: 1) explaining why a particular passage is especially important, puzzling, or provocative (give page number and paragraph number), 2) making a connection to another text from this class, 3) posing a critical question (that is, a question that looks at assumptions, inferences, consequences, perspectives of the essay), 4) making an application to a film we have discussed.
Carmen responses must be posted by 9 p.m. the night before class. 15% of final grade.

3) Two response papers, 2-4 pp. each; each one 10% of final grade: These papers are

your opportunity to apply the analytical skills and theoretical approaches we have learned through the quarter. Paper guidelines and topics are posted on Carmen.

4) Final analysis paper. Each student will complete a 12-16 pp. research paper (15-20 pp. for grads), using some of the theory and/or critical approaches covered during the quarter. 50% of final grade.

Plagiarism: As defined in University Rule 3335-31-02, plagiarism is “the representation of another’s works or ideas as one’s own; it includes the unacknowledged word for word use and/or paraphrasing of another person’s work, and/or the inappropriate unacknowledged use of another person’s ideas.” It is the obligation of this department and its instructors to report **all** cases of suspected plagiarism to the Committee on Academic Misconduct. After the report is filed, a hearing takes place and if the student is found guilty, the possible punishment ranges from failing the class to suspension or expulsion from the university. Although the existence of the Internet makes it relatively easy to plagiarize, it also makes it even easier for instructors to find evidence of plagiarism. It is obvious to most teachers when a student turns in work that is not his or her own and plagiarism search engines make documenting the offense very simple. Always cite your sources’ always ask questions **before** you turn in an assignment if you are uncertain about what constitutes plagiarism. To preserve the integrity of OSU as an institution of higher learning, to maintain your own integrity, and to avoid jeopardizing your future, **DO NOT PLAGIARIZE!**

Students who need to have an **accommodation for disability** are responsible for contacting the professor as soon as possible. The Office for Disability Services (150 Pomerene Hall; 292-3307; 292-0901 TDD) verifies the need for accommodations and assists in the development of accommodation strategies.

SCHEDULE: Readings are coded by title of book: SB=Spectacular Bodies; DD=Dread of Difference HB=Heavenly Bodies; IB=Impossible Bodies

I. Spectacular Bodies

Week One: Action Cinema and Spectacular Masculinity
SB 1-90
Goldberg, “Recalling Totalities” (Carmen)
Glass, “Totally Recalling Arnold” (Carmen)
Screening: Total Recall (1990)

Week Two: Gender and the Action Body
SB, 91-166
IB, 13-30
Gabbard, “Phallic Women in the Contemporary Cinema,” Carmen
Screening: Crouching Tiger, Hidden Dragon (2003)

II. Body Genres: the Horror Film

- Week Three: Splatter Cinema
Berenstein, "Gender, Reception, and Classic Horror Cinema," DD
Williams, "When the Woman Looks," DD
Williams, "Film Bodies," Carmen
Screening: Psycho (1960)
- Week Four Final Girls and Ambiguous Bodies
Clover, "Her Body, Himself," DD
Tony Williams, "Trying to Survive," DD
Telotte, "Through a Pumpkin's Eye," Carmen
Trencansky, "Final Girls," Carmen
Screening: Halloween (1978)
- Week Five: Horror and the Abject
Doherty, "Genre, Gender and the Alien trilogy," DD
Creed, "Abject Horror," DD
Newton, "Feminism and Anxiety in Alien," Carmen
Screening: Alien (1979)

III. Star Bodies

- Week Six: Monroe and Sexuality
Dyer, HB, 1-63
Arbuthnot and Seneca, . "Pre-text and Text in Gentlemen Prefer Blondes," Carmen
Turim, "Gentlemen Consume Blondes," Carmen
Screening: Gentlemen Prefer Blondes (1953)
- Week Seven: Queer and Gay Icons
Dyer, HB, 64-191
Doty, "My Beautiful Wickedness," Carmen
Cohan, "Judy on the Net," Carmen
Screening: A Star is Born (1954)
- Week Eight: Race and Transnational Stardom
Marchetti, "Jackie Chan and the Black Connection," Carmen
Gallagher, Mark. "Masculinity in Translation: Jackie Chan's Transcultural Star Text," Carmen
Fore, "Jackie Chan and the Cultural Dynamics of Global Entertainment," Carmen
Screening: Rush Hour (1998)

IV. Transgressive Bodies in Cinema

- Week Nine Deadly Dolls: Lesbian Vampires/Killers
IB, 33-110
Clark, "Commodity Lesbianism," Carmen
Zimmerman, "Lesbian Vampires."
Screening: Basic Instinct (1992)
- Week Ten Picturing Black Sexualities
IB, 111-235
Kearney, "Whoopi Goldberg," Carmen
Stuart, Andrea. "Making Whoopi," Carmen
Screening: Fatal Beauty (1987)

**Film Studies 695:
Film Studies Senior Seminar
Screen Memories of the War
Prof. John Davidson
Office Hours: R1-3 & by app't
<filmstudies@osu.edu>**

INTRODUCTION

This course examines a variety of German films that treat the WWII. Representative narrative films, documentary material, and experimental works will be considered in order to assess the strengths and limitations of such approaches, with particular attention paid to the interlacing of aesthetic form, historical discourse, and memorial processes. We will place these works in the historical context of their production and reception, but, in order to avoid an artificially progressive sense of "coming to terms," we will structure our units as diachronic tiles in a mosaic rather than constructing a straightforward chronology. In the first half of the course, questions of historiography and representation will be brought in through lecture and secondary reading; during the second half, "theoretical" discourses will come to the fore.

REQUIREMENTS / EVALUATION

Preparation and Participation	30%
Class Presentation	10%
Paper Proposal	5%
Paper (Grad 12-20pp; Ugrad 10-16pp)	50%
Final Paper Presentation (Exam)	5%

Preparation and Participation: You should come to class prepared to comment on the films and the readings under discussion. In order to do this, I encourage you to take notes on the readings that you do outside of class (on the central argument and main supporting points), as well as on the films that you see in class (on central themes, important sequences, recurrent techniques, etc.). Note-taking will help you understand the material more fully, articulate your observations better, and formulate questions usefully. Short worksheets (best 8 of 9 = 10%), completed both inside and outside of class, will be used to help assess preparation. Worksheets may be turned in late for up to one week for half credit. Participation (20%) will be scored on attendance and contributions.

Class Presentation: Each student will sign up for a presentation at some point during Weeks 2 through 9. Students will begin/lead class discussion on their assigned day by briefly outlining the argument in one of the assigned readings for the week and then offering the class at least two critical questions relevant to the argument. These questions may involve critiques of the argument in question, or questions concerning the argument's application to any of the films screened for the class. Students should present for 10 minutes before opening the discussion up to the general audience.

Paper Proposal: Each student will turn in a 1 – 2 page (300 – 500 words) proposal, or abstract, outlining the final paper’s analytical question, its proposed thesis, and a brief sketch of its major claims. Paper proposals are due by email in Week 8 and are worth 5% of the final grade.

Final paper: Each student will complete a 12-16 pp. research paper (15-20 pp. for grads), using some of the theory and/or critical approaches covered during the quarter. This paper is 50% of the final grade.

Final Paper Presentation: Each student will deliver a 5 minute presentation to the class outlining the argument and primary conclusions from their final paper. These presentations will take place during the scheduled examination period. This presentation will count as 5% of the final grade.

Plagiarism: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct of the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

TEXTS

Available behind password protection at Carmen / MediaManager primarily. Films also on reserve in Hagerty 498.

SCHEDULE

NB: All viewing / reading must be done by the date specified.

WEEK 1: Introduction

Please prep for the first week by watching:

Der Fall Gleiwitz (The Gleiwitz Affair, GDR 1961)
Die Brücke (The Bridge, B. Wicki FRG 1959)
Hunde, wollt ihr ewig leben? (Dogs, want to live forever? Wisbar: FRG 1958)

And reading: M. Geyer – “The Politics of Memory...” Carmen

WEEK 2: War #1 – Beginnings, ends, and “Mittel” (Means) – Course Introduction

Topics: -Historical Overview; Methodology
 - The Question of Film and History
 -The Question of *German* Cinema
 -Syllabus / Requirements / Process

Please prep for the next week by watching:

**Der Arzt von Stalingrad* (The Doctor of Stalingrad, Radvanyi: FRG 1958)
Ich war neunzehn (I was Nineteen, K. Wolf: GDR 1968)
Mein Krieg (My Private War, Eder/Kufus: Germany 1989/90)
<http://www.youtube.com/watch?v=1wQiKlov7QI>

And reading: Rosenstone – “The Historical Film...” Carmen
J. Kapczynski – “The Treatment of the Past...” Carmen

WEEK 3: War #2 – The Eastern Front

Topics: - The “Place” of Stalingrad
 - Images of War
 - War films in Germany
 - Trauma

Please prep for the next week by watching:

Nachts, wenn der Teufel kam (The Devil came at Night, R. Siodmak: FRG 1957)
**Die Blechtrommel* (The Tim Drum, V. Schlöndorff: FRG 1979)

And reading: W. Niven, “The Politics of the Past in the 1950s” Carmen
R. Moeller – “Victimizing German Culture...” Carmen
A. Confino/Moeller – “Remembering WWII...” Carmen

WEEK 4: The War Years #1 – The West remembers

Topics: - Culture, History, and Memory in the FRG
 - More Questions on Form and Content

Please prep for the next week by watching:

Der Rat der Götter (Council of the Gods, K. Maetzig: GDR 1950)
**Nackt unter Wölfen* (Naked among the Wolves, F. Beyer: GDR 1963)

And reading: B. Byg – “Generational Conflict...” Carmen
Mückenberger – “The Anti-Fa Past in Defa” Carmen
Brady -- “Interview with Kurt Maetzig” Carmen

WEEK 5: The War Years #2 – The East Remembers

Topics: - How Anti-Fa remembers and forgets
- Questions of Continuity

Please prep for the next week by watching:

Deutschland, bleiche Mutter (Germany, Pale Mother, Sanders-Brahms: FRG ‘80)
Aimee und Jaguar (M. Fäberböck: Germany 1999)

And reading: M. Stibbe – from *Women in the Third Reich*
R. Moeller – “Epilogue” to *Protecting Motherhood*
Herzog – “Pleasure and Evil”

WEEK 6: The War Years (& After) #3 – The Lens of Gender

Topics: - Gender in the Adenauer era
- Gender in the wake of the student movement
- Looking back through gender (and sexuality)

Please prep for the next week by watching:

Affaire Blum (The Blum Affair, E. Engel: DEFA 1948)
Das falsche Wort (The False Word, Seybold/Spitta: FRG 1987)

And reading: Teschke – from *Hitler’s Legacy*
Petropolous – “Postwar Justice and Nazi Assets”
Jaspers – from “The Question of Guilt”

WEEK 7: War’s Aftermath #1 – Rubble-Justice

Topics: - Allied Trials / German Trials
- Continuities in the legal profession
- Different Senses of Guilt

WEEK 8: Paper proposal due by email attachment, 11/11.

Please prep for 11/18:

Special 16mm screening:

Das Mädchen Rosemarie (A Girl named Rosemarie, R. Thiele: FRG 1957)
Nicht versöhnt (Not reconciled, Straub/Huillet: FRG, 1965)

Stalingrad (J. Vilsmaier: Germany 1993)
J. Davidson – “Shades of Grey...” Carmen

SUPPLEMENTAL READING LIST

Horkheimer/Adorno – “Culture Industry as Mass Deception”
Davidson – A story...