

Term Information

Effective Term Autumn 2016

General Information

Course Bulletin Listing/Subject Area Film Studies
Fiscal Unit/Academic Org Film Studies - D0206
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 4800
Course Title Story Development for Film Production
Transcript Abbreviation St Dev Film Prod
Course Description Students will harness their critical skills and historical knowledge to develop a personal statement-of-purpose that enables them to generate and refine their own original film concepts for subsequent production courses. Models are drawn from four film genera (documentary, animated, narrative, experimental) to bridge curricula in Film Studies and production. Cross-listed with English 4800.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 7 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites Permission of instructor.
Exclusions Not available for students with credit for FS 4194 AU 14.

Cross-Listings

Cross-Listings English 4800

Subject/CIP Code

Subject/CIP Code 50.0601
Subsidy Level Baccalaureate Course
Intended Rank Junior, Senior

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Students identify and analyze their own critical and creative influences.
- Students articulate the formal principles underlying their own theoretical perspective and apply these principles to the creation of their own original film projects.
- Students articulate the formal principles underlying their own theoretical perspective.
- Students write treatments, script outlines, sample scenes, and other core development components.

Content Topic List

- Story development
Film narrative

Attachments

- FS4800_Dev-Course-Syllabus.pdf
(Syllabus. Owner: Davidson, John Ellsworth)
- FS4800 Development Course Syllabus.pdf
(Syllabus. Owner: Friedman, Ryan Jay)
- Film Studies Curricular Map 2015-2016.xls
(Other Supporting Documentation. Owner: Friedman, Ryan Jay)

Comments

- Please attach updated curriculum map since course will count in major. *(by Vankeerbergen,Bernadette Chantal on 10/30/2015 08:29 AM)*

- The first syllabus listed above (the one with John Davidson indicated as "owner") is out of date and needs to be deleted. The one that I posted reflects the change made to the prerequisite and the course's cross-listing in English.

(by Friedman,Ryan Jay on 10/22/2015 10:46 AM)

- Concurrence from relevant departments is wise moving forward. ACCAD, English, Theatre, The Wex/

Hi John, as we discussed via email this course and the second one I will request to be revised need concurrence from Theatre (department) and ACCAD and Art (esp. Art and Tech) given the overlap / potential overlap with MIP. I also think that English would be a logical concurrence request given the screen writing option in English. This transparency in process will encourage good will and buy -in widely. *(by Heysel,Garett Robert on 02/19/2015 08:51 PM)*

- This course has been discussed and approved by the Interdisciplinary Film Studies Committee (IFSC), which serves as the oversight body for Film Studies and comprises members from all relevant academic units and the Wexner Center. A subcommittee of key members from English, Theatre, the instructor of ACCAD 3350, and the Film Studies Program Coordinator developed this proposal and brought it to the full committee. It has been widely and thoroughly vetted

This course is to be listed in a Minor in Screenwriting that is currently in development; given the recent pause and possible re-directing of the Moving-Image Production initiative, the IFSC has decided to revisit they structure of that minor, and will submit it later in SP 15. There is no reason why this course proposal should wait for that submission. There is already clear demand and need for this course. *(by Davidson,John Ellsworth on 02/06/2015 03:52 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Davidson,John Ellsworth	01/05/2015 12:19 PM	Submitted for Approval
Approved	Davidson,John Ellsworth	01/05/2015 12:20 PM	Unit Approval
Revision Requested	Heysel,Garett Robert	01/22/2015 09:12 PM	College Approval
Submitted	Davidson,John Ellsworth	02/06/2015 03:53 AM	Submitted for Approval
Approved	Davidson,John Ellsworth	02/06/2015 03:56 AM	Unit Approval
Revision Requested	Heysel,Garett Robert	02/19/2015 08:51 PM	College Approval
Submitted	Friedman,Ryan Jay	10/20/2015 02:58 PM	Submitted for Approval
Approved	Friedman,Ryan Jay	10/20/2015 02:59 PM	Unit Approval
Revision Requested	Heysel,Garett Robert	10/21/2015 08:49 PM	College Approval
Submitted	Friedman,Ryan Jay	10/22/2015 10:47 AM	Submitted for Approval
Approved	Friedman,Ryan Jay	10/24/2015 07:49 AM	Unit Approval
Approved	Heysel,Garett Robert	10/29/2015 06:15 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	10/30/2015 08:30 AM	ASCCAO Approval
Submitted	Friedman,Ryan Jay	11/29/2015 04:03 PM	Submitted for Approval
Approved	Friedman,Ryan Jay	11/29/2015 04:24 PM	Unit Approval
Approved	Heysel,Garett Robert	11/29/2015 08:56 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	11/29/2015 08:56 PM	ASCCAO Approval

Film Studies 4800
Story Development for Film Production

INSTRUCTOR: Angus Fletcher
Pre-Req: Permission of Instructor

FORMAT: 1 x 160 minute meeting/week
Office Hours: TBD

COURSE DESCRIPTION

In this course, students will harness the critical skills and historical knowledge provided by previous Film Studies and/or English courses to develop a personal statement-of-purpose that enables them to generate and refine their own original film concepts for subsequent production courses.

Models for these statements of purpose will be drawn from four different film genera (documentary, animated, narrative, and experimental) that match up with the four core areas of the moving image production, providing an academic bridge between the curricula of Film Studies and film production. Cross-listed with English 4800.

METHOD OF INSTRUCTION

This is an intensive critical analysis course with an emphasis on original concept development. It requires the analysis of self-identified artistic influences and the refinement of original concepts to align them with theoretical principles.

LEARNING OUTCOMES

After completing this course students should be able to:

- * Identify and analyze their own critical and creative influences.
- * Articulate the formal principles underlying their own theoretical perspective.
- * Apply these principles to the creation of their own original film projects.
- * Write treatments, script outlines, sample scenes, and other core development components.

READING: Required – Available at SBX

Robert Stam, *Film Theory: An Introduction* (Blackwell, 2008).
John Hill, *Oxford Guide to Film Studies* (Oxford UP, 2011).
Pam Cook and Meike Bernink, eds., *The Cinema Book* (British Film Institute, 1998).

READING: Recommended

Hannah Patterson, *The Cinema of Terrence Malick* (Wallflower, 2007).
R. Barton Palmer, *Joel and Ethan Coen* (University of Illinois, 2004).
David Lynch, *Lynch on Lynch* (Faber, 2005).
Rosenthal, Alan and John Corner, editors. *New Challenges for the Documentary*, Second Edition, Manchester University Press, 2005.
David Cronenberg, *Cronenberg on Cronenberg* (Faber, 2007).
Scott Macdonald, *Critical Cinema: Interviews with Independent Filmmakers* (University of California, 2008).
Karen Paik, *To Infinity and Beyond! The Story of Pixar Animation Studios* (Pixar, 2007).

Class Cancellation Policy: In the unlikely event of class cancellation due to emergency, I will contact you via email and request that a note be placed on the door. In addition, I will post to CARMEN as soon as possible what will be expected of you for our next class meeting.

EVALUATION

<i>Artistic Statement-of-Purpose</i>	30%
Five to Eight double-spaced typed pages. Must identify three formal elements and illustrate with specific examples.	
<i>Concept with Critical Justification</i>	30%
One paragraph Original Concept and one page Critical Justification.	
<i>Production Blueprint with Critical Justification</i>	40%
Three to five page Outline, three to five page Sample Scene, and one page Critical Justification.	

All due dates are final. Late work will not be accepted.

IMPORTANT NOTE: Some of the screenplays discussed in this class may contain sexually graphic scenes and/or violent subject matter.

ACADEMIC MISCONDUCT:

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 to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentlife.osu.edu/pdfs/csc_12-31-07.pdf).

ACCOMODATION OF STUDENTS WITH DISABILITIES

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/>.

INTRODUCTION: THE MAJOR GENERA OF FILM PRODUCTION

Week 1: Course Introduction

The four genera of Film Production: Documentary, Narrative, Experimental, Animation. The three genera of Television Production: Procedural, Episodic, Situational. Discussion of the Relationship between Critical Analysis and Intentional Filmmaking.

Readings:

Stam, Introduction and Part 1.

PART ONE: CRITICAL INTENTIONS

Week 2: Positive Analysis

Students will identify what they consider to be an artistically compelling scene or passage from a film they have viewed in one of their previous Film Studies courses. They will then provide an analysis of its core formal elements.

Readings:

Hill, Introduction.

Week Three: Comparative Analysis.

Students will identify a second scene or passage from own independent experience that they consider to be artistically compelling. They will provide an analysis of at least three formal features that this scene shares with the first one.

Readings:

Cook, Chapters One and Two.

Week Four: Negative Analysis.

Students will identify a third scene or passage that they do not consider to be compelling. They will provide an analysis of at least three formal features that this scene shares with the first two.

Readings:

Cook, Chapters Four and Seven.

Week Five: Artistic Creed.

Students will identify at least three formal features shared by scenes one and two but not by three. They will fashion these into an Artistic Statement of Purpose illustrated by sourced examples from existing films.

Readings:

Self-directed reading in Stam, Hill, Cook, and Recommended Texts.

Assignment One: Submit Artistic Statement of Purpose (5-8 pages).

PART TWO: ORIGINAL CONCEPTS

Week Six: Concept Generation.

Students will generate three different film concepts, providing at least two elements (plot, character, tone, symbolic logic, situation, instigating incident, etc...) for each.

Week Seven: Concept Refinement.

Students will evaluate the three concepts in light of their artistic statement of purpose. They will then identify moments of formal alignment and separation.

Week Eight: Concept Development.

Students will one of the three concepts and enrich it with additional elements, maintaining formal alignment and eliminating formal separation.

Assignment Two: Submit Concept with Critical Justification.

PART THREE: PRODUCTION DEVELOPMENT

Week Eight: Element Development One.

Students will develop an extended treatment of one of their core elements, maintaining formal alignment and eliminating formal separation.

Week Nine: Element Development Two.

Students will develop an extended treatment of a second of their core elements, maintaining formal alignment and eliminating formal separation.

Week Ten: Treatment Development.

Students will expand their two core elements into a rough treatment for the whole project.

Week Eleven: Outline Development.

Students will expand their rough treatment into a full outline.

Week Twelve: Scene Development.

Students will select a core scene from their treatment (typically the opening scene, the penultimate scene, or a major turning point), and write a rough draft.

Week Thirteen: Critical Analysis of Scene.

Students will evaluate their sample scenes in light of their Artistic Statement of Purposes. They will then identify moments of formal alignment and separation.

Week Fourteen: Critical Revision of Scene.

Students will revise their sample scenes in light of their critical analyses, increasing formal alignment and eliminating formal separation.

Assignment Three: Submit Outline and Sample Scene with Critical Justification.

Grading Rubrics

Assignment One: Artistic Statement of Purpose

A five to eight page articulation of the three formal principles identified through your Positive, Comparative, and Negative Analyses, illustrated with sourced examples.

Qualitative Criteria

- Originality. Are the three formal principles found together in pre-existing films and screenplays, or is their association original to you?
- Ambition. In performing your analyses, did you select commonly associated films and screenplays, or did you compare works that previous scholars have not?
- Cohesion. In articulating your three formal principles, did you simply list them, or did you identify a deeper organic logic that binds them together?

Quantitative Criteria

- Three distinct formal principles must be identified.
- Results from Positive, Negative, and Comparative Analyses must be discussed.
- At least Two sourced examples must be provided for each formal principle.

Assignment Two: Concept with Critical Justification

A brief summary of your Original Film Concept with a one-page Critical Justification that connects it to the three formal principles articulated in Assignment One.

Qualitative Criteria

- Originality. Does your Original Concept borrow heavily from your influences, or does it make its own distinct innovation?
- Ambition. Does your Original Concept follow mechanically from your formal principles, or does it stretch them to discover new possibilities?
- Cohesion. Does your Original Concept feel Frankensteined together, or does it possess its own organic coherence?

Quantitative Criteria

- Your Original Concept must possess the core features associated with your chosen Film Genera (Documentary, Narrative, Animation, Experimental) or TV Genera (Episodic, Procedural, Situational).
- In your Critical Justification, you must explain how your Original Concept satisfies all three of your formal principles.
- In your Critical Justification, you must provide at least four examples of details/ideas that you rejected or revised to strengthen the alignment of your Original Concept with your formal principles.

Assignment Three: Submit Outline and Sample Scene with Critical Justification.

A three to five page Outline, a three to five page Sample Scene, and a one-page Critical Justification that connects it to the three formal principles articulated in Assignment One.

Qualitative Criteria

- Originality. Do your Outline and Sample Scene borrow heavily from your influences, or does it make its own distinct innovation?
- Ambition. Do your Outline and Sample Scene follow mechanically from your formal principles, or does it stretch them to discover new possibilities?
- Cohesion. Do your Outline and Sample Scene feel Frankensteined together, or do they possess their own organic coherence?

Quantitative Criteria

- Your Outline and Sample Scene must possess the core features associated with your chosen Film Genera (Documentary, Narrative, Animation, Experimental) or TV Genera (Episodic, Procedural, Situational).
- In your Critical Justification, you must explain how your Outline and Sample Scene satisfy all three of your formal principles.
- In your Critical Justification, you must provide at least four examples of details/ideas that you rejected or revised to strengthen the alignment of your Outline and Sample Scene with your formal principle.

FILM STUDIES CURRICULAR MAP: MAJOR		GOAL 1	GOAL 2	GOAL 3	GOAL 4	GOAL 5
COMPONENT IN MAJOR & #Dept [NB: Courses are listed only once, but all courses beyond the core <i>could</i> count as electives if they are not being used to fulfill a component requirement.]	COURSE NAME	Students learn to recognize formal elements; they acquire and apply tools (terminology, methods) to carry out rigorous formal analysis of film.	Students learn to explain how film has changed over time as an aesthetic form, as an industry, and as a social institution.	Students construct focused knowledge in one area and reflect on its relation to Film Studies as a field of interdisciplinary inquiries about cinema.	Students learn to develop general conclusions by synthesizing specific cases and by utilizing film-studies methods.	Students compose convincing written arguments backed by evidence from films and secondary sources.
PRE-REQ						
2263 English	Introduction to Film	Beginning	Beginning		Beginning	
CORE (6CH)						
2271 Film Studies	Introduction to Film Studies	Beginning	Beginning	Beginning	Beginning	Beginning
2901 History of Art	Intro to World Cinema	Beginning	Beginning	Beginning	Beginning	
NONFIC/NONINDUSTRIAL						
<i>Experimental/Avant Garde (3CH)</i>						
4670H Film Studies/German (also pre-1950s)	Cinema and the Historical Avant Garde	Intermediate	Advanced	Intermediate	Intermediate	Intermediate
5645 History of Art	Video Art	Intermediate	Advanced	Intermediate	Intermediate	Intermediate
5905 History of Art	Avant-Garde Film	Intermediate	Advanced	Intermediate	Intermediate	Intermediate
<i>Documentary (3CH)</i>						
3660 Film Studies	Documentary Film Studies	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
5910 History of Art	Documentary Film	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
MULTICULTURAL (3CH)						
2380 Spanish	Introduction to Latin American Cinema	Beginning			Beginning	Beginning
3360 Slavic	Screening Minorities: The Other in Slavic Cinema	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
3446 EALL	Asian American Film	Beginning	Beginning	Beginning	Beginning	Beginning
3460 Russian	Modern Russian Experience Through Film	Beginning	Beginning	Intermediate	Beginning	Beginning
3901 History of Art	World Cinema Today	Intermediate	Intermediate		Intermediate	Beginning
4405 Chinese	China in Chinese Film	Beginning	Beginning	Beginning	Beginning	Beginning
4407 EALL (Also Pre-1950s)	Early Asian Cinema	Beginning	Beginning	Intermediate	Beginning	Beginning
4451 International Studies	The Immigration Controversy Through Film	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
PRE-1950s (3CH)						
3350 ACCAD	The History of Animation	Intermediate	Intermediate	Intermediate	Beginning	Intermediate
3351 German	Democracy, Fascism, and German Culture	Beginning	Intermediate	Intermediate	Beginning	Intermediate
4053 French	French and Italian Cinema to 1952	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
4400 Japanese	Japanese Film and Visual Culture	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate

5901 History of Art	Silent Cinema: 1895-1927	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
5902 History of Art	Classical Sound Cinema: 1927-1948	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
ELECTIVES (9CH)						
2053 Italian	Introduction to Italian Cinema	Beginning	Beginning	Beginning	Beginning	Beginning
2055 Italian	Mafia Movies	Beginning	Intermediate		Beginning	Beginning
2801 French	Classics of French Cinema	Beginning	Beginning	Intermediate	Beginning	Beginning
3317 WGSS	Hollywood, Women, and Film	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
3320 Slavic	Science Fiction: East vs. West	Beginning	Intermediate	Intermediate	Beginning	Beginning
3607 Comparative Studies	Film and Literature as Narrative Art	Beginning		Beginning		Beginning
3701 French*	Introduction to French Cinema	Beginning	Beginning	Beginning	Beginning	Beginning
4015 History of Art	Wexner Seminar	Advanced			Advanced	Advanced
4223 Italian	Italian Cinema	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
4450 Scandinavian	The Films of Ingmar Berman	Intermediate	Beginning	Intermediate	Intermediate	Advanced
4527 WGSS	Studies in Gender and Cinema	Advanced	Intermediate	Advanced	Advanced	Advanced
4571 AAAS	Black Visual Culture and Popular Media	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
4578 English	Special Topics in Film	Advanced	Advanced	Advanced	Advanced	Advanced
4580 Film Studies	Studies in a Major Director	Advanced		Advanced	Advanced	Advanced
4580 Spanish*	Latin American Film	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
4581 Spanish*	Spanish Film	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
4901 History of Art	Classic Film Theories	Advanced	Intermediate	Advanced	Intermediate	Advanced
5702 French	Contemporary French Cinema 1945 to Present	Intermediate	Advanced	Intermediate	Advanced	Intermediate
5835 Art Education	Visual Representations of LGBTQ Subjects	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
5903 History of Art	Recent Cinema: 1948-Present	Advanced	Advanced	Advanced	Advanced	Advanced
8242 Italian	Studies in Italian Culture: Gender and Genre	Advanced	Intermediate	Intermediate		Advanced
SENIOR SEMINAR (3CH)						
4895 Film Studies	Advanced Seminar (Topic Varies)	Advanced	Advanced	Advanced	Advanced	Advanced
FOCUS AREA (9CH)**						
4800 Film Studies	Story Development for Film Production	Intermediate			Advanced	
4880 Film Studies	Screenwriting and the Business of Cinema	Advanced	Advanced		Advanced	
4881 Film Studies***	Screenwriting and the Business of Television	Advanced	Advanced		Advanced	
4890 Film Studies	Advanced Screenwriting	Advanced			Advanced	
5600 Film Studies	Pathways in Film Practice and Theory	Advanced		Advanced	Advanced	Advanced

* Courses not taught in English

**Courses determined by student in collaboration with FS Director; written articulation n

***Proposed

FILM STUDIES CURRICULAR COURSE MAP -- MINOR				
FILM STUDIES COURSES# by Minor Requirements		GOAL 1	GOAL 2	GOAL 3
# All courses 3CH				
		To provide students the tools for rigorous formal and historical analysis of film	To urge students to think critically about film as an aesthetic form and cinema as a social institution	To encourage pursuit of interdisciplinary inquiries about cinema.
MINOR COMPONENT				
Course Number	Name			
INTRODUCTORY COURSES (3CH)	Students choose one: All courses here could count in the "lower level" portion of the minor.			
Eng 2263	Introduction to Film	beginning	beginning	beginning
History of Art 2901	Intro to World Cinema	beginning	beginning	beginning
Film Studies 2270	Intro to Film Studies	intermediate	beginning	
Film Studies 2270.01	Intro to Film Studies (online)	intermediate	beginning	
WGS Studies: 3317	Hollywood, Women and Film	beginning	beginning	beginning
FILM STUDIES ELECTIVES -- Lower levels	Students choose no more than two:			
Arts College 3350	The History of Animation	intermediate	intermediate	beginning
Comp Studies 3607	Film & Lit as Narrative Art	intermediate	advanced	advanced
East Asian 3346	Asian American Film	beginning	beginning	intermediate
Film Studies 2367.01	2nd Writing Course on the Autuer	beginning	beginning	beginning
Film Studies 2367.02	2nd Writing Course on Genre	beginning	beginning	beginning
Film Studies 3650	Studies in Regional Cinema	intermediate	intermediate	intermediate
Film Studies 3660	Studies in Non-Fiction Cinema	intermediate	intermediate	intermediate
2801 French	Classics of French Cinema	beginning	beginning	beginning
3701 French*	Introduction to French Cinema	Beginning	Beginning	Beginning
German 2451	Germans in Hollywood: Exiles and Émigrés	beginning	beginning	beginning
German 3351	Democracy, Fascism, and German Culture	beginning	beginning	beginning
History of Art 2350	World Cinema Today	beginning	beginning	beginning
2053 Italian	Introduction to Italian Cinema	beginning	beginning	beginning
2055 Italian	Mafia Movies	beginning	beginning	beginning
Russian 3360	Modern Russian Experiences Through Film	advanced	advanced	elementary
Slavic 3320	SciFi East & West	beginning	intermediate	intermediate
Slavic 3360	Screening Minorities: Representation of the Other in Slavic Film	intermediate	advanced	intermediate
Spanish 2380	Introduction to Latin American Film	beginning	beginning	
FILM STUDIES ELECTIVES -- Upper levels	Students choose at least two:			
AAAS 4571	Black Visual Culture and Popular Media	intermediate	intermediate	intermediate
Chinese 4405	Introduction to Chinese Cinema	intermediate	intermediate	beginning
East Asian 4407	The cinema of China, Japan, and Korea before 1950	intermediate	intermediate	advanced
English 4578	Special Topics in Film	advanced	advanced	advanced
Film Studies 4580	Studies in a Major Director	intermediate	advanced	
Film Studies / German 4670H	Cinema and the Historical AvG	advanced	advanced	advanced
Film Studies 4695	Senior Seminar in Film Studies	advanced	advanced	advanced
French 3701*	Introduction to French Cinema*	beginning	beginning	beginning
French 4053	French and Italian Cinema to 1952	intermediate	intermediate	intermediate
French 5072	Studies in Contemporary French Cinema	intermediate	intermediate	intermediate
History of Art 4015	Wexner Center Media Arts	intermediate	intermediate	advanced
History of Art 5645	Video Art	intermediate	intermediate	intermediate
History of Art 5901	Silent Cinema: 1895-1927	intermediate	intermediate	intermediate
History of Art 5902	Classical Sound Cinema: 1927-1948	intermediate	intermediate	intermediate
History of Art 5903	Recent Cinema	intermediate	intermediate	beginning
History of Art 5905	Avant-Garde Film	intermediate	intermediate	intermediate
History of Art 5910	Documentary Film	intermediate	intermediate	intermediate
History of Art 8901	Topics in Cinema Studies	advanced	advanced	advanced
Italian 2305	Introduction to Italian Cinema	beginning	beginning	beginning
Italian 4223	Italian Cinema	intermediate	intermediate	intermediate
Italian 8243	Seminar in Italian Film	advanced	intermediate	advanced
Russian 6657	Gender and National Identity in Russian Cinema	advanced	advanced	advanced
Scandinavian 4450	The Films of Ingmar Bergman	intermediate	intermediate	beginning
SP 4580*	Latin American Film*	beginning	beginning	beginning
SP 4581*	Spanish Film*	beginning	beginning	beginning
WGS Studies: 4527	Studies in Gender and Cinema	advanced	advanced	advanced
* Courses not taught in English				

