

Term Information

Effective Term Spring 2018
Previous Value Summer 2012

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Inclusion of Online (Distance Education) as an offering option.

What is the rationale for the proposed change(s)?

Increased opportunity for students to take this course, which fulfills two GE categories (Global Studies and VPA).

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

None.

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	History of Art
Fiscal Unit/Academic Org	History of Art - D0235
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	2901
Course Title	Introduction to World Cinema
Transcript Abbreviation	Intro World Cinema
Course Description	Chronological survey of the most influential and recognized film artists and film movements of the world.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
<i>Previous Value</i>	<i>No</i>
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, Lima, Mansfield, Marion, Newark

Prerequisites and Exclusions

Prerequisites/Corequisites

Exclusions

Previous Value

Not open to students with credit for 260.

Electronically Enforced

No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code

50.0703

Subsidy Level

Baccalaureate Course

Intended Rank

Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

General Education course:

Visual and Performing Arts; Global Studies (International Issues successors)

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

- Formally analyze and interpret examples of world cinema
- Have a working knowledge of film vocabulary
- Understand the major forms, movements, ideas and issues of film history
- Learn to analyze films in their historical context and based on their formal and artistic properties
- Understand how films are shaped by artistic choices in editing, camerawork, mise en scene, and narrative structure
- Demonstrate critical methods of evaluating individual films of diverse origins
- Gain an understanding of the history of the medium as a technology and as an art form
- Situate cinema and its history into the larger context of 20th and 21st century world events and art history

Previous Value

Content Topic List

- Early Film and Its Precursors/Early Narrative
 - German Expressionism
 - Soviet Montage
 - Chaplin and Keaton: Sound Cinema
 - American Studio Years
 - Hollywood, HUAC and the McCarthy Years
 - National Cinemas: Sweden and Japan
 - French New Wave
 - Italian Neo-Realism
 - Hollywood Renaissance/American Auteurs
 - Outside Hollywood: African American Cinema and Avant-Garde Film
 - Direct Cinema and New Documentary
 - Chinese and Latin American Cinema
 - Middle Eastern and African Cinema
 - Digital Cinema and New Directions
- No

Sought Concurrence

Attachments

- History of Art 2901 Paulsen.pdf: Distance Learning Course Checklist
(Other Supporting Documentation. Owner: Trimmer, Andrew Siemer)
- HA 2901-DE Syllabus-v4.docx
(Syllabus. Owner: Trimmer, Andrew Siemer)
- Curriculum Map HA2901D.docx: Curriculum Map
(Other Supporting Documentation. Owner: Trimmer, Andrew Siemer)
- 2901 Syllabus World Cinema s16.pdf: syllabus for classroom version
(Syllabus. Owner: Florman, Lisa Carol)
- HA2901D_FilmStudiesConcurrence.pdf: Film Studies Concurrence
(Concurrence. Owner: Florman, Lisa Carol)
- GE assessment form 2901 Online.pdf: GE assessment form
(GEC Course Assessment Plan. Owner: Florman, Lisa Carol)

Comments

- The panel always wants to see a GE assessment plan (for the 2 GE categories) that is specific to the distance learning environment. Or, should it happen that the existing GE assessment plan for this course can seamlessly be implemented in the online environment, then please upload that. *(by Vankeerbergen, Bernadette Chantal on 10/14/2017 08:08 AM)*
- The non-distance syllabus should be uploaded to the request as well. Also, not to be unaware but I'm not sure, has film studies been given a chance to concur? That would be helpful and will likely come up in committee unless concurrence was granted when the existing in-person course was first approved. *(by Heysel, Garrett Robert on 09/06/2017 07:04 PM)*

COURSE CHANGE REQUEST
2901 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
10/19/2017

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Trimmer, Andrew Siemer	08/31/2017 02:02 PM	Submitted for Approval
Approved	Florman, Lisa Carol	08/31/2017 03:10 PM	Unit Approval
Revision Requested	Heysel, Garrett Robert	09/06/2017 07:04 PM	College Approval
Submitted	Florman, Lisa Carol	09/15/2017 03:34 PM	Submitted for Approval
Approved	Florman, Lisa Carol	10/12/2017 03:03 PM	Unit Approval
Approved	Heysel, Garrett Robert	10/13/2017 06:27 PM	College Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	10/14/2017 08:09 AM	ASCCAO Approval
Submitted	Trimmer, Andrew Siemer	10/17/2017 11:53 AM	Submitted for Approval
Approved	Florman, Lisa Carol	10/17/2017 12:14 PM	Unit Approval
Approved	Heysel, Garrett Robert	10/17/2017 09:02 PM	College Approval
Pending Approval	Nolen, Dawn Vankeerbergen, Bernadette Chantal Oldroyd, Shelby Quinn Hanlin, Deborah Kay Jenkins, Mary Ellen Bigler	10/17/2017 09:02 PM	ASCCAO Approval

Syllabus

History of Art 2901: Introduction to World Cinema (DE)

Spring 2018

Prof. Kris Paulsen

Paulsen.20@osu.edu

614.688.8179 (email preferred)

Office hours: In person Wednesday, 10:00-noon, and by appointment or Big Blue Button (video conference via Carmen) as needed.

TA/Grader:

First Name Last Name

Email

Course Description

This course will introduce students to the history of film as an artistic medium and a global art form. We will track technological, aesthetic, and formal developments in its evolution from photographic and proto-cinematic technologies to digital cinema (roughly 1827-2001) by studying particular masterpieces, and focusing on the role of the director or *auteur*. We will pay close attention to the medium's complex relationship to time, its changing materiality (and "medium specificity"), and its fraught relationship to truth and reality. Students will engage in a historical and formal study of international cinema through a chronological survey of its major forms, techniques, and its relationship to the broader history of art, as well as social and political history. We will sample its major and "minor" forms, from Hollywood productions to art gallery experiments and cinema from the developing world. Students will be introduced to the grammar of film through a historical account of its formal evolution and the stylistic analysis of the visual and narrative structures of individual films.

Learning Outcomes

By the end of this course, students will:

- Formally analyze and interpret examples of world cinema.
- Have a working knowledge of film vocabulary.
- Understand the major forms, movements, ideas and issues of film history.
- Learn to analyze films in their historical context and based on their formal and artistic properties.
- Understand how films are shaped by artistic choices in editing, camerawork, *mise en scene*, and narrative structure.
- Demonstrate critical methods of evaluating individual films of diverse origins.
- Gain an understanding of the history of the medium as a technology and as an art form.
- Situate cinema and its history into the larger context of 20th and 21st century world events and art history.

Academic Support Services

<http://advising.osu.edu/welcome.shtml>

<http://ssc.osu.edu>

Course Materials

Text Books:

Boardwell & Thompson, *Film History: An Introduction* (McGraw Hill) [Print]

Marilyn Fabe, *Closely Watched Films: An Introduction to Narrative Film Technique*. [Print]

Course Essays available on Carmen. Reader texts are marked with an asterisk (*). [Online]

Course books are available at

Barnes & Noble The Ohio State University Bookstore 1598 N. High Street Corner of 11th & High Street South Campus Gateway 614-247-2000	The Ohio State University Bookstore 2009 Millikin Road Central Classroom Building Located next to the Numbers Garden 614-292-2991
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Course books are also available through numerous online retailers, including Amazon.com.

Course Technology

If you are having technical problems, please contact the technology help line 614.688.HELP or <https://ocio.osu.edu/help>

Baseline Technological Skills Required

- Basic computer and web browsing skills
- Ability to use and navigate Carmen (uploading and downloading files, participating in discussions and chats, etc.)
- Ability to navigate and use the OSU Secure Media Library: <https://drm.osu.edu/media/>

Necessary Equipment

- Access to a computer (Mac OS X) or PC (Windows 7+)
- If interested in Big Blue Button video chat meetings with the professor or TA, students will need a computer with a mic and web camera. Big Blue Button is a feature located under the “Conferences” heading on the left hand menu of Carmen.

Assignments and Grading

Quiz 1	5%
Exam 1	25%

Quiz 2	5%
Exam 2	25%
Exam 3	25%
Participation (Weekly Discussions)	15%
Quick Check Quizzes	0 (needed to pass to next module)
Total	100 %

Late and Missing Assignments

Quizzes and Weekly Discussions must be completed on time. No credit will be given for late quizzes or discussion posts. All exams must be turned in to pass the course. Late exams will drop by 1/3 of a letter grade for each day late. Exceptions will only be made on a case-by-case basis for extenuating medical or personal emergencies.

Grading Scale

This course uses the OSU Standard Grading Scale:

- 93 - 100 (A)
- 90 - 92.9 (A-)
- 87 - 89.9 (B+)
- 83 - 86.9 (B)
- 80 - 82.9 (B-)
- 77 - 79.9 (C+)
- 73 - 76.9 (C)
- 70 - 72.9 (C-)
- 67 - 69.9 (D+)
- 60 - 66.9 (D)
- Below 60 (E).

Please refer to the grading rubric on Carmen for guidelines for grading.

Faculty and TA feedback and Response Time

Please call 614-688-HELP at any time for technical problems.

Grading and Feedback

For major assignments (Exams), you can generally expect feedback and final grades within 7-10 days.

E-Mail

We will reply to emails within 1 business day. Please always email both Professor Paulsen and the TA.

Discussion Board

We will check and reply to messages in the Carmen discussion boards within 2 business days. For urgent matters, please email the professor and TA.

Attendance, Participation and Discussions

Because this is a distance-education course, your attendance is based on your online activity and participation. The following is a summary of your expected participation:

- **Logging In: AT LEAST ONCE PER WEEK**
Be sure to log into the Carmen course each week, including weeks which contain holidays. (If school is in session for any part of the week, you are expected to log in). If you have a situation that might cause you to miss an entire week of class, please contact the professor as soon as possible.
- **Office Hours: AS NEEDED**
All office hours are optional. Please make arrangements with the professor or TA to meet (in person or online). Carmen's chat function will be used for office hours. Big Blue Button or in person appointments can be made with the professor or TA as needed.
- **Participation in Weekly Discussion Forums: AT LEAST 2X PER WEEK**
Students are expected to post in the Carmen discussion forums at least 2 times per week (one of those posts must engage with the post of another student). First posts are due by 11:59 pm Wednesday of each week; the second response is due by 11:59pm Sunday of each week. HOWEVER, students are encouraged to post earlier each week to make sure they can read through and adequately reply to their peers. Quick checks, quizzes, and exams are also due by Sunday night on the weeks they are assigned. This due date gives students maximum flexibility in finishing their assignments. Students may complete these assignments at any time during the week, and they are encouraged to plan their time wisely on weeks when multiple assignments are due.

Discussion and Communication Guidelines

The following are expectations for how we should communicate as a class. Students are always expected to be respectful and thoughtful.

- **Writing style:** Discussion posts need not have the formality of a research paper, but you are expected to use proper grammar, spelling and punctuation. Please proofread and edit your statements. Students are expected to directly and thoughtfully address the topic and to seriously consider their classmates' thoughts.
- **Tone and Civility:** It is paramount that we maintain a respectful, civil, and supportive learning community in which we can share ideas, often about difficult topics. Always treat your peers with courtesy and respect and be aware that different people may hold radically different points of view. We may disagree with one another, but we will always aim to do so amicably and respectfully. Remember that tone (especially sarcasm or jokes) may not come across clearly online.
- **Citing Sources:** In our discussions please cite your sources to support what you say. You need not produce a full footnote in your post, but please cite the author's name and essay title/page number. For sources outside of course materials, please provide a full citation or link.

- Saving Your Work: Consider writing and saving your work in a word processing or text editing program before pasting to Carmen. This may save you lost time if you have a poor internet connection or other technical difficulty.

Other Course Policies

Academic Integrity

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: <https://oaa.osu.edu/coamresources.html>

Ten Suggestions for Preserving Academic Integrity: <https://oaa.osu.edu/coamtensuggestions.html>

Eight Cardinal Rules of Academic Integrity: www.northwestern.edu/uacc/8cards.htm

Accommodations for Accessibility

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know via email immediately so that we can privately discuss options. You are also welcome to register with Student Life Disability Services to establish reasonable accommodations. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely

fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

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 Office for Disability Services at 614- 292-3307 or 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. More information here:

<https://resourcecenter.odee.osu.edu/accessibility>

Week	Dates	Assignments
1	Jan. 8-14, 2018	Module 1 – Photography, Proto-cinematic Technology, and the First Films Readings: Henry Fox Talbot, “The Pencil of Nature”* Edgar Allan Poe, “The Daguerreotype”* Thompson & Bordwell, Ch.1 (13-30) Tom Gunning, “The Cinema of Attractions”* Weekly discussions due by 11:59 pm Wednesday and 11:59 pm Sunday. Quick Check due by Jan. 14 @ 11:59pm

2	Jan. 15-21	<p>Module 2 – Early Narrative Film and Silent Comedies</p> <p>Readings: Thompson & Bordwell, Ch.2 (33-52) Kracauer, “Basic Concepts”*</p> <p>Quiz # 1 due by Jan. 21 @ 11:59pm</p> <p>Weekly discussions due by 11:59 pm Wednesday and 11:59 pm Sunday. Quick Check due by Jan. 21 @ 11:59pm</p>
3	Jan. 22-28	<p>Module 3 – D.W. Griffith, Narrative Features, and the Political Power or Cinema</p> <p>Readings: Fabe, “The Beginnings of Narrative: D.W. Griffith’s <i>Birth of A Nation</i>” (1-18) Eisenstein, “Dickens Griffith, and Film Today”* Stewart, “‘We Were Never Immigrants’: Oscar Micheaux and the Reconstruction of Black American Identity”*</p> <p>Online Screening: Oscar Micheaux, <i>Within Our Gates</i> (1920) [80 min]</p> <p>Weekly discussions due by 11:59 pm Wednesday and 11:59 pm Sunday. Quick Check due by Jan. 28 @ 11:59pm</p>
4	Jan. 29-Feb.4	<p>Module 4: Modernism: Dada, Surrealism, and German Expressionism</p> <p>Readings: Thompson & Bordwell, Ch.5 (101-118), Ch.6 (119-141), and Ch. 8 (167-189) Fabe, “Expressionism and Realism in Film Form” (37-58)</p> <p>Online Screening: Robert Weine, <i>The Cabinet of Dr. Caligari</i> (<i>Das Kabinett des Doktor Caligari</i>) (1920) [90 min]</p> <p>Weekly discussions due by 11:59 pm Wednesday and 11:59 pm Sunday. Quick Check due by Feb. 4 @ 11:59pm</p>
5	Feb. 5-11	<p>Module 5: Modernism: Soviet Constructivism and Montage</p> <p>Readings: Pudvokin, “On Editing”</p>

		<p>Eisenstein, "Beyond the Shot" & "Dramaturgy of the Film Form"*</p> <p>Fabe, "The Art of Montage: Sergei Eisenstein's <i>Battleship Potemkin</i>" (19-36)</p> <p>Online Screening: Serge Eisenstein, <i>Battleship Potemkin</i> [75 min] (<i>Bronyenosyets Potyomkin</i>/ Броненосец Потемкин) (1925)</p> <p>Weekly discussions due by 11:59 pm Wednesday and 11:59 pm Sunday. Quick Check due by Feb. 11 @ 11:59pm</p> <p>Exam 1 Due by Feb. 11 @ 11:59pm</p>
6	Feb. 12-18	<p>Module 6: Sound Film and Modernist Hollywood</p> <p>Readings: Thompson & Bordwell, Ch.9 (193-211) and Ch.10 (213-238)</p> <p>Fabe, "Expressive Realism: Orson Welles's <i>Citizen Kane</i>"</p> <p>Online Screening: Orson Welles, <i>Citizen Kane</i> (1941) [120 min]</p> <p>Weekly discussions due by 11:59 pm Wednesday and 11:59 pm Sunday. Quick Check due by Feb. 18 @ 11:59pm</p>
7	Feb. 19-25	<p>Module 7: Post-War Film: International Modernism and the Rise of Television</p> <p>Reading: Thompson & Bordwell, Ch. 11 (239-260) and Ch. 15 (326-351)</p> <p>Tyler, "<i>Rashômon</i> as Modern Art</p> <p>Baudry, "Ideological Effects of the Basic Cinematic Apparatus"*</p> <p>Online Screening: Akira Kurosowa, <i>Rashômon</i> (1950) [88 min] Alfred Hitchcock, <i>Rear Window</i> (1954) [120 min]</p> <p>Weekly discussions due by 11:59 pm Wednesday and 11:59 pm Sunday. Quick Check due by Feb. 25 @ 11:59pm</p>
8	Feb. 26-Mar.4	<p>Module 8: Neorealism</p> <p>Readings: Thompson & Bordwell, Ch. 16 (353-371)</p> <p>Fabe, "Italian Neorealism: Vittorio De Sica <i>The Bicycle Thief</i>."</p>

		<p>(99-119) Widener, "How to Survive in South Central: Black Film as Class Critique"*</p> <p>Online Screenings: Vittorio De Sica, <i>Bicycle Thieves (Ladridi biciclette)</i> (1947/48) [90 min] Charles Burnett, <i>Killer of Sheep</i> (1978) [83 min]</p> <p>Quiz #2 due by Mar. 4 @ 11:59pm</p> <p>Weekly discussions due by 11:59 pm Wednesday and 11:59 pm Sunday.</p> <p>Quick Check due by Mar. 4 @ 11:59pm</p>
9	Mar. 5-11	<p>Module 9: New Waves and New Cinemas</p> <p>Readings: Sarris, "Notes on Auteur Theory"* Thompson & Bordwell, Ch. 19 & 20 (415-475), Ch. 23 (548-551) and Ch. 26. (671-675)</p> <p>Online Screening: Agnes Varda, <i>Cleo from 5 to 7 (Cléo de 5 à 7)</i> (1962) [90 min] Ousmane Sembène, <i>Black Girl</i> (1966) [55min] Recommended: Jean Luc Godard, <i>Breathless (À bout de souffle)</i>(1960)[90 min]</p> <p>Weekly discussions due by 11:59 pm Wednesday and 11:59 pm Sunday. Quick Check due by Mar. 11@ 11:59pm</p>
10	Mar.12-18	<p>Spring Break</p> <p>Weekly discussion due by Mar. 18 @ 11:59pm</p>
11	Mar. 19-25	<p>Module 10: Experimental Film and Documentary as an Experimental Practice</p> <p>Readings: Walley, "Modes of Practice"* Thompson & Bordwell, Ch. 24 (579-604) White, "Representing the Real: Documentary Films"* Vogels, "Can We See How They Look?: Observing the Rolling Stones in Gimme Shelter"*</p> <p>Online Screening: Chris Marker, <i>La Jetée</i> (1962) [29 min] Maya Deren, <i>Meshes of the Afternoon</i> (1943) [18 min]</p>

		<p>Albert & David Maysles, <i>Gimme Shelter</i> (1970) [90 min]</p> <p>Exam #2 due by Mar. 25@ 11:59pm Weekly discussions due by 11:59 pm Wednesday and 11:59 pm Sunday.</p> <p>Quick Check due by Mar. 25@ 11:59pm</p>
12	Mar. 26-Apr. 1	<p>Module 11: Postmodernism</p> <p>Readings: Thompson & Bordwell, Ch. 21 (522-533) Fabe, "Film and Postmodernism: Woody Allen's <i>Annie Hall</i>"</p> <p>Online Screening: Woody Allen, <i>Annie Hall</i> (1977) [93 min] Rob Reiner, <i>This Is Spinal Tap</i> (1984) [84 min]</p> <p>Weekly discussions due by 11:59 pm Wednesday and 11:59 pm Sunday. Quick Check due by April 1 @ 11:59pm</p>
13	Apr. 2-8	<p>Module 12: Post-Colonialism and Global Postmodernism</p> <p>Readings: Thompson & Bordwell, Ch. 20 (471-475) and Ch. 26 (633-675) O. de Andrade, "The Manifesto Antropófago (Cannibal Manifesto)" (1928)* J.P. de Andrade, "Cannibalism and Self-Cannibalism"*</p> <p>Online Screening: Nelson Pereira dos Santos, <i>How Tasty Was My Little Frenchman</i> (1973) [84 min] Juzo Itami, <i>Tampopo</i> (1984) [118 min]</p> <p>Weekly discussions due by 11:59 pm Wednesday and 11:59 pm Sunday. Quick Check due by April 8 @ 11:59pm</p>
14	Apr. 9-15	<p>Module 13: Independent Film and the Broadening of Cinema</p> <p>Readings: Thompson & Bordwell, Ch. 26 (634-675) and Ch. 27 (680-701) Fabe, "Political Cinema: Spike Lee's <i>Do the Right Thing</i>"</p> <p>Online Screening: Spike Lee, <i>Do the Right Thing</i> (1989)[120 min]</p>

		<p>Wong Kar Wai, <i>Chunking Express</i> (1994) [102 min]</p> <p>Weekly discussions due by 11:59 pm Wednesday and 11:59 pm Sunday.</p> <p>Quick Check due by April 15 @ 11:59pm</p>
15	Apr. 16-23	<p>Module 14: Digital Cinema</p> <p>Readings: Thompson & Bordwell, Ch. 27 (701-723) Manovich, "Digital Cinema and The History of the Moving Image"* Fabe, "Digital Video and New Forms of Narrative in Mike Figgis's <i>Time Code</i> and James Cameron's <i>Avatar</i>."</p> <p>Online Screening: Alexander Sokurov, <i>Russian Ark</i> (<i>Russkiy Kovcheg</i>/ Русский ковчег) (2002) [99 min]</p> <p>Weekly discussions due by 11:59 pm Wednesday and 11:59 pm Sunday.</p> <p>Quick Check due by April 23 @ 11:59pm</p>

Final Exam Due by [university assigned exam time] May X @ X:XX

HISTORY OF ART 2901: INTRODUCTION TO WORLD CINEMA

Prof. Kris Paulsen
Spring 2016
T/Th 9:35-10:55 am
Jennings Hall 001

Office Hours:
Wed. 10:00-11:00 am
& by appointment
302 Pomerene Hall
paulsen.20@osu.edu

Course Description:

This course will introduce students to the history of film as an artistic medium and a global art form. We will track technological, aesthetic, and formal developments in its evolution from photographic and proto-cinematic technologies to digital cinema by studying particular masterpieces, and focusing on the role of the director or *auteur*. We will pay close attention to the medium's complex relationship to time, its changing materiality (and "medium specificity"), and its fraught relationship to truth and reality. Students will engage in a historical and formal study of international cinema through a chronological survey of its major forms, techniques, and its relationship to the broader history of art, as well as social and political history. We will sample its major and "minor" forms, from Hollywood productions to art gallery experiments and cinema from the developing world. Students will be introduced to the grammar of film through a historical account of its formal evolution and the stylistic analysis of the visual and narrative structures of individual films.

Graders:

Effie Yin yin.79@osu.edu
Gillian Zhang zhang.4856@buckeyemail.osu.edu

Objectives:

- View, interpret, analyze, and discuss selected films from world cinema.
- Develop a working knowledge of the vocabulary, ideas, forms and issues of films and their history.
- Learn to analyze films in their historical context and based on their formal and artistic properties. Learn how films are shaped by artistic choices in editing, camerawork, *mise en scene*, and narrative structure.
- Broaden the taste for historical periods and international forms of cinema.
- Demonstrate critical methods of evaluating individual films of diverse origins.
- Gain an understanding of the history of the medium as a technology and as an art form.
- Situate cinema and its history into the larger context of 20th and 21st century world events and art history.

Grading:

- Students will take 1 in-class exam on film history, terms, and techniques.
- Two take home exams, consisting of essay questions, will cover viewings, assigned readings, and class discussion. Students will be asked to make arguments about films by drawing upon the readings and formal details of the works. Much of the material on the exams will be from the lectures. If you miss class, get the notes from a classmate!
- *Warning!* NO MAKEUP EXAMS will be given in this course. Students must turn in all assignments on time.
- A grading rubric for all essays is up on Carmen.

This course uses the OSU Standard Grading Scheme: 93 - 100 (A), 90 - 92.9 (A-), 87 - 89.9 (B+), 83 - 86.9 (B), 80 - 82.9 (B-), 77 - 79.9 (C+), 73 - 76.9 (C), 70 - 72.9 (C-), 67 - 69.9 (D+), 60 - 66.9 (D), Below 60 (E).

Exam #1	30%
Midterm	30%
Final Exam	40%

Text:

A Short History of the Movies, Gerald Mast and Bruce F. Kawin. Pearson/Longman. ISBN-10: 0-205-53755-3. [9th, 10th or 11th edition – they are all very similar. Pick whichever you wish. Used copies of older editions are inexpensive and plentiful. Assignments are given by chapter to ease use of multiple editions]

- Marilyn Fabe, *Closely Watched Films* (UC Press). ISBN-10: 0520238915. [1st or 2nd edition.]

GEC Statement:

History of Art 2901 introduces students to the principal films, directors, and movements of World Cinema from the beginning of the twentieth century to the present day. This course fulfills both the Visual and Performing Arts requirement in the **Arts and Humanities (Breadth)** section of the General Education Curriculum and the Global Studies requirement in the **Diversity** section of the General Education Curriculum. The stated goals and rationales for the two categories are as follows:

Visual and Performing Arts:

Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; for interpretation and evaluation; for critical listening, reading, seeing, thinking, and writing; and for experiencing the arts and reflecting on that experience.

Learning Objectives:

1. Students develop abilities to be enlightened observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts.
2. Students describe and interpret achievement in the arts and literature.
3. Students explain how works of art and literature express social and cultural issues.

Global Studies:

Global studies coursework helps students become educated, productive, and

principled citizens of their nation in an increasingly globalized world.

Learning Objectives:

1. Students exhibit an understanding of some combination of political, economic, cultural, physical, social, and philosophical differences in or among the world's nations, peoples and cultures outside the US.
2. Students are able to describe, analyze and critically evaluate the roles of categories such as race, gender, class, ethnicity, national origin and religion as they relate to international/global institutions, issues, cultures and citizenship.
3. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

History of Art 2901 is designed to meet all of these objectives, and to do so in multiple ways. It engages works of film art through close analyses of their structure, function, subject matter, and meaning (thereby addressing the requirements of the VPA category of the GEC) as well as through the various political, social, economic, cultural, religious, physical, and philosophical factors that contributed to their creation. Because the course concerns several quite distinct cultures, it also provides many opportunities for cross-cultural comparison, not only among the earlier eras and distinct geographic regions covered by the course, but also between them and our present context. The course equally takes up issues of interpretation, including both conflicting (and more or less contemporaneous) interpretations of a single work of film art and the changing history of that work's reception.

HA 2901 also emphasizes general principles and strategies of visual analysis through which students can appreciate and begin to understand works of film art from historical and cultural contexts other than those included in the course itself. Moreover, the course lectures, screenings, and readings are designed to enhance the students' overall critical, analytic, and interpretive abilities, just as the essay format of the exams is intended to encourage students to work on the clarity and precision of their writing. This course is also a core course in the Film Studies minor. Information regarding the minor and its requirements may be found online at <http://artsandsciences.osu.edu/interdisciplinary>.

This course is a core course in the Film Studies Major and Minor. Information regarding the major and its requirements may be found online at <http://artsandsciences.osu.edu/interdisciplinary> and at <http://film-studies.osu.edu/> or by emailing filmstudies@osu.edu

Course Website:

A course website on Carmen will offer access to the syllabus, handouts, lecture slides, some of the films, and other textual material and internet resources. Class announcements will be made via Carmen. Please check the course site daily.

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 at <http://studentlife.osu.edu/csc/>."

Plagiarism:

The most common form of misconduct is plagiarism. Remember that any time you use the ideas or statements of someone else, you must acknowledge that source in a citation. This includes material that you found on the web. See the University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>. Plagiarism is the use of intellectual material produced by another person without acknowledging its source, for example:

- Wholesale copying of passages from works of others into your response essays, term paper, or other assignments without acknowledgment.
- Use of the views, opinions, or insights of another without acknowledgment.
- Paraphrasing of another person's characteristic or original phraseology, metaphor, or other literary device without acknowledgment.

Students should be aware that plagiarism is easily identified and will result in failure of the course.

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/>.

Syllabus:

There are three types of assignments below: "Read," "Watch," "Screen," and "Rec." "Read" indicates an text assignment that must be **read before** the given date. "Watch" indicates a film that is available on line that must be **watched before** the given date. "Screen" indicates a film we will watch together in class. "Rec" indicates a recommended film that will play a role in the lecture. Please find the list of URLs for the films to watch at home. They are all available on line through OSU's Secure Media Library drm.osu.edu (search under course playlists, find History of Art 2901) or on independent websites. Please check the list for all of the links. Most of the films are also available on demand through subscription services, such as Netflix and Amazon Prime, or for rental/purchase through iTunes and Amazon. DVD copies are available in Thompson Library and for purchase on sites like Amazon.

DATES & ASSIGNMENTS

WEEK 1	<u>Early Film and Photographic Precursors</u>
1.12	Read: Ch. 1: "Introductory Assumptions" Screen: Edison Studio, <i>Monkeyshines</i> (c.1890) <i>The Kiss</i> (1896) <i>Serpentine Dance</i> (c.1895)
1.14	Read: Ch. 2: "Birth" Screen: Edison Studio, <i>Serpentine Dance</i> (c.1895) <i>The Barber Shop</i> (c.1893) Lumière Bros., <i>Workers Leaving the Factory</i> (1895) Georges Méliès <i>A Trip to the Moon</i> (1902)
WEEK 2	<u>Early Narrative & D.W. Griffith</u>
1.19	Read: Ch.3: "Film Narrative, Commercial Expansion" Screen: Edwin S. Porter, <i>Great Train Robbery</i> (1903) Watch: D.W. Griffith, <i>Birth of a Nation</i> (1915)
1.21	Read: Ch. 4: "Griffith" Fabe, "The Beginnings of Narrative: D.W. Griffith's <i>Birth of A Nation</i> " (1-18) Watch: D.W. Griffith, <i>Birth of a Nation</i> (1915)
WEEK 3	<u>German Expressionism</u>
1.26	Griffith and Narrative Continued.
1.28	Read: Ch. 7: "The German Golden Age" Watch: Robert Weine, <i>The Cabinet of Dr. Caligari</i> (<i>Das Kabinett des Doktor Caligari</i>) (1920)
WEEK 4	<u>Soviet Montage</u>
2.2	Screen: Serge Eisenstein, <i>Battleship Potemkin</i> (<i>Bronenosyets Potyomkin</i> / Броненосец Потемкин) (1925)
2.4	Read: Ch. 8: "Soviet Montage" Fabe, "The Art of Montage: Sergei Eisenstein's <i>Battleship Potemkin</i> " (19-36)
WEEK 5	<u>France Between the Wars: Dada & Surrealism</u>

- 2.9 Read: Ch. 10: "France Between the Wars"
 Watch: Luis Buñuel and Salvador Dalí, *Un Chien Andalou* (1929)
 Screen: Man Ray, *Le Retour a la Raison (The Return to Reason)*
 (1923)
 Marcel Duchamp, *Anémic Cinéma* (1926)
- 2.11 **EXAM 1** (COVERING WEEKS 1-4)
- WEEK 6 Sound Film and The American "Studio Years"
- 2.16 Watch: Orson Welles, *Citizen Kane* (1941)
 Read: Ch. 9: "Sound"
- 2.18 Read: Ch. 11: "The American Studio Years"
 Read: Fabe, "Expressive Realism: Orson Welles's *Citizen Kane*"
- WEEK 7 Post-War Cinema
- 2.23 Screen: Akira Kurosowa, *Rashômon* (1950)
- 2.25 Read: Ch. 14: "National Cinemas 1"
- WEEK 8 Hitchcock & Hollywood
- 3.1 Read: Mast & Kawin, Ch. 12: "Hollywood in Transition"
 Watch: Alfred Hitchcock, *Rear Window* (1954)
 Rec: Alfred Hitchcock, *Psycho* (1960)
- 3.3 Hitchcock cont.
- WEEK 9 Italian Neorealism & The French New Wave
- 3.8 Screen: Vittorio De Sica, *The Bicycle Thieves (Ladridi biciclette)*
 (1947/48)
- 3.10 Read: Mast & Kawin, Ch: 13: "Neorealism and the New Wave"
 Fabe, "Italian Neorealism: Vittorio De Sica *The Bicycle Thief.*" (99-119)
- WEEK 10 **SPRING BREAK!**
- WEEK 11 The French New Wave
- 3.22 Watch: Jean Luc Godard, *Breathless (À bout de soufflé)*(1960)
 Read: Mast & Kawin, Ch: 13: "Neorealism and the New Wave"

3.24 Watch: Agnes Varda, *Cleo from 5 to 7* (Cléo de 5 à 7) (1962)
 Read: Mast & Kavin, Ch: 13: “Neorealism and the New Wave”

WEEK 12 Postmodern Cinema: North

MIDTERM DUE TO CARMEN DROP BOX: MARCH 28 BY 11:59PM

3.29 Screen: Woody Allen, *Annie Hall* (1977)

3.31 Read: Ch. 15: “Hollywood Renaissance”
 Fabe, “Film and Postmodernism: Woody Allen’s *Annie Hall*”

WEEK 13 Cinema Novo and Postmodern Cinema: South

4.5 Screen: Nelson Pereira dos Santos, *How Tasty Was My Little Frenchman* (1973)

4.7 Read: Ch. 16: “National Cinemas 2”

WEEK 14 Cinema Novo cont.

4.12 Read: Ch. 16: “National Cinemas 2”

4.14 Screen: Alexander Sokurov, *Russian Ark (Russkiy Kovcheg/ Русский ковчег)* (2002) [99 min]

WEEK 15 Jump Cut: To the future— Digital Cinema circa 2000

4.19 Read: Ch. 18: “Conglomerates and Video”
 Ch. 19: “Digital Cinema: 1999-“
 Fabe, “Digital Video and New Forms of Narrative in Mike Figgis’s *Time Code*.”

 Watch: Mike Figgis, *Time Code* (2000)

4.21 Digital Cinema Continued

FINAL EXAM DUE TO CARMEN DROP BOX BY – MONDAY, MAY 2 AT 9:00 AM

RE: HA2901- Intro to World Cinema, online version

Friedman, Ryan

Sent: Friday, September 15, 2017 1:54 PM

To: Florman, Lisa

Hi, Lisa,

Sorry for my slow reply! I wanted to have a chance to talk over the syllabus with Matt Swift, our Program Coordinator, before getting back to you. Fortuitously, I had the chance to talk with Kris and Matt about it together this morning. (Matt has taught our 2000-level GE class online before and was able to share some of his experiences navigating things with ODEE.) Anyway, the course looks great--we're excited that Kris will be offering it--and Film Studies grants its concurrence.

All best,
Ryan

Ryan Jay Friedman

Director, Film Studies Program

Associate Professor of English

150 Hagerty Hall

1775 College Road

Columbus, OH 43210

From: Florman, Lisa

Sent: Friday, September 15, 2017 12:11 PM

To: Friedman, Ryan

Subject: RE: HA2901- Intro to World Cinema, online version

Hi, Ryan --

Just following up to make sure you received the email below. Sorry to be a pest about it; it's just that we have it on our schedule for the spring and are hoping approval won't be delayed by red tape (or email snafus). If you have any questions or concerns, please let me know. Do you think it might be possible for Film Studies to decide on the concurrence, and to let me know the outcome, on or before Sept. 26?

Thanks,
Lisa

Lisa Florman

Professor and Chair

The Ohio State University

History of Art Department

5036 Smith Lab, 174 W. 18th Avenue, Columbus, OH 43210

614-292-7481 Office

florman.4@osu.edu <http://history-of-art.osu.edu>

From: Florman, Lisa
Sent: Tuesday, September 12, 2017 4:12 PM
To: Friedman, Ryan
Subject: HA2901- Intro to World Cinema, online version

Hi, Ryan --

Kris Paulsen has been working away at creating an online version of HA2901, Intro to World Cinema, which is now nearly complete. Although the class already exists within the curriculum, Garrett Heysel is asking for a concurrence from Film Studies. If you do in fact concur, would you mind sending me an email saying as much?

Many thanks,
Lisa

Lisa Florman

Professor and Chair

The Ohio State University

History of Art Department

5036 Smith Lab, 174 W. 18th Avenue, Columbus, OH 43210

614-292-7481 Office

florman.4@osu.edu <http://history-of-art.osu.edu>

GE ASSESSMENT REPORT FORM
History of Art

Course: History of Art 2901: Introduction to World Cinema

Term: Spring 2901

Instructor: Kris Paulsen

Number of Enrolled Students: 110 (estimated for Spring 2018)

GE: Visual and Performing Arts

ELO1: Students analyze, appreciate, and interpret significant works of art.

Specific Question/Assignment:

Embedded Question on the Midterm or Final Exam:

Example Questions:

Midterm: *Citizen Kane* is a realist Hollywood film, but it artfully incorporates Modernist elements and structures into its style. Using specific examples of scenes from *Citizen Kane*, write an essay that analyzes the results of the combination of these typically distinct styles. What makes it realist and what makes it seem Modernist at times? What is the effect of this combination of styles? How does it affect the narrative and the viewer's relationship to the story being told? Draw upon examples from other films (Realist, Expressionist, Surrealist, Soviet Constructivist) to make your argument. Make sure you define both Realism and Modernism and give an account of their basic characteristics in your answer. Please provide the name of the director and the decade in which *Citizen Kane* was made in your answer.

Final: We watched two examples of Russian cinema this quarter: Serge Eisenstein's *Battleship Potemkin* (1925) and Alexander Sokurov's *Russian Ark* (2002). Despite the filmmakers' shared geographic origin, Eisenstein's film differs significantly from Sokurov's. First and foremost, *Battleship Potemkin* was shot on film, whereas Sokurov's *Russian Ark* was shot with digital video.

Please write an essay comparing *Battleship Potemkin* with *Russian Ark*. In your answer, explain how each filmmaker explores the specific formal, material, and aesthetic qualities of the medium in which he worked (film for Eisenstein, digital video for Sokurov) and how these choices affect the viewer's experience. In your essay please explain the differences between film and digital video. What is possible or necessary in one medium that isn't in the other? How does the medium that each director uses help him to make a point about either Russian political history or the history of Russian aesthetics?

Excellent	Good	Fair	Poor	Total

ELO2: Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

Specific Question/Assignment: The discussion groups formed each week to analyze a given film will be randomly sampled (a different ten-person group will be chosen each of 3 times during the course of the semester), and their work evaluated for the quality of observations. The chosen films will be works that we did not discuss extensively in lecture.

Example discussion topics:

1. Watch this short film by Alice Guy-Blaché, the earliest female director of films. You read a bit about her in your textbook for Modules 1 and 2. You can read more about her here:

<https://wfpp.cdrs.columbia.edu/pioneer/ccp-alice-guy-blache/>

After watching the film, please discuss it in terms of style – including mise-en-scène, cinematography, and editing. How would you characterize Guy-Blaché’s style? How is hers different from or similar to the other filmmakers we’ve watched so far?

2. This week we discussed advancements in editing and their effect on narrative. D.W. Griffith is unquestionably a great technical innovator in this era, but *Birth of a Nation* is a politically toxic film and had grave effects on American politics and even directly affected the lives of many African Americans. How do you think we should deal with films like this one? It had historical importance (it changed American politics and the course of movie-making) but it is also an intensely racist and historically inaccurate film. What do you see as the benefits or dangers of revisiting films like *Birth of a Nation*? Do you think works like Micheaux’s *Within Our Gates* can serve as a corrective or alternative? How so? How do Micheaux’s formal and stylistic decisions affect his political message? Does he use tactics similar to those that Griffith did?

3. Modernist filmmakers turned our attention to how films are made, rather than toward the stories within them. This switch of attention to material and construction can be disorienting for the viewer. How did you find watching the Modernist films this week? What did they make you realize or see about film as a material and a medium that you hadn’t noticed in realist films? What are the consequences – aesthetically, conceptually or politically – of this reorientation?

Excellent	Good	Fair	Poor	Total

GE: GLOBAL STUDIES

ELO1: Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.

Specific Question/Assignment:

Embedded Question in Midterm or Final Exam:

Example Questions:

Midterm: Ousmane Sembène's *Black Girl* (1966) adopts a French New Wave style to critique France's colonial history in Senegal. How does he appropriate and change the formal and narrative tropes and techniques of French New Wave films to make his political point? What is the effect of these changes? Does he shift or augment the larger political project of the New Wave or is he completely in line with the gestures of Agnès Varda and Jean-Luc Goddard?

Please analyze specific scenes from *Black Girl* and from a French New Wave film to make your point.

Final: We watched two examples of Russian cinema this quarter: Serge Eisenstein's *Battleship Potemkin* (1925) and Alexander Sokurov's *Russian Ark* (2002). Despite the filmmakers' shared geographic origin, Eisenstein's film differs significantly from Sokurov's. First and foremost, *Battleship Potemkin* was shot on film, whereas Sokurov's *Russian Ark* was shot with digital video.

Please write an essay comparing *Battleship Potemkin* with *Russian Ark*. In your answer, explain how the filmmaker explores the specific formal, material, and aesthetic qualities of the medium in which they worked (film for Eisenstein, digital video for Sokurov) and how these choices affect the viewer's experience. In your essay please explain the differences between film and digital video. What is possible or necessary in one medium that isn't in the other? How does the medium that each director uses help him to make a point about either Russian political history or the history of Russian aesthetics?

Excellent	Good	Fair	Poor	Total

ELO2: Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

Specific Question/Assignment: Embedded question on Midterm or final

Example questions:

Midterm: Charles Burnett's 1978 film *Killer of Sheep* imports Italian Neorealist filmmaking techniques to post-riot Watts, Los Angeles, to tell a story of struggle in

contemporary America. How does Burnett’s adaptation of Neorealist techniques to the American context – and three decades later – align the black experience in Los Angeles with the post-war experience in Italy? What are the aesthetic and political results of this comparison? How does this genre help to shape and communicate a political message about race in America? In your answer please identify the defining traits of Neorealist film with specific examples from Vittorio De Sica’s *Bicycle Thieves* (1948), and draw upon detailed analysis and description of scenes from *Killer of Sheep* to make your points throughout your essay.

Final: Despite their great differences, we discussed both Woody Allen’s *Annie Hall* (USA, 1977) and Nelson Pereira dos Santos’s *How Tasty Was My Little Frenchman* (Brazil, 1973) as postmodern films. Please write an essay in which you consider how each film is postmodern. Produce a definition of postmodernism and how it operates in film, and support this definition with specific examples from each film. What is the effect of the postmodern moves in each film? How does each film and its particular postmodern gestures speak to the cultural and political context in which it was created? How does the political form of postmodernism offered by dos Santos compare with the consumerist model of Allen’s? What is the effect of this difference on how each filmmaker imagines the contemporary citizen to be an amalgamation of his/her cultural references and history? Please draw upon the course texts and detailed analysis of specific scenes in supporting your answer.

Excellent	Good	Fair	Poor	Total

Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: History of Art 2901 Introduction to World Cinema (DE)

Instructor: Kris Paulsen

Summary: Online course offering

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/ Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	✓			The learning objectives and competencies are supported by the course tools used in this course in the following ways. <ul style="list-style-type: none"> • Weekly readings • Online quick check comprehension quizzes • Film Viewing • Discussion Posts
6.2 Course tools promote learner engagement and active learning.	✓			Students will engage with the course materials and instructor on a weekly basis in the following ways to promote active learning. <ul style="list-style-type: none"> • Carmen LMS • Secure Media Library • Skype
6.3 Technologies required in the course are readily obtainable.	✓			All course technology listed in the syllabus is readily obtainable.
6.4 The course technologies are current.	✓			All course technology listed in the syllabus is current and can easily be accessed or downloaded with an internet connection and web browser.
6.5 Links are provided to privacy policies for all external tools required in the course.	✓			All tools being used for this course are a part of the University suite of tools. No external tools are required.
Standard - Learner Support				

7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	✓			Links have been provided in the “Course Technology” section of the syllabus for the technical support offered for all tools being used in the course.
7.2 Course instructions articulate or link to the institution’s accessibility policies and services.	✓			a
7.3 Course instructions articulate or link to an explanation of how the institution’s academic support services and resources can help learners succeed in the course and how learners can obtain them.	✓			b
7.4 Course instructions articulate or link to an explanation of how the institution’s student services and resources can help learners succeed and how learners can obtain them.	✓			c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	✓			Recommend using the Carmen Distance Learning “Master Course” template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	✓			All tools being used in this course are part of the OSU core common tool set. These tools meet the university accessibility requirements.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	✓			Recommend that resources be developed to address any requests for alternative means of access to course materials. These resources should be in formats that meet the needs of diverse learners.
8.4 The course design facilitates readability	✓			Recommend using the Carmen Distance Learning “Master Course” template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and

				access to course content.
8.5 Course multimedia facilitate ease of use.	✓			All assignments and activities use the OSU core common tool set with multimedia being streamed from the secure media library to facilitate ease of use.

Reviewer Information

- Date reviewed: Mike Kaylor
- Reviewed by: 8/28/2017

Notes:

- Consider adding your Skype address as well as the course T.A.'s Skype address on the front page of the syllabus for folks looking to arrange online office hours. The students should have access to this information for the start of the course.

^aThe University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know via email immediately so that we can privately discuss options. You are also welcome to register with Student Life Disability Services to establish reasonable accommodations. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue. **Consider putting text for the accessibility statement in BOLD 16 pt font.**

^bAdd to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus. <http://advising.osu.edu/welcome.shtml>

^cAdd to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <http://ssc.osu.edu>. Also, consider including this link in the "Academic Support Services" section of the syllabus.

History of Art BA Curricular Map

Program Learning Goals:

Goal 1: Students gain a general familiarity with and knowledge of major art historical monuments

Goal 2: Students acquire a basic understanding of current approaches in art history as well as an acquaintance with the history of the discipline

Goal 3: Students acquire a fundamental knowledge of the materials and techniques of art making and an understanding of the relevance of this knowledge for art historical interpretation

Goal 4: Students learn to look, read, and think critically as well as to articulate and support sustained arguments

Goal 5: Students acquire the fundamental writing and research skills necessary to produce art historical scholarship

	Goal 1	Goal 2	Goal 3	Goal 4	Goal 5
Required Courses Offered by Unit					
Group A					
HA 4001	Beginning/ Intermediate	Beginning/ Intermediate	Beginning/ Intermediate	Intermediate	Intermediate
HA 4005 (may be substituted for a studio art course)	Beginning/ Intermediate	Beginning/ Intermediate	Intermediate/ Advanced	Beginning/ Intermediate	Beginning/ Intermediate
HA 4010	Intermediate	Intermediate/ Advanced	Beginning/ Intermediate	Intermediate	Intermediate
HA 4016	Advanced	Advanced	Advanced	Advanced	Advanced
Group B (6 courses)					
2000- and 3000- Level Courses (max of 2)*	Beginning	Beginning	Beginning	Beginning	Beginning
4000-level	Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced
5000-level	Advanced	Advanced	Advanced	Advanced	Advanced
Group C (2 courses)					
4000-level	Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced
5000-level	Advanced	Advanced	Advanced	Advanced	Advanced

* Undergraduates would take HA 2901D as an elective in group

