

Term Information

Effective Term Summer 2020

General Information

Course Bulletin Listing/Subject Area Slavic Languages & Literatures
Fiscal Unit/Academic Org Slavic/East European Lang&Cul - D0593
College/Academic Group Arts and Sciences
Level/Career Graduate, Undergraduate
Course Number/Catalog 5457
Course Title Ideology and Viewers: East European Film and Media
Transcript Abbreviation E. Euro Film/Media
Course Description This course explores the complex dynamics between ideology, propaganda, and the ways Russian, East European, and U.S. films and media "tap into the political unconscious" of viewers. With the aid of audience studies and reception theory, the course examines film and media reception and the ideological factors which impact it from the early Soviet and socialist times to the present.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable Yes
Allow Multiple Enrollments in Term No
Max Credit Hours/Units Allowed 9
Max Completions Allowed 3
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
Exclusions
Electronically Enforced No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 05.0110
Subsidy Level Doctoral Course

Intended Rank Junior, Senior, Masters, Doctoral

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

- Investigating the range of ideological underpinnings in Russian and East European film and media
- Conducting critical analysis of ideological film and media
- Gaining tools and skills to examine audience reception of films and media

Content Topic List

- Marxism, Propaganda and Film
- Balkan Cinema: Ideology and Reception
- Nationalism and Reception: Putin, film and media

Sought Concurrence

Yes

Attachments

- slavic5457-ideologyandviewers copy.docx
(Syllabus. Owner: Peterson,Derek)
- Curriculum Maps Russian Major May 8.docx: Curriculum Map
(Other Supporting Documentation. Owner: Peterson,Derek)
- S5457 Film Studies Concurrence.pdf: Film Studies Concurrence
(Concurrence. Owner: Peterson,Derek)
- S5457 Comm Concurrence.pdf: Communications Concurrence
(Concurrence. Owner: Peterson,Derek)

Comments

- School of Communications concurrence attached. *(by Peterson,Derek on 10/09/2019 03:26 PM)*
- See panel feedback sent on 10-3-19. *(by Vankeerbergen,Bernadette Chantal on 10/03/2019 03:25 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Peterson,Derek	05/16/2019 01:45 PM	Submitted for Approval
Approved	Peterson,Derek	05/16/2019 01:45 PM	Unit Approval
Approved	Heysel,Garett Robert	05/16/2019 03:44 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	10/03/2019 03:25 PM	ASCCAO Approval
Submitted	Peterson,Derek	10/09/2019 03:27 PM	Submitted for Approval
Approved	Peterson,Derek	10/10/2019 01:36 PM	Unit Approval
Approved	Heysel,Garett Robert	10/10/2019 01:50 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Oldroyd,Shelby Quinn Vankeerbergen,Bernadette Chantal	10/10/2019 01:50 PM	ASCCAO Approval

Ideology and Viewers: East European Film and Media

Slavic 5457

Instructor: Yana Hashamova
Office Hours: by appointment
400F Hagerty Hall
hashamova.1@osu.edu

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

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

Objectives:

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

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

Presentations

1) Guided by theoretical and critical texts, present a detailed analysis focusing on the ideological/propaganda aspects of a film/short episode/media clip, examining in detail the visual character of the ideological content. The analysis should be comprehensive and exhaustive,

targeting the main theme as reflected in the chosen scene. Presentations should be no longer than 20 minutes. PowerPoints are encouraged.

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

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

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

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

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

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

Reflection paper: 3-page reflection paper which should reveal your knowledge of the readings and films from the syllabus but also and, more importantly, your understanding of the course overall, if (and how) it enhanced your understanding of the topic and if (and how) it relates to your life and the world around you.

Attendance and participation – 25%

Film/media presentation -	15%
Viewer reception -	15%
Reflection paper -	10%
Final project -	25%
Final Symposium -	10% (3-minute presentation of final project and defense)

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

Attendance & Participation – 25%

A – clear evidence of preparation, frequent voluntary participation, and significant contribution to class discussions – 25%. (Frequent participation means participation in 90% of class discussions during the quarter. Students make significant contribution to discussions when their answers relate to the topic and their arguments are based on class material).

B – clear evidence of preparation and some participation – 20%. (Some participation constitutes participation in 70% of class discussions during the quarter).

C – presence, evidence of preparation, and no voluntary participation – 15%. (One-third of the quarter discussions I check students' preparation when posing questions to individual students. If these students show evidence of preparation, but otherwise do not volunteer to participate, this amounts to a "C" for participation).

Late assignments – minus 3% each

Absence – minus 3% (beyond one excused absence).

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/csc/>.

Disability Services

Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, slds@osu.edu; slds.osu.edu.

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student’s ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life’s Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-- 292--5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614--292--5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-- 800--273-- TALK or at suicidepreventionlifeline.org.

Sexual misconduct/relationship violence

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

Diversity

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Plan:

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

Week 1: Introduction

- Introductions;
- Students' research interests;
- Discussion of the course's main questions;
- Detailed review of syllabus.

Week 2: Identifications

- Metz, Christian (1982), "Identification, Mirror." In *The Imaginary Signifier*. Bloomington: Indiana U P, pp. 42-52.
- Friedberg, Anne (1990), "A Denial of Difference: Theories of Cinematic Identification," *Psychoanalysis and Cinema*, ed. E. Ann Kaplan, New York: Routledge, pp. 36-46.
- Hashamova, Yana (2007), "Introduction." *Pride and Panic: Russian Imagination of the West in Post-Soviet Film*. Bristol: Intellect, pp. 9-19.
- Cinematic examples screened and analyzed in class

Week 3: Marxism, Propaganda and Film (1-3 weeks)

- Kleinhans, Chuck (2009), "Marxism and Film." In *Film Studies: Critical Approaches* (eds John Hill and Pamela Church Gibson). Oxford: Oxford U P, pp. 104-114.
- Kenez, Peter (2001), *Cinema and Soviet Society from the Revolution to the Death of Stalin*. (Chapter 2, "The Birth of the Soviet film Industry"). London: Tauris, pp. 26-46. **CHOOSE ONLY ONE OF Kenez's texts**
- Kenez, Peter (1985), *The Birth of the Propaganda State*. Cambridge: Cambridge University Press, pp. 44-50; 219-224; 251-261 (ebook).
- *Revolutsia/Demonstratsiia* – in class illustrations analysis
- Eisenstein, Sergei (1925), *The Battleship Potemkin* – in class selected scenes analysis

Week 4: Cold War Cinema

- Shaw, Tony & Denise Youngblood (2010), *Cinematic Cold War*. U of Kansas P, pp. 15-65; 189-215.
- Tumanishvili, Mikhail (1985), *Solo Voyage* (sovietmoviesonline.com)
- Khutsiev, Marlen and Feliks Mironer (1956), *Spring on Zarechnaya Street* (Secured Media Library)

Week 5: Ideology and Reception

- Jameson, Fredric (1981), "Preface," *The Political Unconscious*. Ithaca: Cornell U P, (pp. 9-14).
- Balabanov, Aleksei, *Brother* (1997); *Brother 2* (2000), *War* (2002)
<https://sovietmoviesonline.com/drama/270-voyna.html>
Brother/2 also available through Secured Media

Week 6: Film and the Political Unconscious (7-9)

- Longinovic, Tomislav (2005), "Playing the Western Eye..." In Aniko Imre (ed.), *East European Cinema*. London: Routledge, pp. 35-49.
- Manchevsky, Milcho (1994), *Before the Rain* (Library-Kanopy)
- Hashamova (2012), "Negotiating Motherhood, Fatherhood, and Nationhood." In *Embracing Arms* (eds. H. Goscilo and Y. Hashamova). Budapest-New York: Central European U P, 2012, pp.
- Zbanic, Jasmila (2006), *Grbavica* (Secured Media)

Week 7 (2/20): Reception and Audience Studies

- Christie, Ian (2012), "Introduction: In Search of Audiences." In *Audiences*. Amsterdam: Amsterdam U P, pp. 11-25.
- Hall, Stuart (1973), "Encoding/Decoding," *Media Studies: A Reader*, Thornham, Sue, Caroline Bassett, and Paul Marris (eds), NY: New York U P, pp. 28-39.
- Kitzinger, Jenny (1999), "A Sociology of Media Power: Key Issues in Audience Reception Research," *Media Studies: A Reader*, Thornham, Sue, Caroline Bassett, and Paul Marris (eds), NY: New York U P, pp.405-418.

END OF PRESENTATIONS ON CRITICAL/THEORETICAL READINGS

Week 8 (2/27): Global Film and Media/Local Audiences

- Biltereyst, Daniel (2013), “Cinema, Modernity, and Audiences: Revisiting and Expanding the Debate.” In *Watching Movies*. Edited by Karina Aveyard and Albert Moran. Bristol: Intellect, pp. 17-33.
- Hashamova, Yana (2018), *Screening Trafficking: Prudent and Perilous*. Budapest/New York: Central European U P (“Intro,” and “Chapter 6”).
- Davis, Michael Cory (2004), *Svetlana’s Journey* (Secured Media)
- Moodysson, Lukas (2002), *Lilya 4-ever* (Secured Media)

Week 9: Contemporary Balkan Cinema: Ideology and Reception

- Ognjen Glavonić,(2016) *Depth Two* (OSU Kanopy)
- Jean-Louis Comolli, Jean Narboni; *Cinema/Ideology/Criticism* (2), *Screen*, Volume 12, Issue 2, 1 July 1971, Pages 145–155.
- Daković, Nevena, “Documentaries from Post-Yugoslavia: Serbian War Discourse. 1999,” *AfterImage* <www.questia.com/library/journal/1G1-76560782/documentaries-from-post-yugoslavia-serbian-war-discourse>

Week 10: The Birth and Development of Soviet Television

- Roth-Ey, Kristin, *Moscow Prime Time: How the Soviet Union Built the Media Empire That Lost the Cultural Cold War*. (Chapter 5 & Epilogue, pp. 223-287).
- Pomerantsev, Peter. *Nothing is True and Everything is Possible* (selected chapters)
- Presentations of reception investigations

Week 11: Nationalism and Reception: Putin, film and media

- Investigation into the reception in Russia of the following two films:
Lungin, Pavel (2009), *Tsar* (Secure Media; youtube)
Iannucci, Armando (2017), *The Death of Stalin* (amazon video)
- Presentations of reception investigations

Week 12: Media and Mis- and Disinformation

- Marcel H. Van Herpen, *Putin’s Propaganda Machine: Soft Power and Russian Foreign Policy*, New York: Rowman and Littlefield, pp. 76-99.
- The New York Times Opinion, *Operation: Infektion* (https://www.youtube.com/watch?v=tR_6dibpDfo)
- Presentations of reception investigations

Week 13 (4/10): Media and Mis- and Disinformation

- Vlad Strukov, “Russia’s Internet Media Policies: Open Space and Ideological Closure,” in *Post-Soviet Russian Media* (eds. B. Beumers and St. Hutchings). London: Routledge, 2009, pp. 208-223.
- NTV-Russia, *Anatomy of a Protest* (2012)
- Discussion of reflection papers and final projects

Week 14: Conclusions and Symposium

Subject: Re: Course concurrence request
Date: Thursday, May 16, 2019 at 11:52:12 AM Eastern Daylight Time
From: Friedman, Ryan
To: Peterson, Derek
CC: Swift, Matthew, Hashamova, Yana

Hi, Derek,

The undergraduate and graduate committees for the Film Studies Program reviewed the sample syllabus, and everyone was very enthusiastic about the course. The program grants concurrence and we'd like to make the course eligible to count toward the undergraduate major and minor in Film Studies as well as our GIS and MA in Film Studies. Please notify us when the first offering of the course is scheduled, so that we can update our degree audits and help publicize the course.

All best,
Ryan



Ryan Jay Friedman
Director, Film Studies Program
Associate Professor of English
150 Hagerty Hall
1775 College Road
Columbus, OH 43210

From: Peterson, Derek <peterson.636@osu.edu>
Sent: Wednesday, May 8, 2019 11:48 AM
To: Swift, Matthew <swift.23@osu.edu>
Subject: Course concurrence request

Good Morning Matt,

Yana is submitting a new course for approval, and I imagine that we'll need film studies concurrence. Could you pass this on to whoever make the curricular decisions in Film Studies?

Thanks,

Derek

Subject: RE: Course Concurrence Request
Date: Wednesday, October 9, 2019 at 8:30:56 AM Eastern Daylight Time
From: Slater, Michael
To: Peterson, Derek
CC: Smith, Aaron
Attachments: image002.png

Dear Derek,

Our undergrad studies chair Susan Kline and I reviewed the syllabus and I am pleased to provide the requested concurrence.

Good luck with the class, sounds intriguing.

Mike



Michael D. Slater
Director
Social and Behavioral Sciences Distinguished Professor
School of Communication
3016 Derby Hall, 154 N. Oval Mall
The Ohio State University
Columbus, OH 43210
Slater.59@osu.edu
Phone: 614-292-3400

From: Peterson, Derek <peterson.636@osu.edu>
Sent: Tuesday, October 8, 2019 9:18 AM
To: Slater, Michael <slater.59@osu.edu>
Cc: Smith, Aaron <smith.1543@osu.edu>
Subject: Course Concurrence Request

Good Morning Dr. Slater,

The ASC curriculum panel requested concurrence from Communications for a new course, Slavic 5457, proposed by our chair, Yana Hashamova. I've attached the syllabus here. Please let me know if there's any additional information that you need.

All the best,

Derek

Derek Peterson
Academic Program Coordinator
The Ohio State University
College of Arts and Sciences Department of Slavic and East European Languages and Cultures

Curriculum Map for Russian Major

	Program Goals		
	Goal 1 Lang. Proficiency	Goal 2 Analytic Skills	Goal 3 Cult. Appreciation
Prerequisites			
Russian 1101	Novice Low/Mid	NA	Novice Low
Russian 1102	Novice Mid/High	NA	Novice Mid
Russian 1103	Novice High	NA	Novice High
Russian 1133	Intermediate Low	NA	Intermediate Low
Required Courses			
Russian 2104	Novice High/ Intermediate Low	NA	Novice High/Intermediate Low
Russian 2144	Intermediate Low/Mid	NA	Intermediate Mid
Russian 3101	Intermediate Low	NA	Intermediate Low
Russian 3102	Intermediate Mid	NA	Intermediate Med
Russian 4575	Intermediate High	Advanced	Advanced
Language Elective Courses			
Russian 3121/3122	Intermediate Low	NA	Intermediate High
Russian 4101/4102	Intermediate Low/Mid	NA	Advanced
Russian 4135	Novice/Intermediate	Intermediate	Novice
Russian 5101/5102	Intermediate High/Advanced Low	Advanced	Advanced
Russian 5150	Advanced	Advanced	Advanced
Literature, Culture, Linguistics Elective Courses			
Medren 2513	NA	Novice	Novice
Russian 2250	NA	Novice	Novice
Russian 2335	NA	Novice	Novice
Russian 2345	NA	Novice	Novice
Russian 3460(.99)	NA	Intermediate	Intermediate
Russian 3350	NA	Intermediate	Intermediate
Russian 3470	NA	Intermediate	Intermediate
Russian 3480	NA	Intermediate	Intermediate
Russian 3490	NA	Intermediate	Intermediate
Russian 4220/4221	NA	Advanced	Advanced
Russian 4600	Novice	Advanced	Advanced

Russian 5225	NA	Advanced	Advanced
Russian 5230	NA	Advanced	Advanced
Russian 5250	NA	Advanced	Advanced
-(including all decimal suffixes)			
Russian 5460	NA	Advanced	Advanced
Russian 5530	Intermediate	Advanced	Advanced
Russian 5601	Advanced	Advanced	Advanced
Russian 5630	Intermediate/Advanced	Advanced	Advanced
Russian 5701	Advanced	Advanced	Advanced
Slavic 2330	NA	Novice	Novice
Slavic 2365	NA	Novice	Novice
Slavic 3360	NA	Intermediate	Intermediate
Slavic 3310	NA	Intermediate	Intermediate
Slavic 3333	NA	Intermediate	Intermediate
Slavic 3800	NA	Intermediate	Intermediate
Slavic 4520H	NA	Advanced	Advanced
Slavic 4560H	NA	Advanced	Advanced
Slavic 4260H	NA	Advanced	Advanced
Slavic 4597	NA	Advanced	Advanced
Slavic 5450	NA	Advanced	Advanced
Slavic 5457	NA	Advanced	Advanced