

Term Information

Effective Term Spring 2022

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 Graduate, Undergraduate
Course Number/Catalog 5906
Course Title Experiments in Film and Media Theory
Transcript Abbreviation Film/Media Theory
Course Description Investigation of different approaches to theorizing film and other moving image media, including formalist and realist film theories, as well as theories centered around relationships between screens, perception and the human body.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 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 Jr. standing
Exclusions
Electronically Enforced No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0703
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

- To read, discuss, and interpret representative examples of film and media theory and to develop a working knowledge of concepts, formal terms, and issues essential for theoretical film and theoretical film and media analysis.

Content Topic List

- Cinema (and Media) Now?
 - The Relocation of Cinema
 - What does cinema make visible?
 - Rethinking Realism
 - Formalism
 - The Close-up
 - Attractions/Montage
 - Theorizing Third Cinema
 - Global Film Theory
 - Projecting Race
- Content Topic List Con't
 - Gendered Archives
 - Beyond Cinema: From TV to the Image of Common Sense
 - Ongoing Media Experiments

Sought Concurrence

No

Attachments

- experiments in film and media theory syllabus.docx: Syllabus
(Syllabus. Owner: Stephens, Gabrielle Marie)
- course topics film theory.docx: Content Topic List
(Other Supporting Documentation. Owner: Stephens, Gabrielle Marie)
- Concurrence HistArt 5906 Theatre Film Media Studies.pdf: Concurrence
(Concurrence. Owner: Steele, Rachel Lea)
- Curriculum Map HistArt 5906.pdf: Curriculum Map
(Other Supporting Documentation. Owner: Steele, Rachel Lea)
- experiments in film and media theory syllabus-revised Oct 2021.docx: revised in resp. to feedback
(Syllabus. Owner: Stephens, Gabrielle Marie)

Comments

- Please see Panel feedback e-mail sent 10/25/2021. *(by Cody, Emily Kathryn on 10/25/2021 10:52 AM)*

COURSE REQUEST
5906 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
10/30/2021

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Stephens, Gabrielle Marie	09/02/2021 08:43 AM	Submitted for Approval
Approved	Whittington, Karl Peter	09/02/2021 09:30 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	10/11/2021 12:18 PM	College Approval
Revision Requested	Cody, Emily Kathryn	10/25/2021 10:52 AM	ASCCAO Approval
Submitted	Stephens, Gabrielle Marie	10/26/2021 03:15 PM	Submitted for Approval
Approved	Whittington, Karl Peter	10/26/2021 03:15 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	10/30/2021 03:12 PM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	10/30/2021 03:12 PM	ASCCAO Approval

experiments in film and media theory histart 5906

Professor Levin | levin.1996@osu.edu
office: Pomerene 217
office hours: zoom, by appointment
SPRING 2022

Course Information

- **Course times:** Wednesday/Friday | 2:20 pm to 3:40 pm
- **Credit hours:** 3
- **Preferred means of communication:**
 - My preferred method of communication for questions is **email**.
 - My class-wide communications will be sent through the Announcements tool in CarmenCanvas. Please check your [notification preferences](https://go.osu.edu/canvas-notifications) (go.osu.edu/canvas-notifications) to be sure you receive these messages.
 - Please call 614-688-HELP for technical problems.

Course Description

Film theorist Thomas Elsaesser argues, “theory is never historically stable, but takes on new meanings in different contexts.” In this course, we’ll take his claim as a starting point for exploring different approaches to theorizing film and other moving image media, including formalist and realist film theories, as well as theories centered around relationships between screens, perception and the human body. We’ll address how film and media theorists have revisited classical, avant-garde, and ideological theories of spectatorship in light of recent transformations and mobilizations of the moving image. We will also explore the interrelation of (real) reception space and (imaginary) media space, the “ontology of the photographic image,” and “the crisis of the commons.” In the process of this inquiry, we’ll consider how Third Cinema, animation, and YouTube videos provide opportunities for critically re-evaluating these different theoretical models and approaches.

Learning Outcomes

By the end of this course, students should successfully be able to:

- [1] to read, discuss, and interpret representative examples of film and media theory
- [2] to develop a working knowledge of concepts, formal terms, and issues essential for theoretical film and media analysis
- [3] to broaden understanding of different film and media theoretical traditions
- [4] to demonstrate critical methods of evaluating individual film and media theories

How This Course Works

Mode of delivery: This is an in-person course.

Pace of activities: This course is divided into **weekly modules** that include theoretical texts, supporting films, and discussion prompts.

Credit hours and work expectations: This is a 3 credit-hour course. According to [Ohio State bylaws on instruction](http://go.osu.edu/credithours) (go.osu.edu/credithours), students taking the course for 3 credit hours should expect 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (film screening, reading and assignment preparation, for example).

Attendance, participation, and discussion requirements:

- **Attendance:** You are expected to attend class each week. Each week you will also need to log into Carmen to access the reading and discussion prompts. You will submit weekly discussion notes (in preparation for the in-class discussion) and a written discussion follow up post on Carmen. If you have a situation that might cause you to miss a class, discuss it with me *as soon as possible*.
- **Participating in discussion in class:** As part of your participation, each week you can expect to engage in substantive class discussion on the week's topics in class. Active in class discussion accounts for 15% of your grade. All in class discussion must follow the “discussion and communication guidelines” listed below.
- If you have a situation that might cause you to fall behind, please contact the professor as soon as possible.

Discussion and Communication Guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Tone and Civility:** It is paramount that we maintain a supportive learning community in which we can share ideas, often about difficult topics in this course. 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.

Written Assignments

- Students will respond to **10 (out of 12) prompts to prepare notes for in-class discussion.**
- Students will respond to **10 (out of 12) prompts for post-class online discussion.** (500 words)
- Students will complete a short, illustrated final essay. (2000 words)

Guidelines

- Students are instructed to work alone on written assignments. Do not collaborate on your essays, share work/notes (unless you are an official SLDS note taker), or work together on any discussion post, reflection paper, or exam. Violations of academic integrity will be referred to COAM. (See statement on academic integrity below.)
- **Writing style: Please proofread and edit your responses.**
- **Citing Sources:** Please cite your sources. If you cite the reading from the course, please include the author's name and page number. For sources outside of course materials, please provide a full citation or link.
- **Saving Your Work:** I strongly recommend that you write and save your work in a word processing or text editing program before posting to Carmen. This may save you lost time if you have a poor internet connection or other technical difficulty.

Late Assignments

- Graded responses must be completed on time. Please see the schedule (on the syllabus and introduction page on Carmen) for when you should be completing each response. Exceptions will be made on a case-by-case basis for extenuating medical or personal emergencies, or because of pre-arranged accommodations with SLDS. If you need an extension, please contact Professor Levin (levin.1996@osu.edu) as soon as possible.

How Your Grade is Calculated

- 10 Weekly Discussion Posts: 50% [5% each]
[2 points for pre-class discussion notes + 3 points for post-class discussion post]
(NOTE: each of these posts will be in response to a weekly prompt available on Carmen)
- Illustrated Essay: 35% **(NOTE: Full assignment prompt available on Carmen)**
- Participation in class: 15%

See [Course Schedule](#) for due dates.

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

Required Materials & Technology

Readings: All required reading and screening materials available on Carmen.

Required Equipment

- **Computer:** current Mac (MacOS) or PC (Windows 10) with high-speed internet connection
- **Other:** a mobile device (smartphone or tablet) to use for BuckeyePass authentication

Required Software

Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Visit the [installing Office 365](https://go.osu.edu/office365help) (go.osu.edu/office365help) help article for full instructions.

CarmenCanvas Access

You will need to use [BuckeyePass](https://buckeyepass.osu.edu) (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you do each of the following:

- Register multiple devices in case something happens to your primary device. Visit the [BuckeyePass - Adding a Device](https://go.osu.edu/add-device) (go.osu.edu/add-device) help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- [Install the Duo Mobile application](https://go.osu.edu/install-duo) (go.osu.edu/install-duo) on all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

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

Technology Skills Needed for This Course

- Basic computer and web-browsing skills
- [Navigating CarmenCanvas](https://go.osu.edu/canvasstudent) (go.osu.edu/canvasstudent)
- [Recording a slide presentation with audio narration and recording, editing and uploading video](https://go.osu.edu/video-assignment-guide) (go.osu.edu/video-assignment-guide)

Technology Support

In order to complete this course, you must have access to a computer (Mac OS X) or PC (Windows 7+). If you lose access to your primary computer (for a repair, for example) or internet, remember you may access the course Carmen site from any computer or from a mobile device. If you are having technical problems, please contact the technology help line [614-688-HELP](tel:614-688-HELP) or <https://ocio.osu.edu/help>.

For help with your password, university email, CarmenCanvas, or any other technology issues, questions or requests, contact the IT Service Desk, which offers 24-hour support.

- **Self Service and Chat:** go.osu.edu/it
- **Phone:** [614-688-4357 \(HELP\)](tel:614-688-4357) / **Email:** servicedesk@osu.edu

Digital Flagship

Digital Flagship is a student success initiative aimed at helping you build digital skills for both college and career. This includes offering an engaging collection of digital tools and supportive learning experiences, university-wide opportunities to learn to code, and a Design Lab to explore digital design and app development. Digital Flagship resources available to help Ohio State students include on-demand tutorials, The Digital Flagship Handbook (your guide for all things tech-related), workshops and events, one-on-one tech consultations with a peer or Digital Flagship staff member, and more. To learn more about how Digital Flagship can help you use technology in your courses and grow your digital skills, visit go.osu.edu/dfresources.

Academic integrity and collaboration

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.** For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>. The most common form of misconduct is plagiarism. Any time you use the ideas or statements of someone else, you must acknowledge that source in a citation. This includes material found on the web. Guidelines for research can be found at <http://gateway.lib.ohio-state.edu/tutor>.

Ignorance of the University's *Code of Student Conduct* is never considered a valid excuse for academic misconduct, so be sure you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct. You will submit all of your work through Carmen's Turnitin system, which checks for plagiarism, originality, and misattribution across the class, all previous versions of the course, across the web, and across a consortium of universities. It easily finds all varieties of plagiarism. If a professor suspects that a student has committed academic misconduct in this course, they are obligated by University Rules to report their 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. See the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

Instructor Feedback and Response Time

I am providing the following list to give you an idea of my intended availability throughout the course. Remember that you can call [614-688-4357 \(HELP\)](tel:614-688-4357) at any time if you have a technical problem.

- **Preferred contact method:** If you have a question, please contact me first through my Ohio State email address. I will reply to emails within **24 hours on days when class is in session at the university.**
- **Class announcements:** I will send all important class-wide messages through the Announcements tool in Carmen. Please check [your notification preferences \(go.osu.edu/canvas-notifications\)](http://go.osu.edu/canvas-notifications) to ensure you receive these messages.
- **Grading and feedback:** You can generally expect feedback on your weekly assignments within **two weeks.**

Copyright for Instructional Materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Statement on Title IX

All students and employees at Ohio State have the right to work and learn in an environment free from harassment and discrimination based on sex or gender, and the university can arrange interim measures, provide support resources, and explain investigation options, including referral to confidential resources.

If you or someone you know has been harassed or discriminated against based on your sex or gender, including sexual harassment, sexual assault, relationship violence, stalking, or sexual exploitation, you may find information about your rights and options on [Ohio State's Title IX website](http://titleix.osu.edu) (titleix.osu.edu) or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu. Title IX is part of the Office of Institutional Equity (OIE) at Ohio State, which responds to all bias-motivated incidents of harassment and discrimination, such as race, religion, national origin and disability. For more information, visit the [OIE website](http://oie.osu.edu) (equity.osu.edu) or email equity@osu.edu.

Diverse and Inclusive Learning Environment

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.

Your Mental Health

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. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, [on-demand mental health resources](http://go.osu.edu/ccsondemand) (go.osu.edu/ccsondemand) are available. You can reach an on-call counselor when CCS is closed at **614- 292-5766**. **24-hour emergency help** is available through the [National Suicide Prevention Lifeline website](http://suicidepreventionlifeline.org) (suicidepreventionlifeline.org) or by calling **1-800-273-8255(TALK)**. [The Ohio State Wellness app](http://go.osu.edu/wellnessapp) (go.osu.edu/wellnessapp) is also a great resource.

Requesting Accommodations

The university strives to make all learning experiences as accessible as possible. In light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university's request process, managed by Student Life Disability Services. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

Disability Services Contact Information

- Phone: 614-292-3307
- Website: slds.osu.edu
- Email: slds@osu.edu
- In person: Baker Hall 098, 113 W. 12th Avenue

Accessibility of Course Technology

This online course requires use of CarmenCanvas (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.

- CarmenCanvas accessibility (go.osu.edu/canvas-accessibility)
- Streaming audio and video
- Collaborative course tools

COURSE SCHEDULE

Subject to change. Refer to the Carmen for updates.

- WEEK 1** **Cinema (and Media) Now?**
JAN 12 Course introduction
JAN 14 Neta Alexander, "The Waiting Room: Rethinking Latency after COVID-19" pp. 25-31
Complete survey due JAN 14
- WEEK 2** **What was cinema?**
JAN 19 Susan Sontag, "The Decay of Cinema" p. 60
JAN 21 Francesco Casetti, "The Relocation of Cinema" pp. 596-615
Discussion Notes due JAN 19
Discussion Post due JAN 23
- WEEK 3** **What does cinema make visible?**
JAN 26 Siegfried Kracauer, "Basic Concepts" pp. 27-40
Siegfried Kracauer, "The Establishment of Physical Existence" pp. 41-59
JAN 28 Rosalind Galt, "Cats and the Moving Image" pp. 42-57
Screen in class:
 - *The Private Life of a Cat* (Alexander Hammid & Maya Deren, 1947)
 - *Cat's Cradle* (Stan Brakhage, 1959)
 - Maru Videos on Youtube
 - Oscar Instagram Story**Discussion Notes due JAN 26**
Discussion Post due JAN 30
- WEEK 4** **Rethinking Realism**
FEB 2 André Bazin, "The Ontology of the Photographic Image" pp. 4-9
André Bazin, "The Evolution of the Language of Cinema" pp. 23-40
FEB 4 André Bazin, "The Myth of Total Cinema" pp. 234-236
Discussion Notes due FEB 2
Discussion Post due FEB 6
- WEEK 5** **Formalisms**
FEB 9 Rudolf Arnheim, "Film and Reality" pp. 312-321
FEB 11 Maya Deren, "Cinematography: The Creative Use of Reality" pp. 150-167
Thomas Elsaesser and Malte Hagener, "Cinema as Window and Frame" pp. 13-34
Screen in class:
 - *Meshes of the Afternoon* (Maya Deren & Alexander Hammid, 1943)**Discussion Notes due FEB 9**
Discussion Post due FEB 13
- WEEK 6** **Close-ups**
FEB 16 Béla Balázs, "The Close-up" pp. 52-59
FEB 18 Thomas Elsaesser and Malte Hagener, "Cinema as Mirror and Face" pp. 55-81
Screen in class:
 - *Selected Screen Tests*, 1965 (Andy Warhol)**Discussion Notes due FEB 16**
Discussion Post due FEB 20

- WEEK 7**
FEB 23
FEB 25
- Attractions/Montage**
 Mathew Solomon, "Sergei Eisenstein: Attractions/Montage/Animation" pp. 77-88
 Sergei Eisenstein, "A Dialectical Approach to Film Form" pp. 45-63
 Sergei Eisenstein, "Methods of Montage" pp. 72-83
 Sergei Eisenstein, "The Method of Making Worker's Films" pp. 27-28
 Screen in class:
Strike (Sergei Eisenstein, 1925)
Discussion Notes due FEB 23
Discussion Post due FEB 27
- WEEK 8**
MAR 2
MAR 4
- Theorizing Third Cinema**
 Fernando Solanas and Octavio Getino, "Towards a Third Cinema" pp. 230-250
 James Roy MacBean, "La Hora de los Hornos" pp. 31-37
 Mariano Mestman, "Third Cinema/Militant Cinema: At the Origins of the Argentinian Experience (1968-1971)" pp. 29-40
 Screen in class:
La hora de los hornos [The Hour of the Furnaces] Part 1: Neocolonialism and Violence, (Octavio Getino and Fernando Solanas, 1968)
Discussion Notes due MAR 2
Discussion Post due MAR 6
- WEEK 9**
MAR 9
MAR 11
- Global Film Theory?**
 Karen Beckman, "Film Theory's Animated Map" pp. 472-491
 Kay Dickinson, "At What Cost "Theory"? An Economics and Poetics of Uptake" pp. 433-450
Discussion Notes due MAR 9
Discussion Post due MAR 13
- WEEK 10**
SPRING BREAK
- WEEK 11**
MAR 23
MAR 25
- Projecting Race**
 Homay King, "The Chinatown Syndrome" pp.75-182
 Michael Gillespie, "Pieces of a Dream: Film Blackness and Black Death" pp. 133-158
 Screen in class:
 - *An Ecstatic Experience* (Ja'Tovia Gary, 2015)
 - *Everybody Dies!* (Nuotama Frances Bodomo, 2016)**Discussion Notes due MAR 23**
Discussion Post due MAR 27
- WEEK 12**
MAR 30
APR 1
- Illustrated Essay Presentations**
Illustrated Essay due (full assignment prompt on Carmen)
 Presentations in class
 Presentations in class
- WEEK 13**
APR 6
APR 8
- Gendered Archives**
 Jamie Baron, "The Archive Effect" pp. 102-120
 Genevieve Yue, "Gradivan Footsteps in the Film Archive" pp. 102-128
 Screen in class:
 - *Film of Her* (Bill Morrison, 1996)
 - *The Watermelon Woman* (Cheryl Dunye, 1996)**Discussion Notes due APR 6**
Discussion Post due APR 10

- WEEK 14**
APR 13 **Beyond Cinema: From TV to the Image of Common Sense**
Sasha Torres, "In a crisis we must have a sense of drama': Civil Rights and Televisual Information" pp. 13-35
- APR 15** Christine Acham, "Was the Revolution Televised?" pp. 24-53
Discussion Notes due APR 13
Discussion Post due APR 17
- WEEK 15**
APR 20 **Ongoing Experiments**
Judith Keilbach and Markus Stauff, "When old media never stopped being new: Television's history as an ongoing experiment" pp. 79-98
- APR 22** Doron Galili, "Thinking Across Media: Classical Film Theory's Encounter with Television" pp. 167-183
Discussion Notes due APR 20
Discussion Post due APR 24

Experiments in Film and Media Theory

COURSE TOPICS

- Cinema (and Media) Now?
- The Relocation of Cinema
- What does cinema make visible?
- Rethinking Realism
- Formalism
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- Gendered Archives
- Beyond Cinema: From TV to the Image of Common Sense
- Ongoing Media Experiments

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 5906 as an elective in group B or group C

From: [Whittington, Karl](#)
To: [Stephens, Gabrielle](#)
Subject: FW: Concurrence request from History of Art
Date: Thursday, October 7, 2021 11:41:06 AM

I just got sent a more formal note of concurrence for Erica's class – you could use this instead.
Karl

Dr. Karl Whittington (he/him/his)
Associate Professor and Interim Chair
Department of History of Art
The Ohio State University
201B Pomerene Hall
whittington.78@osu.edu

From: "Westlake, E.J." <westlake.35@osu.edu>
Date: Thursday, October 7, 2021 at 11:03 AM
To: "Whittington, Karl" <whittington.78@osu.edu>
Subject: Re: Concurrence request from History of Art

Here it is,, Karl.

TFMA CONCURRENCE: HISTART 5906

The Film Studies Major (BA) is an interdisciplinary major administered by the Department of Theatre, Film, and Media Arts. Students in the major are required to take 6 credit hours in the category of "Non-Industrial: Experimental / Avant Garde" film. The proposed course, "HistArt 5906: Experiments in Film and Media Theory" taught by Erica Levin, would be a crucial addition to offerings in the Non-Industrial film category for Film Studies majors. Weighing the current and future needs of our growing major, the academic unit supports the proposal.

Get [Outlook for Android](#)

From: Whittington, Karl <whittington.78@osu.edu>
Sent: Wednesday, October 6, 2021 1:55:05 PM
To: Westlake, E.J. <westlake.35@osu.edu>
Subject: Concurrence request from History of Art

Hi E.J.,

I hope this finds you well. I'm writing from History of Art to request a concurrence (basically your permission that you are OK with us teaching this class) for a course that we're putting on the books by Prof. Erica Levin called "Experiments in Film and Media Theory." As I understand it, this is a course that the film studies program really wants taught more regularly, as it can fulfill a requirement for the Film Studies major. Erica taught it last year under a generic "special topics" course number in History of Art (5001), and it was a success, so now we're creating a course number

for it (HistArt 5906) and hoping to make it a regular offering in our department. Erica regularly teaches other history of art courses that fulfill requirements in film studies, such as 5905 (Avant-Garde Film) and 5910 (Documentary Film). I'm happy answer any questions you might have; I've attached the syllabus here. If you approve of us offering the course, I think all I need from you is an email to that effect, and I can include that with our submission of the course through the approvals process.

All best,

Karl

Dr. Karl Whittington (he/him/his)
Associate Professor and Interim Chair
Department of History of Art
The Ohio State University
201B Pomerene Hall
whittington.78@osu.edu