

Term Information

Effective Term Autumn 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 Undergraduate
Course Number/Catalog 3905
Course Title The Developing World on Screen
Transcript Abbreviation World on Screen
Course Description Exploration of the relationships between the lived environments of the developing world and their representations in film.
Semester Credit Hours/Units Fixed: 4

Offering Information

Length Of Course 14 Week, 12 Week, 8 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, Lima, Mansfield, Marion, Newark, Wooster

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions Not open to students with credit for International Studies 3905
Electronically Enforced No

Cross-Listings

Cross-Listings Cross-listed in International Studies

Subject/CIP Code

Subject/CIP Code 50.0703
Subsidy Level Baccalaureate Course
Intended Rank Freshman, Sophomore, Junior

Requirement/Elective Designation

Lived Environments

Course Details

Course goals or learning objectives/outcomes

- (1) improve students' awareness about the origins and history of knowledge regarding the so-called developing world
- (2) to develop students' analytical skills in interpreting different modes of representation in film and their corresponding social stakes, and
- (3) to advance students' critical thinking skills through engagement with a variety of texts.

Content Topic List

- Poverty and ecological catastrophe
- Extractive economies
- Global inequality
- Gendering poverty, representing gender
- Urbanization of global poverty and megacities of the Global South
- Indigeneity and colonial power
- Conflict, war, and poverty
- Constructions of race

Sought Concurrence

No

Attachments

- the developing world on screen syllabus.docx: Syllabus
(Syllabus. Owner: Stephens,Gabrielle Marie)
- the developing world on screen-lived-environments course proposal.pdf: GE Themes proposal
(Other Supporting Documentation. Owner: Stephens,Gabrielle Marie)
- interdisciplinary-team-taught-inventory.pdf: Team Taught Inventory
(Other Supporting Documentation. Owner: Stephens,Gabrielle Marie)
- Curriculum Map HA3905.docx: Curricular Map
(Other Supporting Documentation. Owner: Stephens,Gabrielle Marie)
- the developing world on screen syllabus (final revised)-max edit 03-20-22.docx: Syllabus revised 3.20.22
(Syllabus. Owner: Stephens,Gabrielle Marie)
- interdisciplinary-team-taught-inventory revised & synthesized-03-20-22.pdf: TT Inventory revised 3.20.22
(Other Supporting Documentation. Owner: Stephens,Gabrielle Marie)
- the developing world on screen-lived-environments course proposal.pdf: GE Themes proposal revised 3.20
(Other Supporting Documentation. Owner: Stephens,Gabrielle Marie)
- Fw_ TFMA CONCURRENCE.pdf: Theatre, Film, and Media Arts
(Concurrence. Owner: Stephens,Gabrielle Marie)
- the developing world on screen syllabus (final revised).docx: Syllabus revised re panel feedback May 2022
(Syllabus. Owner: Stephens,Gabrielle Marie)
- the developing world on screen-lived-environments course proposal final revised.pdf: GE Themes proposal revised
May 2022
(Other Supporting Documentation. Owner: Stephens,Gabrielle Marie)

Comments

- See panel feedback sent on 5/12/22 by E Cody. *(by Vankeerbergen,Bernadette Chantal on 05/12/2022 03:55 PM)*
- Please see Panel feedback e-mail sent 03/09/22. *(by Cody,Emily Kathryn on 03/09/2022 07:13 AM)*

COURSE REQUEST
3905 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
06/13/2022

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Stephens, Gabrielle Marie	11/10/2021 01:06 PM	Submitted for Approval
Approved	Whittington, Karl Peter	11/10/2021 01:14 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	11/14/2021 11:59 AM	College Approval
Submitted	Stephens, Gabrielle Marie	11/29/2021 03:32 PM	Submitted for Approval
Approved	Whittington, Karl Peter	11/30/2021 10:24 AM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	01/25/2022 12:24 PM	College Approval
Submitted	Whittington, Karl Peter	01/25/2022 12:26 PM	Submitted for Approval
Approved	Whittington, Karl Peter	01/25/2022 12:26 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	01/25/2022 12:27 PM	College Approval
Submitted	Whittington, Karl Peter	01/25/2022 04:30 PM	Submitted for Approval
Approved	Whittington, Karl Peter	01/26/2022 08:28 AM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	01/26/2022 09:22 AM	College Approval
Submitted	Whittington, Karl Peter	01/26/2022 09:44 AM	Submitted for Approval
Approved	Whittington, Karl Peter	01/26/2022 09:44 AM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	01/26/2022 09:47 AM	College Approval
Submitted	Stephens, Gabrielle Marie	02/11/2022 01:18 PM	Submitted for Approval
Approved	Whittington, Karl Peter	02/11/2022 01:19 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	02/17/2022 04:22 PM	College Approval
Revision Requested	Cody, Emily Kathryn	03/09/2022 07:13 AM	ASCCAO Approval
Submitted	Stephens, Gabrielle Marie	03/24/2022 11:23 AM	Submitted for Approval
Approved	Whittington, Karl Peter	03/24/2022 11:25 AM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	05/12/2022 03:55 PM	College Approval
Submitted	Stephens, Gabrielle Marie	05/24/2022 10:39 AM	Submitted for Approval
Approved	Whittington, Karl Peter	05/24/2022 12:51 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	06/13/2022 12:26 PM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	06/13/2022 12:26 PM	ASCCAO Approval

SYLLABUS

INTERNATIONAL STUDIES AND HISTORY OF ART 3905:

The Developing World on Screen
Fall 2022 – Full Term (in person)
M/W 2:20 pm - 4:15 pm

COURSE OVERVIEW

Instructors

Erica Levin
levin.1996@osu.edu
Office hours: By appointment

Max D. Woodworth
woodworth.42@osu.edu
Office hours: By appointment

Course Information

Course times: M/W 2:20 pm - 4:15 pm

Credit hours: 4

Mode of delivery: in person

Preferred means of communication:

- Our preferred method of communication for questions is **email**.
- 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.
- Your work will be assessed by Professors Levin and Woodworth, and our GTAs.
- Please copy both Professors Woodworth and Levin on all emails.

Course description

This is a co-taught in-person course in Film Studies and Development Studies that explores relationships between the lived environments of the so-called “developing world” and their representations in film. In this course, which is designed to satisfy the requirements of the General Education “Lived Environments” theme, students will view narrative and documentary films from around the world and engage the stories they tell by way of readings on global poverty, inequality, environmental degradation, among other themes. This course engages a diverse range of approaches to studying the developing world, focusing on the production of knowledge and structures of perception that shape relations between social groups at different spatial scales and that sustained a notion of the world as containing developed and developing regions.

In this intensive, four-credit hour course, students will read deeply in cutting-edge research about representation and development. Students are expected to write weekly formal essays, ten informal Discussion board posts and complete a final assignment. The final assignment will be either an analytical essay (8-10 pages) or an audio-visual essay (8-10 minutes) accompanied by a short (5-minute) oral presentation delivered in the last week of class.

Course-specific goals

- (1) to deepen students' understanding of critical approaches to the study of the so-called "developing world"
- (2) to develop students' analytical skills in interpreting different modes of representation in film and their corresponding social stakes, and
- (3) to advance students' critical thinking skills through engagement with a variety of texts.

Course-specific learning outcomes

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

- Understand the problems of global poverty and inequality from a variety of perspectives
- Assess historical patterns of economic and social development
- Critically interpret representations of poverty and inequality in film
- Analyze the way lived environments are depicted on screen
- Understand the role of representation in shaping development realities and perceptions
- Identify cinematic codes and representational strategies in film
- Use advanced concepts in film interpretation to analyze films
- Articulate how filmic modes of representation shape attitudes, beliefs, values, and behaviors

Alignment with General GE Theme Course Goals and Expected Learning Outcomes

This intensive, co-taught course in Film Studies and Development Studies will prepare students to observe and analyze relationships between the lived (natural, cultural, and built) environments of the developing world and their representations on screen by engaging advanced, cutting-edge multidisciplinary research and learning to critically view film material (Goal 1; ELO 1.1 and ELO 1.2). These activities will be reinforced through weekly graded written assignments that demand students critically assess and synthesize diverse conceptual and theoretical approaches applied to analyze phenomena in the developing world (Goal. 2; ELO 2.1. and 2.2). This class will culminate in an analytical paper (8-10) or audio-visual essay (8-10 minutes in length) that will require students to undertake independent research and produce an original piece of analysis addressing the relation between the developing world and the manner it is displayed in film or other visual media (Goal 2; ELO. 2.1 and 2.2). As part of the course, students will prepare an oral presentation based on their analytical paper or audio-visual essay that will provide an opportunity to develop and demonstrate advanced-level skills in publicly delivering scholarly creative outputs.

General GE Goals and Expected Learning Outcomes	
Goal 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.	Successful students are able to ELO 1.1 Engage in critical and logical thinking about the topic or idea of the theme.
	ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.
Goal 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.	ELO 2.1 Identify, describe, and synthesize approaches or experiences as they apply to the theme. ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.

The course-specific goals and expected learning outcomes are designed to align with the GE goals and expected learning outcomes of the “Lived Environment” theme. Guided by a synthetic, interdisciplinary approach, students will engage throughout this course with recent, cutting-edge, multidisciplinary research to investigate how the place-determined lived experience of global poverty and inequality may be represented and analyzed through drama and documentary film and, conversely, how film can deepen our understanding of the political, economic, and social dilemmas at the heart of development research and practice (Goal. 1). These approaches will emphasize the importance of place-specificity in understanding the developing world beyond generalization, stereotypes, and statistical tables (Goal 2). Weekly written and discussion prompts will support students to engage with the complexity and uncertainty of human-environment interactions (ELO 1.1); and describe examples of environmental change and transformation over time and across space (ELO 1.2). A final cumulative essay project will enable students to analyze how humans’ interactions with their environments share or have shaped attitudes, beliefs, values, and behaviors though engaging with different approaches to development studies and film studies that will be introduced over the course of the semester (ELO 2.1), describe how humans perceive and represent the environments with which they interact through cinema (ELO 2.2); and analyze and critique conventions, theories, and ideologies that influence discourses around environments, specifically the discourse of development (ELO 2.3).

GE “Lived Environment” Theme Goals and Expected Learning Outcomes	
Goal 1: Successful students will explore a range of perspectives on the interactions and impacts between humans and one or more types of environments (e.g., agricultural, built, cultural, economic, intellectual, natural) in which humans live.	Successful students are able to ELO 1.1 Engage with the complexity and uncertainty of human-environment interactions.
	1.2 Describe examples of environmental change and transformation over time and across space.
Goal 2: Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.	2.1 Analyze how humans’ interactions with their environments share or have shaped attitudes, beliefs, values, and behaviors. 2.2 Describe how humans perceive and represent the environments with which they interact. 2.3 Analyze and critique conventions, theories, and ideologies that influence discourses around environments.

GRADING AND INSTRUCTOR RESPONSE

How your grade is calculated

ASSIGNMENT CATEGORY	POINTS
Weekly Written Responses	40 (16 total responses worth 2.5 points each)
Film Analysis (8-10 pages) / Audio-Visual Essay (8-10 minutes) and Oral Presentation	40 (32 for the essay and 8 for the presentation)
Attendance and Participation, including 10 Discussion Posts	20 (10 points for attendance, 1 point per discussion post)
Total	100

Explanation of graded assignments

Written Responses: These entries are intended as short, reflective essays (about 1 page, single-spaced, or about 500 words) about the readings or films. Prompts will be provided for each assignment.

Discussion Posts: Ten times during the semester, students are expected to post brief, informal but on-topic discussion posts to the course's Discussion board on Carmen. Posts must respond to the prompts provided and should be no more than 300 words each. Posts are intended to demonstrate that students have read/viewed the week's material and have identified key themes and follow-up questions for discussion in class. The instructors will use posts in the Discussion board as starting points for in-class discussion.

Film Analysis/Audio-visual essay: The film analysis is a final written project intended to enable you to apply the analytical tools we employ in the course to a selected film. Essays are expected to be 8-10 pages in length and must include the use of at least five background sources related to the topic. The essay can be an extended movie review or a review of a set of films linked thematically around a single topic. Essay topics will be decided by the eighth week of the course, with the final draft due at the end of the semester.

Students may also choose to create an audio-visual essay of 8 to 10 minutes in length as a final project. Audio-visual essays must address a theme covered in the class but can take a creative or interpretive approach to doing so. Students must advise the instructors by week 8 that they plan to do an audio-visual essay and must explain, in writing, how they will complete the assignment, which technologies they intend to use, and what theme the essay will explore.

All students must prepare a formal, five-minute oral presentation that succinctly explains their film analysis or audio-visual essay. Students must use PowerPoint (or similar presentation application) to support their presentation.

Each portion of the assignment (the essay and the presentation) will be graded on a 0-100 scale. The oral presentation counts for 20 percent of the overall assignment grade (i.e., 8 points out of 40 possible points) and the essay counts for 80 percent of the overall assignment grade (i.e., 32 points out of 40 possible points).

Attendance and Participation: Students are expected to attend all classes and participate actively in large and small group discussions. The participation grade will also include weekly contributions to the course's online Discussion board on Carmen. Students should note that final grades will be reduced by a percentage point per day of unexcused absence after the third unexcused absence. Excused absences can be requested for sickness and family emergencies (see below), jury duty, and active military service. This is not an exhaustive list of reasons for excused absences, and students should contact the instructors if they believe an absence should be excused.

Family and Medical Leave: Absences are excused in cases of sickness or family emergencies. Students must provide both instructors with documentation from a medical professional confirming sickness. In cases of family emergencies, students are requested to communicate with the instructors about their situations in timely fashion in order to arrange appropriate accommodations.

Late assignments

We allow two late Weekly Written Response submissions without deducting grade points. Starting with the third late response assignment, five percentage points will be deducted for each day of lateness. Family, medical, or other emergencies are acceptable excuses for lateness and will not result in point deductions. Please provide documentation so we can record an excused lateness.

Grading scale

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

Instructor feedback and response time

- **Grading and feedback:** For any written assignments, you can generally expect feedback within **7 days**.
- **Email:** We will reply to emails within **24 hours on days when class is in session at the university**.
- Remember that you can call **614-688-HELP** at any time if you have a technical problem.

HOW THIS COURSE WORKS

In this four credit-hour course under the GE Lived Environments theme, students will engage the broad social, environmental, and political issues that impact global development. They will do so through instruction by a trans-disciplinary team of instructors within the College of Arts and Sciences, from both the Arts and Humanities (Dr. Levin) and the Social and Behavioral Sciences (Dr. Woodworth). The team-taught aspect of the course is necessitated by the nature of the topic, which explores the problem of uneven development globally and its mediation through various types of cinematic representation. Through this trans-disciplinary lens, the course will deepen students' knowledge of diverse lived environments around the world while drawing connections to conditions that impact students' everyday lives.

Mode of delivery: This course is offered in person.

Communication: The instructors will communicate with the class about assignments, deadlines, and any other crucial information for the course through Carmen Announcements. It is the responsibility of students to read Announcements promptly to keep pace with the class.

Pace of activities: This course is divided into **modules** that are arranged around specific themes. Materials and assignments for each module will be available in Carmen. Students are expected to keep pace with deadlines, which are provided in the syllabus. Students will also receive alerts through Carmen to notify them of assignments and deadlines.

Credit hours and work expectations: This is a **4-credit-hour course**. According to [Ohio State policy](#), students should expect around 4 hours per week of time spent on direct instruction in addition to 8 hours of homework (reading and assignment preparation, for example) to receive a C grade.

Attendance and participation requirements: The following is a summary of participation expectations:

- **Attend lecture periods: TWICE PER WEEK**
You are expected to attend in-person lectures during our two designated class times. After three unexcused absences, final grades will drop by a percentage point per class period missed.
- **Participate in class-time discussions:** We urge everyone to speak voluntarily during class times, and will call on students, as well.
- **Office hours: OPTIONAL**
We will hold office hours by appointment. Please simply send an email to us with three half-hour periods convenient to you and one of us will respond with a preferred time or a request to provide a few more options in case we're having a particularly busy week.

COURSE SCHEDULE

Module (weeks)	Topic	Reading, viewing	Assignment
Weeks 1 & 2	Module 1: Introduction		
Wed 8.24	Introduction to the Course; Review of Syllabus	N/A	Written Response 1 Due Fri 8.26
Mon 8.29	Framing Development Studies and Film Studies	<p>Read for Mon 8.29: Andrew Sumner, "What is Development Studies," <i>Development in Practice</i> 16(6): 644-650.</p> <p>Ian Goldin, <i>A Very Short Introduction: Development</i> (Oxford University Press, 2018) Chapter 1: "What is Development?" (1-15)</p> <p>Linda Ehrlich, "An Elemental Cinema Re-examined: Manbiki kazoku/<i>Shoplifters</i>, 2018," <i>The Films of Kore-eda Hirokazu. East Asian Popular Culture</i> (Palgrave Macmillan, 2019): 193-216.</p>	Discussion Post Due Mon 8.29

Wed 8.31	Visual Representation and Under-development	<p>View (on Carmen) for Wed 8.31: <i>Shoplifters</i> (Hirokazu Kore-eda, 2018) Japan, 121 min.</p> <p>Read for Wed 8.31: <u>Rebecca Solnit, "When the Media is the Disaster." <i>Guernica</i>, January 21, 2010.</u></p>	Written Response 2 Due Fri 9.2
Weeks 3 & 4	Module 2: Poverty and Ecological Catastrophe		
Mon 9.5 (no class)		No class	
Wed 9.7	Poverty and Ecological Catastrophe, Part I: Vulnerability	<p>View (on Carmen) for Wed 9.7: <i>Landfall</i> (Cecilia Aldarondo, 2020) Puerto Rico, 90 min.</p> <p>Read for Wed 9.7: Jennifer Fay, "Still Life," <i>Inhospitable World: Cinema in the Time of the Anthropocene</i>, (Oxford, 2013): 129-161.</p> <p>Workshop #1: How to develop a research topic from a written response.</p>	Discussion Post Due Wed 9.7 Written Response 3 Due Fri 9.9
Mon 9.12	Poverty and Ecological Catastrophe, Part II: Structural Crisis	<p>Read for Mon 9.12: Naomi Klein, <i>This Changes Everything: Capitalism vs. the Climate</i>, (Simon and Schuster, 2015) Ch. 1: "Introduction: One Way or Another, Everything Changes" (1-30) and Ch. 5: "Beyond Extractivism: Confronting the Climate Denier Within" (161-190).</p>	Discussion Post Due Mon 9.12
Wed 9.14	Poverty and Ecological Catastrophe, Part III: Social and ecological hazards	<p>View (on Carmen) for Wed 9.14: <i>Still Life</i> (Jia Zhangke, 2006) China, 108 min.</p> <p>Read for Wed 9.14: Peng Cheah, "World as Picture and Ruination: On Jia Zhangke's <i>Still Life</i> as World Cinema." In C. Rojas and E. Chow, eds., <i>The Oxford Handbook of Chinese Cinemas</i> (Oxford University Press, 2013): 190-207.</p> <p><u>Neil Smith, "There's no such thing as a natural disaster." <i>Items: Insights from Social Science</i>, June 11, 2006.</u></p>	Written Response 4 Due Fri 9.16

Weeks 5 & 6	Module 3: Extractive Economies		
Mon 9.19	Extractive Economies, Part I: The Aesthetics of Extraction	<p>View (on Carmen) for Mon 9.19: <i>Manufactured Landscapes</i> (Edward Burtynsky, 2006) Canada, 90 min.</p> <p>Read for Mon 9.19: Imre Szeman, "Crude Aesthetics: The Politics of Oil Documentaries," <i>Journal of American Studies</i> 46(2): 423-439.</p> <p>Max D. Woodworth. "Spaces of the Gigantic: Extraction and Urbanization in China's Energy Frontier" in J. Cons and M. Eilenberg, eds., <i>Frontier Assemblages: The Emergent Politics of Resource Frontiers in Asia</i> (Wiley-Blackwell, 2018): 155-170.</p>	Discussion Post Due Mon 9.19
Wed 9.21	Library visit	Visit University Library for consultation with subject librarian and introduction to research resources	Written Response 5 Due Fri 9.23
Mon 9.26	Extractive Economies, Part III: Utopia and Dystopia	<p>View (on Carmen) for Mon 9.26: <i>Behemoth</i> (Zhao Liang, 2015) China, 90 min.</p> <p>Read for Mon 9.26: Christian Sorace, "Paradise Under Construction," <i>Made in China Journal</i> 1(3): 40-43.</p>	Discussion Post Due Mon 9.26
Wed 9.28	Extractive Economies, Part IV: Environmental Justice	Read for Wed 9.28: Sarah Jaquette Ray, "Environmental Justice, Vital Materiality, and the Toxic Sublime in Edward Burtynsky's <i>Manufactured Landscapes</i> ," <i>GeoHumanities</i> 2(1):1-17.	Written Response 6 Due Fri 9.30
Week 7	Module 4: Global Inequality		
Mon 10.3	Global Inequality, Part I: Policing Borders	<p>View (on Carmen) for Mon 10.3: <i>Sleep Dealer</i> (Alex Rivera, 2008) Mexico, 90 min.</p> <p>Read for Mon 10.3:</p>	Discussion Post Due Mon 10.3

		Camilla Fojas, "Border Securities, Drone Cultures, and Alex Rivera's <i>Sleep Dealer</i> ," <i>Latinx Ciné in the Twenty-First Century</i> , Frederick Luis Aldama, ed. (University of Arizona Press, 2019): 251-262.	
Wed 10.5	Global Inequality, Part II: Socio-Spatial Inequality	Read for Wed 10.5: Branko Milanovic, <i>Global Inequality: A New Approach for the Age of Globalization</i> (Harvard University Press, 2018), "Introduction" (1-9), Ch. 3, "Inequality Among Countries" (118-154). Teresa Caldeira, <i>City of Walls: Crime, Segregation, and Citizenship in São Paulo</i> (University of California Press, 2000), Ch. 1, "Talking of Crime, Ordering the World" (19-52), Ch. 6, "Sao Paulo: Three Patterns of Spatial Segregation" (213-255).	Written Response 7 Due Fri 10.7
Weeks 8 & 9	Module 5: Gendering Poverty, Representing Gender		
Mon 10.10	Gendering Poverty, Representing Gender, Part I: Gender Identity	Read for Mon 10.10: Katrina Daly Thompson, "Authorship and Identities: What Makes a Film 'Local'?", <i>Zimbabwe's Cinematic Arts: Language, Power, Identity</i> (Indiana University Press, 2012): 71-91.	Discussion Post Due Mon 10.10
Wed 10.12	Gendering Poverty, Representing Gender, Part II: Gender and Power	View (on Carmen) for Wed 10.12: <i>Neria</i> (Godwin Mawuru, 1993) Zimbabwe, 103 min.	Written Response 8 Due Fri 10.14
Mon 10.17	Gendering Poverty, Representing Gender, Part III: Gender and Conflict	View (on Carmen) for Mon 10.17: <i>Kandahar</i> (Mohsen Makhmalbaf, 2001) Iran/Afghanistan, 121 min. Maryam Khalid, "Gender, Orientalism and Representations of the 'Other' in the War on Terrorism," <i>Global Change, Peace, and Security</i> 23(1): 15-29.	Discussion Post Due Mon 10.17

Wed 10.19	Gendering Poverty, Representing Gender, Part IV: Gender and Displacement	<p>Read for Wed 10.19: UNHCR, 2021. "Protecting the Rights of Refugee Women." Geneva: UNHCR.</p> <p>Class visit by representative of Students for Refugees</p> <p>Workshop #2: How to develop and expand a written response into an introduction to an essay.</p>	<p>Written Response 9 Due Fri 10.21</p> <p>Final Project topic, format, methods proposal Due Fri 10.21</p>
Weeks 10 & 11	Module 6: Urbanization of Global Poverty and Megacities of the Global South		
Mon 10.24	Urbanization of Global Poverty and Megacities of the Global South, Part I: Global Slums	<p>View (on Carmen) for Mon 10.24: <i>Welcome to Lagos</i> (BBC, 2010) Nigeria, 180 min. (Note: Students will watch the first and second 60 min. episodes at home and the third 60 min. episode in class.)</p> <p>Read for Mon 10.24: Mike Davis, "Planet of Slums." <i>New Left Review</i> 26: 5-34.</p>	<p>Discussion Post Due Mon 10.24</p>
Wed 10.26	Urbanization of Global Poverty and Megacities of the Global South, Part II: Anti-Urbanism and the Problems with "Slums Discourse"	<p>Read for Wed 10.26: Thomas Angotti, "Apocalyptic Anti-urbanism: Mike Davis and His Planet of Slums." <i>International Journal of Urban and Regional Research</i>, 30 (4): 961-967.</p> <p>In-class writing exercise: Reflect on the ethics of representing domestic lived environments.</p>	<p>Written Response 10 Due Fri 10.28</p>
Mon 10.31	Urbanization of Global Poverty and Megacities of the Global South, Part III: Slums on Screen	<p>Read for Mon 10.31: Igor Krstic, "Slums On and Off Screen," <i>Slums on Screen: World Cinema and the Planet of Slums</i> (Cambridge University Press, 2016): 16-40.</p>	<p>Discussion Post Due Mon 10.31</p>
Wed 11.2	Urbanization of Global Poverty and Megacities of the Global South,	<p>View (on Carmen) for Wed 11.2: <i>Tirador [Slingshot]</i> (Brillante Mendoza, 2007) Philippines, 126 min.</p> <p>Read for Wed 11.2:</p>	<p>Written Response 11 Due Fri 11.4</p>

	Part IV: Representing Urban Conflict	Ana Christina Mendes, "Showcasing India Unshining: Film Tourism in Danny Boyle's <i>Slumdog Millionaire</i> ," <i>Third Text</i> 24(4): 471-479.	
Week 12	Module 7: Indigeneity and Colonial Power		
Mon 11.7	Indigeneity and Colonial Power, Part I: Indigenous Visions of Marginality and Development	View (on Carmen) for Mon 11.7: <i>Angry Inuk</i> (Alethea Arnaquq-Baril, 2016) Canada, 85 min. <i>Day in the Life</i> , (Karrabing Film Collective, 2020) Aotearoa, 32 min. Read for Mon 11.7: Cache Collective, "Provisions and Productions in Contemporary Igloolik Video." In Pamela Wilson and Michelle Steward, eds., <i>Global Indigenous Media: Culture, Poetics, Politics</i> (Duke University Press, 2008): 74-88.	Discussion Post Due Mon 11.7
Wed 11.9	Indigeneity and Colonial Power, Part II: Indigenization and Settler Colonialism	Read for Wed 11.9: Dennis Saddleman, "Monster." Canadian Broadcasting Corporation, 2021. View (on Carmen) for Wed 11.9: Interview with Elizabeth Povinelli, 61 min.	Written Response 12 Due Fri 11.11
Weeks 13 & 14	Module 8: Conflict, War, and Poverty		
Mon 11.14	Conflict, War, and Poverty, Part I: Resource Conflicts	Read for Mon 11.14: Michael Watts, "Black Gold, White Heat State violence, local resistance and the national question in Nigeria," in S. Pile and M. Keith, eds., <i>Geographies of Resistance</i> (Routledge, 2013): 47-81.	Discussion Post Due Mon 11.14
Wed 11.16	Conflict, War, and Poverty, Part II: War and Poverty	View (on Carmen) for Wed 11.16: <i>Quo Vadis, Aida?</i> [<i>Where are you going, Aida?</i>] (Jasmila Žbanić, 2020) Bosnia, 101 min. Read for Wed 11.16:	Written Response 13 Due Fri 11.18

		Stephen Harper, "Humanitarianism and its Others: Three Liberal 1990s Bosnian War Dramas," <i>Screening Bosnia Geopolitics, Gender and Nationalism in Film and Television Images of the 1992-95 War</i> (Bloomsbury, 2018): 55-76.	
Mon 11.21	Conflict, War, and Poverty, Part III: War on Screen	View (on Carmen) Mon 11.21: <i>Capernaum</i> (Nadine Labaki, 2018) Lebanon, 126 min.	Discussion Post Due Mon 11.21
Wed 11.23	Conflict, War, and Poverty, Part IV: Representing War	Read for Wed 11.23: Lina Khatib, "Lebanese Cinema and the Representation of War," <i>Film in the Middle East and North Africa: Creative Dissidence</i> , Josef Gugler, ed. (University of Texas Press, 2011): 134-145.	Written Response 14 Due Fri 11.25
Week 15	Module 9: Constructions of Race		
Mon 11.28	Constructions of Race, Part I: Race, Racism, and Under-development	View (on Carmen) for Mon 11.28: <i>Frantz Fanon: Black Skin, White Mask</i> (Isaac Julian, 1995) UK, 70 min. Read for Mon 11.18: Stuart Hall, "The West and the Rest: Discourse and Power." In Tania Das. Gupta, Carl E. James, Chris Anderson, Grade-Edward Galabuzi, and Roger C. Maaka, eds., <i>Race and Racialization: Essential Readings</i> (Canadian Scholars, 2018 [1992]): 85-95. In-class writing exercise: Reflect on the role of lived environments in representations of race.	Discussion Post Due Mon 11.28

Wed 11.30	Constructions of Race, Part II: Black Liberation	<p>View (on Carmen) for Mon 11.30: <i>Concerning Violence</i> (Göran Olsson, 2014), Finland, 89 min.</p> <p>View (on Carmen) for Wed 11.30: “<i>Geologies of Race</i>,” Kathryn Yusoff, Lecture presented at Arizona State University, 2018. 48 min.</p> <p>Read for Wed 11.30: Frantz Fanon, <i>Black Skin, White Masks</i>. (Grove Press, 2008 [1952]): “Introduction” (xi-xx), Ch. 4, “The So-Called Dependency Complex of the Colonized” (64-88), Ch. 5, “The Lived Experience of the Black Man” (89-119).</p>	Written Response 15 Due Fri 12.2
Week 16	Module 10: Review and Reflection		
Mon 12.5	Review	Presentations	Final Reflection Post Due Mon 12.5
Wed 12.7	Reflection	In-class self-reflection exercise	Written Response 16 Due Fri 12.9
Final Film Analysis (8 to 10 pages) or Audio/Visual Essay (8 to 10 minutes) Due Wed 12.14			

STUDENT SUPPORT FOR SUCCESSFUL LEARNING

Students are encouraged to make use of the university's support services. These can be very helpful as you navigate the significant challenges of university life in all its dimensions. Please visit the Academic Advising website to obtain tips for success in this and other courses, information about academic affairs and regulations, and general advising about majors, minors, careers, and other aspects of academic life. Through the website you will be able to schedule appointments with advisors who can assist with specific issues. See here: <https://advising.osu.edu/>. For guidance and access to resources in all areas of student life, please visit the Student Services Center. You can visit their website here for complete information: <http://ssc.osu.edu>

COURSE MATERIALS AND TECHNOLOGIES

Textbook, articles, audio-visual materials

- The book "Development: A Very Short Introduction" (Oxford University Press), by Ian Goldin, will be frequently used in the course. It can be purchased online for about \$12. Please consider purchasing from an independent bookstore (you can search for one here: <https://www.indiebound.org/indie-bookstore-finder>). It is also available for free as an e-book through the University Library.
- Readings will be made available through links provided in the syllabus or will be available in PDF format on Carmen.
- Audio-visual material will be available through links on Carmen.

Course technology

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at ocio.osu.edu/help/hours, and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** ocio.osu.edu/help
- **Phone:** 614-688-4357(HELP)
- **Email:** servicedesk@osu.edu
- **TDD:** 614-688-8743

BASELINE TECHNICAL SKILLS FOR THE COURSE

- Basic computer and web-browsing skills
- Navigating Carmen: for questions about specific functionality, see the [Canvas Student Guide](#).

REQUIRED EQUIPMENT

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection
- Other: a mobile device (smartphone or tablet) or landline to use for BuckeyePass authentication

REQUIRED SOFTWARE

- [Microsoft Office 365](#): All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Full instructions for downloading and installation can be found [at go.osu.edu/office365help](http://go.osu.edu/office365help).

CARMEN ACCESS

You will need to use [BuckeyePass](#) 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 take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the [BuckeyePass - Adding a 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.
- Download the [Duo Mobile application](#) to 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) and IT support staff will work out a solution with you.

OTHER COURSE POLICIES

Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful. A fruitful learning environment is achieved when everyone knows that their contributions to discussions are welcomed and that their peers are ready to listen with open hearts and minds to what we each have to say.

- **Writing style:** In any written communications and assignments, you should remember to write using correct grammar, spelling, and punctuation. A crucial part of this course is learning to be a better writer.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels they can express themselves freely and where people can disagree amicably. Remember that sarcasm doesn't always come across. Though it has never occurred in any of our classes and Buckeyes are invariably a kind and thoughtful bunch, we would like to offer a reminder that intentionally demeaning language will not be tolerated in the class.
- **Citing your sources:** Please make it a regular practice to cite sources whenever appropriate. Use parenthetical citations, which look like this: "Globalization is characterized by a process known as a 'time-space compression' (Harvey, 2005)." If a citation is made in the text, you must also include the full bibliographical reference at the end of your document.

Academic integrity policy

POLICIES FOR THIS COURSE

- **Written assignments:** Your written assignments should be your own original work. In formal assignments, you should follow **MLA** style to cite the ideas and words of your research sources. You are encouraged to ask a trusted person to proofread your assignments before you turn them in—but no one else should revise or rewrite your work. Written assignments may undergo review through Turnitin, an online system that checks for plagiarism.
- **Reusing past work:** In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with us.
- **Falsifying research or results:** All research you will conduct in this course is intended to be a learning experience; you should never feel tempted to make your results or your library research look more successful than it was.

OHIO STATE'S ACADEMIC INTEGRITY POLICY

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/>.

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the university's [*Code of Student Conduct*](#), and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the university's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

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 we suspect that a student has committed academic misconduct in this course, we are 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 us.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- The Committee on Academic Misconduct web pages ([COAM Home](#))
- *Ten Suggestions for Preserving Academic Integrity* ([Ten Suggestions](#))
- *Eight Cardinal Rules of Academic Integrity* (www.northwestern.edu/uacc/8cards.htm)

Copyright disclaimer

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 at 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 on OIE, visit equity.osu.edu or email equity@osu.edu.

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. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you find yourself feeling isolated, anxious or overwhelmed, please know that there are resources to help: ccs.osu.edu. 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 Prevention Hotline at 1-(800)-273-TALK or at suicidepreventionlifeline.org. The Ohio State Wellness app is also a great resource available at go.osu.edu/wellnessapp.

Support and Resources

For further detailed information and access to helpful resources related to all of the policies listed above, please visit Academic Advising (<https://advising.osu.edu/>) and the Student Services Center (<http://ssc.osu.edu>).

ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

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.

Requesting accommodations

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 us know immediately so that we can privately discuss options. To establish reasonable accommodations, we may request that you register with Student Life Disability Services. After registration, make arrangements with us 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; 098 Baker Hall, 113 W. 12th Avenue.

Accessibility of course technology

This course requires use of Carmen (Ohio State's learning management system). If you need additional services to use these technologies, please request accommodations with your instructor.

GE THEME COURSES

Overview

Courses that are accepted into the General Education (GE) Themes must meet two sets of Expected Learning Outcomes (ELOs): those common for all GE Themes and one set specific to the content of the Theme. This form begins with the criteria common to all themes and has expandable sections relating to each specific theme.

A course may be accepted into more than one Theme if the ELOs for each theme are met. Courses seeing approval for multiple Themes will complete a submission document for each theme. Courses seeking approval as a 4-credit, Integrative Practices course need to complete a similar submission form for the chosen practice. It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course. .

Please enter text in the boxes to describe how your class will meet the ELOs of the Theme to which it applies. Please use language that is clear and concise and that colleagues outside of your discipline will be able to follow. You are encouraged to refer specifically to the syllabus submitted for the course, since the reviewers will also have that document. Because this document will be used in the course review and approval process, you should be *as specific as possible*, listing concrete activities, specific theories, names of scholars, titles of textbooks etc.

Accessibility

If you have a disability and have trouble accessing this document or need to receive the document in another format, please reach out to Meg Daly at daly.66@osu.edu or call 614-247-8412.

Course subject & number

General Expectations of All Themes

GOAL 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.

Please briefly identify the ways in which this course represents an advanced study of the 1

In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities. (50-500 words)

Course subject & number

ELO 1.1 Engage in critical and logical thinking about the topic or idea of the theme. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course subject & number

GOAL 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

ELO 2.1 Identify, describe, and synthesize approaches or experiences as they apply to the theme. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course subject & number

Specific Expectations of Courses in Lived Environments

GOAL 1: Successful students will explore a range of perspectives on the interactions and impacts between humans and one or more types of environment (e.g. agricultural, built, cultural, economic, intellectual, natural) in which humans live.

ELO 1.1 Engage with the complexity and uncertainty of human-environment interactions. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 1.2 Describe examples of human interaction with and impact on environmental change and transformation over time and across space. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course subject & number

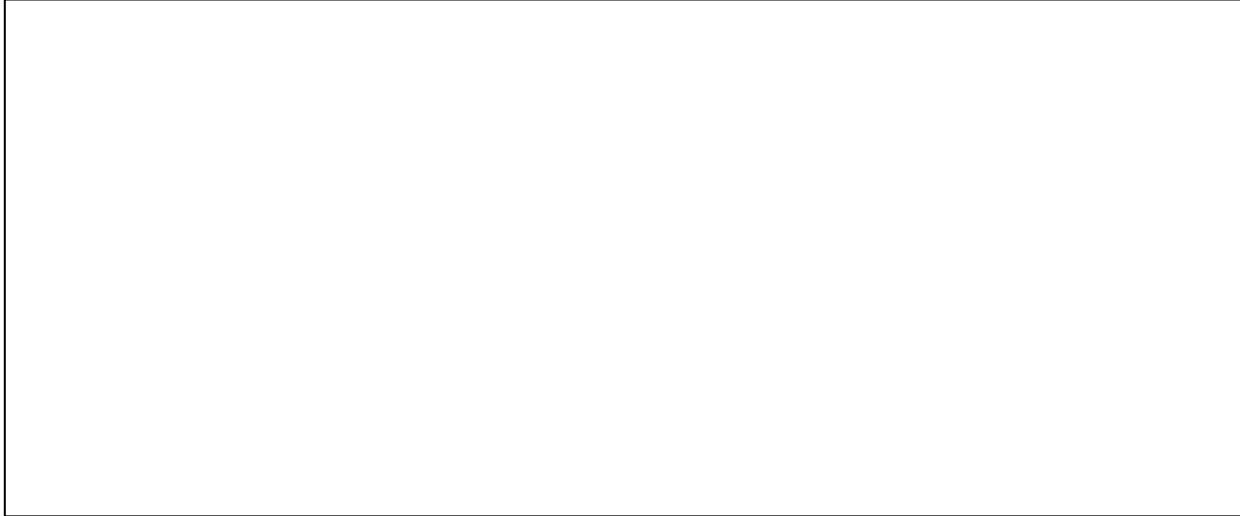
GOAL 2: Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.

ELO 2.1 Analyze how humans' interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 2.2 Describe how humans perceive and represent the environments with which they interact. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course subject & number

ELO 2.3 Analyze and critique conventions, theories, and ideologies that influence discourses around environments. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

A large, empty rectangular box with a thin black border, intended for the student to write their response to the ELO prompt. The box is currently blank.

Interdisciplinary Team-Taught Course Inventory

Overview

The GE allows students to take a single, 4+ credit course to satisfy a particular GE Theme requirement if that course includes key practices that are recognized as integrative and high impact. Courses seeking one of these designations need to provide a completed Integrative Practices Inventory at the time of course submission. This will be evaluated with the rest of the course materials (syllabus, Theme Course submission document, etc). Approved Integrative Practices courses will need to participate in assessment both for their Theme category and for their integrative practice.

Please enter text in the boxes below to describe how your class will meet the expectations of Interdisciplinary Team-Taught courses. It may be helpful to consult the Description & Expectations document for this pedagogical practice or to consult your Director of Undergraduate Studies or appropriate support staff person as you complete this Inventory and submit your course.

Please use language that is clear and concise and that colleagues outside of your discipline will be able to follow. You are encouraged to refer specifically to the syllabus submitted for the course, since the reviewers will also have that document. Because this document will be used in the course review and approval process, you should be as specific as possible, listing concrete activities, specific theories, names of scholars, titles of textbooks etc.

Accessibility

If you have a disability and have trouble accessing this document or need to receive it in another format, please reach out to Meg Daly at daly.66@osu.edu or call 614-247-8412.

Pedagogical Practices for Interdisciplinary Team-Taught Courses

Course subject & number

Performance expectations set at appropriately high levels (e.g. Students investigate large, complex problems from multiple disciplinary perspectives). Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Interdisciplinary Team-Taught Course Inventory

Significant investment of time and effort by students over an extended period of time (e.g., engage the issue iteratively, analyzing with various lenses and seeking to construct an integrative synthesis). Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Interactions with faculty and peers about substantive matters including regular, meaningful faculty mentoring and peer support about conducting interdisciplinary inquiry. Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Interdisciplinary Team-Taught Course Inventory

Students will get frequent, timely, and constructive feedback on their work, scaffolding multiple disciplinary perspectives and integrative synthesis to build over time. Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Periodic, structured opportunities to reflect and integrate learning (e. g. students should work to integrate their insights and construct a more comprehensive perspective on the issue). Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Interdisciplinary Team-Taught Course Inventory

Opportunities to discover relevance of learning through real-world applications and the integration of course content to contemporary global issues and contexts. Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Public Demonstration of competence, such as a significant public communication of their integrative analysis of the issue. Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Interdisciplinary Team-Taught Course Inventory

Experiences with diversity wherein students demonstrate intercultural competence and empathy with people and worldview frameworks that may differ from their own. Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Explicit and intentional efforts to promote inclusivity and a sense of belonging and safety for students, e.g. universal design principles, culturally responsive pedagogy, structured development of cultural self-awareness. Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Interdisciplinary Team-Taught Course Inventory

Clear plans to promote this course to a diverse student body and increase enrollment of typically underserved populations of students. Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

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 3905 as an elective in group B

From: [Levin, Erica](#)
To: [Stephens, Gabrielle](#)
Subject: Fw: TFMA CONCURRENCE
Date: Tuesday, May 24, 2022 10:24:19 AM

From: Westlake, E.J. <westlake.35@osu.edu>
Sent: Thursday, May 19, 2022 1:10 PM
To: Levin, Erica <levin.1996@osu.edu>
Cc: Piper, Paige M. <piper.92@osu.edu>
Subject: TFMA CONCURRENCE

TFMA CONCURRENCE: International Studies and History of Art 3905: "The Developing World on Screen" Film Studies (BA) is an interdisciplinary major and minor administered by the Department of Theatre, Film, and Media Arts. The major and minor offer a strong series of courses in film theory, history, and analysis. We welcome the addition of a course that develops competencies and cultural understandings related to the cinematic depiction of global poverty, inequality, and environmental concerns. We envision that the proposed course "The Developing World on Screen" co-taught by Erica Levin (a Film Studies core faculty member) and Max Woodworth, would clearly be of interest to students in the Film Studies major and minor. Weighing the current and future needs of our growing major, the academic unit supports the proposal.

E.J. Westlake
(she/her or they/them)
Professor and Chair
Department of Theatre, Film, and Media Arts
614-247-8776

