

Term Information

Effective Term Autumn 2025

General Information

Course Bulletin Listing/Subject Area Slavic Languages & Literatures
Fiscal Unit/Academic Org Slavic/East European Eurasian - D0593
College/Academic Group Arts and Sciences
Level/Career Graduate, Undergraduate
Course Number/Catalog 5580
Course Title The Cinema of Real Existing Socialism: Czechoslovak and Polish Film, 1953-1989
Transcript Abbreviation ECE Socialist Film
Course Description This course focuses on cinema under so-called real existing socialism in Poland and Czechoslovakia (1950s-1980s). It addresses how directors navigated the field between censorship and state-mandated cinematic aesthetics, and how the vision of a utopian communist society found expression in the form of film.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 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
Electronically Enforced No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 16.0400
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

- Know the different periods of Czechoslovak and Polish post-WWII history, e.g. Stalinism, Thaw, Normalization, Martial Law, and corresponding aesthetics and schools of filmmaking
- Develop knowledge of the canon of East Central European cinema, its central personalities, styles and forms, as well as critical awareness of the structures that shaped this canon (gender hierarchies, national hegemonies, political capital)
- Understand the influences of censorship, surveillance, and political demands on the development of cinema, and be able to compare them within the contexts of socialist East Central Europe and to the capitalist West
- Understand the significance of real existing socialism's ideology and lived experience on film form

Content Topic List

- Czechoslovak New Wave
Czechoslovak Normalization Film
Czechoslovak Cinema Perestroika
Recovery of Polish Industry after WWII
The Polish Film School
Polish Cinema of Moral Anxiety and the 1980s
- Yes

Sought Concurrence

Attachments

- syllabus_ece_film.pdf: Syllabus
(Syllabus. Owner: Tuxbury-Gleissner,Philip)
- FS review - Tuxbury-Gleissner, Philip - Outlook.pdf: Concurrence Email Film Studies
(Concurrence. Owner: Tuxbury-Gleissner,Philip)

Comments

- It does not count as an elective for the major. Only for MA and Slavic minor. Thank you! *(by Tuxbury-Gleissner,Philip on 10/21/2024 10:45 AM)*
- If this course will be able to count in your major (even as an elective), please upload an updated curriculum map. Thank you. *(by Vankeerbergen,Bernadette Chantal on 10/21/2024 10:43 AM)*

COURSE REQUEST
5580 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
10/24/2024

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Tuxbury-Gleissner, Philip	10/16/2024 08:17 AM	Submitted for Approval
Approved	Ernst, Joseph	10/16/2024 09:00 AM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	10/21/2024 10:43 AM	College Approval
Submitted	Tuxbury-Gleissner, Philip	10/21/2024 10:45 AM	Submitted for Approval
Approved	Tuxbury-Gleissner, Philip	10/21/2024 10:46 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	10/24/2024 12:56 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	10/24/2024 12:56 PM	ASCCAO Approval



Slavic 5580: The Cinema of Real Existing Socialism: Czechoslovak and Polish Film, 1953-1989

Fall 2025

Wed/Fri **TIME**, 80 min

ROOM

Dr. Philip Tuxbury-Gleissner

Tuxbury-gleissner.1@osu.edu; *I prefer email over Carmen messages but you can expect me to respond to either within 36 hours during the work week.*

Department of Slavic and East European Languages and Literatures

Office Hours: Wed 3:00-4:00 PM, Thurs 4:00-5:00 PM; Hagerty Hall 361

Format: Lecture (seminar-style discussion-based classes), 3 contact hours/week

Course Description

During the socialist era, Czechoslovakia and Poland made some of the most acclaimed contributions to European post-WWII cinema, and many of its highly decorated directors went on to pursue international careers. This class covers some of the most famous ones—Chytilová, Forman, Menzel, Holland, Polański, and Wajda, to name just a few. But the goal of this course is not simply to cover an important chapter of 20th-century world cinema. Our aim is to understand the development of film under so-called real existing socialism—a development that cannot simply be summarized as a product of the antagonism between censorship/state-mandated

socialist realist aesthetic and unbounded creativity. In our analyses of four decades of film, we take at face value the attempt of two East Central European nations to find their own path within an (imposed) socio-political order, negotiating through cinematic form the potentials and perils of a utopian model for society. In their often provocative and innovative oeuvre, Polish and Czechoslovak filmmakers experiment with various cinematic styles to depict a broad set of themes such as the experience of war, occupation and genocide, gender and sexuality, state surveillance, labor history, religion, and national identity. Our course pays special attention also to the practice of film adaptations of literature, especially prevalent in East Central Europe, and the kind of global mobility of directors that was typical of the Cold War era.

By preparing a brief introductory lecture and discussion of one film, students will not only practice their skills in film analysis but also further develop some of their presentation and discussion-leading skills. In a final paper, prepared through exercises during the semester, they demonstrate their specialized knowledge of one director, theme, or cinematic practice, which needs to include a detailed analysis of individual scenes.

This course does not count toward the Film Studies major or minor.

This course can be taken as a one-time elective for Film Studies Graduate Interdisciplinary Specialization (GIS) in AU 2025.

Learning goals:

- Know the different periods of Czechoslovak and Polish post-WWII history, e.g. Stalinism, Thaw, Normalization, Martial Law, and corresponding aesthetics and schools of filmmaking, such as socialist realism, Polish Film School, Czechoslovak New Wave, and the Cinema of Moral Anxiety
- Develop knowledge of the canon of East Central European cinema, its central personalities, styles and forms, as well as critical awareness of the structures that shaped this canon (gender hierarchies, national hegemonies, political capital)
- Understand the influences of censorship, surveillance, and political demands on the development of cinema, and be able to compare them within the contexts of socialist East Central Europe and to the capitalist West
- Understand the significance of real existing socialism's ideology and lived experience on film form

Grading Scale:

A 93-100	A- 90-92	B+ 87-89	B 83-86	B- 80-82	C+ 77-79
C 73-76	C- 70-72	D+ 67-69	D 60-66	E 0-59	

Assignments:

Grading:

25% Participation
25% Class moderation
50% Final research paper

Participation

I expect you to carefully prepare our films/readings for each class meeting, attend class in person and contribute to our discussions by sharing your observations, addressing scholarly arguments, and asking questions.

Participation grades are posted three times per semester and the expectations for the respective grades are:

100% You are present in class, did homework assignments/readings. You actively participate with meaningful and original contributions. You engage with the contributions of others, encouraging a discussion that accommodates diverse experience, opinions, and identities.

85% You are present in class and are ready to answer questions when approached by the professor, but do not take the initiative to participate. Or: you demonstrate that you have read the assigned texts but might not have been able to come up with your own thoughts or ideas about them. Or: you may not have done the complete homework but make up for it through active participation in class.

75% You are present in class, but do not actively participate and are not ready to actively contribute or answer questions when asked. In your in-class writing assignments you cannot demonstrate that you have read the assigned texts or retained information from them. You did not do the assigned homework.

0% You are not present in the classroom or missed more than 25% of the class meeting.

Absences: You are allowed two unexcused class meetings, no questions asked. For any additional unexcused absence, I subtract 1.5% from your final course grade.

Class Moderation

Each student needs to moderate one of our film discussions. This includes preparing an introductory lecture of 10-15 minutes to provide historical, biographical, and theoretical context. You also need to prepare a set of five discussion questions, guiding our analysis of individual scenes that build toward an overall argument you want to make about the film. In preparation, you need to submit an annotated bibliography of three to four chapters or articles and your questions at least ten days before the class meeting. You also need to identify two-three concrete scenes from the film that you would like to analyze in class and share a plan of what specific elements you want to focus on. You need to meet with me to discuss the bibliography, questions, and scenes at least one week before the pertinent class meeting.

Completion of bibliography and question submission account for 10% of your class moderation grade. Quality of your questions accounts for 20%, and your intro lecture accounts for 70%. You can find a grading rubric for the last two components on Carmen.

During the first couple of film discussions, I will model my expectations for your presentations. I will share with you my bibliographies and explain how I used them, as well as my presentation notes and discussion questions.

Final Research Paper

The final research paper of 15-20 pages accounts for 50% of your course grade, with the different components contributing to the cumulative assignment grade. In your paper, you need to pursue a refined argument about East Central European film that is in dialogue with existing scholarship. Three project posts (completion grade) throughout the semester will help you develop your topic. A short paper presentation in lieu of a midterm (graded) gives you the opportunity to try out your argument and receive feedback. Your 8-page draft (completion grade) will help you stay on track with writing and serves as the foundation for further consultation with me.

Grade Breakdown for Research Paper:

Three project posts	3x5 points=15 points (completion)
Short paper presentation	30 points (graded)
8-Page draft	5 points (completion)
Final version	50 points (graded)
Total:	100 points

Assigned Readings and Films

All readings will be made available digitally through Carmen. On average, you should expect to watch one film and read ca. 30-50 pages every week. For citations as well as details on streaming services for the films, see below our weekly schedule.

Course Schedule:

<i>Date</i>	<i>Assigned Films or Readings</i>	<i>Assignment Due Dates</i>
Introduction		
Wednesday, 8/27	<i>General intro to the course and overview/reminder of key terms in film analysis</i>	
Friday, 8/29	<i>Intro to real existing socialism and East Central Europe as geographic and cultural concept; intro lecture on the history of censorship in the</i>	

	<p><i>second half of the 20th century, comparison USA vs. East Central Europe</i></p> <p>Read: Kundera: “The Tragedy of Central Europe” Connelly: “Real Existing Socialism” (in <i>From Peoples into Nations</i>)</p>	
Czechoslovakia: The Czech New Wave		
Wednesday, 9/3	<p><i>Recap of film analysis terms; basic stylistic features of the New Wave; the relationship between Czech and Slovak New Wave</i></p> <p>Read: Hames: <i>The Czechoslovak New Wave</i> (pp. 1-28, 212-222) Hudáč: “That Intense Lyricism” and “Seeing the Truth Through Smoked Glass”</p>	
Friday, 9/5	<p><i>Forman’s cinema as a paradigmatic example of the New Wave’s aesthetic and thematic approach</i></p> <p>Watch: <i>Loves of a Blonde (Lásky jedné plavovlásky, Miloš Forman, 1965), C</i></p>	
Wednesday, 9/10	<p><i>The literary source of Menzel’s film, its irony and eroticism; discussion of how to analyze literature vs. analyzing film</i></p> <p>Read: Hrabal: <i>Closely Watched Trains</i></p>	<p><i>Research Project Post 1: Identify a question you are interested in and 2-3 films to discuss</i> Comment on the posts of two classmates (assigned)</p>
Friday, 9/12	<p><i>Menzel’s film adaptation, ironic and erotic montages as historical commentary</i></p> <p>Watch: <i>Closely Watched Trains (Ostře sledované vlaky, Jiří Menzel, 1966), A, C, S</i></p>	

	<p>Read: <i>Škvorecký: Jiří Menzel and the History of the Closely Watched Trains.</i> Eagle: “Small-Scale Hedonism as Rebellion” (in <i>Starlight and Stargazers</i>)</p>	
Wednesday, 9/17	<p><i>Fuks’ queer appropriation of the holocaust theme, and Herz’ adaptation in a gothic/expressionist style</i></p> <p>Read: Fuks: <i>The Cremator</i> (select scenes only)</p> <p>Watch: <i>The Cremator (Spalovač mrtvol, Juraj Herz, 1969), A, C</i></p>	
Czechoslovakia: Normalization		
Friday, 9/19	<p><i>Depicting the authoritarian turn: surveillance aesthetics, paranoid plots, and noir style</i></p> <p>Watch: <i>The Ear (Ucho, Karel Kachyňa, 1974), Y</i></p>	
Wednesday, 9/24	<p><i>Normalization style: folklore/folksy imagery and sound, traditionalist plots, and heavy-handed politics</i></p> <p>Watch: <i>Pavlinka (Karel Kachyňa, 1974), S</i></p>	<p><i>Research Post 2:</i> Post an annotated bibliography of at least four titles, a preliminary proposal of your paper (200 words) with a thesis statement, and a research plan identifying next steps</p>
Friday, 9/26	<p><i>Everyday life and media during Normalization as political performance</i></p> <p>Read: Havel: “The Power of the Powerless” Bren: “The Quiet Life versus a Life in Truth” (in <i>The Greengrocer and His TV</i>)</p>	
Wednesday, 10/1	<p><i>Film opting out of the political: normalization comedy</i></p>	

	<p>Watch: <i>Run, Waiter, Run!</i> (Vrchní, prchni, Ladislav Smoljak, 1981), Am</p>	
Friday, 10/3	<p><i>Reflecting on the most productive generation of Czech directors in emigration: their creative community and political context</i></p> <p>Read: Sayer: "Liquidation of a Person" (in <i>Postcards from Absurdistan</i>) Škvorecký: <i>All the Bright Young Men and Women</i> (selections)</p>	
Wednesday, 10/8	<p><i>Forman's incognito return Prague and the mise-en-scène as political performance</i></p> <p>Watch: <i>Amadeus</i> (Miloš Forman, 1984), A, Am</p>	
Czechoslovakia: Perestroika		
Friday, 10/10	<p><i>The anxiety over social change, expressed through the theme of disease and contagion</i></p> <p>Watch: <i>Tainted Horseplay</i> (<i>Kopytem sem, kopytem tam</i>, Věra Chytilová, 1989), Y</p> <p>Read: Kolářová: "The AIDSed Perestroika"</p>	
Midterm Presentations		
Wednesday, 10/15	Conference Day	Prepare a five-minute paper (2-3 pages) and a slideshow to present your research project
Poland: Beginnings Post-WWII		
Wednesday, 10/22	<p><i>Depicting the war as a foundational theme of Polish cinema</i></p> <p>Watch: <i>Adventure at Mariensztat</i> (<i>Przygoda na Mariensztacie</i>, Leonard Buczkowski, 1953), EE</p>	<p><i>Research Post 3:</i> Submit a revised abstract, research plan, expanded bibliography (ten entries), and a list of three specific scenes you are planning to analyze in your paper</p>

Friday, 10/24	<p><i>Revolution from without, the imposition of socialist realist aesthetic</i></p> <p>Ostrowska: “Negotiating the Aesthetic: The Politics of Polish Post-War Cinema” (in <i>Being Poland</i>)</p> <p>Michałek: “Polish Encounters with the Revolution” (in <i>The Cinema of Andrzej Wajda</i>)</p>	
The Polish Film School: New Beginnings		
Wednesday, 10/29	<p><i>The cinematic style of the Polish film school, Polish Romanticism in mise-en-scène, character development, and plot</i></p> <p><i>Ashes and Diamonds (Popiół i diament, Andrzej Wajda, 1958), A, Am, C, K</i></p>	
Friday, 10/31	<p><i>The idea of a basic model for Polish cinema: negotiating the unattainability of a communist utopia through unresolved plots</i></p> <p>Read: Krakus: “Aesthetic Unfinalizability” (in <i>No End in Sight</i>)</p>	
Wednesday, 11/5	<p><i>The cinema of Polański: editing and psychological conflict</i></p> <p><i>Knife in the Water (Nóż w wodzie, Roman Polański, 1962), A, Am, C, K</i></p>	
Poland: Cinema of Moral Anxiety and the 1980s		
Friday, 11/7	<p><i>Wajda’s parody/critique of propaganda cinema and pseudo-documentary style, preparing the workers’ movement of the 1980s</i></p> <p>Watch: <i>Man of Marble (Człowiek z marmuru, Andrzej Wajda, 1977), EE</i></p> <p>Read: Majmurek. “Andrzej Wajda’s Hidden History of the Polish Working Class.”</p>	

Wednesday, 11/12	<p><i>The gender roles in late socialist Polish cinema—in film plots and in the film industry</i></p> <p>Mazierska: “Agnieszka and Other Solidarity Heroines of Polish Cinema” Ostrowska: “Agnieszka Holland: A Sceptic” (both in <i>Women in Polish Cinema</i>)</p>	
Friday, 11/14	<p><i>Rethinking femininity for Polish cinema</i></p> <p><i>Lonely Woman (Kobieta samotna, Agnieszka Holland, 1981), EE</i></p>	
Wednesday, 11/19	<p><i>Sex on screen and popular genres (science fiction, comedy, erotica)</i></p> <p><i>Sexmission (Seksmisja, Juliusz Machulski, 1984), EE</i></p>	
Friday, 11/21	<p><i>The aesthetics of surveillance and voyeurism</i></p> <p>Watch: <i>No End (Bez końca, Krzysztof Kieślowski, 1985), A Short Film about Love (Krótki film o miłości, Krzysztof Kieślowski, 1988), EE</i></p>	8-page draft of final paper due
Wednesday, 12/3	<p><i>The ends of socialist cinema</i></p> <p>Read: J. Falkowska, “The Political in the Films of A. Wajda and K. Kieślowski”</p> <p>Krakus: “Final Cut,” and “Life Keeps Ending” (in <i>No End in Sight</i>)</p>	
Friday, 12/5	<p><i>Depicting history after the end of socialism, returning to WWII and the holocaust in Holland’s film</i></p> <p>Watch: <i>In Darkness (W ciemności, Agnieszka Holland, 2011), Am, Y</i></p>	
Conclusions		

Wednesday, 12/10	<i>Conclusion: Looking Back at the Cinema of Real Existing Socialism</i>	
Wednesday, 12/15	Final paper due at noon	

Bibliography:

Films: We will access films in a variety of ways, which sometime change depending on availability on streaming platforms. Check Carmen for links to most recent access, which is sometimes free and sometimes requires you to pay for streaming services, in accordance with the University’s official policy regarding media access. The following key is used in our weekly plan to indicate sites of access:

- Am Amazon
- A Apple TV
- C Criterion Channel (<https://www.criterionchannel.com/>)
- EE Eastern European Movies Online (<https://easterneuropeanmovies.com/>)
- K Kanopy
- S Secured Media Library
- Y Youtube

Readings [short references to texts in the syllabus refer to these titles]:

- Bickley, Daniel. “The Cinema of Moral Dissent: A Report from the Gdańsk Film Festival.” *Cinéaste* 11, no. 1 (1980): 10–15.
- Bren, Paulina. *The Greengrocer and His TV: The Culture of Communism after the 1968 Prague Spring*. Ithaca: Cornell University Press, 2011.
- Connelly, John. *From Peoples into Nations: A History of Eastern Europe*. Princeton University Press, 2020.
- Falkowska, Janina. “‘The Political’ in the Films of Andrzej Wajda and Krzysztof Kieslowski.” *Cinema Journal* 34, no. 2 (1995): 37–50.
- Fuks, Ladislav. *The Cremator*. London, New York: Marion Boyars, 1984.
- Goscilo, Helena, ed. *Starlight and Stargazers: Slavic Screen Celebrities*. Boston: Academic Studies Press, 2024.
- Hames, Peter. *The Czechoslovak New Wave*. Wallflower, 2005.
- Havel, Vaclav. *The Power of the Powerless: Citizens Against the State in Central Eastern Europe*. London: Taylor and Francis, 2016.
- Hudac, Nicholas. “That Intense Lyricism: A Brief History of Slovak Cinema From Its Inception To the New Wave.” *16:9 filmtidsskrift*, November 23, 2016. <http://www.16-9.dk/2016/11/that-intense-lyricism/>.
- Hrabal, Bohumil. *Closely Watched Trains*. Evanston: Northwestern University Press, 1995.
- Imre, Anikó. *A Companion to Eastern European Cinemas*. John Wiley & Sons, 2012.
- Kolářová, Kateřiná. “The AIDSed Perestroika: Discourses of Gender in Negotiations of Ideological Consensus in Late-Socialist Czechoslovakia.” In *The Politics of Gender*

- Culture under State Socialism: An Expropriated Voice*, by Hana Havelková and Libora Oates-Indruchová, 235–56. London: Routledge, 2014.
- Krakus, Anna. *No End in Sight: Polish Cinema in the Late Socialist Period*. Pittsburgh: University of Pittsburgh Press, 2018.
- Kundera, Milan. “The Tragedy of Central Europe.” *The New York Review of Books* 31, no. 7 (1984): 33–38.
- Majmurek, Jakub. “Andrzej Wajda’s Hidden History of the Polish Working Class.” *Jacobin*, August 31, 2020. <https://jacobin.com/2020/08/andrzej-wajda-poland-solidarnosc-solidarity>.
- Mazierska, Ewa, and Elżbieta Ostrowska. *Women in Polish Cinema*. New York: Berghahn Books, 2006.
- Michalek, Bolesław. *The Cinema of Andrzej Wajda*. Tantivy Press, 1973.
- Orr, John, and Elżbieta Ostrowska, eds. *The Cinema of Roman Polanski: Dark Spaces of the World*. Directors’ Cuts. London ; New York: Wallflower, 2006.
- Sayer, Derek. *Postcards from Absurdistan: Prague at the End of History*. Princeton: Princeton University Press, 2022.
- Škvorecký, Josef. *All the Bright Young Men and Women: A Personal History of the Czech Cinema*. Toronto: Peter P. Martin Associates, 1971.
- Škvorecký, Josef. *Jiří Menzel and the History of the Closely Watched Trains*. Boulder: East European Monographs, 1982.
- Trojanowska, Tamara, Joanna Nizynska, and Przemyslaw Czaplinski. *Being Poland: A New History of Polish Literature and Culture since 1918*. University of Toronto Press, 2018.

Course Bibliography [these books will be helpful for your preparation of your class moderation and your research papers; this list is a starting point but does not replace your independent research]:

- Bažant, Jan, Nina Bazantová, and Frances Starn, eds. *The Czech Reader: History, Culture, Politics*. Durham: Duke University Press Books, 2010. [overview chapters for historical periods]
- Buchar, Robert. *Czech New Wave Filmmakers in Interviews*. McFarland, 2003.
- Goscilo, Helena, and Beth Holmgren. *Polish Cinema Today: A Bold New Era in Film*. Lanham: Lexington Books, 2021.
- Hames, Peter. *Czech and Slovak Cinema: Theme and Tradition*. Edinburgh: Edinburgh University Press, 2009.
- Haltof, Marek. *Polish Cinema: A History*. Berghahn Books, 2018.
- Imre, Anikó. *A Companion to Eastern European Cinemas*. John Wiley & Sons, 2012.
- Lovejoy, Alice. *Army Film and the Avant Garde: Cinema and Experiment in the Czechoslovak Military*. Bloomington: Indiana University Press, 2014.
- Mazierska, Ewa. *Masculinities in Polish, Czech and Slovak Cinema: Black Peters and Men of Marble*. New York: Berghahn Books, 2008.
- Mazierska, Ewa, and Michael Goddard. *Polish Cinema in a Transnational Context*. Boydell & Brewer, 2014.
- Mazierska, Ewa, Matilda Mroz, and Elżbieta Ostrowska, eds.. *The Cinematic Bodies of Eastern Europe and Russia: Between Pain and Pleasure*, 2016.

Orr, John, and Elżbieta Ostrowska, eds. *The Cinema of Andrzej Wajda: The Art of Irony and Defiance*. Directors' Cuts. London ; New York: Wallflower, 2003.

RULES AND REGULATIONS

IMPORTANT COURSE-SPECIFIC RULES

Absence policy

- As a reminder: 25% participation grade
- You are allowed two unexcused absences, no questions asked
- For every further missed class in the excess of two, I subtract 1.5 points from your course grade

What is an excused absence?

An absence is excused if you provide me official documentation: doctors' notes (that should NEVER reveal any detailed information about your health), OSU Athletics notes, ROTC notes, conference schedules featuring your name, documentation about other OSU academic activities (field trips, competitions), documentation of certain kinds of volunteering.

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.

- Writing style: Sometimes we will have short in-class writing assignments (so-called "thinking through writing" exercises). While you should aim for correct spelling and punctuation, these do not have to be polished in style. The purpose of these exercises is predominantly to develop and exchange ideas.
- Tone and civility: Our goal should be to maintain a supportive learning community where everyone feels safe and where people can disagree amicably.
- Citing your sources: When we have academic discussions, please cite your sources to back up what you say. For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.
- Backing up your work: Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

Prohibition of Usage of Generative AI

Given that the learning goals of this class are for you to develop a complex understanding of citizenship through the analysis of film, literature, and art, the use of generative artificial intelligence (GenAI) tools such as Copilot and ChatGPT is not permitted in this course. Any use

of GenAI tools for work in this class may therefore be considered a violation of Ohio State's Academic Integrity policy and Code of Student Conduct because the work is not your own. The use of unauthorized GenAI tools will result in referral to the Committee on Academic Misconduct. If I suspect that you have used GenAI on an assignment for this course, I will ask you to communicate with me to explain your process for completing the assignment in question.

If you feel you need to use GenAI for translation, please contact me first. If you have any other questions regarding this course policy, please contact me.

IMPORTANT UNIVERSITY-WIDE RULES AND REGULATIONS OF THE STATE OF OHIO

Statement on 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 3335-5-48.7 \(B\)](#)). For additional information, see the [Code of Student Conduct](#).

Statement about disability services:

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. 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.

If you are ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations.

You can connect with them at slds@osu.edu; 614-292-3307;
or slds.osu.edu.

Statement on religious accommodations

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the [Office of Institutional Equity](#). (Policy: [Religious Holidays, Holy Days and Observances](#))

Mental health statement

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 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

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 at titleix@osu.edu.

Dr. Tuxbury-Gleissner's addition:

As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. I also have a mandatory reporting responsibility related to my role as an instructor. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep information you share private to the greatest extent possible. However, I am required to share information regarding sexual misconduct or information about a crime that may have occurred on Ohio State's campus with the University. Students may speak to someone confidentially by calling 1-866-294-9350 or through the [Ohio State Anonymous Reporting Line](#).

Commitment to a 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.

FS review



Levin, Erica



↩ Reply

↩ Reply all

➡ Forward



To: Tuxbury-Gleissner, Philip

Tue 10/15/2024 1:33 PM

📌 You replied on Tue 10/15/2024 1:51 PM

Dear Philip,

The Film Studies Advisory Committee met last week met to review your request. The final votes came in yesterday. **The syllabus you submitted generated a fruitful discussion and has been approved for concurrence.** However, we are currently about to embark on a full review of all electives offered for the major and minor, and because of some structural issues with the way these courses are administered, we are not in a position to accept it as an elective at this time. (In cases such as this, we request that the syllabus include a statement that clarifies that it does not count toward the Film Studies major or minor. Language to this effect and the statement referenced above will be outlined in the forthcoming Concurrence response form, which the department will return shortly.) That said, because it is a 5000-level course, there was strong interest in offering it to GIS students as one-time elective.

The committee also discussed your application for affiliate status. The consensus was that you are making progress toward fulfilling the criteria for affiliate status, but that the criteria has not yet been fully met. The committee believes that if you continue to actively publish and attend conferences in the field in the next two years, that you will be in a strong position to resubmit your request if you would like to pursue this option.

I'm sorry if this is a disappointing outcome. We appreciate your patience as we work through this new administrative process.

Best wishes,
Erica

↩ Reply

➡ Forward