

Term Information

Effective Term Autumn 2026

General Information

Course Bulletin Listing/Subject Area English
Fiscal Unit/Academic Org English - D0537
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 3380
Course Title Cinema Revolutions
Transcript Abbreviation CinRevolutions
Course Description This class examines cinema as an ongoing series of technological, industrial, historical, and formal developments that both reflects and transforms the larger societies in which it's situated.
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? Yes
Is any section of the course offered 100% at a distance
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark

Prerequisites and Exclusions

Prerequisites/Corequisites English 1110.xx or any WIL GE Foundation course
Exclusions
Electronically Enforced Yes

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 23.0101
Subsidy Level Baccalaureate Course
Intended Rank Sophomore, Junior, Senior

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

Traditions, Cultures, and Transformations

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

- Successful students will analyze "Traditions, Cultures, and Transformations" at a more advanced and in-depth level than in the Foundations component.
- Successful students will integrate approaches to understanding traditions, cultures, and transformations by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous c
- Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.
- Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals' experience within traditions and cultures.

Content Topic List

- Cinema and Film Traditions and Technology

Sought Concurrence

Yes

Attachments

- GE Film Syllabus.docx: Sample Syllabus
(Syllabus. Owner: Higginbotham, Jennifer K)
- submission-traditions-film.pdf: GE Themes Form
(Other Supporting Documentation. Owner: Higginbotham, Jennifer K)
- GE Film class blurb.docx: Rationale for Course
(Other Supporting Documentation. Owner: Higginbotham, Jennifer K)
- English 3XXX Cinema Revolutions reviewed.pdf: DL Cover Sheet
(Other Supporting Documentation. Owner: Higginbotham, Jennifer K)
- ENG Concurrence response TFMA (Cinema Revolutions) 03.28.25.pdf: Concurrence from TFMA
(Concurrence. Owner: Higginbotham, Jennifer K)
- CurricularMapMajor2025.docx: Major Map
(Other Supporting Documentation. Owner: Higginbotham, Jennifer K)
- Re: Concurrence for English class, Cinema Revolutions.pdf: Concurrence from History of Art
(Concurrence. Owner: Higginbotham, Jennifer K)
- English 3380 Cinema Revolutions.docx: Updated Syllabus
(Syllabus. Owner: Neff, Jennifer)

Comments

- Concurrence from History of Art has been added. *(by Higginbotham, Jennifer K on 09/25/2025 01:53 PM)*
- Could you please request concurrence from the Dept of History of Art? They have quite a few cinema/film courses.
(by Vankeerbergen, Bernadette Chantal on 08/26/2025 04:55 PM)

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Higginbotham, Jennifer K	08/26/2025 03:37 PM	Submitted for Approval
Approved	Higginbotham, Jennifer K	08/26/2025 03:37 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	08/26/2025 04:56 PM	College Approval
Submitted	Higginbotham, Jennifer K	09/25/2025 01:54 PM	Submitted for Approval
Approved	Higginbotham, Jennifer K	09/25/2025 01:54 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	09/25/2025 02:05 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	09/25/2025 02:05 PM	ASCCAO Approval

Cinema Revolutions

Theme: Traditions, Cultures, and Transformations

Film remains a source of interest for undergraduate students, yet the changes in the GE have hit the Introduction to Film course quite heavily. Across the college, there are very few GE Theme classes on film topics, and none at all run out of English, which does a good portion of the core teaching for the Film Studies major. Furthermore, we currently do not have a devoted film course at the 3000 level; the only class is a Film and Literature class that has almost exclusively been taught on the topic of adaptation. There is thus a space for this class that could draw a wide audience of students searching for a GE theme class from across the university, plus potentially English majors and Film Studies majors. The course has been given concurrence from the TFMA department, and pending a committee vote will count towards the Film Studies Major and Minor.

In addition, film faculty in English have been trying to prioritize more of an historicist approach to film in our classes, delving into the history of film form, film industries, and film archives, while also exploring the overlaps between cinema and larger social, cultural, and historical developments. Adding a film class in the Traditions, Cultures, and Transformations theme would thus be a perfect fit.

The topic of the class would be “Cinema Revolutions”: the title would hopefully be enticing for students, while the focus on revolution would emphasize not only the cycle of tradition and innovation that defines film form, but also the overlaps between film and larger social and cultural upheavals, which film both represents and at certain moments helps inspire. There would be broad interest on the part of our faculty in teaching a course on this topic, as many prior courses that have been taught at different levels would have fit with this theme. Interested faculty include Jesse Schotter, Ryan Friedman, Jared Gardner, and David Brewer.

In addition to the class outlined on the syllabus, I could envision classes on genres like film noir—their origins and evolution, and their enmeshment with larger historical development—or on key moments of cinematic change, like the rise of Blaxploitation and the L.A. Rebellion movement in the 1970s, the beginnings of New Hollywood, or the transition from the silent era to the sound era.



Syllabus

English 3---

Cinema Revolutions

Fall 2025

3 Credit Hours

Asynchronous Online

Course overview

Instructor

- Jesse Schotter
- Schotter.1@osu.edu
- 614-292-7816
- <https://osu.zoom.us/j/9435877139?pwd=cndaZkRGbEd5YUltVUJWb1ZyRCtQUTo9>
- MW 11-12:30
- <https://osu.zoom.us/j/92419149842?pwd=bbo1kPuFwh9HkgoSihfTGnFKkmgDnx.1>

Note: My preferred method of contact is e-mail.

Course description

This class will examine cinema as an ongoing series of technological, industrial, historical, and formal developments that both reflects and transforms the larger societies in which it's situated. By focusing on moments of revolutionary change in the forms and structures cinema, students will examine the continuities and disruptions in cinema as a medium and a technology. They will explore how cinema has functioned across time and the world as a "big-idea" technology that facilitates social



change, technological transformation, and the exploration of individual and cultural difference. Students will analyze how films reflect the viewpoints of their directors or writers, the industrial constraints of their financing and production, and their participation in an ongoing cinematic tradition. They will also analyze the transformative effect that a mass-media like film can have on its viewers and societies at large in terms of race, gender, culture, and spectatorship.

This particular iteration of the class seeks to understand the current transformations of film and new media—streaming, digital, CGI, AI, etc.—by juxtaposing our contemporary moment with an earlier revolution in cinema technology and practice—the invention and first thirty years of film, from 1895-1925. Looking at a series of conjunctions between these eras—from the birth of celebrity culture to the convergence of film and other media, from the ways in which films about race shape and reflect society to how films represent anxieties about technological surveillance—we look at how cinema and its related technologies have altered and may continue to alter society. By bringing together our current moment of media change with the birth of cinema in the late-nineteenth and early twentieth-centuries, students will critically investigate the continuities and disruptions between that era and our own. What can cinema's earliest days teach us about the media, technologies, and cultural changes of today?

Course expected learning outcomes

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

Understand the relationship between new media technologies and cultural change.

Understand the similarities and differences between our own period of digital cinema and early film/the silent era.

Connect the conflicts and transformations in cinema and media discussed in the class to contemporary debates and issues.

General education goals and expected learning outcomes:



As part of the Traditions, Cultures, and Transformations category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

Goals

1. Successful students will analyze “Traditions, Cultures, and Transformations” at a more advanced and in-depth level than in the Foundations component.
2. Successful students will integrate approaches to understanding traditions, cultures, and transformations 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.
3. Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.
4. Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

Successful students are able to:

- 1.1 Engage in critical and logical thinking about the topic of traditions, cultures, and transformations.
- 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic traditions, cultures, and transformations.
 - 2.1 Identify, describe, and synthesize approaches or experiences as they apply to traditions, cultures, and transformations.
 - 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.
- 3.1 Describe the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.



- 3.2 Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.
- 3.3 Examine the interactions among dominant and sub-cultures.
- 3.4 Explore changes and continuities over time within a culture or society.
- 4.1 Recognize and explain differences, similarities, and disparities among institutions, organizations, culture
- 4.2 Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference impact individual outcomes and broader societal issues.

All of the films and readings we’ll be considering will help achieve ELOs 1.1, 1.2, 2.1, 2.2, 3.1, 3.2, 3.3, 3.4, 4.1, and 4.2 by giving students material to analyze in sophisticated ways, synthesize with their previous knowledge, understand how film has worked as an industry, form, and technology, and how it both illuminates and transforms interactions between individuals, institutions, dominant cultures, subcultures, and cultural and demographic categories across time and space. All the films we’re considering and the issues and situations about which we’ll be talking and students will be writing about—particularly given the temporal juxtaposition around which the course is structured—will give students many occasions to consider changes, continuities, and the ways in which experience is shared across time and space or kept exclusive to a particular moment, place, individual, or group.

How this online course works

Mode of delivery

This course is 100% online. There are no required sessions when you must be logged in to Carmen at a scheduled time.

Pace of online activities

The video lectures, which include discussion prompts, are posted **Monday mornings**:



By Sunday at midnight you must:

1. Watch the film
2. View lectures
3. Complete online quiz
4. complete at least **1 discussion post** based on the questions posed in the video lectures
5. complete at least **1 discussion post** based on the questions posed in one of your classmates' discussion presentations.
6. Read all of the posts in all of the discussion threads (which means you will need to check back after you have posted your own comments)

In addition you must complete the longer assignments as specified on the syllabus and Carmen. Also, once a semester you need to do a discussion presentation. Sign up on the link on Carmen.

Credit hours and work expectations

This is a **3-credit-hour course**. According to Ohio State policy (go.osu.edu/credithours), students should expect around 9 hours of engagement with the class each week to receive a grade of (C) average. Actual hours spent will vary by student learning habits and the assignments each week.

Participation requirements

Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of students' expected participation:

Participating in online activities

View the lectures.

Complete the required discussion posts.



Read over fellow students' posts.

Complete the other assignments—quizzes, etc.

Office hours and live sessions (optional)

All live, scheduled events for the course, including my office hours, are optional.

Course communication guidelines

Writing style

I am happy to meet with you on Zoom about your essays. In fact, it is by far the single best thing (and easiest thing) you can do to improve your writing. However, you need to schedule a meeting *at least two days* prior to the due date, and preferably farther in advance. I am always available to meet with you in order to work on your writing, discuss the material, or talk about what's going on for you in the class.

I am also happy to read drafts of your papers. However, they need to be given to me *at least four days* prior to the due date.

Papers must be typed and double-spaced. Use 12 point, Times New Roman font.

For the paper, you must use one of the topics I distribute, unless you specifically meet with me in advance to discuss your idea for a topic.

Tone and civility

The material in the course might possibly be triggering to some students due to descriptions of and/or scenes depicting acts of violence and/or sexual violence and their aftermath. We should take care of ourselves while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting a college resource or contacting professor if needed). My expectations are that we all will be respectful of our classmates while reading/watching and that we



create a safe space for each other. Failure to show respect to each other will result in dismissal from the class.

Citing your sources

Do not use secondary sources unless you are specifically permitted to by me.

Protecting and saving your work

I would encourage you to compose your work in documents or word processing tools outside of Carmen where you can ensure their work will be saved.

Course materials and technologies

Texts

Required

All films will be available for streaming through a variety of free streaming services indicated on the syllabus (Youtube, Kanopy, Swank, etc).

Readings will be available on Carmen.

Course technology

Technology support

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 it.osu.edu/help](https://it.osu.edu/help), and support for urgent issues is available 24/7.

- Self-Service and Chat support: it.osu.edu/help
- Phone: 614-688-4357(HELP)
- Email: 8help@osu.edu
- TDD: 614-688-8743



Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen (go.osu.edu/canvasstudent)
- CarmenZoom virtual meetings (go.osu.edu/zoom-meetings)

Required Equipment

- Computer: current Mac (MacOs) or PC (Windows 10) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) to use for BuckeyePass authentication

Required software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found at go.osu.edu/office365help.

Carmen Access

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

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass website for more information: <https://buckeyepass.osu.edu/>
- 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.

Grading and instructor response

How your grade is calculated

Assignment Category	Points and/or Percentage
Completion of weekly discussion posts, 2 per week	30%
Weekly Quizzes	15%
Discussion Presentation	5%
Three 2-page response papers, out of four possible topics	10% each
One 4-page final essay	20%
Total	100%

Description of major course assignments

Quizzes



- **Description**

There will be weekly short online quizzes designed to make certain that the readings and screenings are being understood and adequately prepared. There will be five questions. There will be no trick questions. If you are keeping up with the work for the class, these will be fairly easy. The quizzes together will substitute for a mid-term. Quizzes are due by midnight on Sunday. You will have six minutes to complete them. The two lowest grades will be dropped from the quiz average.

- **Academic integrity and collaboration guidelines**

You are not allowed to collaborate nor are you allowed to consult the internet when you take the quizzes.

Discussion Presentation

- **Description**

- One time over the course of the term you must do a presentation on the reading or film (sign up for your slot on the Excel Spreadsheet on Carmen). **These presentations should be 2-3 minutes long.** You can make them however you want—you can talk over a Powerpoint, do a more elaborate presentation, or simply film a video of yourself talking. These are informal—you can post your thoughts about the reading for that week, what you liked or didn't like, any moments that stood out to you. The presentation must have two things.

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- **You must mention 2 specific moments from the reading, quoting from the text, or 2 specific scenes from the film.**

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- **The presentation must have a discussion question—state it at the beginning and repeat it at the end.**

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- This should not be a question about whether the rest of the students liked the text, or about the plot, but a question that will allow for more analysis: ideally a question about a specific choice the author or director made. Then students will respond to that question in the discussion thread.
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- These presentations should be posted to the **Discussions Presentation** tab for that week of the class. **They need to be posted by the end of the day on Thursday of that week.** That means that for that week you will need to start and complete the reading earlier than normally.
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- This assignment will fulfill ELOs 1.1, 2.1 and 2.2 by having students reflect critically on and synthesize the material of the week, organize their ideas logically and coherently, and reflect on what ideas they find most interesting/relevant and how they connect to other issues they may be engaged with.
- **Academic integrity and collaboration guidelines**

You may not consult ChatGPT or other AI tools. You may research material on the internet or in the library, but the points you make about the reading/films should be substantially your own.

Discussion Posts

- **Description**



Discussion Post Rubric			  
Criteria	Ratings		Pts
Description of criterion 1. Contains at least 6 sentences 2. Quotes at least one passage from the text or mentions one specific scene from the film. 3. Shows signs of proofreading (errors don't make it overall difficult to understand) 4. Addresses the topic or question(s) specifically and thoughtfully 5.Submitted on time	2 pts Full Marks	0 pts No Marks	2 pts
			Total Points: 2

These posts will fulfill ELOs 1.1, 1.2, 2.1, 2.2, 3.1, 3.2, 3.3, 3.4, 4.1, 4.2 by having students reflecting critically on and synthesize the material of the week, organize their ideas logically and coherently, and make connections between past and present, culture and society. The discussion prompts, included in video lectures, will encourage students to think about the ways in which culture and technology impact society and shape categories like race and gender and similarities and disparities in cultures and institutions, while leading them to reflect on changes and continuities between the two time periods upon which the class focuses.

○ Academic integrity and collaboration guidelines

You cannot consult ChatGPT or other AI tools. You may not collaborate with your classmates, though you can discuss your ideas with them. You may not consult outside sources—these posts should reflect solely your own ideas.

Response Paper Assignments

For the response paper assignments below, you can choose 3 out of the 4 to complete.

Description



Response Paper 1 (2 pages):

In this response paper, you are required to do a shot-by-shot analysis of a scene provided by me from one of the films we've watched so far this term. If you know film analysis terms, you can use them. If not, you can simply describe as specifically as possible what you see. You want to identify as many formal choices as you can, and then describe how they work together to create meaning for the viewer. What you're looking for, at heart, is patterns. Where can we see repetitions, connections, that might indicate whether and why these choices were made by the director, and what effect they contribute to the film. Make sure that you make arguments about the significance of the specific elements you identify. You don't need to analyze every aspect of the clip, but you should select a few details that you find particularly important. The exercise does not need an over-arching argument, but it should otherwise have all the qualities of a good essay: clear expression, close observation of the text, and interpretations derived from those observations. This assignment fulfills ELOs 1.1 and 1.2 by having students engage with the terms and vocabulary of close formal cinematic analysis, thinking critically about how films construct meaning and organizing their ideas in a logical manner.

Response Paper 2 (2 pages):

For this response paper, I want you to recreate as closely as possible the two different kinds of spectatorial experiences that early film viewers would have been familiar with.

I want you to first, watch a brief (5-10 minutes) clip on your phone. This should not be an excerpt from a movie, but something different—a Youtube clip, a Web video, etc. Watch this in a public space, but watch it by yourself.

For the second, go to a movie theater and watch a movie of your choice.



In your response, analyze how those experiences differed. What different emotions or levels of attention did you feel? And how did the two things you watched differ? Did they make different formal or stylistic choices? Did they seem to be influenced by the ways in which they might be viewed/consumed? You don't need a fully-fleshed out argument; you just need to be specific about your reactions/responses and the choices made by the filmmakers. This assignment fulfills ELO 1.1, 2.2, 3.1, 3.2, 3.4 by having students think critically and creatively about the ways in which the circumstances of their media consumption change their responses, and about how those responses might or might not have changed over time due to changes in technology.

Response Paper 3 (2 pages):

For this response paper, I want you to watch a film from the silent era or early sound era that deals with race and gender, from the list that I will provide to you: options include *The Jazz Singer*, *Hallelujah*, *Lime Kiln Field Day*, *Getting Mary Married*, *Hypocrites* or *Where are my Children*? Focusing in on one or two key scenes, analyze how issues of race or gender are represented in the film, and, in a final paragraph, think about whether those representations have changed or not changed in contemporary films.

This assignment fulfills ELOs 1.1, 2.2, 3.1, 3.3., 3.4, 4.1. 4.2 by having students analyze categories of race, gender, and ethnicity and reflect on their changes and continuities over time and the impact of film in shaping them.

Response Paper 4 (2 pages):

For this response paper, I want you to choose one of the silent film figures that are focused on in this week's reading—Charlie Chaplin, Mary Pickford, or Rudolph Valentino. Focus on their fan magazines/materials as you do the reading. Then, pick one contemporary celebrity that you like. Follow them on social media, read or watch a couple of interviews with them. How do they construct their public persona? What aspects of their identity do they



emphasize, not emphasize? How are those similar to the persona of the silent star and to the way that was constructed? How do issues of gender play into that persona? If you'd like, you can also look at contemporary fan forums about your celebrity, and compare how the discourse about that celebrity compares/contrasts with their own self-presentation.

This assignment fulfills ELOs 1.1, 1.2, 2.1, 2.2, 3.1, 3.2, 3.3, 3.4, 4.1, and 4.2 by having students engage with scholarly, theoretical, historical analyses of celebrity and then synthesize that material into their own critical analysis of celebrity and how it has changed or not changed through the century. Making their own creative choices on what to focus on, students will look at the impact on gender and race on notions of celebrity and identity-formation, and look at how celebrity is constructed differently in dominant and sub-cultures and in different institutional and technological contexts.

- **Academic integrity and collaboration guidelines**

You cannot consult ChatGPT or other AI tools. You may not collaborate with your classmates, though you can discuss your ideas with them. You may not consult outside sources—these posts should reflect solely your own ideas.

Final Essay (4 pages)

Description

For your final essay, you will write a 4-page essay bringing together the various strands we've discussed over the course of the term through the lens of a movie of your choice. I want you to select a film that came out in the last 15 years, one that seems self-reflective about the media in which it is made. This could be a film in which characters go to the movies; a horror film involving found footage or surveillance footage; a film calling attention to its digital effects; a film invoking earlier moments in film history. We've seen two great examples in this class—the first film and the last film, *Hugo* and *Holy Motors*. I then want you to craft an argument that answers the



questions, How does the film represent cinema and its essential characteristics? How does the film represent digital cinema? And how does the film represent cinema's relationship to its past? For not all films will you be able to address all questions, but you want to deal with at least two of them. Do we see echoes of the distribution and exhibition practices of the silent era, invocations of the cinema of attractions period, similarities to how race and gender were represented, etc.?

The essay should have all the qualities of a good essay. It needs to focus on specific scenes and analyze them in depth; it needs to have a clear and contestable claim; it needs to organize its points clearly and logically. More information on these expectations is available in my video lectures on essay writing posted to Carmen.

This assignment fulfills ELOs 1.1, 1.2, 2.1, 2.2, 3.4, and 4.1 by having students analyze a film critically and logically, bring together various scholarly topics we've examined over the course of the semester, develop their own ideas by selecting their own film, argue in in-depth ways about the film based on scholarly conversations we've had in the class, and bring together our current cinematic moment with an earlier moment of cinematic revolution.

- **Academic integrity and collaboration guidelines**

You cannot consult ChatGPT or other AI tools. You may not collaborate with your classmates, though you can discuss your ideas with them. You may not consult outside sources—these posts should reflect solely your own ideas.

Late assignments

Late papers will be penalized by a deduction of 1/3 of a grade for each day. Papers must be typed and double-spaced.

Grading Scale



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

Instructor feedback and response time

Grading and feedback

I will respond with detailed comments to all four of the essays within two weeks. I will respond to e-mails within two weekdays.

Preferred contact method

I prefer communication by e-mail or in office hours.

Academic policies

Academic integrity policy

See **Descriptions of major course assignments**, above, for my specific guidelines about collaboration and academic integrity in the context of this online class.

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/>

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

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

- Committee on Academic Misconduct web page (go.osu.edu/coam)
- Ten Suggestions for Preserving Academic Integrity (go.osu.edu/ten-suggestions)

Copyright for instructional materials

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

Statement on title IX

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 <https://civilrights.osu.edu/title-ix> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu.



Commitment to a diverse and inclusive learning environment

The Ohio State University affirms the importance and value of diversity of people and ideas. We believe in creating equitable research opportunities for all students and to providing programs and curricula that allow our students to understand critical societal challenges from diverse perspectives and aspire to use research to promote sustainable solutions for all. We are committed to maintaining an inclusive community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among all members; and encourages each individual to strive to reach their own potential. The Ohio State University does not discriminate on the basis of age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, gender, sexual orientation, pregnancy, protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment.

Land acknowledgement

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

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 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.

Accessibility accommodations for students with disabilities

Requesting accommodations

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.

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 Civil Rights Compliance: <https://civilrights.osu.edu/>

Policy: [Religious Holidays, Holy Days and Observances](#)

Course Schedule



Refer to our Carmen course page for up-to-date assignment due dates.

Week	Date	Topics/Readings/Assignments	Assessments Due
1: Attractions	8/26- 8/31	Unit One: Everything New is Old Again Screening: <i>Hugo</i> (Martin Scorsese, 2011, 126 minutes) Readings: Tom Gunning, “The Cinema of Attractions” (7 pages); Martin Scorsese, “I Said Marvel Movies Aren’t Cinema. Let Me Explain” (4 pages)	Posts, Quiz
2: First Responses to Film	9/1-9/7	Screenings: <i>Black Panther</i> (Ryan Coogler, 2018, 135 minutes) <i>Arrival of a Train at La Ciotat</i> (Lumière Brothers, 1895, 1 minute) <i>Dr. MacIntyre’s X Ray Films</i> (1896, 1 minute) <i>Electrocuting an Elephant</i> (Edwin Porter, 1903, 1 minute) <i>A Trip to the Moon</i> (Georges Méliès, 1902, 14 minutes) Readings: (27 pages in total) Antonia Dickson, “Wonders of the Kinetoscope” (1895)	Posts, Quiz



Week	Date	Topics/Readings/Assignments	Assessments Due
		<i>La Poste</i> Article (1895) <i>New York Times</i> Article (1896) Maxim Gorky Article (1896) “The Diary of a Daughter of Eve” (1896) Alice Rix, “Alice Rix at the Veriscope” (1897) Alfred Doblin, “The Theater of the Little People” (1909) *Tom Gunning, “An Aesthetic of Astonishment”	
3: First Responses to Digital	9/8-9/14	Screening: Jurassic Park (Stephen Spielberg, 1993, 122 minutes) Reading: Lev Manovich, <i>The Language of New Media</i> (71-79; 136-145; 293-308)	Posts, Quiz Response Paper 1 Due
4: Exhibition	9/15-9/21	Unit Two: Exhibition, Distribution, Form Screening: Watch the films of your choice as outlined in the description of Assignment 2, and in your discussion post recount your initial reaction. Then turn	Posts, Quiz



Week	Date	Topics/Readings/Assignments	Assessments Due
		that into a more formal response for next week. Reading: Charles Musser, <i>Before the Nickelodeon</i> , 40-64	
5: Convergence 1: Serialization	9/22- 9/28	Screening: <i>The Perils of Pauline</i> , Episodes 1-2, 60 minutes. <i>Severance</i> , Season 1, Episodes 1-2, 110 minutes. Reading: Sean O’Sullivan, “Broken on Purpose: Poetry, Serial Television, and the Season,” 19 pages.	Posts, Quiz Response Paper 2 Due
6: Convergence 2:Film and Other Arts	9/29- 10/5	Screening: <i>Cabinet of Dr. Caligari</i> (Robert Weine, 1920, 74 minutes): Readings: (16 pages total) Lionel Landry, “Caligarism or the Theatre’s Revenge” Blaise Cendrars, “On the Cabinet of Dr. Caligari”	Posts, Quiz



Week	Date	Topics/Readings/Assignments	Assessments Due
		Carl Sandburg, "The Cabinet of Dr. Caligari" Herbert Ihering, "An Expressionist Film" Vachel Lindsay, from <i>The Art of the Moving Picture</i> Jean Epstein, "For a New Avant-Garde"	
7: Convergence 3: Transmedia Storytelling	10/6-10/12	Screening: <i>The Matrix</i> (Lana and Lilly Wachowski, 1999) Reading: Henry Jenkins, "Searching for the Origami Unicorn" (23 pages) David Bolter and Richard Grusin, <i>Remediation</i> 3-15, 44-50	Posts, Quiz
8: Race, Reaction, and Free Speech	10/13-10/19	Unit 3: Film and the Wider World Screenings: Excerpts from <i>Birth of a Nation</i> (D.W. Griffith, 1915, 3 minutes), and <i>Within Our Gates</i>	Posts, Quiz



Week	Date	Topics/Readings/Assignments	Assessments Due
		(Oscar Michaux, 1920, 79 minutes) Readings: Day 2: NAACP pamphlet, “Fighting a Vicious Film”, 7-44; D.W. Griffith, “The Rise and Fall of Free Speech in America,” 1-40 Excerpts from Columbus Censorship Files about Birth of a Nation from Ohio Historical Society	
9: Race and New Media	10/20-10/26	Screening: <i>The Watermelon Woman</i> (Cheryl Dunye, 1996, 90 minutes) <i>Love is the Message, The Message is Death</i> (Arthur Jafa, 2016, 7 minutes) Readings: B. Ruby Rich, “Historical Fictions, Modern Desires” in <i>New Queer Cinema</i> (6 pages) Christina Knight, “Feeling and Falling in Arthur Jafa’s Love is	Posts, Quiz



Week	Date	Topics/Readings/Assignments	Assessments Due
		the Message, the Message is Death” (12 pages)	
10: Gender and New/Old Media	10/27-11/2	Screenings: <i>Suspense</i> (Lois Weber, 1910, 10 minutes) <i>Falling Leaves</i> (Alice Guy-Blache, 1912, 12 minutes) <i>The Gleaners and I</i> (Agnes Varda, 2000, 79 minutes) Readings: Margaret Talbot, “The Women Who Helped Build Hollywood,” 12 pages Samira Makmalbaf, “The Digital Revolution and the Future Cinema,” 8 pages	Posts, Quiz Response Paper 3 Due



Week	Date	Topics/Readings/Assignments	Assessments Due
11: Celebrity	11/3-11/9	Screening: <i>One A.M.</i> (Charlie Chaplin, 1916, 30 minutes) Excerpt from <i>Tess of the Storm Country</i> (Edwin Porter, 1914, 10 minutes) Excerpt from <i>The Sheik</i> (George Melford, 1921, 10 minutes) Readings: Eileen Bowser, <i>The Transformation of American Cinema</i>, 103-120 Look at excerpts from 1920s fan magazines	Posts, Quiz
12: Surveillance 1	11/10-11/16	Screenings: <i>Erreur Tragique</i> (Louis Feuillade, 1913, 20 minutes) <i>Evidence of the Film</i> (Edwin Thanhouser, 1913, 15 minutes) <i>The Cameraman</i> (Edward Sedwick, 1928, 67 minutes) Readings: Tom Gunning, "Tracing the Individual Body:	Posts, Quiz Response Paper 4 Due



Week	Date	Topics/Readings/Assignments	Assessments Due
		Photography, Detectives, and Early Cinema” (26 pages)	
13: Surveillance 2	11/17- 11/23	Screening: <i>Citizenfour</i> (Laura Poitras, 2014, 113 minutes) Readings: Lisa Parks, “Cover Your Webcam: Unencrypting Laura Poitras’s <i>Citizenfour</i> ”	Posts, Quiz
14:The Possibilities/ Despair of the Digital: Everything Old is New Again	12/1- 12/7	Screening: <i>Holy Motors</i> (Leos Carax, 2012, 115 minutes)	Posts, Quiz
15	12/8- 12/10		Final Paper Due



THE OHIO STATE UNIVERSITY

College of Arts & Sciences

Department/Center/Institute/Program

GE Theme course submission worksheet: Traditions, Cultures, & Transformations

Overview

Courses in the GE Themes aim to provide students with opportunities to explore big picture ideas and problems within the specific practice and expertise of a discipline or department. Although many Theme courses serve within disciplinary majors or minors, by requesting inclusion in the General Education, programs are committing to the incorporation of the goals of the focal theme and the success and participation of students from outside of their program.

Each category of the GE has specific learning goals and Expected Learning Outcomes (ELOs) that connect to the big picture goals of the program. ELOs describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for **all** GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course. All courses in the GE must indicate that they are part of the GE and include the Goals and ELOs of their GE category on their syllabus.

The prompts in this form elicit information about how this course meets the expectations of the GE Themes. The form will be reviewed by a group of content experts (the Theme Advisory) and by a group of curriculum experts (the Theme Panel), with the latter having responsibility for the ELOs and Goals common to all themes (those things that make a course appropriate for the GE Themes) and the former having responsibility for the ELOs and Goals specific to the topic of **this** Theme.

Briefly describe how this course connects to or exemplifies the concept of this Theme (Traditions, Cultures, & Transformations)

In a sentence or two, explain how this class “fits” within the focal Theme. This will help reviewers understand the intended frame of reference for the course-specific activities described below.

(enter text here)

Connect this course to the Goals and ELOs shared by *all* Themes

Below are the Goals and ELOs common to all Themes. In the accompanying table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing “readings” without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

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

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.

	Course activities and assignments to meet these ELOs
ELO 1.1 Engage in critical and logical thinking.	
ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.	
ELO 2.1 Identify, describe, and synthesize approaches or experiences.	
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.	

Example responses for proposals within “Citizenship” (from Sociology 3200, Comm 2850, French 2803):

ELO 1.1 Engage in critical and logical thinking.	<i>This course will build skills needed to engage in critical and logical thinking about immigration and immigration related policy through: Weekly reading response papers which require the students to synthesize and critically evaluate cutting-edge scholarship on immigration; Engagement in class-based discussion and debates on immigration-related topics using evidence-based logical reasoning to evaluate policy positions; Completion of an assignment which build skills in analyzing empirical data on immigration (Assignment #1)</i>
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	Completion 3 assignments which build skills in connecting individual experiences with broader population-based patterns (Assignments #1, #2, #3) Completion of 3 quizzes in which students demonstrate comprehension of the course readings and materials.
ELO 2.1 Identify, describe, and synthesize approaches or experiences.	Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions. <u>Lecture</u> Course materials come from a variety of sources to help students engage in the relationship between media and citizenship at an advanced level. Each of the 12 modules has 3-4 lectures that contain information from both peer-reviewed and popular sources. Additionally, each module has at least one guest lecture from an expert in that topic to increase students' access to people with expertise in a variety of areas. <u>Reading</u> The textbook for this course provides background information on each topic and corresponds to the lectures. Students also take some control over their own learning by choosing at least one peer-reviewed article and at least one newspaper article from outside the class materials to read and include in their weekly discussion posts. <u>Discussions</u> Students do weekly discussions and are given flexibility in their topic choices in order to allow them to take some control over their education. They are also asked to provide information from sources they've found outside the lecture materials. In this way, they are able to explore areas of particular interest to them and practice the skills they will need to gather information about current events, analyze this information, and communicate it with others. Activity Example: Civility impacts citizenship behaviors in many ways. Students are asked to choose a TED talk from a provided list (or choose another speech of their interest) and summarize and evaluate what it says about the relationship between civility and citizenship. Examples of Ted Talks on the list include Steven Petrow on the difference between being polite and being civil, Chimamanda Ngozi Adichie's talk on how a single story can perpetuate stereotypes, and Claire Wardle's talk on how diversity can enhance citizenship.
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.	Students will conduct research on a specific event or site in Paris not already discussed in depth in class. Students will submit a 300-word abstract of their topic and a bibliography of at least five reputable academic and mainstream sources. At the end of the semester they will submit a 5-page research paper and present their findings in a 10-minute oral and visual presentation in a small-group setting in Zoom. Some examples of events and sites: The Paris Commune, an 1871 socialist uprising violently squelched by conservative forces

	<i>Jazz-Age Montmartre, where a small community of African-Americans—including actress and singer Josephine Baker, who was just inducted into the French Pantheon—settled and worked after World War I.</i> <i>The Vélodrome d’hiver Roundup, 16-17 July 1942, when 13,000 Jews were rounded up by Paris police before being sent to concentration camps</i> <i>The Marais, a vibrant Paris neighborhood inhabited over the centuries by aristocrats, then Jews, then the LGBTQ+ community, among other groups.</i>
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Goals and ELOs unique to Traditions, Cultures, & Transformations

Below are the Goals and ELOs specific to this Theme. As above, in the accompanying Table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

GOAL 3: Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

GOAL 4: Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

	Course activities and assignments to meet these ELOs
ELO 3.1 Describe the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.	
ELO 3.2 Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.	
ELO 3.3 Examine the interactions among dominant and sub-cultures.	
ELO 3.4 Explore changes and continuities over time within a culture or society.	
ELO 4.1 Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.	
ELO 4.2 Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues	

Distance Approval Cover Sheet

For Permanent DL/DH Approval | College of Arts and Sciences
(Updated 2-1-24)

Course Number and Title:

Carmen Use

When building your course, we recommend using the [ASC Distance Learning Course Template](#) for CarmenCanvas. See [Carmen: Common Sense Best Practices](#) and [Carmen Fast Facts for Instructors](#) for more on using CarmenCanvas

☐ A Carmen site will be created for the course, including a syllabus and gradebook at minimum.

If no, why not?

Syllabus

☐ Proposed syllabus uses the ASC distance learning syllabus template, includes boilerplate language where required, as well as a clear description of the technical and academic support services offered, and how learners can obtain them.

☐ Syllabus is consistent and is easy to understand from the student perspective.

☐ Syllabus includes a schedule with dates and/or a description of what constitutes the beginning and end of a week or module.

☐ If there are required synchronous sessions, the syllabus clearly states when they will happen and how to access them.

Additional comments (optional).



Instructor Presence

For more on instructor presence: [About Online Instructor Presence](#).

For more on Regular and Substantive Interaction: [Regular Substantive Interaction \(RSI\) Guidance](#)

Students should have opportunities for regular and substantive academic interactions with the course instructor. Some ways to achieve this objective:

- ☐ Instructor monitors and engages with student learning experiences on a regular and substantive cadence.

Explain your plan for understanding student experiences of the course and how the instructor will be responsive to those experiences (**required**).

- ☐ Regular instructor communications with the class via announcements or weekly check-ins.
- ☐ Instructional content, such as video, audio, or interactive lessons, that is visibly created or mediated by the instructor.
- ☐ Regular participation in class discussion, such as in Carmen discussions or synchronous sessions.
- ☐ Regular opportunities for students to receive personal instructor feedback on assignments.

Please comment on this dimension of the proposed course (or select/explain methods above).

Delivery Well-Suited to DL/DH Environment

Technology questions adapted from the [Quality Matters](#) rubric. For information about Ohio State learning technologies: [Toolsets](#).

- ☐ The tools used in the course support the learning outcomes and competencies.
- ☐ Course tools promote learner engagement and active learning.
- ☐ Technologies required in the course have been vetted for accessibility, security, privacy and legality by the appropriate offices and are readily and reasonably obtainable.
- ☐ Links are provided to privacy policies for all external tools required in the course.

Additional technology comments:

Which components of this course are planned for synchronous delivery and which for asynchronous delivery (**required**)? (For DH, address what is planned for in-person meetings as well)

If you believe further explanation would be helpful, please comment on how course activities have been adjusted for distance learning:

Workload Estimation

For more information about estimating student workload, see [Workload Estimation](#).

- ☐ Course credit hours align with estimated average weekly time to complete the course successfully.
- ☐ Course includes regular substantive interaction well-suited to the learning environment at a frequency and engagement level appropriate to the course.

Provide a brief outline of a typical course week, categorizing course activities and estimating the approximate time to complete them or participate (**required**):

- ☐ In the case of course delivery change requests, the course demonstrates comparable rigor in meeting course learning outcomes.

Accessibility

See [Creating an Accessible Course](#) for more information. For tools and training on accessibility: [Digital Accessibility Services](#).

- ☐ Instructor(s) teaching the course will have taken Digital Accessibility training (starting in 2022) and will ensure all course materials and activities meet requirements for diverse learners, including alternate means of accessing course materials when appropriate.
- ☐ Information is provided about the accessibility of all technologies required in the course. All third-party tools (tools without campus-wide license agreements) have their accessibility statements included.

Description of any anticipated accommodation requests and how they have been/will be addressed.

Additional comments (optional):

Academic Integrity

For more information: [*Promoting Academic Integrity*](#).

- ☐ The course syllabus includes online-specific policies about academic integrity, including specific parameters for each major assignment:
- ☐ Assignments are designed to deter cheating and plagiarism and/or course technologies such as online proctoring or plagiarism check or other strategies are in place to deter cheating.

Additional comments (optional):

Frequent, Varied Assignments/Assessments

For more information: [*Designing Assessments for Students*](#).

Student success in online courses is maximized when there are frequent, varied learning activities. Possible approaches:

- ☐ Opportunities for students to receive course information through a variety of different sources, including indirect sources, such as textbooks and lectures, and direct sources, such as scholarly resources and field observation.
- ☐ Variety of assignment formats to provide students with multiple means of demonstrating learning.
- ☐ Opportunities for students to apply course knowledge and skills to authentic, real-world tasks in assignments.

Comment briefly on the frequency and variety of assignment types and assessment approaches used in this course or select methods above (**required**):

Community Building

For more information: [Student Interaction Online](#) and [Creating Community on Your Online Course](#)

Students engage more fully in courses when they have an opportunity to interact with their peers and feel they are part of a community of learners. Possible approaches:

- ☐ Opportunities for students to interact academically with classmates through regular class discussion or group assignments.
- ☐ Opportunities for students to interact socially with classmates, such as through video conference sessions or a course Q&A forum.
- ☐ Attention is paid to other ways to minimize transactional distance (psychological and communicative gaps between students and their peers, instructor, course content, and institution).

Please comment on this dimension of the proposed course (or select methods above)

Transparency and Metacognitive Explanations

For more information: [Increasing Transparency and Metacognition](#)

Students have successful, meaningful experiences when they understand how the components of a course connect together, when they have guidance on how to study, and when they are encouraged to take ownership of their learning. Possible approaches:

- ☐ Instructor explanations about the learning goals and overall design or organization of the course.
- ☐ Context or rationale to explain the purpose and relevance of major tasks and assignments.

- ☐ Guidance or resources for ancillary skills necessary to complete assignments, such as conducting library research or using technology tools.
- ☐ Opportunities for students to take ownership or leadership in their learning, such as by choosing topics of interest for an assignment or leading a group discussion or meeting.
- ☐ Opportunities for students to reflect on their learning process, including their goals, study strategies, and progress.
- ☐ Opportunities for students to provide feedback on the course.

Please comment on this dimension of the proposed course (or select methods above):

Additional Considerations

Comment on any other aspects of the online delivery not addressed above (optional):

Syllabus and cover sheet reviewed by *Bob Mick* on *8/5/25*

Reviewer Comments:

Additional resources and examples can be found on [ASC's Office of Distance Education](#) website.

Attachment from ODE/Bob Mick

English 3XXX – Cinema Revolutions

I am returning the signed Distance Approval Cover Sheet after completing the review of the distance learning syllabus and cover sheet. Below are my comments regarding the syllabus.

1. Instructor Presence and Regular Substantiative Interaction (RSI):

Regular and substantiative interaction will exist on a regular weekly basis in the course between the instructor and students that includes:

- Direct instruction (weekly recorded lectures and weekly response videos)
- Instructor assessing and providing feedback on student's course work and assignments
- Facilitating group discussion (required participation in discussion boards posts by students and responses to other students, all monitored by instructor with responses)
- Facilitation of Discussion Presentation by students
- Instructor providing opportunities to ask questions on content of course through email, discussion boards and live office hours on Zoom

2. How this Online Course Works

This section provides clear direction for the students so they are aware of what they will be expected to complete each week and how they will interact with the instructor in this online course.

3. Credit hours and work expectations

The information in the syllabus and cover sheet state the total amount of time to be spent on this course with direct and indirect instruction is an average of 9 hours per week. But the total time explained in the cover sheet is about 3.5 hours per week. I recommend evaluating the amount of time on the longer assignments and include this with a break down so the committee will have a clear understanding of the 9 hours per week.

4. Description of Major Assignments

All major assignments are clearly explained, but the course grading totals 80% or points, instead of 100.

Concurrence Form

The Ohio State University College of Arts and Sciences Concurrence Form

The purpose of this form is to provide a simple system of obtaining departmental reactions to course requests.
An e-mail may be substituted for this form.

An academic unit initiating a request should complete Section A of this form and send a copy of the form, course request, and syllabus to each of the academic units that might have related interests in the course. Units should be allowed two weeks to respond to requests for concurrence.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before this form and all other accompanying documentation may be forwarded to the College of Arts and Sciences and the Office of Academic Affairs.

A. Proposal to review

ENGLISH	3XXX	Cinema Revolutions
Initiating Academic Unit	Course Number	Course Title
New proposal (GE Themes)		03/27/2025
Type of Proposal (New, Change, Withdrawal, or other)		Date request sent
Theatre, Film, and Media Arts (FILMSTD)		
Academic Unit Asked to Review		Date response needed

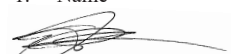
B. Response from the Academic Unit reviewing

Based on the sample syllabus and information provided, the Department of Theatre, Film, and Media Arts is happy to offer concurrence for proposed GE Course **English 3XXX - Cinema Revolutions**, (*Theme: Traditions, Cultures, and Transformations*) submitted by faculty member **Jesse Schotter**.

The department feels that this is a welcome expansion of the film subject area into the GE Theme course list, and that the content of the proposed course will help undergraduates use film as a powerful tool to understand and reflect upon social, cultural, and historical developments through visual storytelling.

After curricular approval, this course will be reviewed by the Film Studies Area Committee in the Department of Theatre, Film, and Media Arts for inclusion in the FILMSTD-BA and associated minor.

Signatures

	Associate Professor	History of Art/TFMA	3/28/25
1. Name	Position	Unit	Date
	Chair, Professor,	Dept of Theatre, Film, and Media Arts	4/6/25
2. Name	Position	Unit	Date

Thursday, September 25, 2025 at 1:50:32 PM Eastern Daylight Time

Subject: Re: Concurrence for English class, Cinema Revolutions
Date: Thursday, September 25, 2025 at 1:49:32 PM Eastern Daylight Time
From: Paulsen, Kris <paulsen.20@osu.edu>
To: Higginbotham, Jennifer <higginbotham.37@osu.edu>, Schotter, Jesse <schotter.1@osu.edu>

Hi, Jennifer

Sorry for the slow reply on this. I've been traveling and caught up with other things.

I am ccing Jesse here.

Jesse, you can see the thread below. I've spoken with Erica too.

So this has some significant overlap with HISTART 2901. We are giving concurrence but Erica and I want to get into a bigger film studies conversation about the overlap problem we have with FS courses. We need to work it out together because our students complain (rightly, probably). I am working with the assumption that you would want this to count as a FS course, and it should, but we have to deal with this issue as a faculty across all of our classes, especially core and GE ones.

kp

From: Higginbotham, Jennifer <higginbotham.37@osu.edu>
Date: Tuesday, September 16, 2025 at 12:43 PM
To: Paulsen, Kris <paulsen.20@osu.edu>
Subject: Re: Concurrence for English class, Cinema Revolutions

Thank you for the update, Kris. I appreciate the note and the work you're doing to consult Film Studies.

From: Paulsen, Kris <paulsen.20@osu.edu>
Date: Monday, September 15, 2025 at 7:17 AM
To: Higginbotham, Jennifer <higginbotham.37@osu.edu>
Subject: Re: Concurrence for English class, Cinema Revolutions

Dear Jennifer,

sorry for the slow reply on this. Just an update: It has significant overlap with history of art 2901 as it is currently taught. I'm talking it over with the chair of film studies, as I know Jesse would want it to count in the FS major.

Typically, I'm pretty loose with concurrence but I want to double check here as it highlights a problem with overlap that's already a bit of a problem in film studies courses.

More soon,

Kris

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From: Higginbotham, Jennifer <higginbotham.37@osu.edu>
Sent: Sunday, September 7, 2025 10:02:59 AM

To: Paulsen, Kris <paulsen.20@osu.edu>

Subject: Concurrence for English class, Cinema Revolutions

Dear Professor Paulsen,

English is proposing a new course for the GE Theme Traditions, Cultures, and Transformations, and I'm writing to request concurrence from the Department of History of Art. The title of the class is Cinema Revolutions, and its goal is to help students understand how technological transformations in film influence society and culture. I'm attaching the syllabus for your consideration.

All best,
Jennifer

Jennifer Higginbotham (she/her/hers)
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