

## **Term Information**

Effective Term Spring 2026

## **General Information**

Course Bulletin Listing/Subject Area	Film Studies
Fiscal Unit/Academic Org	Film Studies - D0206
College/Academic Group	Arts and Sciences
Level/Career	Graduate, Undergraduate
Course Number/Catalog	5000
Course Title	Advanced Studies in Film History
Transcript Abbreviation	Adv Film History
Course Description	Study of the social, industrial, technological, and intellectual history of cinema, with a focus on methods of archival research and historiography.
Semester Credit Hours/Units	Fixed: 3

## **Offering Information**

Length Of Course	14 Week, 12 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Seminar
Grade Roster Component	Seminar
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

## **Prerequisites and Exclusions**

Prerequisites/Corequisites	Prereq: ENGLISH 2263, FLMSTD 2271, and HISTART 2901; junior, senior, or grad standing; or permission of instructor.
Exclusions	
Electronically Enforced	No

## **Cross-Listings**

Cross-Listings

## **Subject/CIP Code**

Subject/CIP Code	50.0601
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

- Students will gain experience in conducting historical research on the industrial, institutional, technological, and social aspects of cinema (especially primary-source and archival research) and in developing written projects out of this research.

### Content Topic List

- Institutional and industrial aspects of cinema history (e.g., censorship, regulation, economics of film production).
- Technological aspects of cinema history (e.g., film stock and formats, sound, theater design).
- Social aspects of cinema history (e.g., audiences, reception practices, stardom and fan cultures).
- Methods of cinema history research and historiography (e.g., developing research questions from primary sources, analyzing films in context, archival research).

### Sought Concurrence

No

## Attachments

- Sample Syllabus-Film Studies 5000.docx: Syllabus  
*(Syllabus. Owner: Piper,Paige Marie)*
- Memo of justification FILMSTD 5000.pdf: Justification  
*(Other Supporting Documentation. Owner: Piper,Paige Marie)*
- 2025.11.17 BA Film Studies curricular map.docx: Curriculum map  
*(Other Supporting Documentation. Owner: Piper,Paige Marie)*

## Comments

- - Could you please provide an updated version of your major's curriculum map with this course included?  
- I have received the rationale for this course and will upload it when the course comes back. Or perhaps you will upload it at your level?

Many thanks *(by Vankeerbergen,Bernadette Chantal on 11/17/2025 12:12 PM)*

## Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Piper,Paige Marie	11/07/2025 01:46 PM	Submitted for Approval
Approved	Piper,Paige Marie	11/07/2025 01:46 PM	Unit Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	11/17/2025 12:12 PM	College Approval
Submitted	Piper,Paige Marie	11/17/2025 01:21 PM	Submitted for Approval
Approved	Piper,Paige Marie	11/17/2025 01:21 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	11/24/2025 05:38 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	11/24/2025 05:38 PM	ASCCAO Approval



DEPARTMENT OF THEATRE, FILM, AND MEDIA ARTS

## Film Studies 5000 - ADVANCED STUDIES IN FILM HISTORY

Autumn 2026

[Day and time]

[Room location]

Ryan Friedman

friedman.193@osu.edu

Office hours (Denney Hall 565):

We 3:00-4:00, Th 1:20-2:20

**CREDITS:** 3 credit hours

**LEVEL:** Undergraduate and Graduate

### ADVANCED STUDIES IN FILM HISTORY: ARCHIVAL RESEARCH IN U.S. CINEMA, 1915-1935

In *Film History: Theory and Practice* (1985), Robert Allen and Douglas Gomery define “film history as a branch of film studies” as the examination of “how film as art, technology, social force, or economic institution developed over time or functioned at a given moment in the past.” Forty years after Allen and Gomery wrote this, this interest in film history continues to drive some of the most important scholarship in the field. And yet, the methods of historical research and of historiography (historical writing) continue to play an at best minor role in undergraduate and graduate film studies curricula. Advanced undergraduates and beginning graduate students read articles and books by scholars of the various periods and areas of world film history, but are seldom instructed in the approaches and techniques—especially archival research and research in non-filmic primary sources—that are foundational to these secondary sources. The purpose of Film Studies 5000 is to address this curricular need, by focusing in a hands-on way on historical research into the industrial, institutional, technological, and social aspects of cinema.

This particular version of the course focuses on U.S. cinema between 1915 and 1935, considering both the dominant studio system (“Hollywood cinema”) and the independent film companies that made African American-cast films geared toward African American audiences (“Race cinema”) during that period. While the choice of this time period and these modes of film production, of course, reflects the professor’s own research expertise, it, more importantly, provides a set of strategic opportunities for making the best use of the archives that have at our disposal. The material of the course provides nearly endless jumping-off points for exploring the most complete and coherent online archives of textual primary sources available to us: the open-access Media History Digital Library (MHDL), a comprehensive repository of industry trade magazines and many magazines; and searchable databases (available through the library catalogue) of African American weekly newspapers from around the country, a treasure trove of socially-engaged film criticism and debates about the institutions of cinema. And it also aligns with a remarkable set of physical archives available to us locally: the records of the Ohio Division of Film Censorship (held in the Ohio History Connection); the papers of OSU Professor W.W. Charters, who chaired the Committee on Educational Research of the Payne Fund (held in University Archives); and assorted collections of pressbooks and other studio-generated publicity materials (held in Thompson Library Special Collections).

Students in this course will gain in-depth content knowledge of the major industrial, institutional, technological, and social developments in U.S. cinema during this period: public debates about the politics of film, especially the links between screen stereotypes and racial oppression; battles over censorship and increasing scrutiny of movies’ effects on children; the rise of the star system, scandals involving film stars, and Hollywood’s subsequent formation of an industry public relations office, the Motion Picture Producers and Directors of America (MPPDA); the transition to films with recorded, synchronized sound; the drafting and enforcement of the Motion Picture Production Code; and the creation of independent cinemas in response to Hollywood’s exclusionary practices.

More significantly, though, students will conduct extensive, hands-on and collaborative explorations of the resources outlined above, using the classroom as a “laboratory” for experimenting with different possibilities of film-historical research. In other words, we will frequently devote class time to gathering findings through digital or physical searches. As much as possible, we will focus these searches on local connections (for instance, tracking the debate about the censorship of *The Birth of a Nation* in Ohio through the pages of the *Columbus Daily Dispatch* and the *Cleveland Gazette*). With its focus on specific cases of what Allen calls “cinema as a social and cultural phenomenon,” this course takes a different approach than standard film history courses, which tend to focus on generalizations (broad “movements” and periods in the history of the medium) and to organize the study of film history around masterworks (highly valued individual films) of world cinema. This course, instead, asks students to develop, present, and analyze their own findings from the textual archives of cinema history, in order to emphasize the development of transferable research skills.

### **Students will gain expertise in:**

- searching large databases and sorting results;
- considering what does and does not “count” as useful data for understanding cinema history;
- handling physical archives and navigating their (often messy or incomplete) filing systems;
- understanding individual primary sources by contextualizing them (what genre of text is this? who wrote it and how did the kind of publication in which it appeared shape its content and rhetoric?);
- developing research topics and questions by looking at primary sources;
- using the idea of “discourse” to make connections between primary sources and to develop corpuses that scholars have not yet explored;
- using historical research findings as a tool of film analysis;
- conducting discourse analysis in writing;
- distinguishing and applying a variety of historiographical approaches; and
- formulating and supporting written arguments about historical shifts and their consequences.

### **Requirements/Grading:**

- Regular attendance (see policy below).
- Participation in class discussions and class research activities = **30% of final grade.**
- Leadership of a portion of discussion during one class meeting = **15% of final grade.**
- Research dossier presentation on an assigned film = **15% of final grade.**
- A 10-12 page final paper, including proposal, research bibliography, and oral abstract = **40% of final grade.**

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**Reading Materials:** Electronic versions of the assigned readings are available through the weekly modules on the homepage of the Film Studies 5000 Carmen site. In most cases, you will have to follow links to ebooks available through the library catalogue. This is meant to allow you to access and read the assigned sections and accompanying notes in the manner that you prefer.

**Visual Materials:** Videos of all of the assigned films are available at no cost to stream through services to which University Libraries subscribe; through OSU’s campus streaming service, the [Secured Media Library](#); or through YouTube. Note that videos available on that site may be taken down at any time and that it may become necessary for us to access them through alternative means, like renting them from a commercial streaming platform. Such rentals would be the only costs entailed by this course.

\*Links to all videos are available under the corresponding modules on our course Carmen site.

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## The Course, Week by Week: (schedule subject to minor changes)

Week 1: Film History as Discipline and the Uses of Historiography	
<u>Reading:</u>	-Robert C. Allen and Douglas Gomery, excerpts from <i>Film History: Theory and Practice</i> -Eric Smoodin, Introduction to <i>Looking Past the Screen: Case Studies in American Film History and Method</i>
<u>Viewing:</u>	None

Week 2: The Film Industry Trade Press at the Origins of Hollywood	
<u>Reading:</u>	Eric Hoyt, Chapter 1 of <i>Ink-Stained Hollywood: The Triumph of American Cinema's Trade Press</i>
<u>Viewing:</u>	None

Week 3: Local Archives: The Ohio Division of Film Censorship	
Archive visit: Ohio History Center (meet in Ladybug Conference Room, 3 <sup>rd</sup> Floor)	
<u>Reading:</u>	Garth Jowett, "A Capacity for Evil": The 1915 Supreme Court <i>Mutual</i> Decision"
<u>Viewing:</u>	None

Week 4: Local Archives: Pressbooks and Hollywood Studio Publicity Materials	
Archive visit: Ohio State RBML (meet in Thompson Library 105C)	
<u>Reading:</u>	Melvyn Stokes, Chapter 6 of <i>D. W. Griffith's The Birth of a Nation: A History of "the Most Controversial Motion Picture of All Time"</i>
<u>Viewing:</u>	None

Week 5: Film Criticism in the African American Press	
<u>Reading:</u>	Anna Everett, Introduction to and Chapter 2 of <i>Returning the Gaze: A Genealogy of Black Film Criticism, 1909-1949</i>
<u>Viewing:</u>	None

Week 6: The Race Cinema Industry, Beginnings	
<u>Reading:</u>	Jacqueline Stewart, Chapters 6-7 of <i>Migrating to the Movies: Cinema and Black Urban Modernity</i>
<u>Viewing:</u>	<i>Within Our Gates</i> , dir. Oscar Micheaux (Micheaux Book & Film Company, 1920)

Week 7: The Star System/Star Scandals, the Formation of the MPPDA	
<u>Reading:</u>	Mark Anderson, Chapter 1 of <i>Twilight of the Idols: Hollywood and the Human Sciences in 1920s America</i>
<u>Viewing:</u>	<i>Souls for Sale</i> , dir. Rupert Hughes (Goldwyn, 1923)

Week 8: Fan Magazines	
<u>Reading:</u>	Dana Polan, Chapter 2 of <i>Scenes of Instruction: The Beginnings of the U. S. Study of Film</i> Anthony Slide, Introduction to and Chapter 3 of <i>Inside the Hollywood Fan Magazines: A History of Star Makers, Fabricators, and Gossip Mongers</i>
<u>Viewing:</u>	<i>The Covered Wagon</i> , dir. James Cruze (Paramount, 1923)

End of Week 8	
<u>Major Assignment:</u>	Proposal for Final Paper (due Friday by 11:59 p.m.)

Week 9: The Race Cinema Industry, the Silent Era	
<u>Reading:</u>	Phyllis Klotman, “Planes, Trains, and Automobiles: <i>The Flying Ace</i> , the Norman Company, and the Micheaux Connection” (Chapter 11 of <i>Oscar Micheaux and His Circle</i> )
<u>Viewing:</u>	<i>The Flying Ace</i> , dir. Richard E. Norman (Norman Film Manufacturing Company, 1926)

Week 10: The Transition to Sound in Hollywood	
<u>Reading:</u>	Ryan Friedman, Chapter 1 of <i>Hollywood's African American Films: The Transition to Sound</i>
<u>Viewing:</u>	<i>Hallelujah</i> , dir. King Vidor (MGM, 1929)

Week 11: The Race Cinema Industry After the Transition to Sound	
<u>Reading:</u>	Miriam Petty, Chapter 2 of <i>Stealing the Show: African American Performers and Audiences in 1930s Hollywood</i>
<u>Viewing:</u>	- <i>The Exile</i> , dir. Oscar Micheaux (Micheaux Film Corporation, 1931) - <i>Harlem Is Heaven</i> , dir. Irwin Franklyn (Lincoln, 1932)

End of Week 11	
<u>Major Assignment:</u>	Research Bibliography (due Friday by 11:59 p.m.)

Week 12: Social Science Research in Film Spectatorship, the Production Code	
<u>Reading:</u>	Anderson, “Taking Liberties: The Payne Fund Studies and the Creation of the Media Expert” (from <i>Inventing Film Studies</i> ) Richard Maltby, “The Production Code and the Hays Office” (from <i>The Grand Design</i> )
<u>Viewing:</u>	<i>Little Caesar</i> , dir. Mervyn LeRoy (Warner Bros., 1931)

Week 13: Local Archives: The Payne Fund Studies	
Archive Visit: University Archives (meet in lobby of 2700 Kenny Road)	
<u>Reading:</u>	Henry James Forman, Chapters I-II, VIII-IX, XII-XIII, and XV of <i>Our Movie Made Children</i>
<u>Viewing:</u>	None

Week 14: African American Stardom in Hollywood	
<u>Reading:</u>	Susan Courtney, excerpt from Chapter 4 (pp. 142-169) of <i>Hollywood Fantasies of Miscegenation: Spectacular Narratives of Gender and Race</i>
<u>Viewing:</u>	<i>Imitation of Life</i> , dir. John Stahl (Universal, 1934)
<u>Major Assignment:</u>	Presentation of Oral Abstracts

End of Week 14	
<u>Major Assignment:</u>	Final Paper (due Friday by 11:59 p.m.)

## Course Policies and Description of Assignments:

Attendance [Based on a once-weekly meeting pattern]: This is an in-person, discussion-intensive course, and your regular presence in the classroom is required. I will record attendance at each meeting using the Roll Call feature on Carmen. Because I know that occasional issues (illness, travel, job interviews, etc.) arise over the course of any semester, the attendance policy provides substantial flexibility. You are allowed to miss up to five meetings for any reason, without penalty. If you miss more than five meetings, however, you will automatically receive a grade of “E” for your final course grade.

When I say, “miss up to two meetings for any reason,” I mean that you do not need to notify me if you will be absent on a given day. I advise everyone to use their allotted absences wisely and to keep track of missed classes. If I happen to notice a pattern of missed classes, I will email you to let you know, but it is not my responsibility to keep track of each student’s attendance. Your attendance will display as a percentage on Carmen (the percentage refers to the percentage of meetings up to that point in the semester for which you have been present). Attendance is not graded as such—this percentage is not factored into your final grade—but displayed so that you can verify on your own how many classes you’ve missed, should you ever lose track.

Participation: Participation in class discussions is required, not optional: view/read the assigned material and come to class ready to respond to it. Your involvement in class discussion is essential to the learning experience that this class offers: you gain mastery over the concepts and methods that the course involves trying them out in conversation with your classmates. It’s also your opportunity to demonstrate the quality of the work you are doing as a critical viewer/reader and to shape how we study the assigned material, by sharing your ideas, questions, and concerns about it. My evaluation of the quality of your contributions to discussion over the course of the semester represents a major portion (30%) of your final grade.

Even as debate and disagreement are routinely a productive feature of discussions, the classroom is a space of mutual respect. Thus, it is a shared expectation that we:

- use “I” statements when talking about our own experiences, rather than sharing generalizations about groups;
- critique ideas, not people;
- honor the diversity that exists between and within groups of people;
- maintain a problem-solving orientation, so that when problems arise, we assume we can work together to solve them; and
- listen carefully and “share airtime.”

When it comes to my evaluation of participation in your grade, I am looking for people to make substantive and productive contributions, meaning that it is crucial that you don’t hold back or refrain from talking. By “substantive and productive,” I mean contributions that:

- consider different responses to the questions and don’t necessarily settle on the response that wraps up the question most quickly or simply—but really delve into the complexities that are there to explore;
- reflect on the one’s thought process (how it has changed/is changing) about the issue at hand;
- use evidence to support their assertions (by, for example, citing a film or text specifically and develop a thought or an answer through close analysis of that film or text);
- highlight and develop classmate’s point; and/or
- raise questions/responses that address these questions.



Discussion Leadership: Each student in the class will be responsible for leading a portion of the discussion at one of the regular seminar meetings. I will circulate a schedule listing the date of each person's discussion leadership at the first class. It is up to you to determine how you want to approach this assignment. I suspect that people's styles and ways of organizing their time will vary to some degree. That said, this is not a lecture; while I would like to see some synthesis of main ideas from the readings, you must also pose questions to the group, elicit responses, think on your feet, and ask follow-up questions. In other words, you must sustain an open-ended (though focused) conversation for some of the thirty or so minutes that you will spend leading the class. Remember that good discussion questions aim to elicit debate; they aren't questions seeking factual answers or inarguable truisms. In designing your questions, you should strive to come up with something that is answerable; the wording and conceptualization of the question shouldn't be so obscure as to completely stump the audience. But really good questions will prompt a range of possible responses, the exact contours of which you can't completely predict ahead of time.

The topic of the discussion is also up to you to formulate, though a couple of approaches to the material naturally suggest themselves. One would be to articulate a relationship between the assigned film(s) and the film-historical issues surrounding it/them—issues discussed in the assigned criticism and/or ones that you are aware of based on other reading or general knowledge of the period. Another would be to talk about the critic's/critics' research methodologies and the archives that they use.

Research Dossier Presentation: Each student in the class will be assigned to present a dossier—a collection of documents—regarding a film assigned for that class meeting. These documents—all primary sources contemporaneous to the films—are to be located through research in the online and/or physical archives we are working with this semester (e.g., major Black weekly newspapers, the Media History Digital Library) and uploaded to the appropriate Carmen discussion board for that day, before class begins. The purpose of the presentation is twofold: to introduce the rest of the class to the documents you've selected as being significant, showing and summarizing each; and to identify a significant issue or question that emerges from this research (it may be the common thread linking your documents), drawing out the cinema-historical context or contexts that would be needed to study the issue/question further.

You will use the classroom projector or screen to present your documents, and you are welcome also to use Power Point slides to share key points and/or discussion questions.

Further details about this assignment to follow, including the schedule of these presentations, which I will circulate during the first week or two of the semester.

Final Paper: The final paper (10-12 double-spaced pages) will be driven by the primary-source research that you conduct over the course of the semester. A full description of this assignment, including the preparatory elements of it (proposal, research bibliography, and oral abstract) will be distributed separately.

Grading Scale:

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

## **University Policies:**

### **Academic Misconduct**

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

The Ohio State University's Code of Student Conduct (Section 3335-23-04) defines academic misconduct as: Any activity that tends to compromise the academic integrity of the University or subvert the educational process. Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's Code of Student Conduct is never considered an excuse for academic misconduct, so please review the Code of Student Conduct and, specifically, the sections dealing with academic misconduct.

If an instructor suspects that a student has committed academic misconduct in this course, the instructor is obligated by University Rules to report those suspicions to the Committee on Academic Misconduct. If COAM determines that a student violated the University's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in the course and suspension or dismissal from the University.

If students have questions about the above policy or what constitutes academic misconduct in this course, they should contact the instructor.

### **Artificial Intelligence and Academic Integrity**

There has been a significant increase in the popularity and availability of a variety of generative artificial intelligence (AI) tools, including ChatGPT, Sudowrite, and others. These tools will help shape the future of work, research and technology, but when used in the wrong way, they can stand in conflict with academic integrity at Ohio State.

All students have important obligations under the Code of Student Conduct to complete all academic and scholarly activities with fairness and honesty. Our professional students also have the responsibility to uphold the professional and ethical standards found in their respective academic honor codes. Specifically, students are not to use unauthorized assistance in the laboratory, on field work, in scholarship, or on a course assignment unless such assistance has been authorized specifically by the course instructor. In addition, students are not to submit their work without acknowledging any word-for-word use and/or paraphrasing of writing, ideas or other work that is not your own. These requirements apply to all students undergraduate, graduate, and professional.

To maintain a culture of integrity and respect, these generative AI tools should not be used in the completion of course assignments unless an instructor for a given course specifically authorizes their use. Some instructors may approve of using generative AI tools in the academic setting for specific goals. However, these tools should be used only with the explicit and clear permission of each individual instructor, and then only in the ways allowed by the instructor.

## **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 [Civil Rights Compliance Office](#).

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

## **Disability Statement (with Accommodations for Illness)**

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If students anticipate or experience academic barriers based on a disability (including mental health and medical conditions, whether chronic or temporary), they should let their instructor know immediately so that they can privately discuss options. Students do not need to disclose specific information about a disability to faculty. To establish reasonable accommodations, students may be asked to register with Student Life Disability Services (see below for campus-specific contact information). After registration, students should make arrangements with their instructors as soon as possible to discuss your accommodations so that accommodations may be implemented in a timely fashion.

If students are ill and need to miss class, including if they are staying home and away from others while experiencing symptoms of viral infection or fever, they should let their instructor know immediately. In cases where illness interacts with an underlying medical condition, please consult

with Student Life Disability Services to request reasonable accommodations. [slds@osu.edu](mailto:slds@osu.edu), <https://slds.osu.edu>, 098 Baker Hall, 113 W. 12th Ave, 614-292-3307 phone

### **Intellectual Diversity**

Ohio State is committed to fostering a culture of open inquiry and intellectual diversity within the classroom. This course will cover a range of information and may include discussions or debates about controversial issues, beliefs, or policies. Any such discussions and debates are intended to support understanding of the approved curriculum and relevant course objectives rather than promote any specific point of view. Students will be assessed on principles applicable to the field of study and the content covered in the course. Preparing students for citizenship includes helping them develop critical thinking skills that will allow them to reach their own conclusions regarding complex or controversial matters.

### **Grievances and Solving Problems**

According to University Policies, if you have a problem with this class, you should seek to resolve the grievance concerning a grade or academic practice by speaking first with the instructor or professor. Then, if necessary, take your case to the department chairperson, college dean or associate dean, and to the provost, in that order. Specific procedures are outlined in Faculty Rule 3335-8-23. Grievances against graduate, research, and teaching assistants should be submitted first to the supervising instructor, then to the chairperson of the assistant's department.

### **Creating an Environment Free from Harassment, Discrimination, and Sexual Misconduct**

The Ohio State University is committed to building and maintaining a welcoming community. All Buckeyes have the right to be free from harassment, discrimination, and sexual misconduct. Ohio State does not discriminate on the basis of age, ancestry, color, disability, ethnicity, gender, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, pregnancy (childbirth, false pregnancy, termination of pregnancy, or recovery therefrom), race, religion, sex, sexual orientation, or protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. Members of the university community also have the right to be free from all forms of sexual misconduct: sexual harassment, sexual assault, relationship violence, stalking, and sexual exploitation.

To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non-confidential resources and supportive measures, contact the Civil Rights Compliance Office (CRCO): Online reporting form: <http://civilrights.osu.edu/> Call 614-247-5838 or TTY 614-688-8605 [civilrights@osu.edu](mailto:civilrights@osu.edu)

The university is committed to stopping sexual misconduct, preventing its recurrence, eliminating any hostile environment, and remedying its discriminatory effects. All university employees have reporting responsibilities to the Civil Rights Compliance Office to ensure the university can take appropriate action:

- All university employees, except those exempted by legal privilege of confidentiality or expressly identified as a confidential reporter, have an obligation to report incidents of sexual assault immediately.
- The following employees have an obligation to report all other forms of sexual misconduct as soon as practicable but at most within five workdays of becoming aware of such information: 1. Any human resource professional (HRP); 2. Anyone who supervises faculty, staff, students, or volunteers; 3. Chair/director; and 4. Faculty member.

## **Memo of Justification: New Course Proposal**

**Course Title:** FILMSTD 5000 – *Advanced Studies in Film History*

**Submitting Unit:** Film Studies Area in the Department of Theatre, Film, and Media Arts

**Purpose and Rationale:** The Film Studies area proposes the creation of FILMSTD 5000, *Advanced Studies in Film History*, as a dual-level undergraduate/graduate course. This course will serve multiple academic constituencies:

- **Undergraduate Film Studies Majors and Minors:** It will provide an advanced elective focused on historical research and historiographic methods, addressing a current gap in upper-level offerings.
- **Graduate Students in Arts and Humanities:** It will fulfill requirements for the Graduate Interdisciplinary Specialization (GIS) in Film Studies, ensuring continued access to graduate-level coursework in cinema history.

Historically, graduate-level instruction in film history has been offered through FILMSTD 7000, a graduate-only course sometimes cross-listed with Film Studies core faculty seminars in other academic units. The 7000-level course attracted students from the Film Studies MA program and graduate students in related disciplines pursuing the GIS. However, the Film Studies MA program has been on pause for several years and is not admitting new students, and enrollment from partner departments has declined due to smaller PhD cohorts.

As a result, demand for a flexible course that serves both advanced undergraduates and graduate students has increased. Additionally, with the hire of Amrutha Kunapulli (TFMA) in Autumn 2024, we have new faculty capacity to offer a robust cinema history course.

FILMSTD 5000 will:

- Deepen undergraduate offerings by introducing hands-on historical research and historiographic methods.
- Sustain graduate-level opportunities for ASC students pursuing the GIS in Film Studies.
- Optimize enrollment by combining advanced undergraduates and graduate students in a single, well-structured course.

This course will strengthen the Film Studies curriculum by enhancing research-based learning for undergraduates, and maintaining graduate-level access to film history instruction despite programmatic changes. It also supports continued interdisciplinary engagement across Arts and Humanities units.

## FILM STUDIES BA CURRICULAR MAP (MAJOR)

COMPONENT IN MAJOR	COURSE	GOAL 1: Knowledge of Film Language	GOAL 2: Knowledge of Film History	GOAL 3: Interdisciplinary Inquiry	GOAL 4: Interdisciplinary reflection	GOAL 5: Critical Writing
<i>Courses listed only once, but all courses beyond core could fulfill elective options if not being used as a component requirement)</i>		<i>Students learn to recognize formal elements; acquire and apply tools (terminology, methods) to carry out rigorous formal analysis of film.</i>	<i>Students learn to explain how film has changed over time as an aesthetic form, as an industry, and as a social institution.</i>	<i>Students reflect on its relation to Film Studies as a field of interdisciplinary inquiries about cinema.</i>	<i>Students learn to develop general conclusions by synthesizing specific cases and by utilizing film-studies methods.</i>	<i>Students compose convincing written arguments backed by evidence from films and secondary sources.</i>
<b>Pre-Req</b> (3CH)	English 2263 – Introduction to Film	Beginning	Beginning	Beginning	Beginning	Beginning
<b>Core</b> (6CH)	FILMSTD 2271 – Introduction to Film Studies HISTART 2901 – Introduction to World Cinema	Beginning Beginning	Beginning Beginning	Beginning Beginning	Beginning Beginning	Beginning Beginning
<b>Non-industrial</b> Experimental/ Avant Garde (3CH)	FILMSTD/GERMAN 4670H – Cinema & Historical Avant-Garde HISTART 5643 – New Media Art HISTART 5645 – Video Art HISTART 5905 – Avant-Garde Film HISTART 5906 – Experiments in Film and Media Theory	Intermediate Intermediate Intermediate Intermediate Intermediate	Advanced Advanced Advanced Advanced Advanced	Intermediate Intermediate Intermediate Intermediate Intermediate	Intermediate Intermediate Intermediate Intermediate Intermediate	Intermediate Intermediate Intermediate Intermediate Intermediate
<b>Non-fictional</b> Documentary (3CH)	FILMSTD 3660 – Studies in Non-Fiction Cinema HISTART 5910 – Documentary Film	Intermediate Intermediate	Intermediate Intermediate	Intermediate Intermediate	Intermediate Intermediate	Intermediate Intermediate
<b>Multi-cultural</b> (3CH)	CHINESE 4405 – China in Chinese Film EALL 3446 – Asian American Film FILMSTD 4650 – Studies in Regional Cinema FRENCH 5701 – Topics in French and Francophone Cinema HISTART 3901 – World Cinema Today INTSTDS 4451 – Immigration Controversy Through Film ITALIAN 2056 – Love and Difference on the Italian Screen RUSSIAN 3460 – Modern Russian Experience Through Film SLAVIC 3360 – Screening Minorities...the Other in Slavic Film SLAVIC 5457 – Ideology and Viewers: East European Film SPANISH 2380 – Introduction to Latin American Cinema SPANISH 4582 – Latinx Cinema: Filmmaking	Beginning Beginning Advanced Intermediate Beginning Intermediate Beginning Beginning Beginning Intermediate Beginning Intermediate	Beginning Beginning Intermediate Intermediate Intermediate Intermediate Beginning Beginning Beginning Intermediate Intermediate Beginning Intermediate	Beginning Beginning Advanced Intermediate Beginning Intermediate Beginning Beginning Intermediate Intermediate Beginning Intermediate	Beginning Beginning Advanced Intermediate Intermediate Intermediate Beginning Beginning Beginning Beginning Intermediate Beginning Intermediate	Beginning Beginning Intermediate Intermediate Beginning Intermediate Beginning Beginning Beginning Beginning Intermediate Beginning Intermediate



		GOAL 1: Knowledge of Film Language	GOAL 2: Knowledge of Film History	GOAL 3: Interdisciplinary Inquiry	GOAL 4: Interdisciplinary reflection	GOAL 5: Critical Writing
<b>Pre-1950s</b> (3CH)	ACCAD 3350 –History of Animation FILMSTD/GERMAN 4670H – Cinema & Historical Avant-Garde FRENCH 2801 – Classics of French Cinema GERMAN 3351 – Democracy, Fascism, and German Culture HISTART 5901 – Silent Cinema: 1895–1927 JAPANESE 4400 – Japanese Film and Visual Media RUSSIAN 3460 – Modern Russian Experience Through Film	Intermediate Intermediate Beginning Beginning Intermediate Intermediate Beginning	Intermediate Advanced Beginning Intermediate Intermediate Intermediate Beginning	Intermediate Intermediate Intermediate Intermediate Intermediate Intermediate Intermediate	Beginning Intermediate Beginning Beginning Intermediate Intermediate Beginning	Beginning Intermediate Beginning Intermediate Intermediate Intermediate Beginning
<b>Electives</b> (9CH)	AAAS 3320/HISTORY 3310 - History African Cinema AAAS 4571 - Black Visual Culture and Popular Media COMPSTD 3607 - Film and Literature as Narrative Art ENGLISH 4578 - Special Topics in Film FILMSTD 4580 - Studies in a Major Director FILMSTD 4640 - Studies in Cinema History <b>FILMSTD 5000 - Advanced Studies in Cinema History</b> GERMAN 2451 - Germans in Hollywood: Exiles & Émigrés HISTART 3901 - World Cinema Today HISTART 3905 - Developing World on Screen ITALIAN 2053 - Introduction to Italian Cinema ITALIAN 2055 - Mafia Movies ITALIAN 4223 - Italian Cinema MUSIC 3344 - Film Music SLAVIC 3310 - Science Fiction: East vs. West SPANISH 4580 - Latin American Film SPANISH 4581 - Spanish Film WGSST 2317 - Intro to Gender & Cinema WGSST 4527 - Studies in Gender and Cinema	Beginning Intermediate Beginning Advanced Advanced Advanced Advanced Beginning Beginning Beginning Beginning Beginning Intermediate Beginning Beginning Intermediate Beginning Beginning Intermediate Beginning Intermediate Intermediate Beginning Intermediate Beginning Intermediate Beginning Intermediate Intermediate Beginning Intermediate	Beginning Intermediate Beginning Advanced Advanced Advanced Advanced Beginning Intermediate Intermediate Beginning Beginning Beginning Intermediate Beginning Beginning Intermediate Beginning Beginning Intermediate Intermediate Intermediate Beginning Intermediate Intermediate Beginning Intermediate Intermediate Beginning Intermediate	Beginning Intermediate Beginning Advanced Advanced Advanced Advanced Beginning Beginning Beginning Beginning Beginning Intermediate Beginning Beginning Intermediate Beginning Beginning Intermediate Intermediate Intermediate Beginning Intermediate Intermediate Beginning Intermediate Intermediate Beginning Intermediate	Beginning Intermediate Beginning Advanced Advanced Advanced Advanced Beginning Intermediate Intermediate Beginning Beginning Beginning Intermediate Beginning Beginning Intermediate Beginning Beginning Intermediate Intermediate Intermediate Beginning Intermediate Intermediate Beginning Intermediate Intermediate Beginning Intermediate	Beginning Intermediate Beginning Advanced Advanced Advanced Advanced Beginning Beginning Beginning Beginning Beginning Intermediate Beginning Beginning Intermediate Beginning Beginning Intermediate Intermediate Intermediate Beginning Intermediate Intermediate Beginning Intermediate Intermediate Beginning Intermediate
<b>Senior seminar</b> (3CH)	FILMSTD 4895 – Senior Seminar	Advanced	Advanced	Advanced	Advanced	Advanced
<b>Focus Area</b> (9 CH)	Courses in focus area (screenwriting, production, or film theory) determined by student in collaboration with advising and film studies faculty.	Beginning to advanced	Beginning to advanced	Intermediate to advanced	Beginning to advanced	Intermediate to advanced