
Term Information

Effective Term Autumn 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	Undergraduate
Course Number/Catalog	3770
Course Title	Screen Industry Studies
Transcript Abbreviation	Screen Industry
Course Description	Introduction to how media industries work, with broader theoretical and practical implications of media industry structures and functions. The course provides an in-depth understanding of how material, political, economic, legal, and social factors have shaped the production, distribution, and consumption of media, with an emphasis on moving image industries including cinema and television.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites	FILMSTD 2270 or FILMSTD 2271
Exclusions	
Electronically Enforced	Yes

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	50.0601
Subsidy Level	Baccalaureate Course
Intended Rank	Freshman, Sophomore, Junior, Senior

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 a foundational understanding of media industry studies as a field of study.
- Students will be able to identify and define central topics, methods, and areas of study within the field.
- Students will learn basic methodologies of an industry studies approach to film analysis.
- Students will improve and expand skills in critical and scholarly writing on film and media.
- Students will broaden perspective on global industrial film histories.

Content Topic List

- Media ownership and intellectual copyright.
- Media distribution mechanisms.
- Stardom and celebrity studies.
- Media globalisation and technological evolution.

Sought Concurrence

No

Attachments

- Syllabus FILMSTD 3770 Screen Industry Studies.pdf: Syllabus
(Syllabus. Owner: Piper,Paige Marie)
- 2025.11.17 BA Film Studies curricular map.docx: BA curriculum map
(Other Supporting Documentation. Owner: Piper,Paige Marie)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Piper,Paige Marie	11/17/2025 03:11 PM	Submitted for Approval
Approved	Piper,Paige Marie	11/17/2025 03:11 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	11/24/2025 05:44 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	11/24/2025 05:44 PM	ASCCAO Approval

Course number: FILMSTD 3770
Course Title: Screen Industry Studies
Prof: Amrutha Kunapulli

Course Description: This course offers an introduction to how media industries work, and the broader theoretical and practical implications of media industry structure and function. It provides an in-depth understanding of how material, political, economic, legal, and social factors have shaped the production, distribution, and consumption of media, with an emphasis on moving image industries such as cinema and television. Topics covered will include ownership and intellectual copyright, distribution mechanisms, politics of labour, stardom and celebrity studies, media globalisation, and technological evolution, amongst other critical frameworks of study. The course is aimed to provide students a critical and rigorous introduction to the functioning and study of industries producing moving image texts.

Course objectives:

- gain a foundational understanding of media industry studies as a field of study
- be able to identify and define central topics, methods, and areas of study within the field
- learn basic methodologies of an industry studies approach to film analysis
- improve and expand skills in critical and scholarly writing on film and media
- broaden perspective on global industrial film histories

Credit hours: 3

Length of course: 14 weeks

Distance Education Component: No

Grading basis: letter grade

Repeatable: No

Course components: lecture

Mode: In-person, on Columbus campus

Pre-reqs: Completion of FILMSTD 2270 or FILMSTD 2271 (electronically enforced).

Course Justification:

The film studies curriculum currently does not offer a dedicated course for industry and distribution studies, which are both integral to preparing our majors for pursuing film-related careers after the major. It will fit in as a 3000-level course, to be taken before their capstone course, but after the foundational courses.

FILMSTD-BA Curriculum: course will be added as FILMSTD-BA ELECTIVE and will be considered for FILM STUDIES FOCUS AREA, “Film Theory”

SYLLABUS FILMSTD 3770

Course title: Screen Industry Studies

Dept. Theatre, Film, and Media Arts

Term: AU/SP

Credit Hours: 3

Instructor: Amrutha Kunapulli,

Office Location: TFM 458

Email: kunapulli.1@osu.edu

Office Hours: TBD

Class Meetings: 80 min, 2 days/week

Course overview:

This course offers an introduction to how media industries work, and the broader theoretical and practical implications of media industry structure and function. It provides an in-depth understanding of how material, political, economic, legal, and social factors have shaped the production, distribution, and consumption of media, with an emphasis on moving image industries such as cinema and television. Topics covered will include ownership and intellectual copyright, distribution mechanisms, politics of labour, stardom and celebrity studies, media globalisation, and technological evolution, amongst other critical frameworks of study. The course is aimed to provide students a critical and rigorous introduction to the functioning and study of industries producing moving image texts.

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Course materials:

All reading and viewing materials will be made available through OSU libraries and linked on the course Carmen page. The two repeated textbooks, available through the library and worth bookmarking include:

Media Industries: History, Theory, and Method. Wiley, 2009.

The Classical Hollywood Reader. Routledge, 2012.

Assignments and Grading:

Workload: Every week, students will have to watch a film (2-2.5hrs), complete a reading (~ 20 pages), and complete a short writing assignment (recap or essay). Some weeks there might be no film and ~40 pages reading instead. Other than that, there will be a final that can be either written or presented as video essay.

Short essays (3): 30%

Final: 30%

Weekly recaps: 20%

Participation and engagement: 20%

Short essays: Over the semester, students will write three short essays (1000-1500 words). These essays will have specific prompts and requirements that will be specified closer to the date.

Final essay: For the final essay, students will be required to write a formal argumentative essay, or create a formal argumentative video essay, that demonstrates their grasp of key concepts and methodologies of industry studies.

Weekly recaps: At the end of each week, students will be required to offer a short write-up or video essay (300-500 words/ 3-5minutes) that consolidates what they consider to be the most important learning from that week, offer up questions for further thought, and clarify any remaining questions or doubts from the week. These will not be due any week that there are other assignments.

Participation and engagement: Most learning happens in class discussions and lectures. Students will be expected to attend all classes and be on time, and come prepared with the all the required viewing and reading done for each class. Class discussion will be conducted with curiosity and respect. Active participation involves listening to your peers and instructor, and responding to them, not just be seen as speaking in class. I will offer multiple ways to engage with course material and demonstrate your participation. It is a subjective grade, and if you're unsure of your standing in this grade, feel free to come speak with me.

Grading scale:

Grade	Required percentage
A	93% and higher
A-	90% - 92%
B+	86% - 89%
B	83% - 85%
B-	80%-82%
C+	77%-79%
C	73%-76%
C-	69%-72%
D+	65% - 68%
D	62%-64%
E	63% or less

Course Policies:

I will engage with you in good faith i.e. I assume the best of your intentions in this class, and I would hope you assume the best of mine. This also means that I am committed to a safe and respectful classroom for everyone, but there cannot be a truly “safe” public space, since public space is inherently interactional. We will run a classroom of **general common sense, mutual compassion and respect, and professional communication.**

Life happens; if you feel you are falling behind or find the course too challenging, please talk to me.

Don't plagiarise; seriously, it's not worth it. Give every assignment your best honest effort and come talk to me anytime it's too challenging. See University policies on academic misconduct and the use of artificial intelligence at the end of the syllabus for more.

If you require learning accommodations, make sure to have your SLDS approval completed and communicate directly with me about any modifications. See University policy on disability and accommodation for illness at the end of the syllabus for more.

I also have mandatory reporting responsibility related to my role as an Ohio State employee. It is my goal that you feel able to share information related to your life experiences in classroom discussion or in your written work, and in our one-on-one meetings. I seek to keep information you share private to the greatest extent possible. However, I am required to share information regarding sexual misconduct with the University's Title IX Office. If I can be of assistance in helping you to make a report and in finding campus and community resources, please let me know. If you would like to access resources directly, please feel free to contact the Title IX office. Students may speak to someone confidentially by contacting Counseling & Consultation Services at 614-292-5766 or the 24 hour helpline from the Sexual Assault Response Network of Central Ohio (SARNCO) at 614-267-7020. For more information, please see the University policy on creating an environment free from harassment, discrimination, and sexual misconduct at the end of the syllabus.

Structure

Introductions

The first few weeks lay the foundations of industry studies, outlines its history in academia, and introduces the main topics and areas of focus within the field.

Week 1: Introduction

Session 1: introduction to syllabus, course questions and directions

S2: what is industry studies – short films in class

Week 2: a history of industry studies

S1: history of industry studies | “Media Industries, Political Economy, and Media/Cultural studies”

(Kellner) (13pp); “Media Economics and the Study of Media Industries” (Napoli) (10pp)

S2: who studies industry; what counts | “Does the World Really Need One More Field of Study” (Holt & Perren)(17pp)

Week 3: distribution studies | transnational silent cinema

S1: what is distribution studies

S2: discussing *Perils of Pauline* and chapter 3 of *Distributing Silent Film Serials* (Canjels) (22pp)

Central topics | American industry

The second unit takes in-depth looks at the various areas of focus in industry and distribution studies. Each week takes on a specific topic, and studies it through an example from the classical Hollywood system. Some weeks offer textual analysis, while others offer different methodological approaches to film analysis. (The focus on Hollywood is a pragmatic choice on some level; it is the industry that has been studied most extensively from an industrial perspective and therefore offers students a wide variety of sample analyses and scholarship.)

Week 4: ownership & release structures | the studio system

S1: Introducing Classical Hollywood and the studio system | “The Hollywood Film Industry: Theatrical Exhibition, Pay TV, and Home Video”(Gomery) (10pp); “Hollywood: The Triumph of the Studio System” (Schatz) (12pp)

S2: *She Done Him Wrong*

Week 5: infrastructure and technology | introduction of sound

S1: technology as lens | “The Coming of Sound” (Gomery) (14pp)

S2: *All Quiet on the Western Front* | “From Silent to Sound” (Cormack) (16pp)

Short essay due: prompt provided (reflective, pulling examples from personal experiences, questions looking forward)

Week 6: censorship& regulation | screwball comedy

S1 – Hays Code, Genre studies | “The Production Code and the Mythologies of Pre-Code Hollywood” (Maltby) (12pp)

S2 – *Maltese Falcon* | Library archival research

Week 7: Labour & talent

S1 – unions, guilds, informal associations; demographics of labour| Introduction from *Hollywood Unions* (Fortmueller & Marzola)(17pp)

S2 – star studies; sampling Hollywood | “Selling Stars: The Economic Imperative” (Balio) (15pp); “Heavenly Bodies” (Dyer) (13pp)

Week 8 – the digital era

S1 – the introduction of the digital and changes to media industries |

S2 – changes to media circulation | Introduction to *Digital Distribution* (McDonald et al) (22pp)

Short essay due: looking through archives/reviews; consolidating, collating, reporting

Week 9 – the digital era continued

S1 – Platform studies - YouTube | Chapter 1 of *YouTube: Online Video and Participatory Culture* (Burgess & Green) (10pp)

S2 – Convergence culture | Introduction of *Convergence Culture: Where Old and New Media Collide* (Jenkins) (25pp)

Week 10: non-industrial cinema, experimental cinema

S1 – guest speaker Roger Beebe on being a non-industrial filmmaker

S2 – case studies of “mainstream” “experimental” shorts

Global case studies

The final unit expands out of the American film industry, and allows students the opportunity to apply the theoretical approaches of industrial studies they learned in the last unit to various global texts. Each week centres a film and an accompanying reading as a means to explore a number of topics. There will also be a running discussion of media imperialism and how it has been effected and affected by industrial processes and industry studies.

Week 11: Case study – *M* (Lang 1931) | Reading: excerpt from Keas (BFI film guide) (20pp)

Topics covered: national cinema, vertical/horizontal integration, global cinema, changes in tech, stardom, auteur

(In this week, students focus on Fritz Lang's M, in its original German version. They will study its form and content, and how the film is a product of the nationalising of the German film industry, its experimental use of sound, its use and crafting of Peter Lorre's image. With the help of the reading, they will also study the genre markers in M that position it, and Lang, as a precursor to classical Hollywood's film noir.)

Short essay due: digital media texts and industrial analysis

Week 12 – Case Study: *Living in Bondage* | Reading: Introduction to *Signal and Noise* (Larkin) (32pp)

Topics covered: infrastructure, media imperialism, alternative circulation, subtitling

(In this week, students explore the workings of the Nigerian film industry through the film Living in Bondage. The reading will help understand the film through the mechanics of the video film industry, the effect of media imperialism on the global film market, the impacts of colonialism on filmmaking infrastructure of the global south.)

Week 13 – Case Study: *This is not a film* | Reading: Interview with Panahi (6pp); “Saying things without appearing to have said them”: Politics and Protest in Jafar Panahi's *This is Not a Film*” (Griffiths) (13pp)

Topics covered: auteur, censorship, technology, festival cinema, improv cinema

(In this week, students explore the filmmaking of Jafar Panahi, an important filmmaker from Iran, and the conditions of his filmmaking. They learn about how Panahi makes and circulates cinema under the conditions of house arrest while being legally banned from making film, and its impact on global art cinema. Students are also taught to use interviews and ethnographic research as part of their scholarly writing.)

Week 14 – Case study: *Everything Everywhere All at Once* | Reading: assorted reviews (15pp)

Topics covered: global cinema, transnational stardom, neoliberalism vs media imperialism, reception studies

(In this week, students watch the recent Academy Award winning film to understand the current nature of the global film industry. They focus on the film's use of stars from across film cultures and the possibility of a universal commercially viable film aesthetic. By focussing on a more recent and seemingly more accessible film, the unit models for students how to respond to media they consume on a more daily basis as a product of industrial forces.)

Week 15 – writing a film essay | review of methods of industry/production studies | sample scholarship analysis

(On the last day, the course wraps up with a review of major topics and methodologies employed in industry studies and encourages students to get a jump start on their final essay)

Final due: centring a film (or film series) and writing an argumentative essay from an industry studies approach

University Policies:

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

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.

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.

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.

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.

Columbus: 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.

		GOAL 1: Knowledge of Film Language	GOAL 2: Knowledge of Film History	GOAL 3: Interdisciplinary Inquiry	GOAL 4: Interdisciplinary reflection	GOAL 5: Critical Writing
Pre-1950s (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
Electives (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 3770 – Screen Industry Studies FILMSTD 3997 – Revolution and War in East European film... FILMSTD 4580 - Studies in a Major Director FILMSTD 4640 - Studies in Cinema History FILMSTD 5000 - Advanced Studies in Cinema History 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 Intermediate Intermediate Advanced Advanced Advanced Beginning Beginning Beginning Beginning Beginning Intermediate Beginning Beginning Intermediate Beginning Intermediate Intermediate Beginning Intermediate Intermediate Beginning Intermediate	Beginning Intermediate Beginning Advanced Intermediate Intermediate Advanced Advanced Advanced Beginning Intermediate Intermediate Beginning Beginning Intermediate Beginning Beginning Intermediate Beginning Intermediate Intermediate Beginning Intermediate Intermediate Beginning Intermediate	Beginning Intermediate Beginning Advanced Intermediate Intermediate Advanced Advanced Advanced Beginning Intermediate Beginning Beginning Beginning Intermediate Beginning Beginning Intermediate Beginning Intermediate Intermediate Beginning Intermediate Intermediate Beginning Intermediate	Beginning Intermediate Beginning Advanced Intermediate Intermediate Advanced Advanced Advanced Beginning Intermediate Intermediate Beginning Beginning Intermediate Beginning Beginning Intermediate Beginning Intermediate Intermediate Beginning Intermediate Intermediate Beginning Intermediate	Beginning Intermediate Beginning Advanced Intermediate Advanced Advanced Advanced Advanced Beginning Beginning Beginning Beginning Beginning Intermediate Beginning Beginning Intermediate Beginning Intermediate Intermediate Beginning Intermediate Intermediate Beginning Intermediate
Senior seminar (3CH)	FILMSTD 4895 – Senior Seminar	Advanced	Advanced	Advanced	Advanced	Advanced
Focus Area (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