

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	4660
Course Title	Global Queer Film
Transcript Abbreviation	Global Queer Film
Course Description	How have narrative cinema and experimental film functioned as technologies of sexuality and gender? This question will be central to the course as we contextualize how filmmakers from across the world have used the aesthetic potential of film, and its distribution, to orient queer experience and articulate queer identities within specific historical and socio-political conditions.
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 2271, or permission of instructor.
Exclusions	
Electronically Enforced	Yes

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	50.0601
Subsidy Level	Baccalaureate Course
Intended Rank	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 familiarity with the main figures in global queer film, and the historical and socio-cultural context of their work.
- Students will analyze films through queer theoretical paradigms.
- Students will create nuanced, persuasive arguments in oral and written forms using primary and secondary sources.

Content Topic List

- Global queer cinema and queer theory.
- Film and media theory, history, distribution.
- Film and media aesthetics, analysis.

Sought Concurrence

No

Attachments

- 2025.11.17 BA Film Studies curricular map.docx: BA curriculum map
(Other Supporting Documentation. Owner: Piper,Paige Marie)
- Concurrence statement WGSS (FS 4660-Mullins).pdf: WGSS Concurrence Statement
(Concurrence. Owner: Piper,Paige Marie)
- Syllabus FILMSTD 4660 Global Queer Film (01.28.26).pdf: Updated syllabus 01.28.26
(Syllabus. Owner: Piper,Paige Marie)

Comments

- Please see feedback email sent to department 01-27-2026 RLS *(by Steele,Rachel Lea on 01/27/2026 06:36 PM)*
- Please request concurrence from WGSS *(by Vankeerbergen,Bernadette Chantal on 11/24/2025 05:46 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Piper,Paige Marie	11/17/2025 03:35 PM	Submitted for Approval
Approved	Piper,Paige Marie	11/17/2025 03:35 PM	Unit Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	11/24/2025 05:46 PM	College Approval
Submitted	Piper,Paige Marie	12/10/2025 10:06 AM	Submitted for Approval
Approved	Piper,Paige Marie	12/10/2025 10:06 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	12/18/2025 06:56 PM	College Approval
Revision Requested	Steele,Rachel Lea	01/27/2026 06:36 PM	ASCCAO Approval
Submitted	Piper,Paige Marie	01/28/2026 04:29 PM	Submitted for Approval
Approved	Piper,Paige Marie	01/28/2026 04:29 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	01/28/2026 06:11 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Neff,Jennifer Vankeerbergen,Bernadette Chantal Wade,Macy Joy Steele,Rachel Lea	01/28/2026 06:11 PM	ASCCAO Approval

Course number: FILMSTD 4660

Course Title: Global Queer Film

Prof: Jonathan Mullins

Course Description: How have narrative cinema and experimental film functioned as technologies of sexuality and gender? This question, posed by Rosalind Galt and Karl Schoonover borrowing from Teresa de Lauretis' groundbreaking work, will be central to our course, as we contextualize how filmmakers from across the world have used the aesthetic potential of film, and its distribution, to orient queer experience. The course will be organized around three units that explore the following questions: 1. In what way do queers use film to plot identifications and desires? How do narrative and experimental film operate as sites where global, local, regional or transnational imaginaries and industrial dynamics intersect? 2. Is sex the essential horizon of queer experience? How do filmmakers respond to trenchant discourses in queer theory that point to sex as the organizing nucleus of contemporary queer life? To what extent are such sex-centered, "anti-relational" strands of queer theory a solely American or European phenomenon? 3. How have moving images been crucial to queer worldmaking? In other words, how have they been used to imagine different, even utopian queer worlds, of playing with time, space and reality in order to produce and inhabit worlds different than the straight one? This question will help us engage with theories of queer temporality, space, and fantasy.

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-req: 2270 or 2271, or permission of instructor.

Brief Justification: This course introduces students to global queer cinema as a critical dimension of film and media studies, exploring how narrative and experimental films shape discourses of sexuality, gender, and identity across diverse cultural contexts. By engaging with filmmakers from Asia, Africa, Europe, and the Americas, students explore how moving images articulate queer identities, desires, and worldmaking practices within specific historical and socio-political conditions. The syllabus foregrounds critical debates in queer theory, while situating them in transnational film cultures. The course enables students to understand cinema's role in shaping discourses of identity, belonging, and resistance globally. As such, it offers an essential methodological and theoretical foundation for film studies majors seeking to analyze cinema beyond heteronormative frameworks and within the broader terrain of cultural and social justice.

Fit in current design of Film Studiesmajor/minor:

FILMSTD_BA: "Nonindustrial" and "Multicultural" component categories + Elective option

FILMSTD_MIN: Elective option



Funeral Parade of Roses (Toshio Matsumoto, 1970)

Global Queer Film

FILMSTD 4660

Prof Jonathan Mullins.429

Day/Time (twice per week, 80 mins per session)

Location XXX

Office Hours: M 3-5PM

Office: 227 Hagerty Hall

Course description: How have narrative cinema and experimental film functioned as technologies of sexuality and gender? This question, posed by Rosalind Galt and Karl Schoonover borrowing from Teresa de Lauretis' groundbreaking work, will be central to our course, as we contextualize how filmmakers from across the world have used the aesthetic potential of film, and its distribution, to orient queer experience. The course will be organized around three units that explore the following questions:

1. In what way do queers use film to plot identifications and desires? How do narrative and experimental film operate as sites where global, local, regional or transnational imaginaries and industrial dynamics intersect?
2. Is sex the essential horizon of queer experience? How do filmmakers respond to trenchant discourses in queer theory that point to sex as the organizing nucleus of contemporary queer life? To what extent are such sex-centered, "anti-relational" strands of queer theory a solely American or European phenomenon?
3. How have moving images been crucial to queer worldmaking? In other words, how have they been used to imagine different, even utopian queer worlds, of playing with time, space and reality in order to produce and inhabit worlds different than the straight one? This question will help us engage with theories of queer temporality, space, and fantasy.

Expected learning outcomes

Successful students will gain the following competencies:

1. Familiarity with the main figures in global queer film, and the historical and socio-cultural context of their work.
2. Analysis of films through queer theoretical paradigms.
3. Nuanced, persuasive argumentation, in both oral and written forms, using primary and secondary sources.

Course requirements

- Participation in class (20%): Attendance is mandatory. Students are permitted three unexcused absences during the semester. Come to class with two questions and two comments ready, and be prepared to respond to your colleagues' interventions. Take notes, mark up your texts, come prepared and enthusiastic. You will self-assess your participation in weeks 4, 8 and 14 and we will decide on your grade together.
- Two informal in-class presentations (20%): your mission in these presentations is to read one scene/sequence (2-3 min max) through one passage from the reading (one ¶ max) assigned for the day of the presentation. The presentation will last a maximum of 10 minutes, and must make its argument by attending to film form. Make sure you review Chapter 2 of Villarejo's *Film Studies: the Basics* as you prepare the presentation.
- One, open-book, midterm comparative essay OR oral exam (20%). The written option, completed at home, is a response to one of three questions given in the Canvas prompt. 5-6 pages max. Due in week 9. The oral alternative exam is an evidence-based argument presented in a 20 minute presentation during expanded office hours in Week 8 to one of those three same questions. Assessment rubrics will be distributed for both.
- One final research essay (40%). Here you have a lot more latitude to define the nature of your argument: it can be about one film, or multiple, films we studied or ones outside the purview of the course but still related to the questions we analyzed. Feel free also to leverage this assignment to forward your own intellectual interests. Some of the best essays I have seen from students emerge when one thinks about points of contact from one's longstanding research interests and the conversations that emerge from a given seminar. The last two weeks will be devoted to informal presentations in which you present a draft argument of your essay and receive feedback to facilitate its completion. 8-10 pages in length, written using either Chicago or MLA styles.

Grading scale

A 93-100B 83-87C 73-77D65-67

A- 90-92 B- 80-82C- 70-72E64-0

B+88-89 C+78-79D+68-69

Viewings

I'll include links to films on Canvas. There might be some limited cases where you have to rent a film or acquire a trial membership on sites like Criterion.

Readings

The only required text is Rosalind Galt and Karl Schoonover's *Queer Cinema in the World* (Duke University Press, 2016). All other secondary readings will be available on Canvas. Those students new to the study of film should read Amy Villarejo's *Film Studies: the Basics*.

Course Policy on Generative Artificial Intelligence (Gen AI)

Given that the learning goals of this class are critical thinking around questions of identity, and the development of persuasive writing to make arguments about such questions, the use of machine learning and Generative AI is not permitted in this course. Any use of GenAI tools for work in this class may therefore be considered a violation of Ohio State's Academic Integrity policy and Code of Student Conduct because the work is not your own. The use of unauthorized GenAI tools will result in referral to the Committee on Academic Misconduct. If I suspect that you have used GenAI on an assignment for this course, I will ask you to communicate with me to explain your process for completing the assignment in question.

SYLLABUS STATEMENTS:

Statement on 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.

Generative artificial intelligence (GenAI) tools should not be used in the completion of course assignments unless an instructor for a given course specifically authorizes their use, and then only in the ways allowed by the instructor. 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 their own. These requirements apply to all students, whether undergraduate, graduate, and professional.

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.

Email: slds@osu.edu

Address: 098 Baker Hall, 113 W. 12th Ave

Website: slds.osu.edu

Phone: 614-292-3307

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.

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.

Academic Integrity Statement

Students enrolled in courses at The Ohio State University are expected to adhere to the highest standards of academic conduct. All suspected cases of misconduct will be reported to the Committee on Academic Misconduct as required by University rules. Examples of academic misconduct in this course include, but are not limited to, the following:

- Copying work or otherwise turning in written work that is not original to you. Cheating in this case applies both to the copier and the person who allows his or her work to be copied. This includes information from the internet. All materials (including websites consulted) must be cited.
- Having another student take the online quiz for you, or taking the quiz in a group and copying answers. Also, all online quizzes are closed book, meaning that you cannot consult any material when answering.
- Having someone else do or write your assignments for you.
- Receiving or passing exam information to other students before, during, or after the exam. Copying from another student or an electronic device, piece or paper, etc. during an exam.
- Cheating in this case applies both to the receiver of the exam information and the person who gives the information.
- Alteration of university forms used to drop or add courses to a program, or unauthorized use of those forms including the forging of signatures.
- Texting in attendance through Top Hat for another student enrolled in the course.
- Use of any unauthorized aids on exams (e.g., cheat sheets, textbook) is strictly prohibited. Please properly cite all sources on all assignments (including extra credit)! It is better to over cite than under site. Please note that Wikipedia is not considered an academic source.
- NOTE: All assignments uploaded to Canvas are checked via the Turn-it-in function that searches a database of millions of files to check for plagiarism. Turn-it-in checks each uploaded document against THE INTERNET (crazy!), all documents uploaded by OSU students and students from thousands of universities across the world, journal databases, etc. Thus, plagiarism is obvious. Students are responsible for understanding what constitutes academic dishonesty. For more information on this topic, consult the Ohio State University 's policy on Student code of conduct at: <https://studentconduct.osu.edu>.

Schedule of Classes

Week 1 M	<p>Introduction to the course</p> <p>Amy Villarejo, <i>Film Studies: the Basics</i> (3rd ed), Ch. 2</p>
Identity and Identification: the Work of Queering	
W	<p><i>Funeral Parade of Roses</i> (Toshio Matsumoto, 1969)</p> <p>Eve Kosofsky Sedgwick, <i>Tendencies</i> (1993), introduction</p>
Week 2 M	<p><i>Funeral Parade of Roses</i> (Toshio Matsumoto, 1970)</p> <p>Theresa Geller, "Is Film Theory Queer? Or, Everything I Know About Queerness I Learned at the Movies" (2013)</p> <p>"'Neo-documentarism' in <i>Funeral Parade of Roses</i>: the new realism of Matsumoto Toshio" (2011)</p>
W	<p><i>Rafiki</i> (Wanuri Kaniu, 2018)</p> <p><u>Galt and Schoonover, <i>Queer Cinema in the World</i> (2018), Introduction, Chapter 1</u></p> <p><u>Build Series Interview with Kaniu (Youtube)</u></p>
Week 3 W	<p><i>Rafiki</i> (Wanuri Kaniu, 2018)</p> <p>"Same Love (Remix)" (2016). George Barasa (aka Joji Baro).</p> <p>Lindsey Green-Simms, <i>Queer African Cinema</i> (2021), introduction, chapter 4</p>
Week 4 M	<p><i>Flaming Creatures</i> (Jack Smith, 1962-1963)</p> <p><i>Mario Banana #1</i> (Andy Warhol, 1965)</p>

	<p>José Esteban Muñoz, <i>Disidentifications: Queers of Color and the Performance of Politics</i> (1997), Preface, Introduction</p> <p>Maya Deren, “Cinema as Art Form” (1946)</p> <p>Kim Evans, dir. <i>Andy Warhol</i>. Arthaus Musik, 1987.</p>
W	<p><i>Flaming Creatures</i> (Jack Smith, 1962-1963)</p> <p><i>Mario Banana #1</i> (Andy Warhol, 1965)</p> <p>José Esteban Muñoz, <i>Disidentifications: Queers of Color and the Performance of Politics</i> (1997), Preface, Introduction</p> <p>Muñoz, <i>Cruising Utopia</i> (2009), Introduction</p>
F	Participation and Preparation Self Assessment due at 5PM on Canvas
Week 5 M	<p><i>This Day</i> (Ahram Zaatari, 2003)</p> <p>Gayatri Gopinath, <i>Unruly Visions: Queer Aesthetics of Queer Diaspora</i> (2018), Introduction</p>
W	Gayatri Gopinath, <i>Unruly Visions: Queer Aesthetics of Queer Diaspora</i> (2018), Chapter 4
Is Queer Sex Radical?	
Week 6 M	<p><i>O Fantasma</i> (João Pedro Rodrigues, 2002)</p> <p>Leo Bersani, “Is the Rectum a Grave?” (1987)</p> <p>Optional: Dennis Lim, “Unspeakable Desire”</p>
W	<p><i>O Fantasma</i> (João Pedro Rodrigues, 2002)</p> <p>Eve Kosofsky Sedgwick, excerpts from <i>Touching Feeling: Affect, Pedagogy, Performativity</i></p>

Week 7 M	Barbara Hammer's <i>Dyketactics</i> (1974), <i>Superdyke</i> (1975), <i>Women I Love</i> (1976), <i>Multiple Orgasm</i> (1976) John David Rhodes, "This Was Not Cinema: Judgment, Action, and Barbara Hammer" (2015)
W	Barbara Hammer's <i>Dyketactics</i> (1974), <i>Superdyke</i> (1975), <i>Women I Love</i> (1976), <i>Multiple Orgasm</i> (1976) Lee Edelman, <i>No Future</i> (2004), Introduction Optional: Tina DiFelicianantonio and Barbara Hammer, "Barbara Hammer" (1993)
Week 8 M	<i>Teorema</i> (Pier Paolo Pasolini, 1970) Criterion Collection interview with John David Rhodes Galt and Schoonover, Chapter 4
W	<i>Teorema</i> (Pier Paolo Pasolini, 1970) Jean Luc Nancy, "Shattered Love", <i>The Inoperative Community</i>
F	Participation and Preparation Self Assessment due at 5PM on Canvas
Week 9 M	<i>Happy Together</i> (Wong Kar Wai, 1997) Galt and Schoonover, Chapter 5
W	Midterm review
F	Midterm essay due by 5pm
Worldmaking: Shifting Spaces and Temporalities	
Week 10 M	<i>Tropical Malady</i> (Apitchatpong Weerasethakul, 2005) Galt and Schoonover, Chapter 6 <i>Film Quarterly</i> interview with Weerasethakul

W	<p><i>Tropical Malady</i> (Apitchatpong Weerasethakul, 2005)</p> <p>Chakrabarty, <i>Provincializing Europe</i>, Introduction</p> <p><i>Film Quarterly</i> interview with Weerasethakul</p>
Week 11 M	<p><i>Inner and Outer Space</i> (Andy Warhol, 1965)</p> <p><i>These Hammers Don't Hurt Us</i> (Michael Robinson, 2010)</p> <p>Selections from <i>Pop Out: Queer Warhol</i></p>
W	<p><i>Inner and Outer Space</i> (Andy Warhol, 1965)</p> <p><i>These Hammers Don't Hurt Us</i> (Michael Robinson, 2010)</p> <p>Munoz, <i>Cruising Utopia</i>, Chapter 1</p> <p>Selections from <i>Pop Out: Queer Warhol</i></p>
F	Research Question due at 5:00PM
Week 12 M	<p><i>The Color of Pomegranates</i> (Sergei Parajanov, 1969)</p> <p>Elizabeth Freeman, <i>Time Binds: Queer Temporalities, Queer Histories</i> (2010), Introduction, Chapter 1</p>
W	<p><i>Freak Orlando</i> (Ulrike Ottinger, 1981)</p> <p>Grundmann, Roy, Judith Shulevitz, and ULRIKE OTTINGER. "Minorities and the Majority: AN INTERVIEW WITH ULRIKE OTTINGER" (1991)</p>
Week 13 M	<p><i>The Wayward Cloud</i> (Tsai-Ming Liang, 2005)</p> <p>Song Hwe-Lim, <i>Tsai Ming-Liang and a Cinema of Slowness</i> (2014), Introduction, chapter 1</p>

W	<i>The Wayward Cloud</i> (Tsai-Ming Liang, 2005) Bachner, Andrea. "Cinema as Heterochronos: Temporal Folds in the Work of Tsai Ming-Liang" (2007)
F	Thesis Statement and Annotated Bibliography due at 5:00PM
Week 14	Final presentations
M	
W	Final presentations
F	Participation and Preparation Self Assessment due at 5PM on Canvas
Week 15	Final presentations
M	
Final Essay due Day of Final Examination XXX	

FILM STUDIES BA CURRICULAR MAP (MAJOR)*Courses listed in red text indicates proposed courses (in workflow, pending approval).*

COMPONENT IN MAJOR	COURSE TITLE	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>
Pre-Req (3CH)	English 2263 – Introduction to Film	Beginning	Beginning	Beginning	Beginning	Beginning
FS Core (6CH)	FILMSTD 2271 – Introduction to Film Studies HISTART 2901 – Introduction to World Cinema	Beginning Beginning	Beginning Beginning	Beginning Beginning	Beginning Beginning	Beginning Beginning
Non-industrial Experimental/ Avant Garde (3CH)	FILMSTD/GERMAN 4670H – Cinema & Historical Avant-Garde FILMSTD 4660 – Global Queer Studies HISTART 5643 – New Media Art HISTART 5645 – Video Art	Intermediate Intermediate Intermediate Intermediate	Advanced Advanced Advanced Advanced	Intermediate Intermediate Intermediate Intermediate	Intermediate Advanced Intermediate Intermediate	Intermediate Intermediate Intermediate Intermediate
Non-fictional Documentary (3CH)	HISTART 5905 – Avant-Garde Film HISTART 5906 – Experiments in Film and Media Theory FILMSTD 3660 – Studies in Non-Fiction Cinema HISTART 5910 – Documentary Film	Intermediate Intermediate Intermediate Intermediate	Advanced Advanced Advanced Advanced	Intermediate Intermediate Intermediate Intermediate	Intermediate Intermediate Intermediate Intermediate	Intermediate Intermediate Intermediate Intermediate
Multi-cultural (3CH)	CHINESE 4405 – China in Chinese Film EALL 3446 – Asian American Film FILMSTD 4650 – Studies in Regional Cinema FILMSTD 4660 – Global Queer Studies 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 Intermediate Beginning Intermediate Beginning Beginning Beginning Intermediate Beginning Intermediate	Beginning Beginning Intermediate Advanced Intermediate Intermediate Beginning Beginning Beginning Beginning Intermediate Beginning Intermediate	Beginning Beginning Advanced Intermediate Intermediate Beginning Intermediate Beginning Intermediate Beginning Intermediate Beginning Intermediate	Beginning Beginning Advanced Advanced Intermediate Intermediate Intermediate Beginning Intermediate Beginning Beginning Intermediate Beginning Intermediate	Beginning Beginning Intermediate 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
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 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 Intermediate Beginning Intermediate	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 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 Intermediate Beginning Intermediate	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 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

FW: Concurrence request: Global Queer Film

From Chen, Jian <chen.982@osu.edu>
Date Mon 2025-12-08 7:12 AM
To Piper, Paige <piper.92@osu.edu>
Cc Alkhalifa, Ali <alkhalifa.2@osu.edu>

 1 attachment (232 KB)

Global Queer Film Syllabus FS proposal.pdf;

Dear Paige:

I hope things are going smoothly in these final weeks of the semester. I'm writing in my capacity as director of undergraduate studies in Women's, Gender and Sexuality Studies in response to your request for concurrence, which Ali (cc:ed here) forwarded to me, for FILMSTD 4660 "Global Queer Film" designed by Prof. Jonathan Mullins. We are happy to provide concurrence for this welcome proposed permanent film studies course.

Nice to meet you here and sending best regards, Neo

[Jian Neo Chen](#), PhD (he/they)

Associate Professor of Queer & Trans Studies

Director of Undergraduate Studies

Women's, Gender and Sexuality Studies Department

Affiliate Faculty in English; the Center for Ethnic Studies; and Theatre, Film, and Media Arts
The Ohio State University (Columbus)
