

## **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	3997
Course Title	Revolution & War: Gender and Citizenship in East European Film and Cultural Texts
Transcript Abbreviation	Revolution & War
Course Description	The course examines how revolution and war (re)shape gender and citizenship with a focus on experiences across the 20th and 21st centuries. Exploring cases from the Soviet Union, Eastern Europe, and the Balkans, the course analyzes gender roles as activists, combatants, symbols, and citizens, especially during the Russian Revolution and WWII and the film produced as a result.
Semester Credit Hours/Units	Fixed: 4

## **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	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark, Wooster

## **Prerequisites and Exclusions**

Prerequisites/Corequisites	
Exclusions	Not open to students with credit for Slavic 3997 or WGSST 3997
Electronically Enforced	Yes

## **Cross-Listings**

Cross-Listings	Cross-listed with SLAVIC/WGSS 3997
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## **Subject/CIP Code**

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

## **Requirement/Elective Designation**

Citizenship for a Diverse and Just World; Research Seminar

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 critically analyze the concept of citizenship and its transformation through war and revolution in Eastern Europe, focusing on how gender and women's roles illuminate broader political and cultural shifts.
- Students will engage in sustained scholarly inquiry in Soviet and post-Soviet models of citizenship, exploring how feminist perspectives and historical narratives contribute to a nuanced understanding of justice and political agency.
- Students will synthesize feminist, historical, and cultural approaches to evaluate how gender intersects with nationalism, militarism, and state-building in revolutionary movements and contemporary conflicts.
- Students will demonstrate self-reflective learning by connecting course materials to contemporary issues of gender equity, citizenship, and participation in civic life.
- Students will compare multiple perspectives on citizenship across different Eastern European societies and historical moments, with attention to national, cultural, and ideological frameworks.
- Students will apply intercultural competence to analyze diverse gendered experiences of war, occupation, and political transformation.
- Students will examine how cinematic, literary, and testimonial sources express complex gender-based experiences of citizenship inclusion and exclusion in wartime.
- Students will critique the intersections of justice, gender difference, and political citizenship, especially in relation to shifting state priorities in times of military conflicts.

### **Content Topic List**

- Citizenship in Eastern Europe
- Film and media
- Gender, family, and society

### **Sought Concurrence**

No

## Attachments

- 2 Revolution & War GE Citizenship Worksheet Film\_Slavic\_WGSS 3997 (12.15.2025).docx: GE Citizenship worksheet  
*(Other Supporting Documentation. Owner: Piper, Paige Marie)*
- 3 FS 3997 GE High Impact Form.pdf: GE High Impact  
*(Other Supporting Documentation. Owner: Piper, Paige Marie)*
- 4 FS 3997 letter for cross-listing.docx: Justification/Cover letter  
*(Cover Letter. Owner: Piper, Paige Marie)*
- 5a FS 3997 Concurrence Request HISTORY.pdf: Concurrence HISTORY  
*(Concurrence. Owner: Piper, Paige Marie)*
- 5b FS 3997 Concurrence Request INTLSTD.pdf: Concurrence INTLSTD  
*(Concurrence. Owner: Piper, Paige Marie)*
- 5c FS 3997 Concurrence Request PoliSci (two week non-response).pdf: Concurrence POLISCI  
*(Concurrence. Owner: Piper, Paige Marie)*
- BA Film Studies curricular map.pdf: FILMSTD BA curriculum map  
*(Other Supporting Documentation. Owner: Piper, Paige Marie)*
- Revolution & War 3997 Syllabus\_r4 (1).docx: Syllabus (updated 01.29.26)  
*(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 06:37 PM)*
- - Please request concurrences from History, Political Science, and International Studies.
  - Per OAA request, for all courses in the GE, check off all the campuses on this form.
  - Please list the cross-listed courses in the exclusions box on the form.
  - Please check off the appropriate high impact practice box on this form. (It's Research in Creative Inquiry.)
  - Not sure why the university form for the High impact practice has been transferred into a Word document, but please double-check its completeness. I may be mistaken but it would appear that questions 5 and 6 have been left out. [https://ugeducation.osu.edu/sites/default/files/documents/Research\\_Creative\\_Inquiry.pdf](https://ugeducation.osu.edu/sites/default/files/documents/Research_Creative_Inquiry.pdf) *(by Vankeerbergen, Bernadette Chantal on 11/19/2025 04:15 PM)*

**COURSE REQUEST**  
3997 - Status: PENDING

Last Updated: Vankeerbergen,Bernadette  
Chantal  
02/02/2026

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Piper,Paige Marie	11/14/2025 12:12 PM	Submitted for Approval
Approved	Piper,Paige Marie	11/14/2025 12:12 PM	Unit Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	11/19/2025 04:15 PM	College Approval
Submitted	Piper,Paige Marie	12/15/2025 04:24 PM	Submitted for Approval
Approved	Piper,Paige Marie	12/15/2025 04:24 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	12/18/2025 07:20 PM	College Approval
Revision Requested	Steele,Rachel Lea	01/27/2026 06:37 PM	ASCCAO Approval
Submitted	Piper,Paige Marie	01/29/2026 11:05 AM	Submitted for Approval
Approved	Piper,Paige Marie	01/29/2026 11:05 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	02/02/2026 03:13 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Neff,Jennifer Vankeerbergen,Bernadette Chantal Wade,Macy Joy Steele,Rachel Lea	02/02/2026 03:13 PM	ASCCAO Approval



THE OHIO STATE UNIVERSITY

Department of Slavic and East European  
Languages and Cultures  
[slavic.osu.edu](http://slavic.osu.edu)

Department of Theatre, Film, and Media Arts  
[theatreandfilm.osu.edu](http://theatreandfilm.osu.edu)

Arts and Sciences Curriculum Committee  
College of Arts and Sciences  
The Ohio State University

November 4, 2025

Dear Colleagues,

I am writing to explain the request to cross-list the syllabus in the new attached course proposal: FILMSTD/SLAVIC/WGSS 3997- Revolution & War: Gender and Citizenship in East European Film and Cultural Texts (4 credit hours). My colleague, Jennifer Suchland, and I co-designed the syllabus. She has expertise in Soviet and Russian areas studies and gender studies, and holds a joint appointment in the departments of Slavic and East European Languages and Cultures and Women's, Gender, and Sexuality Studies. My expertise lies in Soviet and Russian culture, gender studies, and film studies and I hold a joint appointment in the departments of Slavic and East European Languages and Cultures and Theatre, Film, and Media Arts.

Should you have any questions, please let me know.

Yana Hashamova, PhD  
Arts and Sciences Distinguished Professor



## **FILMSTD/SLAVIC/WGSS 3997**

### **Revolution & War: Gender and Citizenship in East European Film and Cultural Texts**

### **High Impact Research & Creative Inquiry**

SPRING 2027

4 credit hours HYBRID

T/Th (2 x 80 minute) Friday (1 x 55 minutes online/mixed synchronic and asynchronic)

### **Instructor Information**

Yana Hashamova & Jennifer Suchland

Email: [hashamova.1@osu.edu](mailto:hashamova.1@osu.edu)

Email: [suchland.15@osu.edu](mailto:suchland.15@osu.edu)

Please contact us via OSU email addresses and not through the Carmen inbox. Messages sent through Carmen may have a slower response time. You can expect a reply to emails within 48 hours Monday–Friday, but no response should be expected between 5pm and 9am or over weekends. Please schedule a meeting for more involved questions or concerns.

Offices: Hashamova Hagerty Hall 414; Suchland University Hall 113E

Office Hours: T/TH 11:15-12:30 or by appointment

Zoom Link:

### **Prerequisites**

There are no prerequisites for the course.

### **Course Description:**

This course fulfills the GE Theme Citizenship for a Diverse and Just World (4 credits). The course examines how revolution and war (re)shape gender and citizenship with a focus on experiences across the 20<sup>th</sup> and 21<sup>st</sup> centuries. Exploring cases from the Soviet Union, East Europe, and the Balkans, we analyze gender in terms of women's roles as activists,

combatants, symbols, and citizens, during the Russian Revolution, WWII, former Yugoslav wars and current conflicts in Belarus and Ukraine. Using critical area studies, feminist film theory and interdisciplinary approaches, students will explore how cinema and other cultural texts construct gendered narratives of massive social change, war, and citizenship. The class also appraises how war cinema influences cultural understandings of gender and public views on women in combat and post-war life. Primary and secondary sources—including film, political expository, and archival materials—anchor our inquiry in how social and military conflicts can simultaneously expand and constrain women's social and political agency as citizens.

This course is designed for students to produce a High Impact Research Project on a topic of their choice (related to citizenship and course content). In addition to researching the historical and cultural context of a cultural text (such as film), students will analyze a cultural text using appropriate theories and/or concepts. This original research will be displayed in the form of a digital module compiled on the course U.OSU.EDU site.

Original research and creative inquiry in the humanities are grounded in interpretive analysis, theoretical engagement, and contextual understanding. Originality is defined by the development of new perspectives, critical frameworks, and nuanced readings of cultural texts. Original research also includes rigorous engagement with extant scholarship on a topic. Class material and assignments prepare students for independent research, including the steps of evaluating historical and cultural contexts, deciphering primary cultural texts (such as film), and assessing different theoretical approaches to analyzing primary cultural texts and their significance. Research skills and project deadlines are scaffolded (see Course Schedule and Assignments below). Each week, we will meet for a High Impact Research hour (online) to cover research skills, AI tools, digital tools (such as u.osu.edu), writing and editing skills, and provide instructor and peer mentoring.

## HOW THIS HYBRID CLASS WORKS

We meet in-person twice a week (80 minutes each) and online once a week (55 minutes). In-person class time focuses on course content while the online sessions focus on research, writing, digital, and AI skills.

We designed the class to be discussion based and short/limited “lectures.” In turn, we ask everyone to step into active roles in the learning process. At a minimum, please come to class on time with the material assigned for that session to read carefully and with your annotations/questions ready in addition to any discussion question prompts.

## Course Technologies

You will need to use BuckeyePass ([buckeyepass.osu.edu](https://buckeyepass.osu.edu)) multi-factor authentication to access the readings and assignments on Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions ([go.osu.edu/add-device](https://go.osu.edu/add-device)).
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application ([go.osu.edu/install-duo](https://go.osu.edu/install-duo)) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

You also need to access and learn to navigate the u.osu.edu web platform [insert class link].

## Assignments:

ASSIGNMENTS	PERCENTS	ELOS
<b>Attendance and Participation (including preparing answers to discussion questions)</b>  <b>General Grade Rubric for Participation:</b> A: Engages the seminar conversation regularly, thoughtfully, and respectfully. Contributions reflect direct engagement	20%	Engage in critical and logical thinking about the topic or idea of citizenship for a just and diverse world.  Synthesize feminist, historical, and cultural approaches to evaluate how gender intersects with nationalism, militarism, and state-building in revolutionary movements and war.



<p>with course materials. Shows an awareness of one's voice in group discussion and the importance of listening.</p> <p>B: Contributes somewhat regularly in thoughtful and respectful ways. Engagement with course materials is sometimes direct and often cursory or general. Is less aware of self and the importance of listening.</p> <p>C: Contributes occasionally in thoughtful ways with close engagement with the course materials.</p> <p>D: Makes a few thoughtful comments throughout the semester. Or, contributes occasionally or often from outside of course content. Shows little direct engagement with the readings or speakers.</p> <p>E: Attends, but never speaks</p>		
<p><b>Reflection Papers (250-300 words/one page)</b></p>	<p>2 x 2.5 = 5%</p> <p>Session 4</p> <p>Session 27</p>	<p>Reflect on your current understanding and beliefs about citizenship for a just and diverse world. What does that mean to you? Additionally, what role do you think gender has on the expectations and/or limitations of citizenship for a just and diverse world?</p> <p>Reflect on your current research skills and experience with</p>

		<p>independent research. At the end of the semester, also reflect on how you understand yourself as a researcher and how your research developed an understanding of citizenship for a just and diverse world.</p>
<p><b>Response Paper (1250 words/5 pages)</b></p>	<p>15%</p> <p>Session 23</p>	<p>Using a range of course materials, analyze a range of perspectives on what constitutes gendered citizenship and how it differs across political, cultural, national, and/or historical communities. In addition, reflect on how (and why) your understanding of citizenship and gender changed over the course of the semester.</p> <p>Critique the intersections of justice, gender difference, and political citizenship, especially in relation to shifting state priorities in times of military conflict or social upheaval.</p>
<p><b>AI Generated Visual Assignment and Group Activity</b></p>	<p>15%</p> <p>Session 14</p>	<p>Demonstrate self-reflexive learning and creativity by critically examining AI generated images of Soviet women in war in comparison to course films and readings. Use “lateral reading” strategies for assessing resources. Reflect on the authority images convey and compare AI and film imagery of women in WWII.</p>

<p><b>High Impact Project</b></p> <ul style="list-style-type: none"> <li>• <b>Digital Module (consisting of the parts below)</b> <ul style="list-style-type: none"> <li>○ <b>Week Four (5%): Choose the subject and contextual information for your digital project. Using the Course Guide for Research, research for at least four sources that explain the context. Sources should be a mixture of primary and secondary sources.</b></li> <li>○ <b>Week Eight (15%): Draft of content (three-page description) that explains what specifically your essay will focus on and what primary and secondary sources you will use.</b></li> <li>○ <b>Week Twelve (15%): Draft of impact and/or interpretation (three-page explanation). Identify</b></li> </ul> </li> </ul>	<p>40%</p>	<p>Students conduct individual research on a topic related to course content. The format will follow the context, content, and implications formula. The results will be a digital essay on U.OSU.EDU</p> <p>High Impact weekly sessions are dedicated to training and gaining skills in research and working with u.osu.edu (see details in the Course Schedule). Experts from the library will join the class to cover topics related to information literacy and AI tools. Public facing student projects will be in compliance with SB1 guidelines.</p> <p>Showcase critical thinking about gender and citizenship in a specific context of conflict or social change.</p> <p>Apply intercultural competence to analyze diverse gendered experiences of war, occupation, and political transformation.</p> <p>Examine how primary sources, such as visual and expressive culture and activism, express complex intersectional gender-based experiences of citizenship.</p> <p>Use research and analytical skills to complete an individual project. Use digital skills on U.OSU.EDU to communicate the research in a rigorous and accessible way.</p>
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<p><b>scholarship that facilitate your analysis of impact.</b></p> <ul style="list-style-type: none"> <li>• <b>Symposium (5%)</b> <ul style="list-style-type: none"> <li>○ <b>Final module due the week of finals.</b></li> </ul> </li> </ul>	Session 28	
<b>Total</b>	<b>100</b>	

<b>Expected Learning Outcomes (ELOs): Citizenship for a Diverse &amp; Just World</b>	<b>ELOs: Revolution &amp; War: Gender and Citizenship in Eastern Europe</b>
ELO 1.1 Engage in critical and logical thinking about the topic or idea of citizenship for a just and diverse world.	Critically analyze the concept of citizenship and its transformation through war and revolution in Eastern Europe, focusing on how gender and women's roles illuminate broader political and cultural shifts.
ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of citizenship for a just and diverse world.	Engage in sustained scholarly inquiry in Soviet and post-Soviet models of citizenship, exploring how feminist perspectives and historical narratives contribute to a nuanced understanding of justice and political agency.
ELO 2.1 Identify, describe, and synthesize approaches or experiences as they apply to citizenship for a just and diverse world.	Synthesize feminist, historical, and cultural approaches to evaluate how gender intersects with nationalism, militarism, and state-building in revolutionary movements and contemporary conflicts.
ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work to respond to new and challenging contexts.	Demonstrate self-reflective learning by connecting course materials to contemporary issues of gender equity, citizenship, and participation in civic life.
ELO 3.1 Describe and analyze a range or perspectives on what constitutes	Compare multiple perspectives on citizenship across different Eastern

citizenship and how it differs across political, cultural, national, global, and/or historical communities.	European societies and historical moments, with attention to national, cultural, and ideological frameworks.
ELO 3.2 Identify, reflect on, and apply the knowledge, skills, and dispositions required for intercultural competence as a global citizen	Apply intercultural competence to analyze diverse gendered experiences of war, occupation, and political transformation.
ELO 4.1 Examine, critique, and evaluate various expressions and implications of diversity, equity, and inclusion, and explore a variety of lived experiences.	Examine how cinematic, literary, and testimonial sources express complex gender-based experiences of citizenship inclusion and exclusion in wartime.
ELO 4.2 Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.	Critique the intersections of justice, gender difference, and political citizenship, especially in relation to shifting state priorities in times of military conflicts.

## Detailed explanation of ELOs with texts and assignments

ELO's Citizenship for a Diverse & Just World	Weekly Topic / Activities	Key Texts & Films	Assessment (Assignment & %)
<b>1.1 Engage in critical and logical thinking</b> (citizenship for a just/diverse world)	Weeks 1–2	Siim & Stoltz; Yuval-Davis; Gradskova; Kollontai	Participation (20%) including answering discussion questions prepared before class  Reflection Paper Week 2 (5%)
<b>1.2 Advanced scholarly inquiry</b> (Soviet / post-Soviet citizenship, feminist perspectives)	Weeks 4–13	Sarkisova; Honarpisheh; Alexopoulos; Lipovetsky &	Digital Project (40%) with drafts Weeks 4, 9, 12

		Mikhailova; Kuhar & Pajnik; Alexievich	
<b>2.1 Synthesize feminist, historical, cultural approaches</b> (gender intersecting nationalism, militarism, state-building)	Weeks 2–6, 13	Graffy; Youngblood; Steans; Mamoon	Participation (20%) Digital Project (40%)  Response Paper (15%) Write a paper that synthesizes and closely engages different critical approaches and examples of gender and citizenship in war, revolution, or contemporary conflicts.
<b>2.2 Self-reflective learning</b> (connecting materials to contemporary gender equity, citizenship)	Weeks 2, 7, 9–10, Symposium	Reflection Paper; Visual Essay; Response Project; Symposium Presentation	Week Two Reflection Paper (5%)  Digital Project (40%) Symposium Presentation (5%)  Week 7 AI Project – compare screenshots from class films depicting war and images created by CoPilot. How do the film images and our critical assessments of how gender is represented when the nation is at war compare to the imagery produced by CoPilot? How can we critically assess GenAI output?

<p><b>3.1 Compare multiple perspectives</b> (citizenship across national/historical frameworks)</p>	<p>Weeks 1–6, 9–13</p>	<p>Sarkisova; Hashamova; Mamoon; <i>Grbavica</i>; <i>Ballad of a Soldier</i>; <i>Butterfly Vision</i>.</p>	<p>Response Paper (30%) Digital Project (40%)</p> <p>Week 13 Reading assignment and discussion preparation to compare “anti-gender” mobilizations and resistance campaigns in two different contexts</p> <p>Week 11 Comparison of cinematic representations of wartime rape. Discussion will focus on how different contexts and times influence how and if wartime rape is legible as a post-war citizenship concern.</p>
<p><b>3.2 Apply intercultural competence</b> (analyze gendered experiences of war/transformation)</p>	<p>Weeks 1, 3, 7–11</p>	<p><i>Bed and Sofa</i>; <i>Wings</i>; Alexievich; <i>Butterfly Vision</i>; <i>Who if Not Us?</i></p>	<p>Response Paper (30%) Visual Essay &amp; Symposium (45%)</p>
<p><b>4.1 Critique diversity, equity, inclusion experiences</b> (lived gendered citizenship inclusion/exclusion in peace and wartime)</p>	<p>Weeks 3–5, 7–12</p>	<p>Varsa; Alexopoulos; Leelya films (<i>She Defends...</i>, <i>Cranes</i>; <i>Wings</i>)</p>	<p>Response Paper (30%) Digital Project &amp; Symposium (45%)</p> <p>Week Five Critically assess the promises and real outcomes of Soviet citizenship for women and</p>

			minoritized women. Critical assessment is based on historical and cultural analysis of primary sources.
<b>4.2 Analyze intersections of justice, difference &amp; citizenship</b> (gender, culture, power, social change)	Throughout course, especially Weeks 2, 5, 11, 13	Kollontai; Alexievich; Kuhar & Pajnik;	All major assignments: Reflection Paper, Response Paper, Digital Project

### ELOs Alignment Notes:

- **Participation & Discussion (20%):** directly supports **ELO 1.1, 2.1** – students critically engage foundational texts and prepare answers to discussion questions exploring gendered citizenship.
- **Reflection Paper (5%, Week 2):** cultivates **ELO 1.1** and **2.2** – encourages personal connection with course themes early on.
- **Response Project (30%):** synthesizes **ELO 3.1, 3.2, 4.2** – students reflect on citizenship across contexts, critique tensions in identity, justice, and difference.
- **Digital High-Impact Project (40%):** drafts at Weeks 4, 9, 12 connect to **ELO 1.2, 2.2, 3.2, 4.1, 4.2** – sustained research, digital storytelling, and intercultural insight.
- **Symposium Presentation (5%):** targets **ELO 2.2, 4.1, 4.2** – public synthesis of learning and global citizenship advocacy.

### Late assignments

Please reach out in advance about late submissions. Otherwise, there is a 2 point/day deduction for unaccounted late assignments. We will not grade unaccounted late assignments once assignments are returned.

### Grading scale

100-93%: A

92.9-90%: A-



89.9-87%: B+  
86.9-83%: B  
82.9-80%: B-  
79.9-77%: C+  
76.9-73%: C  
72.9-70%: C-  
69.9-67%: D+  
66.9-60%: D  
59.9-0%: E

## Student Resources and Course 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.

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](mailto:slds@osu.edu)

**Website:** [slds.osu.edu](http://slds.osu.edu)

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

**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](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.

## Copyright

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

## Content Warning Language

Some content in this course may involve media that may elicit a traumatic response in some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting a confidential Sexual Violence

Advocate 614-267-7020, or Counseling and Consultation Services at 614-292-5766 and contacting the instructor if needed). Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class.

## Counseling and Consultation Services / Mental Health Statement

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing.

If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](https://ccs.osu.edu) or calling 614-292-5766. CCS is located on the 4th floor of the Younkin Success Center and 10th floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24-hour emergency help is also available through the 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

### Syllabus Statements

Find the University's required syllabus statements regarding Academic Misconduct, Religious Accommodations, Disability (with Accommodations for Illness), and Intellectual Diversity, Grievances and Problem Solving, and Creating an Environment Free from Harassment, Discrimination, and Sexual Misconduct at the following link:

<https://ugeducation.osu.edu/academics/syllabus-policies-statements/standard-syllabus-statements>

### Generative AI Use

GenAI can fabricate information (for example, creating citations to sources that do not exist) or omit key information. Students are ultimately responsible for the accuracy and integrity of their submitted work. Unless explicitly permitted below, representing AI-generated content as your own work is a violation of the **Code of Student Conduct**. Please check with your instructor if you have questions.

All readings and films for the class are available as digital downloads from the Carmen Canvas site.

## COURSE SCHEDULE

Date	Topics	Weekly Readings	Assignments
<b>Week 1</b>			
1	Intro to the course and topic(s)	Carefully review the syllabus and Carmen page	Explore the syllabus, discuss course expectations, and community building. <b>Course Sign-In Sheet Due</b>
2	Introduction to Citizenship, Gender, and Film as Contested Categories in Eastern Europe	<p>Siim, B., Stoltz, P. (2024). "Intersectional and Transnational Approaches to Gender and Citizenship: Contributions and Contestations." In: Siim, B., Stoltz, P. (eds) <i>The Palgrave Handbook of Gender and Citizenship</i>. Palgrave Macmillan. (pp.1-21, including bibliography)</p> <p>Yuval-Davis, N. (1997). Women, Citizenship and Difference. <i>Feminist Review</i>, 57(1), 4-27.  <a href="https://doi-org.proxy.lib.ohio-state.edu/10.1080/014177897339632">https://doi-org.proxy.lib.ohio-state.edu/10.1080/014177897339632</a></p>	<p><b>Prepare answers to the following discussion questions:</b></p> <p>What are different conceptualizations of citizenship discussed in the readings? Why and how have these conceptualizations changed over time? How do transnational and intersectional frames for citizenship change our understanding?</p>

			What is gender? How has this concept been used to understand and contest citizenship? What are different ways to understand the relationship between gender and citizenship?
V		Synchronic Online Meeting	Content
Week 2			
3	Introduction to Citizenship, Gender, and Film in Eastern Europe	<p>Patricia White, "Feminism and Film" in eds. Hill and Church Gibson, <i>Film Studies</i>. Oxford: Oxford U P, pp.115-133.</p> <p>Lilya Kaganovsky, "Women and Soviet Cinema," <i>Slavic and East European Journal</i>. 69:4, pp. 12-19.</p>	<p>Prepare answers to the following discussion questions:</p> <p>What is the historical engagement of women with film and what are the main scholarly approaches which interrogate female cinematic images and films created by women?</p>
4	Revolutionary Ideals and Women's Political Agency	<p><b>Context: From Autocracy to Modern Citizenship</b></p> <p>By the turn of the twentieth century, movements across Europe destabilized imperial monarchies and agitated for electoral governance. There was widespread debate about political rights, including the rights of</p>	<p><b>Assignment Due (5%)</b></p> <p>Reflect on your current understanding and beliefs about citizenship for a just and diverse world.</p>

		<p>women, workers, and peasants. Putting theory into practice, the 1917 Bolshevik Revolution toppled the Russian imperial order and sent shockwaves across the continent and world. This week, we learn about the context in which the revolution occurred and some of the early ideals set forth by the new Bolshevik regime.</p> <p>Kollontai, Alexandra. 1908. "Introduction," in <i>The Social Basis of the Women's Question</i>. Pp. 1-33 (abridged). <a href="#">LINK</a></p> <p>Gradskova, Yulia. 2019. <i>Soviet Politics of Emancipation of Ethnic Minority Women Natsionalka</i>. Springer. Read: "Revolutions of 1917 and the Bolshevik Reforms of the Status of Woman," Pp. 49-63.</p>	<p>What does citizenship mean to you, and how can it advance justice and diversity? Additionally, what role do you think gender has on the expectations and/or limitations of citizenship?</p> <p><b>Discussion Questions:</b></p> <p>Reflecting on the Kollontai reading, what criticisms does she have of the Russian Imperial social order? What does she argue should be changed?</p> <p>Compare the Kollontai and Gradskova readings. Specifically, think about how Kollontai's theory for women's emancipation under Soviet citizenship related to ethnic minority women.</p>
V		Synchronic Online Meeting	Content
Week 3			
5	Old and new ideas of the role	Content:	Discussion Questions:



	of women and men in family and society	<p>After the Revolution and consolidation of Soviet (Bolshevik) authority, the Soviet government was preoccupied with establishing a new political and economic order. They set out to educate and cultivate a new Soviet society grounded in new family and gender relations.</p> <p>The new ideals were instituted through law but also through culture, including through the burgeoning medium of cinema. Soviet cinema considered Lenin “the most important of all the arts,” was gradually placed in service of the state to advance its goals. With this week’s texts and film, we will examine the way the state and filmmakers depicted gender roles in society and guided the viewer to embrace the “correct” images of men and women. At the same time, scholars such as Graffy and Mayne, have exposed the gaps in Soviet gender ideology and its implementation.</p> <p>Watch: Mikhail Romm, “Bed and Sofa” (Soviet film, 1925)</p> <p>Julian Graffy, <i>Bed and Sofa</i>. London: I.B. Tauris, pp. 1-9; 89-124.</p>	<p>How does the film <i>Bed and Sofa</i> portray the roles of men and women and their relationship with each other? How do these depictions compare with what Kollontai envisioned and Gradsanova examined?</p> <p>According to the reading, what impact did Soviet cinema have on social norms?</p>
6	Old and new ideas of the role of women and men in family and society	Judith Mayne, <i>Kino and the Woman Question</i> . Columbus: Ohio State University Press, 1989, pp. 110-129.	<p><b>Discussion Questions:</b></p> <p>How do scholars reveal the contradictions of Soviet ideology on gender and citizenship?</p>
V		Synchronic Online Meeting	<b>Research Skills</b>
<b>Week 4</b>			

7	Hierarchical Soviet Citizenship	<p><b>Content:</b></p> <p>Early Soviet ideology was guided by the idea of teleological and linear historical progression towards communism. In turn, as the Soviet system evolved there was increased demand for cultural products that visually represented the ideal of a communist future. This week, the development of cinema is explored as an important tool to produce a gendered ethnic ideal through visual culture.</p> <p>Through the scholarship and critical analysis of the films for this week, we will interrogate the asymmetrical relationship of the Soviet center (represented by ethnic Russians) and its periphery, inhabited by communities and nations of other ethnicities and its women.</p> <p>Oksna Sarkisova, <i>Screening Soviet Nationalities</i>. London: Bloomsbury, pp. 34-39.</p> <p>Mikhail Kalatozov, "Salt for Svanetia" (Soviet film, 1930)  <a href="https://www.youtube.com/watch?v=SP-zhXt_zLM">https://www.youtube.com/watch?v=SP-zhXt_zLM</a></p>	<p><b>Discussion Questions:</b></p> <p>How did the Soviet model of modernity create hierarchical conditions of Soviet citizenship? How/why did the goals of equality and progress lead to inequality and marginalization?</p>
8	Hierarchical Soviet Citizenship	<p>Farbod Honarparisheh, "The Oriental 'Other' in Soviet Cinema, 1929-34," in <i>Critique: Critical Middle Eastern Studies</i>, 14. 2, pp. 185–201.</p> <p>Dziga Vertov, "Three Songs for Lenin, Part I" (Soviet film, 1933).</p>	<p><b>Discussion Questions:</b></p> <p>How did the Soviet model of modernity create hierarchical conditions of Soviet citizenship? How did the goals of equality</p>

			<p>and progress lead to inequality and marginalization?</p> <p>Due Digital Project (5%)</p> <p>Choose the topic and relevant context (time and place) of your digital project in a one-page document. Find at least four sources that explain the topic and context. Sources should be a mixture of primary and secondary sources.</p>
V		Synchronic Online Meeting	Research Skills
Week 5			
9	Soviet Citizenship Ideals and Realities	<p><b>Impact:</b></p> <p>The ideals set forth by the Bolsheviks and the hopes for an emancipated citizenry under the Soviet banner created immense social change in people's daily lives. Some of those changes made the USSR one of the most advanced in terms of access to education, literacy rates, women's political rights, and national self-determination (anti-colonialism). They also had mixed and negative consequences. This week we consider the different impacts of Soviet citizenship – both positive and negative.</p> <p>Gradskova, Yulia. 2019. <i>Soviet Politics of Emancipation of Ethnic Minority Women Natsionalka</i>. Springer. READ: Chapter 4</p>	<p><b>Discussion Questions:</b></p> <p>What positive changes did Soviet citizenship have on ethnic and minority women? What negative consequences were there? How could we assess whether or not Soviet citizenship was good for women?</p>

		<p>“Informing Change: “Total Hopelessness” of the Past and the “Bright Future” of the “Woman of the East” in Soviet Pamphlets,” Pp. 67-79.</p> <p>Varsa, Eszter. “‘Gypsies’/Roma and the Politics of Reproduction in Post-Stalinist Central-Eastern Europe,” in Fábián, Johnson, and Lazda (eds). <i>The Routledge Handbook of Gender in Central-Eastern Europe and Eurasia</i>. 2022. New York: Routledge. Pp. 236-245.</p>	
10	Soviet Citizenship Ideals and Realities	<p>Alexopoulos, Golfo. "Soviet Citizenship, More or Less: Rights, Emotions, and States of Civic Belonging." <i>Kritika: Explorations in Russian and Eurasian History</i>, vol. 7 no. 3, 2006, p. 487-528. <i>Project MUSE</i>, <a href="https://dx.doi.org/10.1353/kri.2006.0030">https://dx.doi.org/10.1353/kri.2006.0030</a>.</p>	<p><b>Discussion Questions:</b></p> <p>Alexopoulos suggests that the ideal of modern citizenship was not achieved in the USSR, but also not in other modern states. From the reading, find two key examples of why the ideal of Soviet citizenship fell short.</p> <p>Reflect on two examples of U.S. (or your home country's) citizenship ideals and reflect on whether they are practice.</p>
V		Synchronic Online Meeting	<b>AI Tools</b>
<b>Week Six</b>			

13	Gender and War Cinema	<p><b>Content:</b></p> <p>During the Great Patriotic War (WWII), Stalinist culture revisited the myth of the Christian Mother Russia to mobilize all members of society. Russian war cinema promoted the myth of divine maternity, fusing the traditional perception of women's love and self-sacrifice with the masculine image of warrior to propagate the martyrdom narrative of the Motherland suffering and struggling against the Nazis.</p> <p>Markwick, R.D. (2018). 'The Motherland Calls': Soviet Women in the Great Patriotic War, 1941–1945. In: Ilic, M. (eds) The Palgrave Handbook of Women and Gender in Twentieth-Century Russia and the Soviet Union. Palgrave Macmillan, London.  <a href="https://doi-org.proxy.lib.ohio-state.edu/10.1057/978-1-137-54905-1_15">https://doi-org.proxy.lib.ohio-state.edu/10.1057/978-1-137-54905-1_15</a></p> <p>OR:</p> <p>Alexander Prokhorov. "She Defends His Motherland," in Goscilo &amp; Hashamova (eds). Embracing Arms. Budapest-New York, Central European UP, 2012, pp. 59-79.</p> <p>Fridrikh Ermler, "She Defends the Motherland" (Ona zashchishchaet Rodinu) (Soviet film 1943)</p>	<p><b>Discussion Questions:</b></p> <p>How did the conditions of WWII and the Soviet participation in it change the war-era film genres? What were the reasons for the creation of films directed at female spectatorship? What was an alternative form of narration to the culture of Stalin's repressive patriarchal gaze?</p>
14		<p><b>AI GENERATED VISUAL ESSAY (GROUP PROJECT): IN-CLASS WORK, PRESENTATIONS, AND DISCUSSION</b></p>	<p><b>Assignment 15%</b></p> <p>(1) Before class, reflect back on the war films we have watched. Grab two screenshots</p>

			<p>from one or more films. Provide captions for the images that explain the significance of the image as it relates to representing citizenship and the nation at war. Consider what authority the images convey. Screen grab two CoPilot generated images. Make sure all images are accessible in class.</p> <p>(2) In class, work in small groups to compare AI and film images and captions (~15 minutes).</p> <p>(3) In your group, use <a href="#">“lateral thinking”</a> strategies to assess GenAI output and compare how gender, citizenship and war are represented. (~15 minutes)</p> <p>(4) As a group, synthesize your findings and reflection in a</p>
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			brief presentation to the class. (~15 minutes)
<b>V</b>		Synchronic Online Meeting	Digital Skills
<b>Week 7</b>			
<b>11</b>	Gender, Citizenship and War Cinema	<p><b>Content:</b></p> <p>This week's readings and films interrogate changing representations of heroes, heroines and heroism, and more importantly, the limits of "transgression" in the representation of gender roles within the grand narrative of the nation at war. We will also delve into a more complex question: what do films reveal about the relationship between gendered cinematic depictions and "heroic" narratives in world politics?</p> <p>Denise Youngblood (2007). <i>Russian War Films</i>. UP Kansas, pp.117-141.</p> <p>Grigory Chukhrai, "Ballad of a Soldier" (Soviet film, 1959)</p>	<p><b>Discussion Questions:</b></p> <p>What is the political and filmic context of the late 1950s and early 1960s, as discussed by Youngblood? Why does this context matter for how we interpret films?</p> <p>How does the film represent the nation at war?</p>
<b>12</b>	Gender, Citizenship and War Cinema	<p>Mikhail Kalatozov, "Cranes are Flying" (Soviet Film, 1957)</p> <p>Jill Steans, "Revisionist Heroes and Dissident Heroines: Gender, Nation and War in Soviet Films of 'the Thaw'," <i>Global Society</i>, 10.3, pp. 401-419.</p>	<p><b>Discussion Questions</b></p> <p>Reflect on how the two films challenge Soviet grand narratives of nation and citizenship at war.</p> <p>How does Steans problematize the aesthetic turn of the field of international</p>

			relations in filmic representations of the nation at war?
V		Asynchronic Online Meeting	Research Skills
Week 8			
15	Gender and citizenship after conflict	<p><b>Impact:</b></p> <p>Women in the USSR were called into roles typically performed by men in times of war, including combat and espionage. However, the bravery and contributions of women during the war did not lead to permanent changes to gender roles and citizenship. In the wake of the Great Patriotic War (the name given to WWII in Russia), women had to re-adjust to more restrictive expectations of Soviet citizenship.</p> <p>Larysa Shepitko, “Wings” (Soviet film, 1966)</p> <p>Mark Lipovetsky and Tatiana Mikhailova, “Flight without Wings” in eds. Helena Goscilo and Yana Hashamova. <i>Embracing Arms</i>. Budapest: Central European University Press, 2012, pp.81-107.</p>	<p><b>Discussion Questions:</b></p> <p>How does the film represent the uneasy transition from war to post-war life for the main character? Come to class with at least three examples of either cinematic, narrative, and/or dialogue that illustrate this uneasy transition.</p>
16		Digital Project Check-In	Draft of content (with a three-page description) that explains what specifically your project will focus on and what primary and or secondary



			sources you will use.
V		Synchronic Online Meeting	Editing Tools
Week 9			
17	Contemporary Wars and Mobilizations for Democratic Citizenship	<p><b>Context: Ukraine and Belarus</b></p> <p>Ukraine and Belarus gained independence upon the dissolution of the USSR. Like all post-Soviet states, the terms of citizenship have changed and continue to be contested. Each country faces major current conflicts and challenges to citizenship. Citizens in Ukraine are fighting for their survival against Russian aggression in a full-scale war. Pro-democracy citizens in Belarus (and in exile) are fighting against an autocratic and abusive leader, Alexander Lukashenko. In Week 9 and 10 we will learn about these contemporary contexts and conflicts through the lens of gender and citizenship.</p> <p>Phillips, Sarah and Tamara Martsenyuk. 2023. "Women's agency and resistance in Russia's war on Ukraine: From victim of the war to prominent force," <i>Women's Studies International Forum</i> 98, May/June. Pp. 1-8.</p> <p>Strelnyk, Olena. "Gender, Citizenship and War: How Russia's War on Ukraine Affects Women's Political Rights." <i>Femina Politica-Zeitschrift für feministische Politikwissenschaft</i> 32.1 (2023): 87-94.</p> <p>Zychowicz, J. (2023). Women's Activism in Ukraine: Artistic Method in Early Civic Documentations of the Ukraine-Russia War. In:</p>	<p><b>Discussion Questions:</b></p> <p>How has the war impacted women's citizenship in Ukraine?</p> <p>What forms of citizen resistance have women enacted?</p>

		Sätre, AM., Gradska, Y., Vladimirova, V. (eds) <i>Post-Soviet Women</i> . Sustainable Development Goals Series. Palgrave Macmillan, Cham. Pp. 271-293.	
18	Contemporary Wars and Mobilizations for Democratic Citizenship	<p><i>Butterfly Vision</i> (2022), dir., Maksym Nakonechnyi</p> <p>Drubek, Natashcha. (2023). The Ukrainian Film <i>Butterfly Vision</i> (2022) And Women's Resistance to Wartime Trauma. <i>Cinema: Journal of Philosophy and the Moving Image</i>, 15(1), 79–114. <a href="https://doi.org/10.34619/ixka-t7lf">https://doi.org/10.34619/ixka-t7lf</a></p>	<p><b>Discussion Questions</b></p> <p>Butterfly Vision is a film about the trauma of wartime rape. Please be aware that there are depictions of violence and sexual violence.</p> <p>Our conversations about the film will focus on how the issue of wartime rape is represented (in the narrative and cinematic choices) and more broadly, how women's citizenship and agency are depicted.</p>
V		Asynchronic Online Meeting	<b>Peer Editing</b>
<b>Week 10</b>			
19	Contemporary Wars and Mobilizations for Democratic Citizenship	Chulitskaya T, Matonyte I. "State Violence and Pains of Punishment: Experiences of Incarcerated Women in Belarus in the Aftermath of the 2020 Protests." <i>Nationalities</i>	<p><b>Discussion Questions:</b></p> <p>What role did women play in the 2020 protests in Belarus?</p>

		<p><i>Papers</i>. 2025;53(2):393-409. doi:10.1017/nps.2024.10</p> <p>Gapova, Elena. "Activating and Negotiating Women's Citizenship in the 2020 Belarusian Uprising." <i>Belarus in the Twenty-First Century</i>. Routledge, 2023. 161-178.</p> <p>Juliane Fürst und Anika Walke und Sasha Razor, "On Free Women and a Free Belarus. A look at the female force behind the protests in Belarus," Archiv-Version des ursprünglich auf dem Portal Zeitgeschichte online am 22.09.2020 erschienenen Beitrags: <a href="https://zeitgeschichte-online.de/kommentar/free-women-and-free-belarus">https://zeitgeschichte-online.de/kommentar/free-women-and-free-belarus</a></p>	Why or how was this important and/or surprising?
20	Contemporary Wars and Mobilizations for Democratic Citizenship	<p><i>Who if Not Us? The Fight for Democracy in Belarus</i> (2023), dr. Juliane Tutein [film, German, in Russian/Belarusian with English subs]</p> <p>Shchurko, T. 2023. From Belarus to Black Lives Matter: Rethinking protests in Belarus through a transnational feminist perspective. <i>Intersections. East European Journal of Society and Politics</i>. 8, 4 (Jan. 2023), 25–41. DOI:<a href="https://doi.org/10.17356/ieejsp.v8i4.1007">https://doi.org/10.17356/ieejsp.v8i4.1007</a></p> <p>Discuss Response Paper Assignment Requirements</p>	<p>Discussion Questions:</p> <p>How does the film represent the 2020 uprisings in Belarus? Reflect on the visual, cinematic, and narrative choices. How does the film compare to critical assessments of the uprisings in the readings?</p>
V		Synchronic Online Meeting	Writing Skills
Week 11			
21	Yugoslav War and Chechen Conflicts		Discussion Questions:

		<p><b>Context: Southeastern Europe (the Balkans) and the Yugoslav Wars</b></p> <p><b>Description:</b></p> <p>From Ukraine and Belarus, this week's materials redirect our attention to women's (unwilling) participation at war in the Balkans. The text and film(s) problematize the perceived women's victimhood in military conflicts and explore women's agency.</p> <p>Hashamova, Yana (2012), "War Rape: (Re)defining Motherhood, Fatherhood, and Nationhood." In <i>Embracing Arms: Cultural Representation of Slavic and Balkan Women in War</i>. pp. 233-253.</p> <p>Žbanić, Jasmila, <i>Grbavica: The Land of my Dreams</i> (Bosnian film, 2006)</p>	<p>Considering patriarchal limitations imposed on women by religious and state ideologies, how do women succeed to assert their agency and at what cost? Comparing Soviet women's participation in WWII, what are the differences and specifics of Balkan women's experiences vis-a-vis their citizenship rights?</p>
22		<p>Gender and citizenship after wartime rape discussion.</p>	<p><b>Discussion Questions:</b></p> <p>Come to class with three similarities and differences between the <i>Grbavica</i> and <i>Butterfly Vision</i>.</p>
V		<p>Synchronic Online Meeting</p>	<p><b>Writing Skills</b></p>
<b>Week 12</b>			
23		<p><b>Response Paper Due</b></p>	<p><b>Discuss Response Projects in-class.</b></p>

24		Digital Project Deadline	Due Digital Project (15%): Submit a draft of the impact and/or interpretation of your topic in a three-page explanation using primary/and or secondary sources.
V		Asynchronic Online Meeting	Research Skills
Week 13			
25	The war on "Gender"	<p>Context: The War on "Gender"</p> <p>Across post-Soviet spaces and Eastern Europe (but not only), political movements that demonize equality, diversity, and justice have taken hold. At the center of these movements are anti-women, anti-LGBTQ, and anti-immigrant agendas. This political war against the ideals of gender equality, diversity, and justice has had a huge impact on citizens' rights and their ability to democratically challenge regressive policies.</p> <p>Kuhar, R., Pajnik, M. (2024). "Re-nationalizing Citizenship and Democratic Backsliding: Anti-gender Mobilizations in Central-Eastern Europe." In: Siim, B., Stoltz, P. (eds) The Palgrave Handbook of Gender and Citizenship. Palgrave Macmillan, Cham. <a href="https://doi-org.proxy.lib.ohio-state.edu/10.1007/978-3-031-57144-2_16">https://doi-org.proxy.lib.ohio-state.edu/10.1007/978-3-031-57144-2_16</a></p>	<p>Discussion Questions:</p> <p>How do the authors explain the move towards anti-gender agendas in Central-Eastern Europe? What are the sources of these mobilizations? In addition, how is citizenship implicated in what the authors describe as "re-nationalizing" and "democratic backsliding?"</p>
26	The War on "Gender"	RESIST Project Team. 2024. The RESIST Project Report: Effects of and Resistances to	Discussion Questions:

		'Anti-Gender' Mobilizations Across Europe on Nine Case Studies. Creative Commons RESIST Project. <a href="https://doi.org/10.5281/zenodo.11180745">https://doi.org/10.5281/zenodo.11180745</a>	Choose two case studies from the RESIST Project Report including either Belarus or Poland. Compare the two contexts. What are similar and different dynamics? How does citizenship figure in the anti-gender mobilizations in the countries and play a role in resistance?
<b>v</b>		Synchronic Online Meeting	<b>Editing Skills</b>
<b>Week 14</b>			
<b>27</b>		Course Evaluations and Self-Reflection	
<b>28</b>		Symposium Celebration and Course Evaluations	

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## Filmography

Mikhail Kalatozov, "Salt for Svanetia" (1930)

Maksym Nakonechnyi "Butterfly Vision" (2022)

Mikhail Romm, "Bed and Sofa" (1925)

Juliane Tutein, "Who if Not Us? The Fight for Democracy in Belarus" (2023)

Dziga Vertov, "Three Songs for Lenin, Part I" (1933).

Jasmila Žbanić, "Grbavica: The Land of my Dreams" (2006)

# GE Theme course submission worksheet: Citizenship for a Just & Diverse World

## Overview

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

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

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

## Briefly describe how this course connects to or exemplifies the concept of this Theme (Citizenship)

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

FILMSTD/SLAVIC/WGSS/ 3997: Revolution & War: Gender and Citizenship in East European Film and Cultural Texts
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The course examines how revolution and war (re)shape gender and citizenship with a focus on experiences across the 20th and 21st centuries. Exploring cases from the Soviet Union, Eastern/Central Europe, and the Balkans, we analyze gender in terms of women's roles as activists, combatants, symbols, and citizens, especially during the Russian Revolution and WWII. Using critical area studies, feminist film theory and interdisciplinary approaches, students will explore how cinema and other cultural texts construct gendered narratives of massive social change, war, and citizenship.
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Below are the Goals and ELOs common to all Themes. In the accompanying table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing “readings” without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the

syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

**Goal 1:** Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

**Goal 2:** Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

	Course activities and assignments to meet these ELOs
<b>ELO 1.1</b> Engage in critical and logical thinking.	<p>Students will critically analyze the concept of citizenship and its transformation through war and revolution in Eastern Europe, focusing on how gender and women’s roles illuminate broader political and cultural shifts.</p> <p>-Participation (20%) including answering discussion questions prepared before class</p> <p>-Reflection Paper Week 2 (5%) – Students will reflect on their current understanding and beliefs about citizenship for a just and diverse world. What does that mean to them? Additionally, what role do they think gender has on the expectations and/or limitations of citizenship?</p> <p>-Readings by Siim &amp; Stoltz; Yuval-Davis; Gradskova; Kollontai offer both scholarly and essayistic exploration of the questions: What are different conceptualizations of citizenship discussed in the readings? How do transnational and intersectional frames for citizenship change our understanding? What is gender? How has this concept been used to understand and contest citizenship?</p>
<b>ELO 1.2</b> Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.	<p>Students will engage in sustained scholarly inquiry in Soviet and post-Soviet models of citizenship, exploring how feminist perspectives and historical narratives contribute to a nuanced understanding of justice and political agency.</p> <p>-Digital High-impact Project (40%) with drafts Weeks 4, 9, 12 - Students conduct individual research on a topic related to course content. The format will follow the context, content, and implications formula. The results will be a digital module on U.OSU.EDU and will showcase critical insight into gender and citizenship in a specific context of conflict or social change.</p>

	<p>- Readings by White and Kaganovsky introduce students to the historical engagement of women with film and what the main scholarly approaches which interrogate female cinematic images and films created by women are.</p> <p>Readings by Lipovetsky &amp; Mikhailova; Kuhar &amp; Pajnik; and Alexievich further offer a more focused exploration on Russian and East European women and the state's expectations from them.</p> <p>Film: Wings – Through the film's analysis, students will appraise the state's attitude towards women veterans and interrogate post-war roles of women as citizens.</p>
<b>ELO 2.1</b> Identify, describe, and synthesize approaches or experiences.	<p>This course uses multidisciplinary approaches and asks students to engage with a variety of materials, scholarship, film, fiction, and archives to further their intellectual inquiry and draw educated conclusions. For example, the assignment Response Project (15%) asks students to write a paper that synthesizes and closely engages different critical approaches and examples of gender and citizenship in war, revolution, or contemporary conflicts. The work the students produce in the course, and especially the Final Project, reveals their abilities to identify problems by synthesizing concepts gained from different sources and disciplines.</p>
<b>ELO 2.2</b> Demonstrate a developing sense of self as a learner through reflection, self- assessment, and creative work, building on prior experiences to respond to new and challenging contexts.	<p>Students demonstrate self-reflective learning by connecting course materials to contemporary issues of gender equity, citizenship, and participation in civic life. Assignments such as the Reflection Paper encourages personal connection with course themes early on; the AI Generated Visual Essay expects students to demonstrate self-reflective learning and creativity by critically examining AI generated images of Soviet women in war in comparison to course films and readings; The Symposium Presentation and addressing peers' questions requires self-assessment and reflection.</p>

## Goals and ELOs unique to Citizenship for a Just & Diverse World

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

**GOAL 3:** Successful students will explore and analyze a range of perspectives on local, national, or global citizenship, and apply the knowledge, skills, and dispositions that constitute citizenship.

**GOAL 4:** Successful students will examine notions of justice amidst difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within societies, both within the US and/or around the world.

	Course activities and assignments to meet these ELOs
<b>ELO 3.1</b> Describe and analyze a range of perspectives on what constitutes citizenship <u>and</u> how it differs across political, cultural, national, global, and/or historical communities.	<p>Through examination and discussion of course materials (Sarkisova on Central Asian culture; Hashamova on women and nationhood in the Balkans; Mamoon on Chechen black widows; <i>Ballad of a Soldier</i> on WWII legacy on Soviet family; <i>Butterfly Vision</i> on women’s resistance to war-time trauma) students compare multiple perspectives on citizenship across different Eastern European societies and historical moments, with attention to national, cultural, and ideological frameworks.</p> <p>In addition, Week 13 Reading assignment and discussion compare “anti-gender” mobilizations and resistance campaigns in two different contexts; and Week 11 comparison of cinematic representations of wartime rape address how different contexts and times influence how and if wartime rape is legible as a post-war citizenship concern.</p>

<p><b>ELO 3.2</b> Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.</p>	<p>Through discussion and analysis of films, such as <i>Bed and Sofa</i>; <i>Wings</i>; <i>Butterfly Vision</i>; and <i>Who if Not Us?</i>, students are expected to apply intercultural competence to analyze diverse gendered experiences of war, occupation, and political transformation. Assignments, such as the Reflection Project aid students to reflect on citizenship across contexts, critique tensions in identity, justice, and difference. The Symposium Presentations and the Q&amp;A showcase students' abilities to apply knowledge and skills for intercultural competence as a global citizen.</p>
<p><b>ELO 4.1</b> Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences.</p>	<p>The course design, assignments, and materials examine how cinematic, literary, and testimonial sources express complex gender-based experiences of citizenship inclusion and exclusion in wartime. Materials and work during Week 5, for example, critically assess the promises and real outcomes of Soviet citizenship for women and minoritized women, critical assessment based on historical and cultural analysis of primary sources. Through the exploration of films such as <i>Grbavica</i>; <i>She Defends the Motherland</i>, and <i>Wings</i>, students critique equity and inclusion experiences (lived gendered citizenship inclusion/exclusion in peace and wartime). Last, through the Digital High-impact Project (drafts at Weeks 4, 9, 12), students demonstrate sustained research, digital storytelling, and intercultural insight.</p>

<p><b>ELO 4.2</b> Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.</p>	<p>The course critiques the intersections of justice, gender difference, and political citizenship, especially in relation to shifting state priorities in times of military conflicts. All major assignments: Reflection Paper, Response Project, Digital Project aid students' reflection on citizenship across contexts and their interrogation of tensions in identity, justice, and difference. Readings by Kollontai; Alexievich; Kuhar &amp; Pajnik; Stoltz; Eszter' and Prokhorov particularly advance the intersection of justice, difference, and citizenship. The classroom discussion and analysis of them ask students to engage with and interrogate this intersection.</p>
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# Research and Creative Inquiry Course Inventory

## Overview

The GE allows students to take a single, 4+ credit course to satisfy a particular GE Theme requirement if that course includes key practices that are recognized as integrative and high impact. Courses seeking one of these designations need to provide a completed Integrative Practices Inventory at the time of course submission. This will be evaluated with the rest of the course materials (syllabus, Theme Course submission document, etc). Approved Integrative Practices courses will need to participate in assessment both for their Theme category and for their integrative practice.

Please enter text in the boxes below to describe how your class will meet the expectations of Research and Creative Inquiry courses. It may be helpful to consult with the OSU Office of Undergraduate Research and Creative Inquiry. You may also want to consult your Director of Undergraduate Studies or appropriate support staff person as you complete this Inventory and submit your course.

Please use language that is clear and concise and that colleagues outside of your discipline will be able to follow. You are encouraged to refer specifically to the syllabus submitted for the course, since the reviewers will also have that document. Because this document will be used in the course review and approval process, you should be as specific as possible, listing concrete activities, specific theories, names of scholars, titles of textbooks etc.

## Accessibility

If you have a disability and have trouble accessing this document or need to receive it in another format, please reach out to Meg Daly at [daly.66@osu.edu](mailto:daly.66@osu.edu) or call 614-247-8412.

## Pedagogical Practices for Research and Creative Inquiry Courses

Course subject & number WGSST/



3997

Undergraduate research is defined by the Council on Undergraduate Research (CUR) as an inquiry or investigation conducted by an undergraduate student that makes an *original* intellectual or *creative* contribution to the discipline. Undergraduate creative activity is the parallel to research, engaging in a rigorous creative process using (inter)disciplinary methods to produce new work.

In the context of the 4-credit GEN Theme High Impact Practice (which, by definition, is a more robust course than a non-HIP 3-credit Theme course—since student will take one 4-credit course instead of taking two 3-credit courses), research or creative inquiry requires a level of rigor and engagement that goes beyond what is routinely already included in a 3-credit Theme course in that discipline. It will generally mean that students are either (1) instructed in and engage in original research and the production and/or analysis of new understanding or data used in the preparation of a final paper, report, or project characteristic of the discipline, *or* (2) they are instructed in and engage in the primary production and performance or display of new creative work characteristic of the discipline.



Further comments and clarifications:

- The Creative Inquiry or Research component should be integrated throughout a *substantial* portion of the course (not just at the very end, for example).
- The Creative Inquiry or Research component should connect to the Theme and to the subject/content of the course. If the course at hand is requesting two Themes, then the research component or creative work should fully pertain to both Themes.

**1. Disciplinary expectations and norms: Different disciplines at the university define original research and creative inquiry differently. Please explain what the expectations/norms of your discipline are for original research or creative inquiry. How is new understanding developed in your field? How does the creative process amplify knowledge in the field? (This information should also be readily visible on the syllabus.)**

Original research and creative inquiry in the humanities—particularly in film studies and cultural studies—are grounded in interpretive analysis, theoretical engagement, and contextual understanding. Originality is defined by the development of new perspectives, critical frameworks, and nuanced readings of cultural texts. Original research also includes rigorous engagement with extant scholarship on a topic. The newness of creative inquiry can include analyzing a cultural production from a new theoretical or conceptual frame. Or it can include comparing or juxtaposing cultural productions or assessing select productions across historical and/or ideological contexts. Rigor is exhibited by depth of knowledge of current research and the development of nuanced analyses that contribute to current knowledge.

In *Revolution & War* students explore how revolution and war shape gender roles and citizenship across the 20th and 21st centuries, with a focus on the Soviet Union, Eastern Europe, and the Balkans. Students will engage original research by analyzing primary sources—including films, political exposés, and/or archival materials—and applying film theory and interdisciplinary approaches to interrogate how gendered narratives are constructed during moments of massive social change. For example, students might examine how Soviet war cinema portrays women as both combatants and symbolic figures of national identity, or how post-war cultural texts reflect shifting notions of female citizenship. These inquiries are anchored in critical area studies and encourage students to situate cultural texts within broader historical, political, and ideological contexts.

New understanding in these fields is developed through the application of theoretical frameworks—such as feminist, postcolonial, or psychoanalytic theory—to cultural artifacts, allowing students to challenge dominant narratives and evaluate marginalized perspectives. Students are encouraged to identify tensions or gaps in existing scholarship and to formulate research questions that reflect their own intellectual curiosity and social awareness.

**2. Teaching methods and practices: Which class activities and materials will be used to teach students the research methodology and/or research practices or the methods and practices of creative inquiry typical or relevant in your discipline? How will the potential ethical implications for research or creative inquiry in the field be addressed in the course? (This information should also be readily visible on the syllabus.)**

In *Revolution & War* students learn the research practices and creative inquiry methods central to the humanities, film studies, and cultural studies through a scaffolded series of analytical, theoretical, and creative assignments. The course is designed to immerse students in interdisciplinary inquiry, using feminist film theory, critical area studies, and historical analysis to explore how cinema and cultural texts reflect and construct gendered narratives of war, revolution, and citizenship.

Students are assigned readings of film theory and then examine visual and narrative elements of films such as *Bed and Sofa*, *She Defends the Motherland*, and *Butterfly Vision*. These class sessions teach students to interpret cinematic language and assess how film constructs ideological messages about gender and citizenship. For example, in Week 3, students analyze *Bed and Sofa* alongside readings by Julian Graffy and Judith Mayne to explore contradictions in Soviet gender ideology.

Through comparative source analysis, students juxtapose archival materials—such as Soviet pamphlets, political speeches, and propaganda—with cinematic representations to understand how different media construct public memory and gendered citizenship. Week 5's readings from Yulia Gradskaia and Eszter Varsa, for instance, allow students to critically assess the promises and limitations of Soviet citizenship for ethnic minority women. Students also engage in theory application exercises, applying frameworks such as feminist theory, post-colonial theory, and psychoanalysis to specific scenes and texts. This is evident in Weeks 6–11, where students use theoretical readings to interpret films like *Cranes Are Flying* and *Ballad of a Soldier*, analyzing how gender roles are shaped by national narratives and wartime ideologies.

To support independent research, the course supports research proposal development as part of the High-Impact Digital Project. At least 12 one-contact hour weekly sessions are dedicated to guiding students through the process of building information literacy, finding research sources, advancing writing skills for public facing projects, and gaining digital skills to use U.OSU.EDU for their High Impact Project.

Additionally, students will explore the advantages and disadvantages of employing AI tools.

The course also emphasizes creative inquiry projects. In Week 7, students participate in an AI-Generated Visual Essay, where they compare AI-generated images of Soviet women in war with film stills, using “lateral reading” strategies to assess visual authority and representation. This activity encourages students to reflect on how creative tools can be used to interrogate cultural narratives and produce new knowledge.

Finally, students present their work in a Symposium Celebration (Week 14), practicing public scholarship and collaborative learning. This event allows students to synthesize their research and creative inquiry, demonstrating how humanities-based methods can critically engage with issues of gender, war, and citizenship in diverse historical and cultural contexts. Through these activities and materials, students learn that research in the humanities is not only about gathering information but also about interpreting meaning, challenging dominant narratives, and amplifying marginalized voices through both analytical and creative methods.

**3. Implementing: Through which class activities and materials will the students be given opportunities to practice disciplinary research or creative inquiry techniques, methods, and skills to create new knowledge or advance praxis? (This information should also be readily visible on the syllabus.)**

Students are given multiple opportunities to practice disciplinary research and creative inquiry techniques that are central to humanities, film studies, and cultural studies. These opportunities are embedded in both the structure of the course and its assignments, allowing students to practice research skills such as critical thinking, visual and narrative interpretation, and writing for a public audience. Below includes six key assignments and activities that demonstrate when students will be given opportunities to practice disciplinary research or creative inquiry techniques, methods, and skills to create new knowledge or advance praxis.

1. Close Reading and Film Analysis. Students regularly analyze films such as *Bed and Sofa*, *She Defends the Motherland*, and *Butterfly Vision* using feminist film theory and critical area studies. These class sessions teach students to interpret visual and narrative elements, understand ideological framing, and assess how cinema constructs gendered citizenship.
2. Comparative Source Analysis. Students compare primary and secondary materials—such as Soviet pamphlets, political speeches, and propaganda—with cinematic representations. For example, in Week 5, students analyze Yulia Gradskaia's work on Soviet pamphlets alongside films to assess the promises and contradictions of Soviet citizenship for ethnic minority women.
3. Theory Application Exercises. Throughout the semester, students apply theoretical frameworks (feminist, postcolonial, psychoanalytic) to specific texts and scenes. In Weeks 6–11, they use these theories to interpret films like *Cranes Are Flying* and *Ballad of a Soldier*, exploring how gender roles are shaped by national narratives and wartime ideologies.
4. Research Proposal Development. The High-Impact Digital Project guides students through the full research process. In Week 4, students choose a topic and identify primary and secondary sources. In Weeks 8 and 12, they develop content and interpretive analysis, culminating in a digital module that communicates their findings to a public audience.
5. Creative Inquiry Projects. Students engage in creative inquiry through projects like the AI-Generated Visual Assignment (Week 6), where they compare AI-generated images with film stills to critically assess visual authority and representation. This activity fosters reflection on how creative tools can be used to interrogate cultural narratives and produce new knowledge.
6. Symposium Presentation. In Week 14, students present their digital projects in a public symposium, practicing public scholarship and collaborative learning. This final activity reinforces the importance of communicating research in accessible and impactful ways.

Through these activities, students learn disciplinary methods and develop skills in interpretation, critical thinking, and creative expression—hallmarks of humanities research. Each week there is a High Impact Hour (55-minute session) focused on either research, writing, digital, or AI skills. These sessions scaffold the myriad skills students need to complete assignments and create their High Impact projects. Skills include research and information literacy skills, digital skills to create online content on the u.osu.edu course site, writing and editing skills (including writing for a public audience), and AI tools (as well as critical reflection on those tools). We also use this time for mentorship, instructor and peer feedback, and problem-solving research dilemmas.

**4. Demonstration of competence: Disciplines develop and share new knowledge or creative work in different ways. Through which activity or activities will students first be taught and then be involved in a demonstration of competence in an appropriate format for the discipline (e.g., a significant public communication of research, display of creative work, or community scholarship celebration)? The form and standard should approximate those used professionally in the field. (This information should also be readily visible on the syllabus.)**

In *Revolution & War*, students demonstrate disciplinary competence through the creation of a public-facing digital module, which serves as both a research capstone and a contribution to public discourse. This assignment reflects professional standards in the humanities, where scholarly work is increasingly shared through digital platforms, public scholarship, and interdisciplinary formats that prioritize accessibility, critical engagement, and civic relevance.

The digital module is designed to approximate professional research and presentation formats used in fields such as cultural studies, film studies, and feminist studies. Students begin by identifying a research topic related to course themes—such as women’s roles in revolutionary movements, cinematic representations of wartime trauma, or post-war citizenship—and then develop their project through a series of scaffolded assignments. These include contextual research (Week 4), content development and source integration (Week 8), and interpretive analysis of the impact and implications (Week 12). The final module is published on the course’s U.OSU.EDU site, allowing students to present their findings to a broader public audience.

This format also mirrors professional practices in the digital humanities, where scholars use online platforms to communicate research in accessible, multimedia formats. It reflects the values of public humanities, which emphasize the importance of engaging diverse audiences, amplifying marginalized voices, and contributing to civic dialogue. By designing their modules for public consumption, students learn to translate complex ideas into clear, compelling narratives—an essential skill in both academic research and civic engagement.

The course culminates in a symposium presentation (Week 15), where students share their digital projects with peers and invited guests. This event simulates a professional academic conference or community celebration of scholarship, giving students experience in presenting their work orally, responding to questions, and situating their research within broader cultural and political conversations.

Through this process, students learn how to conduct rigorous research and apply theoretical frameworks. The digital module and symposium together provide a meaningful and professionally aligned demonstration of competence in humanities research and creative inquiry.

**5. Scaffolding and mentoring:** Explain how the creative inquiry or research project will be scaffolded across multiple assignments or one large project broken up across the course (e.g., specific explanations about reviewing literature, developing methods, collecting data, interpreting or developing a concept or idea into a full-fledged production or artistic work). Each pertinent assignment should help students build and demonstrate skills contributing to the larger project. Meaningful feedback and mentoring should be provided by the instructor at regular intervals to inform next steps in the process. (This information should also be readily visible on the syllabus.)

The course mirrors the research process, which we break down into context, content, and analysis. The context is the historical and cultural background and includes reading primary and secondary sources. The content refers to the object of analysis, such as film and other cultural texts. Analysis refers to the theoretical approaches and concepts used to analyze the content. These components of research are explained in Weeks 1-3 and modeled throughout the semester. For independent research projects, students choose a topic in Week 4 and in subsequent weeks identify primary and secondary sources, select objects of analysis, and decipher appropriate theories and concepts for analysis. Each week of the semester includes a High Impact Hour on Research Skills. For example, Weeks 4-8 focus on research skills (using library databases, citation styles and management, etc), Week 5 on AI tools, Week 6 and 9 on digital tools (for u.osu.edu), Week 10 -12 on writing skills, and Week 13 on editing. The High Impact Hour is a time for mentorship and peer feedback. The digital project is broken down into parts: Week 4 choose the topic and provide contextual information, including at least four scholarly sources; Week 8 submit draft of content (3-page description), including object of analysis; Week 12 submit draft of analysis (3-pages); Week 14 submit final module.

**6. Reflection:** Explain how the course offers students opportunities for reflection on their own developing skills and their status as learners and as researchers or creatives. (This information should also be readily visible on the syllabus.)

Students write short reflections twice, once at the beginning and again at the end of semester (Session 4 and 27). The reflection is a response to the following prompt:

“Reflect on your current understanding and beliefs about citizenship for a just and diverse world. What does that mean to you? Additionally, what role do you think gender has on the expectations and/or limitations of citizenship for a just and diverse world?”

Reflect on your current research skills and experience with independent research. At the end of the semester, also reflect on how you understand yourself as a researcher and how your research developed an understanding of citizenship for a just and diverse world.”



**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>
<b>Pre-Req (3CH)</b>	English 2263 – Introduction to Film	Beginning	Beginning	Beginning	Beginning	Beginning
<b>FS Core (6CH)</b>	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	Intermediate Intermediate Intermediate Intermediate	Advanced Advanced Advanced Advanced	Intermediate Intermediate Intermediate Intermediate	Intermediate Intermediate Intermediate Intermediate	Intermediate Intermediate Intermediate Intermediate
<b>Non-fictional</b> Documentary (3CH)	HISTART 5906 – Experiments in Film and Media Theory 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 INTSTD 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 Beginning Intermediate Beginning Intermediate	Beginning Beginning Intermediate Intermediate Intermediate Intermediate Beginning Beginning Beginning Beginning Intermediate Beginning Intermediate	Beginning Beginning Advanced Intermediate Beginning Intermediate Beginning Beginning Intermediate Intermediate Beginning 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 <b>FILMSTD 3997 – Revolution and War in East European film...</b> FILMSTD 4580 - Studies in a Major Director FILMSTD 4640 - 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 <b>Intermediate</b> Advanced Advanced Beginning Beginning Beginning Beginning Beginning Intermediate Beginning Intermediate Beginning Beginning Intermediate Beginning Intermediate Intermediate Beginning Intermediate	Beginning Intermediate Beginning Advanced <b>Intermediate</b> Advanced Advanced Beginning Intermediate Intermediate Beginning Beginning Intermediate Beginning Beginning Intermediate Beginning Intermediate Intermediate Intermediate Beginning Intermediate Intermediate Beginning Intermediate	Beginning Intermediate Beginning Advanced <b>Intermediate</b> Advanced Advanced Beginning Beginning Beginning Beginning Beginning Intermediate Beginning Beginning Intermediate Beginning Intermediate Intermediate Beginning Intermediate Intermediate Beginning Intermediate Intermediate	Beginning Intermediate Beginning Advanced <b>Intermediate</b> Advanced Advanced Beginning Intermediate Intermediate Beginning Beginning Intermediate Beginning Beginning Intermediate Beginning Intermediate Beginning Beginning Intermediate Intermediate Beginning Intermediate Intermediate Beginning Intermediate	Beginning Intermediate Beginning Advanced <b>Intermediate</b> Advanced Advanced Beginning Beginning Beginning Beginning Beginning Intermediate Beginning Beginning Intermediate Beginning Intermediate Beginning 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

Monday, December 15, 2025 at 4:00:47 PM Eastern Standard Time

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**Subject:** Concurrence Request for Slavic/Film/WGSS 3997: Revolution & War: Gender and Citizenship in East European Film and Cultural Texts  
**Date:** Tuesday, December 2, 2025 at 12:56:20 PM Eastern Standard Time  
**From:** Ernst, Joe  
**To:** Getson, Jen, McSweeney, Kendra, Luft, Ivy  
**CC:** Alkhalifa, Ali, Piper, Paige, Hashamova, Yana, Suchland, Jennifer  
**Attachments:** Slavic-WGSS-FILMSTD3997\_GE Citizenship Worksheet (1).docx, FILMSTD SLAVICWGSS 3997 High Impact Form[54].docx, Revolution, Women and War 3997-rev2[34].docx

Good afternoon,

I am reaching out to request concurrence for a new cross-listed course **Slavic/Film/WGSS 3997 Revolution & War: Gender and Citizenship in East European Film and Cultural Texts**. This will be a 4-credit, high-impact course under the Citizenship for a Diverse and Just World GE Theme.

We ask that the Department of History, the Department of Political Science, and Insertional Studies consider grating concurrence for this course.

I am attaching here the syllabus, GE submission sheet, and the 4-credit high-impact course submission sheet. CC'd are the instructors Dr. Jenny Suchland and Dr. Yana Hashamova, and the coordinators for Slavic (Myself), Film (Paige Piper), and WGSS (Ali Alkhalifa).

Please let me know if you have any questions or concerns and thank you for your consideration in granting this concurrence request.

Best,  
Joe

**Joseph Ernst**  
Senior Academic Program Services Specialist  
ASC Staff Advisory Council Treasurer  
**The Ohio State University**  
Department of Slavic and East European Languages and Cultures



Monday, December 15, 2025 at 4:00:34 PM Eastern Standard Time

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**Subject:** RE: Concurrence Request for Slavic/Film/WGSS 3997: Revolution & War: Gender and Citizenship in East European Film and Cultural Texts

**Date:** Tuesday, December 2, 2025 at 1:45:33 PM Eastern Standard Time

**From:** McSweeney, Kendra

**To:** Ernst, Joe

You have our concurrence in International Studies!

Kendra

**Kendra McSweeney**

Director, **International Studies Program**

Professor & Distinguished Scholar, **Department of Geography**

**The Ohio State University**

[mcsweeney.14@osu.edu](mailto:mcsweeney.14@osu.edu) | [ResearchGate](#)

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**From:** Ernst, Joe <[ernst.150@osu.edu](mailto:ernst.150@osu.edu)>

**Sent:** Tuesday, December 2, 2025 12:56 PM

**To:** Getson, Jen <[getson.3@osu.edu](mailto:getson.3@osu.edu)>; McSweeney, Kendra <[mcsweeney.14@osu.edu](mailto:mcsweeney.14@osu.edu)>; Luft, Ivy <[luft.44@osu.edu](mailto:luft.44@osu.edu)>

**Cc:** Alkhalifa, Ali <[alkhalifa.2@osu.edu](mailto:alkhalifa.2@osu.edu)>; Piper, Paige <[piper.92@osu.edu](mailto:piper.92@osu.edu)>; Hashamova, Yana <[hashamova.1@osu.edu](mailto:hashamova.1@osu.edu)>; Suchland, Jennifer <[suchland.15@osu.edu](mailto:suchland.15@osu.edu)>

**Subject:** Concurrence Request for Slavic/Film/WGSS 3997: Revolution & War: Gender and Citizenship in East European Film and Cultural Texts

Good afternoon,

I am reaching out to request concurrence for a new cross-listed course **Slavic/Film/WGSS 3997 Revolution & War: Gender and Citizenship in East European Film and Cultural Texts**. This will be a 4-credit, high-impact course under the Citizenship for a Diverse and Just World GE Theme.

We ask that the Department of History, the Department of Political Science, and Interdisciplinary Studies consider granting concurrence for this course.

I am attaching here the syllabus, GE submission sheet, and the 4-credit high-impact course submission sheet. CC'd are the instructors Dr. Jenny Suchland and Dr. Yana Hashamova, and the coordinators for Slavic (Myself), Film (Paige Piper), and WGSS (Ali Alkhalifa).

Please let me know if you have any questions or concerns and thank you for your consideration in granting this concurrence request.

Best,  
Joe

**Joseph Ernst**

Senior Academic Program Services Specialist

ASC Staff Advisory Council Treasurer

**The Ohio State University**

Department of Slavic and East European Languages and Cultures

**Subject:** FW: Concurrence Request for Slavic/Film/WGSS 3997: Revolution & War: Gender and Citizenship in East European Film and Cultural Texts  
**Date:** Friday, December 5, 2025 at 9:40:03 PM Eastern Standard Time  
**From:** Reed, Christopher  
**To:** Ernst, Joe  
**Attachments:** Slavic-WGSS-FILMSTD3997\_GE Citizenship Worksheet (1).docx, FILMSTD SLAVICWGSS 3997 High Impact Form[54].docx, Revolution, Women and War 3997-rev2[34].docx

Hi Joe,

History grants concurrence for Slavic 3997.

Thank you,

Chris Reed

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Christopher A. Reed  
Chair, Undergraduate Teaching Committee, 2024-26  
Assoc Prof of Modern Chinese & East Asian History  
The Ohio State University  
Columbus, Ohio 43210  
[reed.434@osu.edu](mailto:reed.434@osu.edu)

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**From:** Ernst, Joe <[ernst.150@osu.edu](mailto:ernst.150@osu.edu)>  
**Sent:** Tuesday, December 2, 2025 12:56 PM  
**To:** Getson, Jen <[getson.3@osu.edu](mailto:getson.3@osu.edu)>; McSweeney, Kendra <[mcsweeney.14@osu.edu](mailto:mcsweeney.14@osu.edu)>; Luft, Ivy <[luft.44@osu.edu](mailto:luft.44@osu.edu)>  
**Cc:** Alkhalifa, Ali <[alkhalifa.2@osu.edu](mailto:alkhalifa.2@osu.edu)>; Piper, Paige <[piper.92@osu.edu](mailto:piper.92@osu.edu)>; Hashamova, Yana <[hashamova.1@osu.edu](mailto:hashamova.1@osu.edu)>; Suchland, Jennifer <[suchland.15@osu.edu](mailto:suchland.15@osu.edu)>  
**Subject:** Concurrence Request for Slavic/Film/WGSS 3997: Revolution & War: Gender and Citizenship in East European Film and Cultural Texts

Good afternoon,

I am reaching out to request concurrence for a new cross-listed course **Slavic/Film/WGSS 3997 Revolution & War: Gender and Citizenship in East European Film and Cultural Texts**. This will be a 4-credit, high-impact course under the Citizenship for a Diverse and Just World GE Theme.

We ask that the Department of History, the Department of Political Science, and Insertional Studies consider grating concurrence for this course.

I am attaching here the syllabus, GE submission sheet, and the 4-credit high-impact course submission sheet. CC'd are the instructors Dr. Jenny Suchland and Dr. Yana Hashamova, and the coordinators for Slavic (Myself), Film (Paige Piper), and WGSS (Ali Alkhalifa).

Please let me know if you have any questions or concerns and thank you for your consideration in granting this concurrence request.

Best,  
Joe

**Joseph Ernst**

Senior Academic Program Services Specialist

ASC Staff Advisory Council Treasurer

**The Ohio State University**

Department of Slavic and East European Languages and Cultures