General Education Assessment Report

Arts

Spring, 2018

The University at Albany, SUNY

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Office of Institutional Research, Planning & Effectiveness
General Education Assessment
2017-18

Categories Assessed: Arts, Humanities

Background
During the spring semester of the 2017-18 academic year, the University at Albany assessed the degree to which students were achieving student learning objectives (LO) in General Education courses the Arts and Humanities. As with previous assessments the sample was chosen to be generally representative of the categories rather than completely random, and instructors who had completed assessments in other General Education categories within the past 5 years were exempted. In the Arts category, 68 courses met the General Education requirement, with a total enrollment of 2084. The population of courses that meet the General Education requirement represents 9 programs (and 6 departments). All of these courses originate from departments in the College of Arts and Sciences.

The sample selected consisted of 22 classes from 5 different academic units, with student N=922 (44% of the Arts General Education population of 2084). Enrollments in courses selected for the sample ranged from 12 to 138 with a mean enrollment =42. Two courses were excluded from the sample due to low enrollment, and one course was excluded because the instructor had participated in a recent General Education assessment in another category.

Of the 22 classes sampled, 4 instructors submitted completed forms at the end of the semester, two additional instructors made partial or incomplete submissions. 16 instructors provided no response at all. Data collected represents a maximum N=252, which is 27% of the sample (922), and 12% of the population (2084). This represents both a significantly smaller N and a lower percentage of the population of students taking courses meeting this General Education requirement than the assessment.

1 Sampling is conducted prior to the start of the semester, and figures represented for both the sample N and individual course enrollments reflect enrollment at the time of sampling—and thus is not necessarily reflective of the number of students who were actually assessed as part of the administration of this General Education assessment.

2 Note that the actual number of departments represented is somewhat smaller. For example, courses taught under the prefixes of AMUS and ATHR are treated as discrete for the purposes of sampling, but both are offered under the umbrella of the Department of Music and Theatre. Also note that courses offered through the Honors College are treated as a discrete “program” from the academic unit the faculty member is typically associated with, but are not counted as a “department”.

3 The sample reflects 5 different units, representing 3 unique departments.

4 Whenever possible, we exclude anyone who has participated in a General Education assessment in the prior three years.

5 In part, this is no doubt a failure on the part of our office to give the follow-up and reminders that we send to the instructors included in the sample throughout the semester. A sudden and unexpected staff departure from the office meant that we didn’t realize the follow-ups hadn’t happened until it was too late to correct. We do not believe that there’s any reason to change the methodology of this study in the future—we only need to create better internal processes to document that the reminders and follow-up are actually occurring.

6 Note that for the individual learning objectives, none of the N’s add up to 252 – this is due to a number of factors, including: 1) Fluctuations in enrollment in the early part of the semester. 2) The “depending on discipline” clause in some learning objectives means that they may not have been assessed in some courses. 3) Students were absent on the day a particular assessment was conducted. Thus, the maximum N for any individual learning objective in this administration = 245.
of the Arts General Education requirement completed in the spring of 2013. Given the small number of respondents, we caution the reader about inferences and generalizability of results.

The instructor participation rate on this administration of the General Education assessment was weaker in this category than it was in 2013. We believe this is attributable to 2 factors:

1) With this administration, we tried a new online survey tool by Qualtrics. We know from our communications with instructors that they found responding in the Qualtrics platform to be complicated and cumbersome—in part because unique, time sensitive URLs were generated for each respondent. If the respondent began, but did not complete the instrument within the allotted date range, their results would be “lost”. For the administration of the General Education Assessment of the US History, Foreign Languages, and Natural Sciences categories in the Spring 2019 semester, we will return to prior methods of instrument distribution, and will reconsider our approaches to administration of the instrument via the Qualtrics platform in future years.

2) Better communication from IRPE. While we do a good job with early notification of selection for the sample, and a pre-notification of all instructors in the two categories by the Vice Provost for Undergraduate Education and the Associate Dean for General Education, we did poorly on follow-up in this administration. We need to endeavor to send follow-ups and reminders both earlier and more frequently.

Course Embedded Assessment

Arts assessment results indicate that the majority of students “Exceeded” or “Met” expectations - as shown in the composite graphs (figures 1 & 7) below, as well as graphs for each of the individual learning objectives (figures 2-6) on the following pages. Large majorities of students were reported to have either met or exceeded each of the five learning objectives, ranging from a low of 82% for objective 5 to a high of 92% for objective 4.

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7 In the 2013 administration of this assessment, respondents represented an N=574, or 61% of the sample and 27% of the population. As noted above, the poor response rate in this administration is likely due to the failure of our office to send the multitude of reminders that we typically send out.

8 Requiring an administrator of the software platform to re-open the instrument for that individual, and provide a new date range for completion of the instrument. In some cases, this happened multiple times after instructors missed the submission deadline within the platform for the second or even third time. With each new “reset” the data was repopulated, but the prior URL was no longer valid—leading to confusion when instructors tried to use URLs from earlier correspondence.

9 See figure 7 on page 6 for an additional, combined, visual representation of this.
The Learning Objectives for the category are as follows:

Arts courses enable students to demonstrate:

1. an understanding of the history and/or practice of one form of artistic expression;
2. an understanding of the function and meaning of form;
3. that they have the vocabulary they need to continue to learn about how art is made and interpreted;
4. depending on the nature of the course, recognition of the difference and overlap between creative and critical thinking;
5. depending on the nature of the course, an understanding of how art works are embedded within different cultures at different times and places.
Figure 2: Arts Learning Objective 1

1) Students will demonstrate: an understanding of the history and/or practice of one form of artistic expression.

- Exceeded: 67%
- Met: 16%
- Approached: 7%
- Did not meet: 10%

Due to rounding, values may not equal 100%

Figure 3: Arts Learning Objective 2

2) Students will demonstrate: an understanding of the function and meaning of form.

- Exceeded: 64%
- Met: 24%
- Approached: 8%
- Did not meet: 4%

Due to rounding, values may not equal 100%
Figure 4: Arts Learning Objective 3

3) Students will demonstrate: that they have the vocabulary they need to continue to learn about how art is made and interpreted.

Due to rounding, values may not equal 100%

67% Exceeded
18% Met
12% Approached
2% Did not meet

Figure 5: Arts Learning Objective 4

4) Students will demonstrate: depending on the nature of the course, recognition of the difference and overlap between creative and critical thinking.

Due to rounding, values may not equal 100%

67% Exceeded
2% Met
6% Approached
25% Did not meet
Comparison to results of prior Arts Gen Ed assessments:

In comparison to the 2013 assessment of this General Education category, we gained between 13 and 26 percentage points in the students who exceeded the learning objectives and a mean gain of 19 percentage points. These 2018 results are more similar to the results of the 2008 and 2005 assessments, and are more in line with what we have come to expect as “normal” across the different general education categories.
Figure 7: Combined “Exceeded” and “Met” 2018, 2013, 2008, 2005 by Learning Objective

Figures 8-12 on the following pages compare 2018 data to 2013, 2008 and 2005 results in each of the five Learning Objectives.
Figure 8: Learning Objective 1, 2018, 2013, 2008, 2005

Figure 9: Learning Objective 2, 2018, 2013, 2008, 2005
Figure 10: Learning Objective 3, 2018, 2013, 2008, 2005

Figure 11: Learning Objective 4, 2018, 2013, 2008, 2005
Comparison between UHS and On-campus student populations

Historically, this report of the University’s native student population is paralleled by a report of students taking courses that meet this General Education requirement and are participating in the University in the High School program (www.albany.edu/uhs). This year, due to a very poor response rate from UHS instructors there were not enough responses to offer meaningful comparison of results. Thus, this comparison has been excluded from this report. We do however point out that it is important to note that the majority of students who enroll in University in the High School courses tend to be highly motivated and high performing. In fact, only juniors and seniors with an overall average of B or better are allowed to enroll in UHS classes. One could reasonably expect students who have a high average overall to perform well in these classes. Additionally, on-campus students taking courses meeting this General Education requirement may be doing so only to fulfill the General Education requirement, and that is a potential explanation of differences in performance appear to exist across these populations.

We also recognize that the UHS courses cover the same material as the on-campus offerings, but typically do so in a year-long format rather than the standard semester format. Additionally, the typical UHS course meets every day, not a few times a week. Both of these could be contributing factors to explain the high performance of UHS students relative to their on-campus counterparts.

Inclusion of graduate students and contingent faculty

Since the Spring of 2009, we have made a concerted effort to include courses taught by graduate student instructors, contingent faculty (typically under the title of “Lecturer”), and professional staff
teaching on a part time basis in the general education assessment sample. As shown in Figure 20, below, contingent faculty teach almost half of the introductory undergraduate courses that meet the General Education requirements in this category. 21 of the 68 courses\textsuperscript{10} meeting the Arts general education requirement during this assessment period were taught by tenured or tenure track faculty (31%), while 35 (51%) were taught by lecturers. The remaining 12 courses (18%) were taught by individuals in titles other than lecturer, but not on the academic tenure track (One member of the professional faculty, the others were graduate students in titled other than lecturer). While this result is not surprising, and these ratios have remained fairly consistent, it does demonstrate why any valid assessment in this category would need to include non-tenure-related instructors. We will also point out that while we often receive requests to exempt graduate students from participating in these assessments, most of the individuals teaching in the “lecturer” title are graduate students, and therefore we are unable to accommodate those requests. With rare exception (and none in this cycle) we have allowed a tenured faculty member who had not been selected to participate to voluntarily replace a graduate student who had been selected.

![Arts General Education Courses by Instructor Rank](image)

**Figure 19: Humanities General Education courses by instructor rank**\textsuperscript{11}

\textsuperscript{10} Note that if we look at the number of unique *individuals* teaching these courses, there are a total of 50 individuals, 14 of who are tenured/tenure track.

\textsuperscript{11} Note that “responded” indicates that the instructor submitted either the beginning of semester forms, the end of semester forms, or both. It is not an indication of the completeness or “correctness” of their submission.
Time required to complete assessment:

Historically, the general education assessment forms that faculty are requested to complete record the self-reported length of time it took them to prepare data for and complete the beginning and end of semester assessment forms. This has typically averaged a little over an hour at the beginning of the semester, and about 2 hours at the end of the semester. For this administration, we used a new online survey software by Qualtrics, which allowed respondents to fill out their responses via the website. Qualtrics has a built-in tool that tracks the amount of time a respondent takes to fill in the instrument, and given that functionality, we did not include the self-reported questions about time to complete the forms. Unfortunately, we learned that this particular feature tracks how long an individual has the Qualtrics tab open in their web browser, not how long the respondent is actually active in that tab. As a result, our data for this point is corrupted, as some respondents left the tab open in their web browser for long periods of time (days in some cases). In future administrations of General Education assessment, we will go back to the prior method of self-reporting time at task.

Recommendations:

1) First, we offer a self-recommendation that the Assessment office work more closely with the University in the High School office to
   a. Remind UHS instructional staff that the privilege of teaching a UAAlbany course comes with the responsibility of participating in assessments when called upon to do so.
   b. Develop a tutorial that will assist UHS instructors to put together complete and correctly filled out responses.
   c. Work with UHS instructors to insure that submissions are completed in a timely manner at the end of their academic year, and are not based on course grades.

2) Graduate student/contingent faculty - With great thanks to the deans and department chairs we were able to secure the participation of graduate student instructors, contingent and part time faculty in assessments of student learning in General Education courses. The Assessment office must continue to work with the deans and chairs to make clear to graduate student instructors, contingent and part time faculty, that General Education Assessment is included as part of their contractual responsibilities, and if selected for the sample, they are expected to participate without additional remuneration.
Appendix A: Student Learning Objectives – Arts

Approved courses provide instruction in or about a medium of creative expression. Courses may focus on the physical practice and techniques of the medium, on its critical and theoretical interpretation, on its historical development, or on a combination of these approaches. Courses explicate the methods used to study and critique the medium as a vital element of personal or cultural expression and exchange.

Approved courses generally fall into one of five categories (for majors and/or non-majors):

Courses about the development and interpretation of a medium:

1. introductions to the disciplines;
2. introductions to subfields in the disciplines;
3. courses on the physical practice of a medium (studio art, creative writing, music composition or performance, dance, and theatre acting, directing or stagecraft);
4. instructional courses on the skills and methods required and their critical evaluation;
5. courses focused upon performance.

Learning Objectives for General Education Arts Courses

Arts courses enable students to demonstrate:

1. an understanding of the history and/or practice of one form of artistic expression;
2. an understanding of the function and meaning of form;
3. that they have the vocabulary they need to continue to learn about how art is made and interpreted;
4. depending on the nature of the course, recognition of the difference and overlap between creative and critical thinking;
5. depending on the nature of the course, an understanding of how art works are embedded within different cultures at different times and places.
## Appendix B: End of Semester Reflections

### Fall 2018 Gen Ed Assessment: Compiled Arts Comments

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<thead>
<tr>
<th>Respondent #</th>
<th>Learning Objective #</th>
<th>Comment(s)</th>
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<tbody>
<tr>
<td>5</td>
<td>1</td>
<td>Essay Exams: In this class students will be provided with an understanding of the history of Italian Renaissance art and architecture (how art looked in different places in Italy and at different times, and how context affected the creation of art), and exams will ask students to demonstrate their understanding of these images, the way art and architecture changed, and how changing context(s) affected the production and appearance of paintings, sculptures, and architectural structures.</td>
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| 5            | 2                    | Essay Exams: In this class students learn how to analyze and interpret the use and meaning of artistic (i.e., paintings and sculptures) works and architectural (i.e., buildings) monuments through lecture, readings, and discussion. The class emphasizes the way artworks and buildings functioned, and the relationship between their appearance/meaning and function. Such understandings will be demonstrated on exams.  
Other: During in-class discussions, we examine the links between the functions of artworks and their meanings.  
End of Term Reflection: All exams require a demonstration of the understanding of the function(s) and meaning(s) of artistic forms. No change here. |
| 5            | 3                    | Essay Exams: In this class, through readings and lectures, students will learn the technical vocabulary of art and architectural history, especially those terms connected to painting, sculpture, and architecture created during the Renaissance. Such understanding will be demonstrated on exams.  
Other: Same as Essay Exams. Such understanding will be demonstrated in in-class discussions.  
End of Term Reflection: Students need to use the vocabulary of art history in discussing the production and interpretation of art on the exams and in discussions. The majority demonstrated that they were able to do this. No change here. |
| 5            | 4                    | Essay Exams: On exams students must discuss the creative processes behind art but also examine critically the texts that they have read. The questions require them to differentiate between the two types of thinking.  
End of Term Reflection: Exams required students to discuss the act of creation and the critical interpretation of that act. I might bring up this issue specifically (in discussions) next time I teach this class rather than asking about it on exams. |
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<tr>
<td>5</td>
<td>5</td>
<td>Essay Exams: In this course we examine the historical, political, intellectual, and social contexts of art and architecture made in Italy ca. 1250-1600 and attempt to understand how various events and issues during this period affected the creation of art and architecture. This is the heart of the class. We also will look at the exchange between northern Italy and Italy to see how different cultural contexts affected the creation of art. Such understandings are demonstrated on exams. Other: Throughout this class we discuss (during in-class discussions) the same focus as the Essay Exams. End of Term Reflection: This is at the core of my course and is discussed in class from day 1, in the readings, and on the exams. No change here.</td>
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<tr>
<td>15</td>
<td>1</td>
<td>Group Projects: Group 'projects' are presented in the form of concerts. These programs are presented to the University and to the public four times every academic year. Collaboration with other faculty are a component of every annual concert, and the performance of solo piano works. These performances provide students an opportunity to work with other ensembles (Chorale) and faculty (D. Cumming). Other: Students demonstrate the ability to successfully perform on their instrument. Evaluation and Assessment is both aural and visual. Students become aware of the historical significance of each composer and the work as it pertains to each period of music history in which the composers lived. End of Term Reflection: Repertoire selected for performance is chosen so all students have the opportunity to demonstrate proficiency, and to be able to contribute to the UAAlbany Symphony Orchestra in a meaningful and productive manner. Advanced performance skill is developed over time through works are part of selected works. Students are expected to practice independently and come to rehearsals (two class meetings every week), prepared to demonstrate a level of accomplishment that fulfills the needs of the individual as well as a positive contribution to the entire ensemble.</td>
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<tr>
<td>15</td>
<td>2</td>
<td>Group Projects: The 'form' of each musical composition is part of the learning process Other: Form in music is one of the most important elements of music. Through students learn about the variety of compositional forms that are common in Western music.</td>
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End of Term Reflection: By performing at a very high level at each concert, the students demonstrate the importance of form in music.

15 3 Group Projects: The vocabulary of musical performance is part of the compositions performed. The compositions are speaking the language of music.

Other: Musical terms, definitions and usage are all part of the understanding of how all the elements of music come together through performance.

End of Term Reflection: Ongoing excellence in performance demonstrates the students' knowledge of the vocabulary of music.

15 4 Group Projects: Technical facility is the path to successful performance. Creativa and Critical thinking must be one in the successful performance of the repertoire.

End of Term Reflection: Creative -Critical thinking are demonstrated in every performance.

15 5 Group Projects: Historical context in music history is a component of learning all literature for performance.

End of Term Reflection: Concert Program Notes serve as a bit of insight into the lives of the composers and the times in which they lived. Comparison to modern day culture is always a part of the discussion.

18 1 Essay Exams: SELECTED QUESTION FROM THE FINAL EXAM THAT IS REPRESENTATIVE (sample size: 134 students took this exam): What are two important and/or unique things that you learned in our final course module titled Filmmaking from Script to Screen? Incorporate a total of two specific examples, drawing from a) the guest speaker (film producer Glen Trotiner) and b) the film screened in class the following week (Frank Pavich's Jodorowsky's Dune [2013]). How has this material inspired or influenced your understanding of filmmaking as a practice or cinema as an art form? What did you learn and how has it changed your thinking? Make your case by using one example from Glen's talk and another example from Jodorowsky's Dune.

Out of Class Writing: Online discussion forum: further links to articles and video essays are provided that address the history of cinema in terms of film movements, genres, auteurs, or styles. Students incorporate these additional articles or ideas in their weekly film discussion posts. This is the overt premise of this course and will show up on every quiz and test; it will also be evident in class discussions whether they are applying this foundation to their own thinking and interpretation.

Other: Filmmakers from Script to Screen lecture series: a special guest (an UAlbany alumni who is a major film producer in NYC) presents their work and discusses the film industry in the context of film history and...
contemporary filmmaking practices. Students contribute to a special film
discussion forum to reflect on what they learned from our guest and to
raise questions.

End of Term Reflection:
(1) Nearly every item on each of the 3 quizzes, the midterm and the final
exam is on this topic: multiple choice, true/false, fill in the blank, and short
answer questions are used; the short answer questions are the most
important part of these tests, as they ask students to explain in their own
words the key concepts and to incorporate specific examples from the films
screened in class. Doing so demonstrates a high level of understanding and
an increased aptitude for visual literacy, critical thinking, and analytical
skills. The lectures, films, worksheets, in-class exercises, special guests, and
online discussion forums all function as preparation for this analysis, and
their performance on these questions is my highest standard of this
learning objective. Additionally, many questions from the quizzes get
repeated on the larger exams, thereby testing and reinforcing the lessons
and further building on the foundations of the course as the course
proceeds, culminating in the final exam in which they "show off" everything
they have learned and are able to do now regarding film analysis and
understanding.
(2) Schedule this module earlier in the semester, as many students (20 of
the 134) missed the last two classes at the end of the semester and were
therefore unable to answer this question.

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<th>2</th>
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| Essay Exams: SELECTED QUESTION FROM QUIZ #2 THAT IS REPRESENTATIVE (sample size: 129 students took this exam):
Describe and label two different formal characteristics of the image and/or sound in either Lemon (Hollis Frampton, 1969) or My Name is Oona (Gunvor Nelson, 1969)? How is your chosen film different from mainstream, narrative fiction film? Whether or not you liked it, what does this film offer? Explain. |
| FURTHER QUESTION FROM THE MIDTERM EXAM THAT IS SIMILARLY REPRESENTATIVE (sample size: 135 students took this exam) 1) Discuss two aspects of discontinuity in Tom Tykwer's Run Lola Run (1998). Provide specific examples for each aspect of discontinuity, and properly label and define your chosen aspects of discontinuity. Be specific. What rules of continuity are being broken here? 2) Provide a counter-example that demonstrates a key aspect of continuity in either Alfred Hitchcock's Rear Window (1954). Provide a specific example from the film, and properly label and define your chosen aspect of continuity. |
| NOTE: Only the data from the first representative quiz is below in this form. Data from the second sample question: exceeding: 77, met: 33, approached: 22, not met: 3 |
| Out of Class Writing: Worksheets are provided on the weekly films to accompany an optional film discussion forum in which students analyze the film form itself according to the vocabulary and terms learned in the class |
lecture and contained in the readings. Here they are also practicing their skills of interpretation to see how visual style and film form creates narrative meaning. This is the foundation for each lecture and shows up on every quiz and test; it will also be evident in class discussions whether they are applying this foundation to their own thinking and interpretation.

Other: In-class active viewing exercise in which students write down everything they observe in the frame as a specific film is being screened, using the terms learned in class for visual and film literacy. 3 columns on the worksheet provide instructions on how to complete each category (content, film form, interpretation/meaning). Their ability to complete the first two categories will demonstrate their knowledge and application of the key terms; their analysis in the third category further demonstrates their own visual literacy, critical thinking, and interpretive skills.

End of Term Reflection:
(1) Same as Learning Objective 1
(2) No changes; overall I felt that students excelled in these areas and on these questions.

| 18 | Essay Exams: SELECTED QUESTION FROM QUIZ #3 THAT IS REPRESENTATIVE (sample size: 129 students took this exam):
Describe an image or scene from [redacted] that you found important or moving. How come? What did you learn from this film? Incorporate at least one of the six documentary film modes in your response (observational, expository, participatory, reflexive, performative, poetic) and explain how your chosen scene fits into that particular mode. Define your terms; be specific.

FURTHER QUESTION FROM THE FINAL EXAM THAT IS SIMILARLY REPRESENTATIVE (sample size: 134 students took this exam):
Provide a symbolic reading of [redacted]’s experimental film [redacted]. In your chosen image or scene, what do we see, how do we see it, and what does it mean? Come up with a compelling interpretation using the terms discussed over the semester. You’ll remember this film from the in-class exercise.
NOTE: Only the data from the first representative quiz is below in this form.
Data from the second sample question: exceeding: 73, met: 34, approached: 17, not met: 10

Out of Class Writing: Same as Learning Objective 2

Other: In-class active viewing exercise in which students write down everything they observe in the frame as a specific film is being screened, using the terms learned in class for visual and film literacy. 3 columns on the worksheet provide instructions on how to complete each category (content, film form, interpretation/meaning). Their ability to complete the first two categories will demonstrate their knowledge and application of the key terms; their analysis in the third category further demonstrates their own visual literacy, critical thinking, and interpretive skills.
### End of Term Reflection: Same as Learning Objective 2

| 18 | 4 | Essay Exams: SELECTED QUESTION FROM QUIZ #2 THAT IS REPRESENTATIVE (sample size: 129 students took this exam):
What happens in __________? First, briefly summarize what we see and hear and how we see it. Then, try your hand at contextual analysis: what does the film’s alternate __________ suggest in terms of the film’s symbolic meaning? Explain + suggest a political reading of the film.

Out of Class Writing Assignments: Worksheets and online film discussion forum: students learn how to move away from the framework of film strictly as "entertainment" and towards film as the basis for cultural analysis and as an indicator of ideology. In these conversations we are differentiating between the art and the artist, film viewers and society, representation and power, therefore develop critical thinking about creative works of art. Students incorporate these additional frameworks and ideas into their weekly film discussion posts and class discussions; it will also be evident whether they are applying this new paradigm to their understanding of film as an art form on the exams.

### End of Term Reflection: Same as Learning Objective 2

| 18 | 5 | Essay Exams: SELECTED QUESTION FROM FINAL EXAM THAT IS REPRESENTATIVE (sample size: 134 students took this exam):
In order to discuss the “master narratives” in cinema that reflect a society’s cultural values or belief systems, please outline at least one universal meaning and one symptomatic meaning from either __________ or __________. Define your terms, incorporate two specific examples (again, at least one universal and one symptomatic from your chosen film), and address whether your chosen meanings are explicit or implicit, and why. Be specific. Which cultural values are used here?

Out of Class Writing: Online discussion forum: further links to articles and video essays are provided that address the cultural specificity of certain film movements, genres, auteurs, or styles. Students incorporate these additional frameworks and ideas into their weekly film discussion posts and class discussions; it will also be evident in the quizzes and tests whether they are applying this new paradigm to their understanding of film as an art form.

Other: Filmmakers from Script to Screen lecture series: a special guest (an UAlbany alumni who is a major film producer in NYC) presents their work and discusses the film industry in the context of film history and contemporary filmmaking practices. Students contribute to a special film discussion forum to reflect on what they learned from our guest and to raise questions. |
Reflection:
(1) Same as Learning Objective 1
(2) This was a challenging question for them, particularly for the (many) students that missed the last class session or two due to their own demands at the end of the semester. As a result, students who were not in attendance simply were unable to do well on this assessment, unfortunately. However, when looking at similar questions that also fulfill this learning objective, such as the question used in learning objective 4 (which could just have easily been used for this objective instead), I am reassured that this objective is indeed getting fulfilled throughout the semester and across the course material.

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| Other: Since these options are not formatted for creative, group performance classes, I am selecting just one of a sampling of class activities that address the above objective.  
(The following assignment incorporates components of: Group Project, Oral Presentation, Out-of-Class writing assignment and Components of Essay Exam)  
The class teaches the foundational Stanislavski Acting Technique through direct application on 2 scenes projects: a 1 page Open Scene as an introduction to the technique, and a 5 minute scene from a full play as the culminating class performance project. Through text analysis, rehearsal, research and creative writing, students learn and apply the Stanislavski Technique from rehearsal through to performance. They learn how to score, analyze and rehearse an acting scene. This analysis — called “Scoring” — must be done out-of-class prior to the in-class rehearsal so students can demonstrate practice direct application of the technique. They research the values and norms surrounding the world of the play and write a series of short essays imaginatively creating their character’s backstory as it relates to the values and norms they have researched. Then, over a 4 week rehearsal period, they must collaboratively work together to rehearse both in-class and outside of class using acting tactics and objectives as per the technique. They perform the scene together in front of the class, and receive feedback from the instructor each week which they must then integrate before they perform in class for the final performance. The same process is applied to the short and then the longer scene. The former is used as a training ground for learning the process. The latter is much more indepth in its application and is used as a final project to assess their understanding of and ability to apply the technique to performance. The assessment comes from the combination of their performance, the scored script they submit, and the essays they have written to explore their character’s backstory.  
End of Term Reflection: Students take a Stanislavski Scoring Quiz in which they are given a page of dialogue from a scene, and must score the text, directly applying Stanislavski System as an actor would in preparation for their first rehearsal. They are graded on correct use of Tactics, Beats, Objectives and Moment Before in their script notations.
| 19 | 3 | Essay Exams: Students must successfully complete a **Terms exam demonstrating their ability to define** terms in short answer, label areas of the **stage/stage directions**, and draw and describe the different types of **theatre spaces**.

Out of Class Writing: Students keep a weekly journal on Blackboard. A prompt is given at the beginning of each week which relates to the week’s theme. Students must write a 400 word entry reflecting on the prompt and their growth as actors. It is here that students can also write questions to the instructor, share challenges or obstacles they are working to overcome as they learn how to create a character and develop their own acting process.

| 19 | 4 | Out of Class Writing: Students attend a theatre performance and write a **Response Paper describing and critiquing the performance of 2 actors.** They must use terms from class to assess the acting technique and choices (physical, vocal, tactical). They must critically observe the performances, and back-up their personal opinions with concrete examples. They must be able to discern between the actor’s personal artistic license and the structured demands of the script they are working within. |