General Education Assessment Report

Humanities

Spring, 2018

The University at Albany, SUNY

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Office of Institutional Research, Planning & Effectiveness
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 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 Humanities category, 63 courses met the General Education requirement, with a total enrollment of 2377. The population of courses that meet the General Education requirement represents 15 programs. 55 of these courses originate from departments in the College of Arts and Sciences; 7 courses originate in Rockefeller College, and 1 course originates in the Honors College.

The sample selected consisted of 25 classes from 12 different academic units, with student N=1080 (45% of the Humanities General Education population of 2377). Enrollments in courses selected for the sample ranged from 5 to 120.

Of the 25 classes sampled, 10 instructors submitted completed forms at the end of the semester. Three instructor submitted forms that were either incomplete or supplied beginning of semester data and examples but did not provide end of semester data. 15 instructors provided no response at all. Data collected represents a maximum N=377, which is 35% of the sample, and 16% of the population. This represents both a smaller N and a lower percentage of the population of students taking courses meeting this General Education requirement than the assessment of the Humanities General Education requirement completed in the spring of 2013.

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 under the prefixes of AEAC, AEAL, and AEAS are treated as discrete for the purposes of sampling, but all are offered under the umbrella of the Department of East Asian Studies.
3 Note that typically we do not include courses with less than 10 students in the sample. At the time sampling was conducted, enrollment in this course was >10, but dropped significantly by the time the assessment was conducted.
4 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.
5 Note that for the individual learning objectives, none of the N’s add up to 377. Please refer to the “depending on the discipline” clause of the learning objectives—not every student is assessed on every learning objective.
6 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.
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”\(^7\). 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 followup in this administration. We need to endeavor to send follow-ups and reminders both earlier and more frequently.

Course Embedded Assessment

Humanities assessment results indicate that the majority of students “Exceeded” or “Met” expectations - as shown in the composite graph below, as well as graphs for each of the individual learning objectives 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 2 to a high of 85% for objectives 3 & 5\(^8\).

![Figure 1: Summary of Humanities General Education results.](image)

\(^7\) 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.

\(^8\) See figure 7 on page 6 for an additional, combined, visual representation of this.
The Learning Objectives for the category are as follows:

Humanities courses teach students to analyze and interpret texts, ideas, artifacts, and discourse systems, and the human values, traditions, and beliefs that they reflect.

Humanities courses enable students to demonstrate knowledge of the assumptions, methods of study, and theories of at least one of the disciplines within the humanities.

Depending on the discipline, humanities courses will enable students to demonstrate some or all of the following:

1. an understanding of the objects of study as expressions of the cultural contexts of the people who created them;
2. an understanding of the continuing relevance of the objects of study to the present and to the world outside the university;
3. an ability to employ the terms and understand the conventions particular to the discipline;
4. an ability to analyze and assess the strengths and weaknesses of ideas and positions along with the reasons or arguments that can be given for and against them;
5. an understanding of the nature of the texts, artifacts, ideas, or discourse of the discipline and of the assumptions that underlie this understanding, including those relating to issues of tradition and canon.

Figure 2: Humanities Learning Objective 1
2) Students will demonstrate an understanding of the continuing relevance of the objects of study to the present and to the world outside the university.

Due to rounding, values may not equal 100%.

Figure 3: Humanities Learning Objective 2

3) Students will demonstrate an ability to employ the terms and understand the conventions particular to the discipline.

Due to rounding, values may not equal 100%.

Figure 4: Humanities Learning Objective 3
Comparison to results of prior Humanities Gen Ed assessments:

In comparison to the 2013 assessment of this General Education category, we see a dramatic gain of 13 percentage points in the students who exceeded or met the first learning learning objectives. The percentage of students who exceeded or met the second learning objective remained static at 82%. The third learning objective showed an gain of 9 percentage points, while the 4th and 5th learning objectives showed gains of 3 and 8 percentage points respectively. These 2018 results are similar to the results of
the 2009 assessment, 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, 2009, 2006 by Learning Objective

Figures 8-12 on the following pages compare 2018 data to 2013, 2009 and 2006 results in each of the five Learning Objectives.
Learning Objective 1 Through Four Assessment Cycles

"Students will demonstrate an understanding of the objects of study as expression of the cultural contexts of the people who created them."

Figure 8: Learning Objective 1, 2018, 2013, 2009, 2006

Learning Objective 2 Through Four Assessment Cycles

"Students will demonstrate an understanding of the continuing relevance of the objects of study to the present and to the world outside the university."

Figure 9: Learning Objective 2, 2018, 2013, 2009, 2006
Learning Objective 3 Through Four Assessment Cycles

"Students will demonstrate an ability to employ the terms and understand the conventions particular to the discipline."

Figure 10: Learning Objective 3, 2018, 2013, 2009, 2006

Learning Objective 4 Through Four Assessment Cycles

"Students will demonstrate an ability to analyze and assess the strengths and weaknesses of ideas and positions along with the reasons or arguments that can be given for and against them."

Figure 11: Learning Objective 4, 2018, 2013, 2009, 2006
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 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. 27 of the 52 courses meeting the Humanities general education requirement during this assessment period were taught by tenured or tenure track faculty (52%), while 22 (42%) were taught by lecturers. The remaining 3 courses (6%) were taught by individuals in titles other than lecturer, but not on the academic tenure track (Visiting Assistant Professor, teaching assistant, or professional faculty lines). 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.

Figure 19: Humanities General Education courses by instructor rank

<table>
<thead>
<tr>
<th>Instructor Rank</th>
<th>Population</th>
<th>Sample</th>
<th>Responded</th>
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<tbody>
<tr>
<td>Professor</td>
<td>11</td>
<td></td>
<td></td>
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<tr>
<td>Associate Professor</td>
<td>8</td>
<td></td>
<td></td>
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<tr>
<td>Assistant Professor</td>
<td>8</td>
<td></td>
<td></td>
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<tr>
<td>Visiting Assistant Professor</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lecturer</td>
<td>22</td>
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<tr>
<td>Teaching Assistant</td>
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<td>1</td>
<td>1</td>
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Figure 19: Humanities General Education courses by instructor rank

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 UAlbany 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 – Humanities

Humanities courses teach students to analyze and interpret texts, ideas, artifacts, and discourse systems, and the human values, traditions, and beliefs that they reflect.

Humanities courses enable students to demonstrate knowledge of the assumptions, methods of study, and theories of at least one of the disciplines within the humanities.

Depending on the discipline, humanities courses will enable students to demonstrate some or all of the following:

1. an understanding of the objects of study as expressions of the cultural contexts of the people who created them;
2. an understanding of the continuing relevance of the objects of study to the present and to the world outside the university;
3. an ability to employ the terms and understand the conventions particular to the discipline;
4. an ability to analyze and assess the strengths and weaknesses of ideas and positions along with the reasons or arguments that can be given for and against them;
5. an understanding of the nature of the texts, artifacts, ideas, or discourse of the discipline and of the assumptions that underlie this understanding, including those relating to issues of tradition and canon.
## Appendix B: End of Semester Reflections

<table>
<thead>
<tr>
<th>Respondent #</th>
<th>Learning Objective #</th>
<th>Comment(s)</th>
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| 3            | 1                    | Items on Quizzes: Students complete 5 quizzes over the semester which demand that they interpret, compare and provide textual evidence to back up their assertions for the varied texts we read. The questions cover the themes, historical context & philosophical problems we discuss and measure how closely students have been reading and their overall mastery of the material. These quizzes are essentially essay exams. Additional HW writing involves responding to critical prompts I provide and coming to class prepared to share these responses, occasionally by starting our class discussion.  
Research papers: This is another form of out-of-class writing. The final paper in the class requires a comparison of 2 novels we have read & goes way beyond plot summary. At this point the students have had ample opportunity to dissect the texts and generally reflects their best work.  
Other: The class itself is a study in interpretation of textual materials and the practice of defending one's perspective given the evidence accrued.  
End of term reflection: By reading novels all which respond to the previous one students gained a sense of a historical continuum within the genre. I would incorporate more current texts as well. Those who did not seem to achieve this learning objective were simply not present enough. |
| 3            | 2                    | Items on Quizzes: We begin the term with short story analysis coupled with the theoretical and philosophical issues addressed in the texts. Once we read the novels we read critical theory alongside to provide a framework for the novels' historical resonance and significance.  
Term/Research paper: In addition to the methods of study noted above, students are introduced to literary terminology throughout the semester which must be incorporated (properly) within their research writing. This paper should reflect an evolution both in style and content.  
End of term reflection: I really believe that those students who were consistent in their attendance and participation made the most strides towards achieving this goal. MLA guidelines are simply a matter of rote and terminology- which I introduce via lecture and presentation throughout- simply takes some memorization and application. I would incorporate a vocab and MLA lesson in the start of the term next time. |
|   |   | Items on Quizzes: Lectures focus on the historical context of the pieces we read. We delve into, say, Redacted inspiration both for Redacted and his political essays. Students must be able to accurately reference historical events and allusions in the text to demonstrate mastery.  
Out of class writing assignments: Occasionally additional pieces written by the key writers we study (Redacted) are assigned to prompt discussion and debate in class. Any student can be called on to demonstrate whether they actually completed the tasks assigned.  
End of term paper: The paper must illustrate that these texts were not composed in a vacuum.  
End of term reflection: Each text came with its own set of terms to better understand the piece itself and the context from which it emerged. This allowed us to accumulate a range of concepts that aided in analysis of the pieces individually and comparatively. |
|---|---|---|
| 3 | 3 | Items on Quizzes: The texts were selected in part because they represent the "golden age" of Redacted but also because they call particular attention to the issue of language and power and its ongoing relevance today. Students are often asked to compare the technological, social and bio-political issues of the texts with modern developments, regimes and scientific ethics of today.  
Term/Research Papers: Both the essay and the quizzes encourage constant comparison of the texts with modern equivalents- other texts inspired by them, films, and of course, reality.  
End of term: Recognizing the contemporary relevance of double-think and strategically deceptive language came rather easily to the class as a whole. Orwell's influence can be felt in all the literature we read and the current political climate. |
| 3 | 4 | Items on Quizzes: From the onset students are provided with hard copy and virtual examples of the conventions of the humanities. MLA guidelines are covered and practiced in anticipation of the exams. Literary terminology is introduced throughout the semester. The quizzes require incorporation of quotes, citation and analysis of terms. The students are graded based on how well they have learned these conventions.  
Term/Research Papers: All writing in the class- whether out-of-class, formal research paper writing, or in-class essays (quizzes), follows MLA guidelines and should reflect elevated diction including the esoteric terms of the field itself. These terms must reflect individual comprehension.  
End of Term Reflection: It is clear that most of the terminology and ease in terms of format are a matter of practice. I aim to include more class-wide exercises as a way to familiarize students who have not previous knowledge of the aforementioned. |
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<td><strong>Items on Quizzes:</strong> In particular when quizzed on Redacted, students will have read a range of criticism on this text. These articles are divisive, meticulously researched and expertly argued. In part they are presented as models, but the students must find points of contention, agreement and ways to engage in the ongoing critical conversation. Class time is preparation for this as we aim for a lively, informed debate as part of the class conversation.</td>
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<td><strong>Term/Research Papers:</strong> Students must utilize various sources and be able to synthesize these voices into their own coherent argument. Their grade is based on how well they have done this.</td>
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<td><strong>End of Term Reflection:</strong> The critical pieces which accompanied the hardest text of the semester definitely served to illuminate points of obscurity. The only change I would make would be to provide more critical perspectives for the other texts as well.</td>
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<td><strong>Items on Quizzes:</strong> Given the range of material we study, students are made very aware of the power and breadth of allusion. The order of the novels was selected because each successive one is a response to the previous text. Students must be able to illustrate these connections cogently and comprehensively.</td>
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<td><strong>Term/Research Papers:</strong> The final paper in particular asks students to make these connections between texts and the outside worlds of the texts explicit.</td>
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<td><strong>End of Term Reflection:</strong> Given that each successive year of students seem to have read less than the previous one, more careful and detailed explanation of allusion must be made. Nothing should be taken for granted and, therefore, as complete a picture of the ways texts intersect and interact should be made available to students.</td>
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<td><strong>Items on Quizzes:</strong> Students were quizzed on artistic expressions of culture in the Caribbean. This assessment included items such as creole societies, subaltern forms of religion, and musical genres relevant to the area of study.</td>
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<td><strong>Essay Exams:</strong> In exam essays, students were asked to analyze the influence of Redacted. This component of the islander's life is crucial to understanding their artistic idiosyncrasies.</td>
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<td><strong>Out of Class Writing:</strong> Students watched informative documentaries on conflicting origins of the Caribbean cultures. As a reflection, they wrote reactions about the multiple interpretations of artistic expressions of culture.</td>
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<td><strong>Group Projects:</strong> Group presentations were assigned about the textbook chapters. Students were responsible for adding audiovisual material to incorporate artistic and esthetic aid to their work.</td>
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<td><strong>Oral Presentations:</strong> Group presentations were assigned about the textbook chapters. Students were responsible for adding audiovisual material to incorporate artistic and esthetic aid to their work.</td>
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<td>7</td>
<td>End of Term Reflection: The students achieved these learning objectives because the material was made relevant and pertinent to their time. I would change the amount of feedback I get from them.</td>
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| 7 2 | Items on Quizzes: Students were asked to build their own quizzes, as a form of constructivism. This process helped them organize their ideas and prepare accordingly.  
Components on Essay Exams: Students were given rubrics to assess their essays before submission. Again, constructivism in action.  
Out of Class Writing Assignments: When students view out of class documentaries, the core of their reactions was their academic opinion. This helped them prepare for essays and other forms of communications.  
Group Projects: Social learning strategies studied by Redacted placed students in the right position to help each other. While one worked in a specific area of their project, the others would contribute, and vice versa.  
Oral Presentations: Social learning strategies studied by Redacted placed students in the right position to help each other. While one worked in a specific area of their project, the others would contribute, and vice versa.  
End of term Reflections: A collaborative class preparation was key to engage students for course topics. I would give students a much more active roll in the classroom. |
| 7 3 | Items on Quizzes: Students were quizzed on the art of revolution and its effects. Items included the Redacted revolutions.  
Out of Class Writing Assignments: As they watched out of class documentaries, students reflected on their choice of words to express not only their opinions but also respect towards the arts and their nature.  
Group Projects: Students were given time to discuss and analyze the material needed for their presentations. This enabled a secure environment to select their vernacular and the accessibility to it.  
Oral Presentations: Students were given time to discuss and analyze the material needed for their presentations. This enabled a secure environment to select their vernacular and the accessibility to it.  
End of Term Reflection: When students commented on class topics using their own words, it was helpful to correct them by repeating what they said but with the right lexicon. I would ask them in the future to consult openly any terminology they don't understand. |
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<tr>
<th></th>
<th>Items on Quizzes:</th>
<th>Components of Essay Exams:</th>
<th>Out of Class Writing Assignments:</th>
<th>Group Projects:</th>
<th>Oral Presentation:</th>
<th>End of Term Reflection:</th>
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<td>7</td>
<td>Items included in quizzes were always part of historical processes in the U.S. Some examples are slavery, emancipation, and globalization.</td>
<td>Students were asked to reflect on questions that challenge the 21st century’s concept of the Other. This included tourism, exoticism, and displacement.</td>
<td>When students viewed videos at home, they were asked to reflect on how Caribbean life expresses itself in their societies. Migration is always a great way to relate.</td>
<td>In group presentations, there was minimum one person who belonged to a known minority group in the U.S. They were key to bringing perspective into the project overall.</td>
<td>In group presentations, there was minimum one person who belonged to a known minority group in the U.S. They were key to bringing perspective into the project overall.</td>
<td>Relating history to current event in social media helped students stay engaged in the classroom. I would ask them to start class with a social media example to warm up.</td>
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<td>Items on Quizzes: Students were quizzed on abstract concepts that form history. Some of these are colonization, imperialism, and declaration.</td>
<td>Out of class writing assignments: Students reacted to out of class videos with their opinions as an incentive to build the right way of expressing oneself.</td>
<td>Group projects: Collaborative work in teams helped self and intra-evaluations that depended on each other's performance.</td>
<td>Oral Presentations: Collaborative work in teams helped self and intra-evaluations that depended on each other's performance.</td>
<td>End of Term Reflection: The quality of the material presented to the students gave them an idea of what kind of language was expected from them. More collaboration from outside could prove helpful.</td>
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<td>Items on Quizzes: By matching terms with definitions, students were able to analyze the veracity of the terms and confront them in comparison to other options.</td>
<td>Components of essay exams: Students were asked to explain historical processes in detail. It included time length, motivations, people involved, and consequences. This were all explained in today's global vision.</td>
<td>Out of Class writing assignments: When reacting to documentaries, students were given space to agree or disagree with the video's main arguments, in a respectful way.</td>
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</table>
| 7 | Group Projects: By working in groups, students strengthened their abilities to tolerate, reaffirm, and assist in other people's statements.  
Oral Presentations: By working in groups, students strengthened their abilities to tolerate, reaffirm, and assist in other people's statements.  
End of Term reflection: Self examples to make historical events relatable helps give students perspective and a successful thought process. I would ask them to bring examples from the outside to share with their peers. |
| 7 | Items on Quizzes: Quizzes were designed in a way that students understood how to complete them, and given in a time frame that they could complete.  
Essay Exams: Rubrics established the tone and structure for their essays. Students were told ahead of time about the dangers of plagiarism.  
Out of Class Writing: The nature of reaction papers allowed opinions and was the only portion graded that allowed it. Essays were expected to be delivered in an academic fashion.  
Group Projects: Group projects helped students create a network of trustable sources to work with. Each member made sure to filter them.  
Oral Presentations: same as group projects response  
End of Term Reflection: The instructor is always the one to set the example of expectations in the classroom. Depending on their feedback, I will improve as necessary. |
| 8 | Items on Quizzes: Students will take occasional quizzes to make sure that they are reading the assigned texts, including primary source materials from Japanese history. Questions will focus on key concepts or narratives given in the reading.  
Multiple Choice Tests: Students will be asked questions that demonstrate their understanding of Redacted traditions as covered in the readings and lectures. Topics will include issues such as Redacted values from the early modern era, religious beliefs (i.e. Redacted, etc.), and issues related to Redacted.  
End of Term Reflection: I think the assessment was successful because I often reminded my students about upcoming reading assignments and the importance of the quizzes for their overall grades. |
<p>| 8 | Items on Multiple Choice Tests: Students will be asked questions regarding common assumptions about Redacted culture, and critical methods towards understanding culture in general. More specifically, students will be asked answer questions regarding the historicity of Redacted nationalism and culture. |</p>
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<tr>
<td><strong>8</strong></td>
<td>3</td>
<td><strong>End of Term Reflection:</strong> Allowing time to discuss reading materials in class definitely helped to reinforce some of the more abstract ideas regarding history. Group discussion might help to get more students involved in the discussion.</td>
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</table>
| **8** | 4 | **Items on Multiple Choice Tests:** Students will be asked to identify artworks from Redacted history and demonstrate a knowledge of the context of their creation. For example, students will be asked why pottery of one period differs from that of another. 

End of Term Reflection: Visual teaching materials helped in this regard. I used photos on power point to compare different types of pottery, etc., and used short film clips to show how different theater arts in Japan are performed. |
| **8** | 5 | **Items on Multiple Choice Tests:** Students will be asked questions regarding the legacy of Japanese imperialism as well as issues regarding nuclear technologies and weapons. They will also be asked questions about the relationship between government soft power policies and Japanese popular culture. 

End of Term Reflection: I spent a fair amount of class time talking about the history of Redacted, and supplemented this with contemporary short stories that were critical of imperialism and videos showing the legacies of imperialism today. |
| **8** | 6 | **Essay exams:** Students will be asked to discuss questions regarding the ideology of Redacted popular in Redacted. They will be asked to discuss the attractiveness and pitfalls of the ideology as it relates the experience of colonial subjects in a short answer format. 

End of Term Reflection: Students read a short story about a Redacted family's relationship to a Redacted girl that effectively illustrates the ideology of Redacted in the Redacted. The story was discussed in class. |
| **8** | 7 | **Items on Multiple Choice Tests:** Students will be asked to identify dominant frameworks of understanding Redacted culture, most importantly Redacted or the Redacted popular among conservative theorists. At the sometime, students will be asked to identify aspects of plurality in Redacted language, ethnicity, and traditions. 

End of Term Reflection: I began the course with an introductory lecture on nationalism as an ideology and its various components. This was supplemented with
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<th>a reading that challenged the easy equation of Redacted language, geography, ethnicity, etc.</th>
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| 11 |   | Essay Exams: Aim to assess how well the students connect shared course themes (longing, melancholy, nostalgia, darkness) between film and written work. Also designed to measure how the translation of theme(s) from literature to film resonate for students.  

Out of Class Writing: Mostly informal assignments that will ask students to continue to build their vocabulary/understanding of the central terms that the course aims to dissect in application to film and literature. These include, but are not limited to, longing, melancholy, nostalgia, darkness, and the image of the traveler. Successful completion of such assignments will demonstrate the students' competence and confidence with the shared materials of the course.  

Term/Research Paper: There will be one researched critical essay. This will act as the students' final. They will be asked to construct a problem statement, working thesis, and an annotated bibliography of 2 sources in addition to a paragraph that maps out the intended goals of the project. More specific criteria are distributed closer to the assignment's due date.  

Oral Presentations: Discussion-based class; participation is required. This serves as the oral "presentation" component. Students will also be asked to perform close readings of given passages/stanzas/scenes from films.  

End of Term Reflection: 1) Class discussion and unit quizzes helped to keep students accountable. Additionally, providing them with notes on the board to copy and add to during lecture also helped students stay on track. I also made sure not to overload students with too much reading at any given point. Since we dealt with some dense materials, I opted to give them smaller portions to read/analyze/watch/ respond to on their own and supplement it with class discussion. This made for a richer course with greater comprehension on the students' parts.  
2) It is hard to say how I might change a course without knowing my audience. I often make minor adjustments to my plans/ approaches to teaching after the first two weeks of classes because, by that point, I have a better idea of the "types" of learners I have and what the larger group best responds to in terms of instruction. |
| 11 |   | Essay Exams: Since the course aims to debunk what is often assumed to be "love," students' responses in essay exams will demonstrate their ability to refute the often flowery description of this emotion and instead focus on the problems of love.  

Out of Class Writing: Similar to above, except graded as an informal writing assignment. |
| 11 | 3 | Term/Research Paper: Similar to essay response above, except students' will have constructed their own argument in response to a problem presented in a given text(s).

End of Term: 1) Since this was not a writing course, there was no significant amount of class time dedicated to the writing process. I did, however, spend a portion of 2 class periods thoroughly explaining how to successfully compose a thesis statement while working with the course materials as well as how to successfully construct a thesis-driven paper for their final submission. Students were encouraged to make appointments during office hours for any additional help, and the few students who did take advantage of office hours did a better job on their final paper than they did on their outline.
2) I would likely dedicate an entire class period to explaining how to write an essay for this type of course.

11 | 4 | Essay Exams: The literature with which we are dealing is either authored by a French or British writer. Since sexuality/sexual fluidity is a topic of discussion, students' ability to apply the environment in which the work was created (and the time during which it was created) will demonstrated their understanding of how social norms/mores dictate what is "acceptable" in literature and in art.

Out of Class Writing: Similar to above, except graded informally.

Term/Research Paper: Some students may choose to focus on the site of literary/artistic production as a way to forward their own, unique argument about the shared materials. Should this be the case, students will be expected to attend to the historical markers present within the texts.

End of Term: 1) We began the semester by defining the course's key terms: "longing," "melancholy," and "nostalgia." With each film/ text with which we worked, we discussed how one theme might be more prevalent than the others or how they are present themselves in different ways throughout the given text. Reinforcing the core discourse helped students to integrate these terms into their thinking and their vernacular.
2) No changes.

Other: This will primarily happen in class discussion. Since the materials that we will be covering are particularly dense, it is important to me that students are comfortable with addressing any moments of confusion that the text(s) might illicit, so that I can help to guide them through their own perspectives on the materials.

End of Term: This is hard to break down into cells, since the learning objective given for this particular course is not as easily measured as the others. Of my 38 students, I had 16 students who participated frequently to class discussion and engaged conversation with their peers. It is my hope that students are now equipped with the tools to dissect how a given text might focus on the course themes, and I do believe that many of them are.
|   | Essay Exams: Students will be asked to utilize the central terms reflective of the course's shared material, among which are the following: longing, melancholy, and nostalgia.  
Out of Class Writing: I expect students to actively utilize the aforementioned terms so that they can start to work through the various definitions/elements of the terms, as well as their misuses.  
Term/Research Paper: See Above  
End of Term: 1) Modeling active reading/viewing helped the students to understand how the course terms are located in a given text. Engaging the terms in conversation and encouraging the students to do the same also helped.  
2) No change.  
|   | Other: This will happen chiefly in discussion. This is not a theory-based course. I am more interested in students looking into literature and film through possible frameworks that help to justify the genre into which they are placed.  
End of Term: I will direct my answer back to the cell I filled out at the beginning of the semester (listed as "Other"). Since this was not a theory-based course, this learning objective is hard to measure. What I can say is that, for the most part, students were actively engaged during class sessions and reported that they enjoyed the text and felt challenged by their content in ways that made them want to further explore given avenues of thought. To me, this is a success.  
|   | Essay Exams: Since we are focusing chiefly on texts that qualify as ones that center around longing, melancholy, and nostalgia, students will demonstrate in essay tests how these themes do, in fact, work to form their own tradition in literature and in film. Utilizing specific scenes from film and citing specific passages from written texts will indicate the students' ability to analyze these materials in such a way.  
Out of Class Writing: Similar to above, except graded informally.  
Term/Research Paper: Similar to above, should the student decide to write about a topic reflective of this concept.  
End of Term: 1) Active engagement with the materials and availability to help students outside of class.  
2) No change.  
|   | Essay Exams: Exams require students to analyze images (paintings, sculptures, and buildings). Also, the answers they provide must engage the assigned texts (primary and secondary sources) they read, which discuss the images. In their answers, students have to demonstrate, through their discussions of images and texts, how the images reflect ideas or concerns of the time period during which they were made. |
Other: During in-class discussions, I ask students to analyze images (paintings, sculptures, and buildings). Also, when we talk about assigned readings (primary and secondary sources) during class, I ask them to analyze and interpret texts connected to the images that are our focus. During discussions of images and texts, I always ask the students to return to the theme of how the images reflect ideas or concerns of the time period during which they were made.

End of Term Reflection: The exams (with possible questions distributed in advance) were devised so as to compel students to think about the history of art. In the future, I might have more discussions specifically on this topic. There were, I should emphasize, some discussions.

| 14 | 2 | Essay Exams: Students have to discuss, on certain exam questions, issues tied to the assumptions inherent in the discipline of art history. Also, I emphasize many different methods of analysis of images (e.g., stylistic, contextual), and students must demonstrate understanding of these methods on exams.

Other: In-class discussions center on learning, and talking about, the various assumptions, methods, and theories of art history. I do this through the analysis of various images.

End of Term Reflection: This was accomplished through discussions of readings (with pointed questions). No changes here.

| 14 | 3 | Essay Exams: On exams I ask about paintings, sculptures, and architectural structures made in Redacted (and a number made in Redacted) ca. Redacted, and I require students to discuss how cultural contexts (e.g., intellectual movements) affected the design, content, meaning, and appearance of those objects.

End of Term Reflection: The vocabulary of art history was discussed during every class, and nearly all students used this vocabulary on exams. No changes here.

| 14 | 4 | Other: In-class discussions in this class address the ways art and architecture in Redacted were affected by, and in turn affected, varying political, social, artistic, and intellectual contexts. We talk about how these issues are equally as relevant today.

End of Term Reflection: Accomplished through in-class discussions. I would perhaps introduce this theme more often and in a more pointed way next time I teach the class.

| 14 | 5 | Essay Exams: Students must demonstrate knowledge of the terms and conventions of art history on the exams. All questions require this knowledge.

Other: When we talk about art during in-class discussions, and when I lecture, I teach students the terms and assumptions of art history. Students also glean this information from outside readings.
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<th>End of Term Reflection: Accomplished through exams. No changes here, as students mostly used the correct terms and demonstrated understanding of conventions on the exams.</th>
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<tr>
<td>14</td>
<td>Essay Exams: Students in this class will read various articles and essays about the images under study. I then ask about certain articles and their arguments on the exams. Other: Students in this class will read various articles and essays about the images under study. We then hold class discussions in which I ask students to identify the arguments made by the authors, to point out their strengths and weaknesses, and to identify and defend, by citing specific evidence, those arguments they find persuasive or not convincing. End of Term Reflection: Accomplished through in-class discussions. Next term, I might give writing assignments asking students to do this for various articles I assign.</td>
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<td>14</td>
<td>Other: The in-class discussions in this class provide students with an understanding of the development of art and architecture in the Redacted and, as importantly, with an overview of the discipline of art history: the texts it considers important, the artifacts that are its focus, and the ideas that have been particularly influential. We discuss throughout the semester how this came about and why certain texts or objects have been considered significant. End of Term Discussion: We discussed images (or artifacts) in every class. And often we discussed why the images in question were part of the art historical canon. No change here.</td>
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<td>17</td>
<td>Multiple Choice Exams: Questions ask students to identify the identity of figures in visuals based on iconography practices. Others ask students to identify figures based on attributes of said gods/heroes that are described without visuals. Students are asked to identify styles of art based on visual representation or textual description of the style. Students are asked to identify key terms in Greek culture that relate to the themes of their myths based on the definitions provided in the questions. Students are asked to identify gods and heroes based on the description of various activities they engaged in (described in the question). Essay Exams: They are short answer questions and sometimes short essays (never more than a page in length). Students are asked to apply the theory or theories analyzed in class, such as comparing one style to another, one character to another, or analyzing a key quote from a myth (quotation provided). Other: Participation -- I pose multiple questions throughout the class based on the previous day's lecture(s) and the night's reading assignment. I encourage students to</td>
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| 17 | 2 | Multiple Choice Exams: Greek terms must be identified based on definitions. Characters in myths must be identified based on actions and themes of literature/art.

Essay Exams: I know if they're analyzing a passage because it's a passage I analyzed with them during class (it's an introductory class -- I don't expect any original analysis). I know it doesn't work when they just quote the passage in their reply.

Other: participation: my questions to the class often ask students to relate the day's topic, issue, or action with a similar action in a previous work of art, thus highlighting/identifying important themes to the culture(s) under study. I know it works when they start noting these similarities in their answers without a lot of prodding or refinement.

End of Term Reflection: again, I don't know how to parse this. it's reflected in virtually every question on each exam and act of participation. |
| 17 | 3 | Multiple Choice Exams: approximately 5-8 questions per exam ask students to identify key terms to that particular unit. we also dedicate a day to the study of the Redacted, which lays out the framework for the philosophical and anthropological role of art in western civilization. The Redacted get either a couple multiple choice questions or a short answer question.

Essay Exams: first unit asks them to explain and compare different styles or evolution of a kind of art. second unit includes questions about the Redacted and it's relationship to art and culture.

Other: Participation - questions and answers reinforce/demonstrate student understanding of art styles, how they're produced, what they look like, how they influence and were influenced by other cultures.

End of Term Reflection: same as Learning Objective 2 |
| 17 | 4 | Multiple Choice Exams: a handful of questions on the definitions and effects of emotion on human action. the first unit deals with art styles that we use today and definitions of certain terms such as murals.

Essay Exams: demonstrate knowledge of styles and the way emotions work. |
Other: lecture includes discussion of the relationship and extension of themes from Greek myth (an etymology) that are in play today in modern sports, literature, film. students eventually make these connections on their own and demonstrate it via participation component. it is not directly tested in exams.

| 17 | 5 | Multiple Choice Exams: definitions are listed. students choose the term that is defined.  
Essay Exams: questions ask them to explain/define conventions or analyze passages that require them to identify terms that underlie the passage.  
Other: every class, students are asked to apply knowledge of conventions and apply it to the day's reading/topic. |
| 17 | 6 | Essay Exams: every class, students are asked to apply knowledge of conventions and apply it to the day's reading/topic.  
Other: students are asked to identify and analyze material, themes, concepts on a daily basis. |
| 17 | 7 | Multiple Choice Exams: terms, concepts, authors given definition/description and must be identified.  
Essay Exams: compare styles, figures, texts to one another.  
Other: every class, students are asked to orally compare one reading, text, or concept to another. |
| 22 | 1 | Quizzes: Quizzes emphasis student use of textual, formal, and visual detail as evidence for argumentative analyses (prioritizing literary/film craft, social/historical concepts, or both). The quizzes require students to consider how, for instance, religious and existential connotations of fear/dread play out in a textual space and the ways in which it speaks to our conception of self, the world, community, and power.  
Multiple choice tests: Items on multiple choice tests (first exam will be Redacted) will require not only the recall of specific textual elements, but a reckoning of the thematic content communicated by the tropes questioned by the multiple choice items. T/F questions will likely challenge students to consider multiple perspectives (regarding, in this case, the Redacted) ranging from the religious, the historical, to the political subjects represented in Redacted fiction.  
Essay Exams: Essay questions form the most vital part of the exams and quizzes in this course as the questions/prompts require students to synthesize their understanding of not only the formal elements of the works in question, but course concepts, social and historical contexts surrounding course concepts, and an understanding of how so much content work from tropes/literary elements. Exams will develop as the course |
does, ultimately requiring students to read beneath what the text communicates at overtly to consider what ideological content is expressed beneath the surface.

Out of Class Writing: The primary forms of out-of-class writing include online Discussion Boards, Journals, and a final Term Paper. Out-of-class writing includes prompts that direct students to specific areas of inquiry, whether to review the Redacted tradition and the thinking subtending it, for instance, and/or to consider how formal elements in film that centers on "dread" involves questions of subjectivity and the incomprehensibility of the world when removed from recognizable contexts.

Term/Research Paper: The final term paper in the course will require students to consider a range of perspectives regarding the form and content of horror; students will consider how beyond the literal logic of plot and scene, films and stories carry ideological content, the centers of which coincide with the consistent tropes that have developed in the Western tradition. Students will articulate an understanding of how horror writing/film as discourse reinscribes and/or problematizes the same.

Group Projects: Beyond the Discussion Board, group assignments are relegated mostly to small, formal exercises meant to supplement in-class discussion / lecture. Group exercises certainly support analysis, but favor the formal rather than the ideological content of the works.

Other: One unique opportunity afforded by this class is a particular kind of exam question--students will be given images from the films they've studied and, by Redacted, consider how the visual and narrative components of the image speak to tradition and ideology.

End of Term Reflection:

1. Given my emphasis on form/craft/praxis, the majority of students exceeded my expectations in this particular sphere of competency. Two factors that offset the results: a) the high number of repeat students and advanced-competency students (students with prior practice in close-reading/Redacted), and b) the emphasis on form throughout all assignments--social patterns, thematic interpretations, etc. required students to support their claims with evidence derived from close-reading/Redacted (the practice of writing and of film making).

2. As I will be teaching this course again in the Fall, I feel more adequately prepared to balance our analytical emphases between the two dominant fields: writing / filmmaking. I will likely maintain the amount of quizzing (given that not reading negates the possibility of understanding the praxis of writing/film-making), but I may actually cut down on the amount of discussion boards since these tended toward thematic discussions (as opposed to formal)--instead, I will target specific films/texts for boards that will provoke social commentary, but not at the expense of close-reading/Redacted.
Quizzes: All quiz items aside from those concerned with reading comprehension are meant to reinforce close-reading practices and deconstruction, key methods of engaging texts within English Studies. Students at times must also consider visual rhetoric within visual texts, working on various models of Redacted as central to film studies. The efficacy of the items can be traced easily by the extent to which a student moves beyond more literal, superficial readings of plot to the individual evidence (or examples) within a text that lead them to their answer.

Multiple choice tests: Given the format of multiple choice questions (and the level/difficulty of this particular course), most theoretical questions will take the form of Multiple Choice or True/False. Students will be asked whether a given example pertains most to a particular theory (Redacted or Redacted, for instance) or a particular concept (dread versus terror). These components are reserved for the simple identification of concepts, or the evaluation of an example's applicability to a concept. Provided that a student reads each choice carefully, their successful selection of an answer will effectively demonstrate their mastery of a concept (both because they have "close-read" the potential answer, and because they have rightly evaluated its applicability).

Essay Exams: Essay questions are, again, the primary site at which students demonstrate their familiarity with close-reading and Redacted by performing the method itself by way of a given prompt or textual example. Essay questions effectively measure student mastery of these methodologies by requiring that the students perform, including all necessary components of the close-reading/Redacted process, at a level appropriate to the class and their grade.

Out of Class Writing: As journals and discussion board, students will here engage tropes most directly along with the assumptions regarding tropes associative, social logics. For instance, students may be asked to consider how the trope of the Redacted functions in a film and how, when close-read, such a trope speaks to gender as it is created within the narrative. The efficacy of this measure is derived from the fact that in order to speak beyond the level of plot (or the trope's effect on plot), students must, again, close-read and consider literary theory as applicable to the example in order to form a position at all.

Term/Research Paper:

The highest criterion for any term paper/research paper will be the close-reading/Redacted component--successful students will demonstrate their grade-appropriate understanding of textual analysis through a well-structured and evidence-based close-reading of multiple texts. This component, as a capstone, effectively evaluates student mastery of the field's methods overall since they must, independently (without prompt), articulate an argument that engages both course concepts and social themes, support that argument through close-reading, and explain/synthesize their argument across texts and media.
Group projects: intended to be more heuristic, will yield a unique measure of student-mastery of these concepts. Students will collaborate on generating creative examples of Redacted or coded tropes, working in reverse from their critical lens, which can be read as the extent to which students understand methods of the discipline--whether or not they can produce their own examples based on their mastery of the processes by which those examples would be analyzed.

End of Term Reflection:

1. One strategy that I believe in carrying forward is the particular way in which I use theories of film and literature in this course. As opposed to forcing students to cover an exhaustive array of secondary materials, I provided them with study guides that distilled critical debates around various theoretical concepts (from Redacted abject to dread as judgment to scholarly views on postmodernism). Students seemed to pick up on these theories much faster this way, turning the keywords into useful tropes by which they close-read the texts. These study guides also covered the traditions in which our theories were a part (including Redacted, Redacted, and Redacted).

2. One change I will likely make is to pare down the amount of theory that I cover. For instance, students understood our functional version of abjection quite well, but when immediately confronted with the relativism of postmodernity, they were somewhat overwhelmed, despite seeing the formal qualities of the tradition quite clearly in the films. In this case, I may condense Redacted into one unit, and do likewise with Redacted, effectively making 3 units where before there were 5. I will also try to allow for more discussion of the theories in relation to text and film.

Multiple choice tests: Exam questions ended up including the functional vocabulary for the production of literary and filmic art.

Essay Exams: Short answer and essay questions will require students to articulate a position on the cultural content of texts/films (based on formal evidence). These questions will often ask students to trace, within a text, a point by which scholars assess cultural context, for instance, the female body, or historical violence. The components are accurate measures for student understanding of that cultural context because, beyond a consideration of the cultural signifier as trope, plot-component, or form, they must draw connections between their knowledge of the text and their preparation in its historical, social, and cultural context (and use formal evidence to do so) in order to put the form to work as an elaboration of that context. If a student can speak only to form, or only to context, they have not yet demonstrated the ability to trace the ways in which the two intertwine and, perhaps, the process by which a scholar must consider their interrelationship.

Out Of Class Writing: This component will allow for a measure of contextual understanding by requiring students to draw upon both the positions of their peers and their reflection on contemporary culture in order to articulate the relationship between the text and its presumed ground. For instance, a student may be asked to
consider how a text adheres to or defies the cultural cues pervasive in the Redacted and to consider how the Redacted, as cultural capital, functions in the contemporary world. This measure will accurately assess not just an understanding of the cultural function of the Redacted within its time, but the Redacted text as an ongoing, if at times residual, influence on the ways in which contemporary culture speaks about history and oppression.

Term/Research Paper: The term paper will require students to doubly consider cultural context—by considering tropes across texts (and across period), and by considering how the common theme shared between the two (conceptions of gender, conceptions of sexuality, counter-history, resistance) functions differently and symptomatically in their chosen works. This is perhaps the greatest means by which to measure contextual understanding since the burden will again fall on the extent to which students can synthesize form, trope, social ground, not just in isolation, but as they collectively communicate across texts and time periods. It will be an accurate measure of this objective because an independent, synthesized, and evidence-based articulation of multiple texts’ cultural grounds cannot be traced back to lecture or discussion, but must instead derive from their individual (and cumulative) understanding.

Group Projects: Heuristic exercises proved highly effective in this class as a way of encouraging the internalization of craft/film terms without rigid recitation or memorization.

End of Term Reflection:

1. I ended up leaning far more heavily on the constant usage of relevant vocabulary throughout the course. This was less a conscious strategy and more so a matter of necessity, since I noticed that students struggled to articulate their readings of the texts/films when NOT speaking about either a) narrative elements, or b) Redacted components of Redacted. I gradually guided class discussions to rely far more heavily on these terms without losing the social content of the texts (which was often central to students’ thematic readings). Next time, I will simply insist on these terms from beginning to end, seeing as students did not seem to struggle with them at all.

2. I may actually double-down on the usage of the relevant vocabulary—"art-making" in this case being the composition of a shot and the writing of fiction—in other words, I plan to require students to speak almost exclusively in these terms since even in discussions of the social content of a work, they end up buttressing their interpretations in how the work was created.

Essay Exams: Based on the core concepts of the course, essay questions will speak to this particular area by allowing students the opportunity to reflect on the ways in which they see key terms (dread, Redacted, postmodernism, skepticism, metanarrative) in play in the world around them—for instance, a likely question for their first exam will be the way in which they read the sexual relationships and
gender dynamics in the first film as impacted or inflected by elements of dread. They will then be asked to consider, specifically, what dynamics (above) reflect the world in which they live and how the film uses its dreadful device/trope to speak to those dynamics. It will be an accurate measure for the simple reason that students who can organically (and, given the exam setting, spontaneously) draw analogues between the film’s dynamics and those of the contemporary moment have clearly understood the terms of the course beyond the confines of form/content, instead articulating an understanding of how narratives (on these terms) shed insight onto real world experiences and social positions.

Out of Class Writing: Out-of-class components will include: prompts that allow for student-provided analogues and examples (of how a given form, trope, course concept, or theme work beyond the horror genre, beyond literature/film, and beyond academia) of real world issues. For instance, a student’s consideration of the abject-position of Redacted will yield an accurate measure of their grasp of the applicability of abjection if they can glean the ways in which Redacted predicament (and subsequent revenge) speaks to sociological issues ranging from bullying, body shaming, and objectification. Journal prompts like this one allow students more room to explore these concepts than the essay question on an exam, and it’s safe to say that the extent to which a student can articulate the parallels between a formal component (a literary character) and a systemic issue will likely reflect their awareness of the relevance of both text and theme beyond the University.

Term/Research Paper: Given the length of the paper (5-7 pages), there will likewise be a component in the multi-staged prompt that requires students to consider the ways in which horror as media and form remains meaningful to contemporary society (beyond its high rate of consumption)—students will be asked to apply, for instance, their argument beyond the field of literature or film to a social/political issue, or a pattern in the ways in which discourse has shaped a social/political issue. This will be an accurate measure because, as above, students will be expected to demonstrate the applicability of their thought (as centered on class concerns) to individual experience and understanding of contemporary culture, and students who can draw logical and detailed parallels from the text to the world beyond UAlbany have understood the thematic carryover between the two, especially if students in this component accomplish more than the simple identification of parallels, instead explaining and articulating the dynamics within those parallels.

Oral Presentations: If I count class discussion as oral presentation (though informal), I can point out that a component of class discussion is my encouragement of students to consider relevance (why read old Redacted stories?) and parallels between our course and the world around us (one example given was that the creepypasta as digitally, communally crowd-sourced myth thrives on dread more than terror). This component is an accurate measure given its spontaneity and the fact that students have already shown an ability to explain the dynamics within the connections they
make (as well as tracing, as in the above case, the very real presence of horror and violence in our contemporary moment).

End of Term Reflection:

1. This is one of the most difficult aspects of a **Redacted** course since **mastery of craft/film terms** alone (along with the skillsets therein, close-reading/ **Redacted**) is a long-term project. One strategy that I found effective was asking students to account for how social contexts were communicated through the form of the films/texts. In other words, since students tended to insist on certain (often polarized) readings of the symbolic content of the works, I asked them to consider how writers/filmmakers emphasized the social context of the work by means of the tools available to them. In doing so, I then asked students to consider (in class discussion, discussion boards, quizzes, and exams), how art intervenes in the social and critiques it.

2. This is, as said, an ongoing endeavor: to encourage students to engage the dialectical movement to and from form and content. In the future, I plan to include more group projects that require students to research topics beyond the purview of the course and draw connections thereto--so, for example, to not just consider our postmodernity as a culture as derived from slasher film, but to research instances of violence in contemporary news articles and draw connections between the three points: the world outside the University, our objects of study, and our means of studying them.

| 22 | Quizzes: Students are asked to explain how specific craft terms are used in a work. This demonstrates their mastery of the above outcome since they must not only rightly identify the term, but explain its function/process. |
| 5  | Multiple Choice Exams: Multiple choice questions, as in the theoretical questions re outcome 2 and 3, allow for a rather cut and dry assessment of the extent to which students grasp terms and conventions within English and Film studies since they either do or do not identify the correct term within a particular example. |
|     | Essay Exams: A major requirement of all essay questions will be the utilization of evidence. Students must describe not just what the text says, but how--which entails the meaningful utilization of craft/film terms in order to describe the specific processes of the texts. This is an accurate measure not just because the correct identification of the term demonstrates familiarity with it, but because students cannot generate passing responses to begin with without resorting to these terms in detailed and specific ways. |
|     | Out of Class Writing: Journals and Discussion Boards will allow me to measure student familiarity with terms and conventions specific to **Redacted** and **Redacted** by the quality of individual, spontaneous examples and observations provided therein. Beyond the examples I provide in lecture to model these terms, students will be required to find their own evidence and, as above, the terms are the only way by which they can describe the process by which their evidence works. A student cannot |
Term/Research Papers: As above, (and per the methods outcome), the entirety of the final paper will rest on the students' ability to carry a persuasive argument across multiple texts and films as evidence; this criterion relies on a meaningful understanding of the terms and conventions by which scholars describe the inner workings of the text, and the precision by which a student can explain how their argument functions in the text by these terms will demonstrate both their knowledge of what the term means, but also its applicability. As our terms are craft/film components and our conventions range from close-reading to deconstruction and Redacted, a passing paper must necessarily include both the correct identification and application of these components in order to support its argument in any case.

Group Projects: The smaller group projects will be dedicated, largely, to our terms and conventions. For instance, a Redacted exercise will require students to compose an image or a shot by utilizing Redacted elements to create certain effects. This is a uniquely accurate measure of the convention since the choices that the group makes in their composition will have its logic in Redacted and, upon presenting their creation to the class, they will describe the thought-process and the terms by which they made their creative decisions.

Oral Presentations: Admittedly, given the level of this course, I allow students to begin class discussion with general observations and points of interest. However, a component of our discussions is that I (or a peer, more often) will press on students to communicate the way in which an observation of an effect depends on a particular term or convention (how color, for instance, communicates the sinister quality of a shot). This is a surface-level, but relatively accurate gauge for student understanding since it demonstrates not just that they can identify the term/convention, but the fact that it has been internalized as part of the way by which they read/view a text.

End of Term Reflection:

1. One strategy that remained central throughout the course is an emphasis on evidence. In both film studies and literary studies, I stressed in all ways the usage of evidence in order to communicate and support positions and perspectives. I reinforced this stance through all evaluation and all exercises heuristic or otherwise. A lesser strategy that was nonetheless effective was constant anecdotal demonstrations of how the usage of evidence matters (alongside conventions of paper-writing, argumentation, and analysis): this included sample papers, sample evaluations, and anecdotes as analogues for when a lack of evidence destroys one's ability to convey a perspective.

2. In the future, I plan to use far more samples, rubrics, and peer-review exercises. Given the grade distribution of the class, I will also even out the use of convention throughout major assignments.
Essay Exams: Though not as prevalent as the prior outcomes, essay questions may include assumptions or positions regarding a particular example that students must agree or disagree with (and explain). At all turns, they must justify their answers with evidence from the text. This is an accurate measure for the simple reason that it allows me to make a distinction between a position versus an opinion, and students are encouraged to read past personal opinion to the ways in which they make sense of the evidence on the page.

Out of Class Writing: The prompts for later Journals and Discussion Boards will include assumptions and popular opinions (scholarly or journalistic) about the texts we read. Students will be asked to evaluate these perspectives based on evidence (terms/conventions) and applicability (the soundness by which these perspectives relate the text as artifact to a general idea or theme). This will be an accurate measure of the above outcome because students will be required to explain their evaluation of a perspective and propose their own based on evidence.

Term/Research Paper: Students will likely incorporate secondary sources into the final paper; as such, they will be expected to evaluate the extent to which their sources align with their main argument (based on evidence) and must, also, include a concession statement (that gives evidence divergent from their claims). This will be an extremely accurate measure because students who include a successful concession statement have demonstrated the ability to not only acknowledge, but inhabit another perspective and communicate more than one way of viewing both text and evidence therein.

Oral Presentations: Unsurprisingly, class discussion includes multiple ways by which students read and assess the texts; given that our model requires evidence and explanation, students are constantly assessing and reassessing the positions put forth by themselves and others. This is a surface-level, but accurate measure insofar that it is clear to me when a student readily justifies a position (theirs or someone else's) using the textual evidence, perhaps acknowledging the fluidity of the text and how it might work more than one way.

End of Term Reflection:

1. A successful strategy was the usage of study guides that presented multiple perspectives on the same term (as well as essay prompts that asked students to evaluate claims based on the conventions of literary studies, usage of evidence, and applicability to the text/film). Discussion of student evaluations of positions seemed invaluable.

2. I noticed that several students, despite knowing the conventions, being fluent in terminology, and despite mastering to some rudimentary level close-reading and Redacted were extremely passive about positions within the scholarship. In the future, I will ask students to reflect more personally on their own positions before
asking them to assess other positions in order to avoid rigidly formulaic or procedural thinking.

Quizzes: Quizzes include questions regarding the way in which a given example does or does not adhere to its assumed tradition. This is an accurate measure because to answer the question, students show a ready knowledge of that assumption in order to make their judgment and, likewise, display an awareness of the nuances of the traditional form by accurately identifying where a textual example works in defiance thereof.

Multiple Choice Tests: M/C questions on exams require students to identify, as above, which components of a text identify with which parts of a tradition (for instance, the gothic and the visual language of a film). This is again accurate (at least to the level of identification and familiarity) since, to answer correctly, students must know both the tenets of the tradition and the components of the film that adhere to it (rather than, if the question were T/F).

Essay Exams: Though often a combination of this and other outcomes listed here, often begin with the tradition/canonical expectations as backdrop for the question itself (certain properties, patterns, tendencies) and ask students to articulate both whether the text works within the tradition and whether the traditional components serve a vital part of the text's effect. This is an accurate measure since it requires a student's answer to the question to remain conscious of the tradition and, additionally, to consider why it matters that the text works within the tradition at all.

Out of Class Writing: The discussion board and journals (partially, because they serve as review for exams) require students to consider period, tradition, and canon as organizing principles. In other words, when speaking about the gothic, students are expected to keep in mind the terms/ideas associated therewith and to use the same as a framework for their responses. These are accurate measures even a student proficient in generalized close-reading must, to answer the prompts, work within specific sets of properties attributed to certain traditions.

Term/Research Paper: The research paper, in addition to relying on close-reading/Redacted analysis, being applied to a particular social/political ground, and expanding, in the reflection section, to both concession and applicability beyond the classroom, requires students to account for the fact that their examples may cross traditional and canonical boundaries. As such, students in the paper must consider what implications such traditions have on the ways in which they've read their samples—for instance, if a student writes on the gothic and then the slasher, they must account for the sudden shift in each text's priorities. This is an accurate measure since the component prevents students from either generalizing the form of the texts or generalizing the social/cultural context of the texts in order to fit their argument and the account of such movement across traditions (as frameworks) will reckon with
their social, political, and historical implications. In other words, the component requires, again, that students know not just what we associate with each tradition (and the text therein), but how the tradition and text function as one among many.

End of Term Reflection:

1. Another difficult outcome given the amount of reflexivity it requires—I attempted to allot time around the discussion of any given tradition, theoretical position, and or disciplinary approach during which students could consider the assumptions and power structures that subtend them. This often occurred in Journal entries and class-discussion wherein students were asked, for instance, to consider the assumptions inherent in postmodernism, or the way in which ideological concerns surface in the use of allegory as metaphor. The biggest and most effective strategy, by far, was maintaining a line of inquiry into the nascent power structures and ideologies communicated in the films themselves—students were quick to pick up on the fact that certain periods privileged and downplayed certain social positions, and that even the ludic attitudes in postmodern form belied extant power structures. I will continue to emphasize deconstruction and levels of meaning throughout the next course.

2. The only thing I would do differently given the above strategy is to use it more often. I may include more secondary (historical) material so that students can more quickly grasp the way a given approach includes often unacknowledged ideological and hegemonic baggage.

Essay Exams: In 3 assessments with 4 essay responses in each students are asked to evaluate the figural and architectural style in Redacted statues and buildings (temples, forums). Also asked is the interpretation of subject matter in Redacted wall painting in Redacted houses. An historical example would be a requested essay topic on events relating to the collapse of the Redacted in the Redacted and the rise of medieval cities.

Out of Class Writing: There are 10 written assignments on the textbook readings which address similar subjects to those noted above.

Term/Research Paper: At the end of the semester students are required to write an essay on one of these topics: Topic 1: Archaeology can be defined as the study of past cultures through their material remains. Discuss in your essay what materials remains you consider most significant for the understanding of Roman civilization and why. Include in you discussion the role of understanding art and architecture in the study of Roman culture.

Topic 2: The material we studied this semester is organized and presented under various topics called themes in the syllabus. Discuss how these themes are representative aspects of Redacted culture as a whole. Include in you discussion the importance of understanding art and architecture in the study of Redacted culture.
Other: During the presentation of the Learning Modules students use Redacted to address discussion points which occur in the presentation. On going discussion responses are displayed without student names. Selected student responses, again without names revealed to the students, germane to the Learning Module Objectives, are highlighted in the next class meeting.

End of Term Reflection:

FINAL SUBMISSION, 5-23-18: IT SHOULD BE STATED AT THE OUTSET THAT MUCH OF THE COURSE MATERIAL INCORPORATES MY RESEARCH EXPERIENCE ON Redacted AND ON-GOING WORK IN THE HISTORIC PRESERVATION AND PRESENTATION OF Redacted CULTURAL HERITAGE IN THE Redacted PRESERVATION PROJECT IN Redacted (Redacted) AND THE Redacted (Redacted). I HAVE USED RECENT VISITS TO OTHER SITES AND MUSEUMS (Redacted) TO UPDATE THE HIGH RESOLUTION DIGITAL IMAGES I USE IN THE LEARNING MODULE MEDIA PRESENTATIONS. do not examine the students separately on the Gen Ed Learning Objectives; rather they are intentionally distributed throughout the course material and assignments. For this reason there are no specific breakdowns for each Gen Ed learning objective. The final course grades reflect student achievement in all of the Gen Ed learning objectives included in the course.

For the future, because I used the Redacted discussion feature for the first time this semester, I intend to further integrate the Redacted discussion points with the Learning Module Objectives which the students use to prepare for their assessments. The Redacted discussion points occur within and relate to the content of the Learning Module Media presentations in class. Students can view all the responses (without names) as they are submitted; in the next class I highlight and discuss selected anonymous student discussion points as they relate to the Learning Module Objectives. Students are presented with Objectives which include specific applications of the Gen Ed learning objectives for each of the Learning Modules in the course and know that potentially they will be asked to write essays on them in the assessments.

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| Essay Questions: In 3 assessments with 4 essay responses in each, students are asked to discuss the significance of archaeological data and its interpretation. In addition, a specific Learning Module (see Syllabus; 10-c) treats archaeological methodology and research methods specifically in a case study.  
Out of Class Assignments: There are 10 written assignments on the textbook Redacted readings which address similar subjects to those noted above.  
Term/Research Paper:At the end of the semester students are required to write an essay on one of these topics: Topic 1: Redacted can be defined as the study of past cultures through their material remains. Discuss in your essay what materials remains you consider most significant for the understanding of Redacted civilization and why. Include in your discussion the role of understanding art and architecture in |
the study of Roman culture.

Topic 2: The material we studied this semester is organized and presented under various topics called themes in the syllabus. Discuss how these themes are representative aspects of Redacted as a whole. Include in your discussion the importance of understanding art and architecture in the study of Redacted.

Other: During the presentation of the Learning Modules students use Redacted to address discussion points which occur in the presentation. On-going discussion responses are displayed without student names. Selected student responses, again without names revealed to the students, germane to the Learning Module Objectives, are highlighted in the next class meeting. Some of the discussion points address archaeological and historic monument presentation methods specifically.

End of term reflection:

I do not examine the students separately on the Gen Ed Learning Objectives; rather they are intentionally distributed throughout the course material and assignments. For this reason there are no specific breakdowns for each Gen Ed learning objective. The final course grades reflect student achievement in all of the Gen Ed learning objectives included in the course.

For the future, because I used the Redacted discussion feature for the first time this semester, I intend to further integrate the Redacted discussion points with the Learning Module Objectives which the students use to prepare for their assessments. The TOPHAT discussion points occur within and relate to the content of the Learning Module Media presentations in class. Students can view all the responses (without names) as they are submitted; in the next class I highlight and discuss selected anonymous student discussion points as they relate to the Learning Module Objectives. Students are presented with Objectives which include specific applications of the Gen Ed learning objectives for each of the Learning Modules in the course and know that potentially they will be asked to write essays on them in the assessments.

| Essay Exams: In 3 assessments with 4 essay responses in each, students are asked to discuss the concepts related to the vocabulary of Redacted art (including architecture and its survival as archaeological sites and historic monuments) and the interpretation of its significance. Examples of this formative vocabulary include: Redacted preservation and presentation of monuments. |
| Out of Class Writing: There are 10 written assignments on the textbook Redacted readings which address similar subjects to those noted above. |
| Term/Research Paper: Same as Learning Objective 2 |
| 25 | Essay Exams: In 3 assessments with 4 essay responses in each, students are asked to discuss the relevance of preservation and presentation of redacted material culture as part of world cultural heritage. Historic preservation, especially in situ presentation of redacted, is a continuing and frequently referenced theme (see Syllabus; 1-b, 2, 7, 10-c) in the course.

Out of Class Writing: same as Learning Objective 2

Term/Research Paper: Same as Learning Objective 2

Other: Same as Learning Objective 3

End of Term Reflection: Same as Learning Objective 2 |
|---|---|
| 25 | Essay Exams: Same as Learning Objective 4

Out of Class Writing: same as Learning Objective 2

Term/Research Paper: Same as Learning Objective 2

Other: Same as Learning Objective 2

End of Term Reflection: Same as Learning Objective 2 |
| 25 | Essay Exams: In 3 assessments with 4 essay responses in each, students are asked to assess the validity of the methods in which Roman monuments are preserved, presented and interpreted. This process takes place throughout the course as different themes based on surviving monuments and museums are presented. Examples include: redacted, redacted, in situ vs. ex situ presentation of Roman monuments; the newly opened Museum of the redacted (my personal images from redacted).

Out of Class Writing: same as Learning Objective 2

Term/Research Paper: Same as Learning Objective 2

Other: Same as Learning Objective 2, plus: WHAT ARE THE DIFFERENCES YOU OBSERVE BETWEEN THE TWO MODES OF PRESENTING redacted TO YOU THE VISITOR; ADVANTAGES AND DISADVANTAGES OF EACH, TODAY’S VIEW VS. redacted

End of Term Reflection: Same as Learning Objective 2 |
Essay Exams: In 3 assessments with 4 essay responses in each, students are asked to consider the various sources of information for the study of Redacted civilization through its material remains. Since Redacted falls into the category of a historic culture, students experience the results of interpretation of literary texts, building remains, influences of contemporary cultures (Redacted) which form the canon of Redacted art and architecture, and the evaluation of essential diagnostic artifacts like pottery, including Redacted. Typical themes include: the role of the study of artifacts in Redacted, the importance of archaeological context for Redacted, the relationship of archaeological theory to practice, loss of life during the Redacted interpreted with the Redacted eyewitness textual account, the political and social implications of the architectural style of the Redacted and the sculptural style of the Redacted.

Out of Class Writing: same as Learning Objective 2

Term/Research Paper: Same as Learning Objective 2

Other: Same as Learning Objective 2

End of Term Reflection: Same as Learning Objective 2