1. **AGSC Content Area of Alignment:** Area II: Humanities

2. **SLO(s) being assessed:** Student will..
   
   SLO 11: Students will understand and appreciate the arts and aesthetics as ways of knowing and engaging with the world.

3. **Assessment Method(s):**
   
   [Explain how assessment for the measures associated with this SLO - not grading for the course as a whole - was conducted. You may cut/paste rubrics for inclusion here, identify faculty reviewing committees, or identify specific kinds of test questions important to your method. Is this the method you initially planned to use? Provide a separate paragraph for each method].
   
   see attached report

4. **Findings: What assessment data did each assessment method produce?**
   
   see attached report

5. **How did you (or will you) use the findings for improvement?**
   
   [What questions / issues / concerns did your data raise for the faculty teaching the course? What discussion did the faculty have about the findings? What future actions to improve student attainment of this outcome will the department / program take as a result of this analysis?]
   
   see attached report

6. **Additional Comments:**
   
   [What else would you like the Committee to know about your assessment of this course or plans for the future?]

7. **Committee Comments**
   
   Methods lack description and test scores do not inform committee of competency levels.
The assessment plan for this course identified two vectors for determining how well students were learning core concepts:

- To recognize the discreet aesthetic elements that comprise cinema (e.g. cinematography, mise-en-scene, montage) and understand how they are produced;
- To understanding of key theoretical and critical concepts in film studies;

**Examination of exam questions from both midterm and final exam.**

The midterm exam for RTVF 2350 includes two different styles of identification question. In the first, students are provided stills from films seen during regular course screening periods and must identify the name of the film and any relevant stylistic details (e.g. whether it is a long shot or close up, or a low angle medium shot). The second section calls on students to define several key terms drawn from lectures and readings and use examples from the aforementioned films. Although grades on the midterm were generally strong—the average score was 75 out of 100—in general students did reasonably well on the first section, but struggled to write complete definitions of terms on the second section. However, many students, including ones who did well on the exam, indicated to me that they felt they spent more time working on the first section than on the second and felt they were running out of or ran out of time to complete the exam (the test is administered during a normal 50 minutes lecture period). As such, I have slightly modified the first identification section beginning with the Summer 2012 term and continuing with the Fall 2012 semester. This section is now multiple choice; students still must identify the film title and type of shot, but have five potential answers before them. Future assessments will determine if this adjustment to the midterm provides students with more time to work on the second section of the midterm exam.

The final exam consists of essay questions that require students to synthesize material from the second half of the course; this material includes film theory & criticism, foreign cinema, genre and new media. Students performed markedly better on the final exam than on the midterm, probably because they have more time (two and a half hours) and the exam structure requires less memorization and more creativity. The average score for this exam was 85 out of 100. I plan to continue to utilize the essay format for final exams in the future.

**Evaluation of final written assignment.**

This assignment requires students to analyze the surface level, the subtextual level and the ideological level of meaning in any film seen during regular course screening periods. The scores on this
assignment—25 out of 30 is the average score—generally indicate that students understand these concepts and are able to critically analyze the films seen in class for more than their aesthetic elements (i.e. cinematography, mise-en-scene, montage: core course concepts from the first half of the semester). Encouraging students to recognize and elaborate on the relationship between aesthetics and theme are among the key goals of the course and this assignment is a direct reflection of that goal. The one area where students do seem to struggle with this assignment is the distinction between subtext (unspoken connections between textual events that help give the film meaning beyond the surface narrative) and ideological meaning (the social and cultural values that make any text coherent); subtext must be expressed in the terms of the film itself (e.g. a subtext of *Casablanca* is Rick’s support for the underdog; he claims “I stick my neck out for nobody” then acts to protect the “nobodies” of the world) while ideology must introduce concepts from outside the film (e.g. an ideological reading of *Casablanca* would suggest that it reinforces the belief that America must take an active role in world affairs). If students are confused about these concepts, they tend to present a second subtextual reading in place of an ideological one (e.g. Renault prods Rick to abandon his cynicism even as he acts to stop Lazlo from leaving Casablanca). In hopes of correcting this, I now require students to offer specific subtextual and ideological statements in **bold face** type (e.g. “A subtextual reading of *Casablanca* suggests that, far from staying out of politics, Rick actively but subtly supports the cause of the oppressed”; “An ideological reading of *Casablanca* would highlight the film’s geopolitical contexts and analogies”). This requires students to think more clearly about their ideas so they can be coalesced into single expressions. It also can prevent any disagreements between students and me about what was actually written and what was meant: I require them to identify for me what they think is the clearest expression of the subtext and ideological meaning of their chosen film. I implemented this requirement this summer with good results. Hopefully it will bear similar fruit this semester.

**Plans for the future:** I believe the above assessment demonstrates that students are grasping the core concepts of RTVF 2350; scores on the midterm and the final are where one would expect, and the final written assignment for the course demonstrates that students are able to grasp some of the more challenging concepts presented. I have also taken steps to adjust the midterm exam and final written assignment to address concerns about student performance and comprehension. Future assessments of this course will determine whether or not the changes to the midterm do allow students enough time to demonstrate their grasp of core concepts. If it does not, I plan to revert to the old test format and schedule the test for the course’s screening time, which would give students the same amount of time for the midterm that they have for the final exam. (Currently, the screening period after the midterm presents a film that introduces students to the core concepts for the second half of the semester.) As to the final assignment, I believe that the additional step required of students, outlined above, will serve the intended purpose.