

Term Information

Effective Term Spring 2018

General Information

Course Bulletin Listing/Subject Area Russian
Fiscal Unit/Academic Org Slavic/East European Lang&Cul - D0593
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 3470
Course Title Anna Karenina Goes to Hollywood: Tolstoy's Novel in Film and Popular Culture
Transcript Abbreviation Anna Karenina
Course Description This course explores Tolstoy's Anna Karenina in relation to popular American culture. The course will consist of two parts: in the first half, we will read and discuss Anna Karenina, and we will then examine films and other popular works based on the novel.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 05.0110
Subsidy Level Baccalaureate Course
Intended Rank Freshman, Sophomore, Junior

Requirement/Elective Designation

General Education course:
Visual and Performing Arts; Global Studies (International Issues successors)

Course Details

Course goals or learning objectives/outcomes

- Students analyze a range of films and graphic artworks based on Tolstoy's Anna Karenina in order to interpret those works both on their own merits and in relation to the novel.
- Students learn to approach film and graphic art with sophisticated understanding of how different directors and graphic artists represent older narratives.
- Students examine twentieth-century American films and graphic artworks as responses to a Russian novel, and consider the impact of foreign literature on American culture.
- Students learn about the social, historical, and cultural conditions of nineteenth-century Russia that inform Tolstoy's writing, and analyze his novel in light of these aspects.

Content Topic List

- Tolstoy's Anna Karenina
- Film Adaptation of Anna Karenina

Attachments

- Russian 3470 course proposal.docx
(Syllabus. Owner: Peterson,Derek)
- Russian 3470 assessment plan[1].docx
(GEC Course Assessment Plan. Owner: Peterson,Derek)
- Curriculum Maps Russian Major Oct. 10.docx: Curriculum Map
(Other Supporting Documentation. Owner: Peterson,Derek)
- film studies concurrence.PDF: Film Studies Concurrence
(Concurrence. Owner: Peterson,Derek)

Comments

- Concurrence from Film Studies uploaded *(by Peterson,Derek on 10/26/2016 12:39 PM)*
- Please request concurrence from Film Studies *(by Vankeerbergen,Bernadette Chantal on 10/14/2016 01:40 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Peterson,Derek	10/10/2016 11:51 AM	Submitted for Approval
Approved	Brintlinger,Angela Kay	10/13/2016 01:32 PM	Unit Approval
Approved	Heysel,Garett Robert	10/13/2016 02:00 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	10/14/2016 01:41 PM	ASCCAO Approval
Submitted	Peterson,Derek	10/26/2016 12:40 PM	Submitted for Approval
Approved	Peterson,Derek	10/26/2016 12:40 PM	Unit Approval
Approved	Heysel,Garett Robert	10/26/2016 08:55 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	10/26/2016 08:55 PM	ASCCAO Approval

**Anna Karenina Goes to Hollywood:
Tolstoy's Novel in Film and Popular Culture
Russian 3470**

Lecture, 3 credit hours

Instructor: Prof. Alexander Burry
345 Hagerty Hall
burry.7@osu.edu

Course Description

This course explores Tolstoy's *Anna Karenina* in relation to popular American culture. Long considered one of the greatest novels in world literature, it has inspired numerous films, graphic novels, and artworks in other forms. These transpositions of the novel, along with Oprah Winfrey's inclusion of it as a 2004 selection in her book club, have substantially increased its American readership and cultural cachet in recent decades. The course will consist of two parts: in the first half, we will read and discuss *Anna Karenina*, and we will then examine films and other popular works based on the novel.

Prerequisites

The course is open to students at any level. No prior knowledge of literature, film or visual arts is required.

Primary Readings

Leo Tolstoy. *Anna Karenina*. Tr. Richard Pevear & Larissa Volokhonsky. Penguin, 2000.
Ellen Lindner. *Anna Karenina. The Graphic Canon*. Ed. Russ Kick.
Seven Stories, 2012. 404-14.
A.R. and India Eguiguren. *Anna Karenina: In 100 Sketches*. Sun on Earth Books, 2010.

Secondary Readings

Lev Tolstoy. "It May Turn Out To Be A Powerful Thing." *Authors on Film*. Ed. Harry M. Geduld. Bloomington: U of Indiana P, 1972. 10-12.
Virginia Woolf. "The Movies and Reality." *Authors on Film*. 86-91.
André Bazin. "The Evolution of the Language of Cinema." *Film Theory and Criticism: Introductory Readings*. Ed. Leo Braudy and Marshall Cohen. NY: Oxford UP, 2009. 41-53.
Laura Mulvey. "Visual Pleasure and Narrative Cinema." *Film Theory and Criticism Introductory Readings*. 711-722.
Linda Hutcheon. *A Theory of Adaptation*. New York/London: Routledge, 2006. 1-32.
Thomas Leitch. "Across the Russian Border." *Border Crossing: Russian Literature into Film*. Ed. Alexander Burry and Frederick H. White. Edinburgh UP, 2016. 17-39.
Irina Makoveeva. "Screening *Anna Karenina*: Myth via Novel or Novel via Myth." *Tolstoy on Screen*. Ed. Lorna Fitzsimmons and Michael Denner. Evanston: Northwestern UP, 2015. 275-297.
Yuri Leving. "The Eye-deology of Trauma: Killing *Anna Karenina* Softly." *Border Crossing: Russian Literature into Film*. 102-20.
Oprah Winfrey. "Your Guide to Leo Tolstoy's *Anna Karenina*."

<http://www.oprah.com/oprahsbookclub/Your-Guide-to-Understanding-Tolstoys-Anna-Karenina>

Edward Wyatt. "Tolstoy's Translators Experience Oprah's Effect." *New York Times*, June 7, 2004. http://www.nytimes.com/2004/06/07/books/tolstoy-s-translators-experience-oprah-s-effect.html?_r=1

Films

Anna Karenina, dir. Clarence Brown (1935)
Anna Karenina, dir. Julien Duvivier (1948)
Anna Karenina, dir. Alexander Zarkhi (1967)
Anna Karenina, dir. Simon Langton (1985)
Anna Karenina, dir. Bernard Rose (1997)
Anna Karenina, dir. Joe Wright (2012)

Obtaining Materials

Both books can be purchased in SBX. Critical readings will be available in a coursepack sold at Foreign Language Publications (198 Hagerty Hall); other materials are online. All films are available via the Ohio State Secured Media Library (a link will be provided). Some of the films are also available on DVD and/or YouTube.

Disabilities

"Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614-292-3307, slds@osu.edu; slds.osu.edu."

GE Information

This course fulfills the requirements for two GE categories: a) Visual and Performing Arts and b) Diversity: Global Studies.

a) Visual and Performing Arts

Goals

Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

This course focuses on how film and graphic art adapt literary narratives for popular audiences. Students will learn about techniques, theories, and conventions of these media, and will apply this background to intelligent oral and written discussion and analysis of the films and other popular works studied in the course.

Expected Learning Outcomes

1. Students analyze, appreciate, and interpret significant works of art.

Students analyze a range of films and graphic artworks based on Tolstoy's *Anna Karenina* in order to interpret those works both on their own merits and in relation to the novel.

2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

Students learn to approach film and graphic art with sophisticated understanding of how different directors and graphic artists represent older narratives.

b) Diversity: Global Studies

Goals

Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

Students explore how Russian and American cultures of different periods express the same basic narrative, enabling an understanding of diverse approaches to intellectual, social, moral, and cultural issues.

Expected Learning Outcomes

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.

Students learn about the social, historical, and cultural conditions of nineteenth-century Russia that inform Tolstoy's writing, and analyze his novel in light of these aspects.

2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

Students examine twentieth-century American films and graphic artworks as responses to a Russian novel, and consider the impact of foreign literature on American culture.

Course Requirements

Class Structure

The course will consist mostly of class discussion, with brief periods of lecture. You must attend regularly, do the required readings and viewings, and be prepared to contribute to all class discussions. You are responsible for watching the films on your own, but excerpts will be shown in class to aid discussion. There will be occasional unannounced quizzes to make sure all assignments are done on time.

Attendance

You must attend all classes, barring serious illness, family emergencies, or religious holidays. Documentation must be provided in all of these cases. Job interviews, personal trips, non-emergency doctor's appointments, and advisor meetings must be scheduled around class time; they are not valid excuses for missing class. Bring the required texts to class, and be prepared to take notes on the lectures and discussions.

Participation

You are expected to participate actively, enthusiastically, and in a collegial manner in all classes. This involves reading all materials by the date indicated and preparing thoughtful responses based on the texts and themes of the course ahead of time. The following criteria will be used to establish participation grades:

A (9-10/10 points): clear evidence of preparation, frequent voluntary participation, and significant contributions to all class discussions.

B (8/10): clear evidence of preparation, participation in most of the classes.

C (7/10): evidence of preparation, but inconsistent participation.

D (6/10): inconsistent preparation, rare contributions to the class discussions.

E (1-5/10): little evidence of preparation, no contributions to the discussions.

Reading Quizzes

There will be occasional unannounced quizzes on Tolstoy's *Anna Karenina* and the secondary essays to make sure you are keeping up with the reading. These quizzes will require very brief factual information about plot, characters, ideas, etc. Missed quizzes cannot be made up, but the lowest quiz grade (including missed quizzes) will be dropped.

Film Reports

In the second half of the course, a short write-up of your observations of each film will be due the morning of our discussion. These should be posted in the Carmen discussion section, so that students may read each other's comments. Each write-up should consist of at least a paragraph. These reports will not be given letter grades; you will receive full credit for posting them.

Midterm Exam

There will be an in-class exam on Tolstoy's novel in Week 8. This will consist of two parts: a short answer section, in which you will provide brief responses (2-3 sentences) on questions about the novel and its background; and a quotation identification section, in which you will identify quotes by characters or the narrator, briefly explain the plot situation, and write a 1-2-paragraph interpretation of the quote.

Final Paper

The paper must be at least 5 pages in length, and should focus on one of the films from this course in relation to Tolstoy's novel. It should also include at least 3 research sources (critical interpretations of *Anna Karenina* or the film you are analyzing, and/or theoretical writings on film and film adaptation). Specific guidelines will be distributed after the midterm exam. The paper must be submitted to the Carmen dropbox.

Grading

The final course grade will be calculated based on the following categories:

Attendance	10%
Participation	10%
Reading Quizzes (6)	15%
Film reports (6)	15%
Midterm exam	25%
Final paper (5 pp.)	25%

The final courses grade will be calculated using the following scale:

A (93-100), A- (90-92), B+ (88-89), B (83-87), B- (80-82), C+ (78-79), C (73-77), C- (70-72), D (60-69), F (below 60)

Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For more information, see the Code of Student Conduct: <http://studentlife.osu.edu/csc/>.

Students are required to upload their papers to Carmen, which utilizes Turnitin.com for plagiarism detection. This online service analyzes student submissions for plagiarism from published or online sources and from other students. To avoid plagiarism charges, students must cite all sources from which they get their information and use quotation marks when quoting directly from these sources. Students are responsible for knowing how to correctly cite their sources; ignorance about proper citation standards will not be accepted as an excuse for plagiarism.

Schedule of Classes, Assignments
(All reading assignments are for the following class)

Week 1, Day 1: Introduction to Course; Russian Literature; Tolstoy

Reading: *Anna Karenina*, Part I, Ch. 1-11 (pp. 1-43)

Week 1, Day 2: *Anna Karenina* and the Russian Novel

Reading: *Anna Karenina*, Part I, Ch. 12-34 (pp. 43-115)

Week 2, Day 1: *Anna Karenina*

Reading: *Anna Karenina*, Part II, Ch. 1-11 (pp. 117-150)

Week 2, Day 2: *Anna Karenina*

Reading: *Anna Karenina*, Part II, Ch. 12-35 (pp. 150-236)

Week 3, Day 1: *Anna Karenina*

Reading: *Anna Karenina*, Part III, Ch. 1-12 (pp. 237-278)

Week 3, Day 2: *Anna Karenina*

Reading: *Anna Karenina*, Part III, Ch. 13-32 (pp. 278-352)

Week 4, Day 1: *Anna Karenina*

Reading: *Anna Karenina*, Part IV, Ch. 1-16 (pp. 353-408)

Week 4, Day 2: *Anna Karenina*

Reading: *Anna Karenina*, Part IV, Ch. 17-23; Part V, Ch. 1-13 (pp. 408-479)

Week 5, Day 1: *Anna Karenina*

Reading: *Anna Karenina*, Part V, Ch. 14-32 (pp. 479-549)

Week 5, Day 2: *Anna Karenina*

Reading: *Anna Karenina*, Part VI, Ch. 1-32 (pp. 551-669)

Week 6, Day 1: *Anna Karenina*

Reading: *Anna Karenina*, Part VII, Ch. 1-12 (pp. 671-706)

Week 6, Day 2: *Anna Karenina*

Reading: *Anna Karenina*, Part VII, Ch. 13-31 (pp. 706-768)

Week 7, Day 1: *Anna Karenina*

Reading: *Anna Karenina*, Part VIII, Ch. (pp. 769-817)

Week 7, Day 2: *Anna Karenina*

No Assignment: Prepare for Exam

Week 8, Day 1: Exam on *Anna Karenina*

Reading: Tolstoy, "It May Turn Out To Be A Powerful Thing"; Woolf, "The Movies and Reality"; Bazin, "The Evolution of the Language of Cinema"

Week 8, Day 2: Analyzing Film; Tolstoy and Film

Reading: Mulvey, "Visual Pleasure and Narrative Cinema"; Leitch, "Across the Russian Border"

Week 9, Day 1: Russia in Hollywood

Reading: Hutcheon, *A Theory of Adaptation*, Ch. 1 (pp. 1-32)

Week 9, Day 2: Adapting Literature into Film

Viewing: *Anna Karenina*, dir. Clarence Brown (1935)

Week 10, Day 1: Novel into Film; *Anna Karenina* (1935)

Viewing: *Anna Karenina*, dir. Julien Duvivier (1948)

Week 10, Day 2: Novel into Film: *Anna Karenina* (1948)

Viewing: *Anna Karenina*, dir. Alexander Zarkhi (1967)

Week 11, Day 1: Novel into Film: *Anna Karenina* (1967)

Viewing: *Anna Karenina*, dir. Simon Langton (1985)

Week 11, Day 2: Novel into Film: *Anna Karenina* (1985)

Viewing: *Anna Karenina*, dir. Bernard Rose (1997)

Week 12, Day 1: Novel into Film: *Anna Karenina* (1997)

Reading: Makoveeva, "Screening *Anna Karenina*"

Viewing: *Anna Karenina*, dir. Joe Wright (2012)

Week 12, Day 2: Novel into Film: *Anna Karenina* (2012)

Reading: Leving, "The Eye-deology of Trauma"

Reading: Eguiguren, *Anna Karenina: In 100 Sketches*

Week 13, Day 1: *Anna Karenina* in Graphic Art

Reading: Lindner, *Anna Karenina*

Week 13, Day 2: *Anna Karenina* in Graphic Art

Winfrey, "Your Guide to Leo Tolstoy's *Anna Karenina*";

Wyatt, "Tolstoy's Translators Experience Oprah's Effect"

Week 14, Day 1: Tolstoy, Oprah, and Popular Readership

No Assignment: Work on Paper

Week 14, Day 2 Final Discussion

5-page Paper Due in Finals Week

Russian 3470 Assessment Plan

Visual and Performing Arts

a) specific methods used to demonstrate student achievement of the GE expected learning outcomes:

GE Expected Learning Outcomes	Direct Methods (<i>assess student performance related to the expected learning outcomes. Examples of direct assessments are: pre/post test; course-embedded questions; standardized exams; portfolio evaluation; videotape/audiotape of performance</i>)	Indirect Methods (<i>assess opinions or thoughts about student knowledge, skills, attitudes, learning experiences, and perceptions. Examples of indirect measures are: student surveys about instruction; focus groups; student self-evaluations</i>)
1. Students analyze, appreciate, and interpret significant works of art.	Embedded questions on exam (see Appendix A) Analysis of paper (see Appendix B)	End-of-semester student opinion survey (see Appendix C)
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.	Embedded questions on exam (see Appendix A) Analysis of paper (see Appendix B)	End-of-semester student opinion survey (see Appendix C)

b) explanation of level of student achievement expected:

In general, for exams, success means that students will answer 75% of the embedded GE questions correctly. For the paper, success will mean that at least 75% of the students will achieve level 2 or more (out of a possible 4) for all three GE expected learning outcomes.

c) description of follow-up/feedback processes:

At the end of the course, we will use an analysis of the embedded exam questions and the paper to identify problem spots and how we might change the course and the presentation of materials to ensure better fulfillment of the two GE Visual and Performing Arts expected learning outcomes. We will also analyze the self-evaluation questions carefully to judge how students evaluated their own progress and to determine whether student perception meshed with performance. If there is a conflict, we will adjust the presentation and assessment of material as warranted. We will archive these end-of-semester analyses in the instructor's office so that we can gauge whether any changes made were effective. These evaluations will be discussed with the curriculum committee. We will also use these data to write a GE report when the ASCC Assessment Panel asks for one.

Diversity: Global Studies

a) specific methods used to demonstrate student achievement of the GE expected learning outcomes:

GE Expected Learning Outcomes	Direct Methods (<i>assess student performance related to the expected learning outcomes. Examples of direct assessments are: pre/post test; course-embedded questions; standardized exams; portfolio evaluation; videotape/audiotape of performance</i>)	Indirect Methods (<i>assess opinions or thoughts about student knowledge, skills, attitudes, learning experiences, and perceptions. Examples of indirect measures are: student surveys about instruction; focus groups; student self-evaluations</i>)
1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.	Embedded questions on exam (see Appendix A) Analysis of paper (see Appendix B)	End-of-semester student opinion survey (see Appendix C)
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.	Embedded questions on exam (see Appendix A) Analysis of paper (see Appendix B)	End-of-semester student opinion survey (see Appendix C)

b) explanation of level of student achievement expected:

In general, for exams, success means that students will answer 75% of the embedded GE questions correctly. For the end-of-semester paper, success will mean that at least 75% of the students will achieve level 2 or more (out of a possible 4) for all three GE expected learning outcomes.

c) description of follow-up/feedback processes:

At the end of the course, we will use an analysis of the embedded exam questions and the paper to identify problem spots and how we might change the course and the presentation of materials to ensure better fulfillment of the two Global Studies learning outcomes. We will also analyze the self-evaluation questions carefully to judge how students evaluated their own progress and to determine whether student perception meshed with performance. If there is a conflict, we will adjust the presentation and assessment of material as warranted. We will archive these end-of-semester analyses in the instructor's office so that we can gauge whether any changes made were effective. These evaluations will be discussed with the curriculum committee. We will also use these data to write a GE report when the ASCC Assessment Panel asks for one.

Appendix A: Embedded Questions on Exam

Short answer questions (requiring 2-3 sentences):

1. Identify and describe the Biblical quote that begins *Anna Karenina*. Where is it derived from in the Bible, and how does it relate to the novel's themes?
2. Briefly describe the result of Vronsky's horse race in Part III. What happens in the race, and how does it affect Anna's relationship with Vronsky and Karenin?
3. What war is discussed in the last part of the novel? Describe any character's stance on the war.

Essay question (requiring 1-2 pages):

How would you describe *Anna Karenina* as a realist novel? What stylistic qualities and devices does Tolstoy employ in his plot, description, characterization, and psychological analysis that identify the novel as part of Russian realism? Are there any aspects of *Anna Karenina* that do not seem to fit into this tradition? Be sure to cite examples and concrete details from the text.

Appendix B: Analysis of Paper

Sample papers will be checked to see whether the GE learning outcomes for both categories have been met. The assignment is to write a five-page paper analyzing a film adaptation of *Anna Karenina* in relation to Tolstoy's novel. Papers will thus be evaluated based on the students' appreciation of two artworks, and their ability to make sophisticated observations on aspects of film such as casting, camera angles, shots, music, etc. (Visual and Performing Arts outcomes). They will be evaluated for their analysis of social, political, and cultural norms of nineteenth-century Russia in relation to the Soviet, British, and American cultures in which they films they analyze are set (Global Studies outcomes).

Grading Rubric for Paper:

Thesis 10%	<p style="text-align: center;">Excellent 9-10</p> <p>Clear, compelling, specific statement of argument. Thesis is original and interesting.</p>	<p style="text-align: center;">Competent 7-8</p> <p>Clear statement of argument, but thesis not sufficiently original or compelling.</p>	<p style="text-align: center;">Needs work 6</p> <p>Statement of topic but no specific argument, specific points are left unclear, or no thesis statement.</p>
Structure 10%	<p style="text-align: center;">Excellent 9-10</p> <p>Every paragraph has a topic sentence that clearly supports the thesis. Supporting details are logically organized.</p>	<p style="text-align: center;">Competent 7-8</p> <p>Division of paragraphs is logical, but the argument structure is not clear to the reader.</p>	<p style="text-align: center;">Needs work 6</p> <p>No clear ordering of information. The reader has to guess how details tie into the argument.</p>
Textual Analysis 40%	<p style="text-align: center;">Excellent 36-40</p> <p>Follows through on thesis with detailed close-reading of text. Sustains original argument and demonstrates high level of critical thinking. Argument clearly supported with sufficient details, which are well incorporated into the analysis. Citations well incorporated into analysis.</p>	<p style="text-align: center;">Competent 28-35</p> <p>Makes a plausible argument, but may not take into account possible objections or textual nuances. Shows signs of critical thinking. Details support thesis and are relevant but may not be thoroughly analyzed. Citations usually well incorporated.</p>	<p style="text-align: center;">Needs work 24-27</p> <p>Little critical analysis of the texts. May contain unsubstantiated claims. Little development of ideas or little original engagement with the texts. Too few relevant details. Citations may be missing or too frequent and may not be analyzed or explained.</p>
Research 20%	<p style="text-align: center;">Excellent 18-20</p> <p>Incorporates a wide array of relevant sources representative of major trends of critical thought on the work. Demonstrates familiarity with current and established criticism. Critical perspectives coexist with author's point of view without submerging it.</p>	<p style="text-align: center;">Competent 14-17</p> <p>Incorporates a fair number of critical sources, but does not give full picture of relevant criticism. Critical voices not fully presented or threaten to overwhelm author's voice.</p>	<p style="text-align: center;">Needs work 12-13</p> <p>Insufficient or irrelevant sources. Sources either misinterpreted or not properly incorporated into argument. Insufficient analysis of sources and little variety among sources. Important viewpoints severely underrepresented.</p>
Mechanics 20%	<p style="text-align: center;">Excellent 18-20</p> <p>Mechanical errors absent or rare. Evidence of proofreading. Grammar, punctuation, citations, bibliography or works cited page, and attributions correctly handled.</p>	<p style="text-align: center;">Competent 14-17</p> <p>A few noticeable errors, which occasionally interfere with the comprehensibility the paper. Minor errors in citations or formatting.</p>	<p style="text-align: center;">Needs work 12-13</p> <p>Mechanical errors are frequent and pose a serious impediment to the reader. Mechanics distract from the message of the paper. Citations and works cited page missing or do not conform to acceptable academic standards.</p>

Appendix C: End-of-semester Student Opinion Survey

Sample questions to measure students' sense of how well they fulfilled the learning outcomes:

1. Do you feel that you have a greater understanding of cinematic language, technique, and history than before you entered the course?
2. Has your knowledge and understanding of nineteenth-century Russian society and culture increased substantially since before the course?
3. Do you feel competent comparing novels with film adaptations of them, and contrasting the different cultures and societies in novels and films?

Subject: RE: course concurrence
Date: Wednesday, October 26, 2016 at 11:28:16 AM Eastern Daylight Time
From: Friedman, Ryan
To: Peterson, Derek
CC: Swift, Matthew
Attachments: image001.png, image002.png, image003.png

Hi, Derek,

I'm writing to indicate Film Studies' concurrence on Russian 3470. Several Film Studies faculty members read the sample syllabus with interest. They found that it doesn't overlap with anything that we offer and felt that it would be suitable to include as an elective in our major, fulfilling the multicultural component.

While I'm sending this, I'd like to make a friendly suggestion to Prof. Burry about the title of the class. I wonder if it wouldn't make sense to change the phrase "Goes to Hollywood" to "Goes to the Movies," or something like that. For me, as someone who works primarily in U.S. film history, "Hollywood" refers to a specific film-industrial configuration, one with particular temporal contours (as in the phrase "classical Hollywood"). Here the word is of course being used in the more colloquial sense, as a synonym for "film" or "entertainment" broadly speaking. But I guess I worry that the intended usage might not be entirely clear, coming as it does in the title of the course. Just my two cents, which Prof. Burry is welcome to take or leave.

All best,
Ryan

Ryan Jay Friedman
Director, Film Studies Program
Associate Professor of English
The Ohio State University
Hagerty Hall 150
Columbus, OH 43210

From: Peterson, Derek
Sent: Tuesday, October 18, 2016 8:50 AM
To: Swift, Matthew <swift.23@osu.edu>
Subject: Re: course concurrence

Hi Matt,

Here is the syllabus and assessment plan for Russian 3470.

Thanks!

Derek

--

Derek Peterson
Academic Program Coordinator
The Ohio State University
College of Arts & Sciences
Slavic & East European Languages and Cultures
400 Hagerty Hall, 1775 College Rd., Columbus, OH 43210
614-688-5597 Office
peterson.636@osu.edu

From: "Swift, Matthew" <swift.23@osu.edu>
Date: Monday, October 17, 2016 at 11:58 AM
To: "Peterson, Derek" <peterson.636@osu.edu>
Subject: RE: course concurrence

Derek, feel free to send it to me. I will then get it to the appropriate committees.
Best,



Matthew Swift M.L.I.S.
Program Coordinator
Production Manager
The Film Studies Program The Journal of Short Film
150 Hagerty Hall, 1775 S. College Rd., Columbus, OH 43210-1234
614-292-9345 Office / 614-292-5308 Fax
swift.23@osu.edu film-studies.osu.edu

Follow the Film Studies Program and The Journal of Short Film on the web:



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From: Peterson, Derek
Sent: Monday, October 17, 2016 11:55 AM
To: Swift, Matthew <swift.23@osu.edu>
Subject: course concurrence

Good Morning Matt,

We're proposing a new course and the curriculum requested that we receive a concurrence from Film Studies. Who should I contact about this?

Thanks,

Derek

--

Derek Peterson

Academic Program Coordinator

The Ohio State University

College of Arts & Sciences

Slavic & East European Languages and Cultures

400 Hagerty Hall, 1775 College Rd., Columbus, OH 43210

614-688-5597 Office

peterson.636@osu.edu

Curriculum Map for Russian Major

		Program Goals		
		Goal 1	Goal 2	Goal 3
		Lang. Proficiency	Analytic Skills	Cult. Appreciation
Prerequisites				
Russian 1101	Novice Low/Mid		NA	Novice Low
Russian 1102	Novice Mid/High		NA	Novice Mid
Russian 1103	Novice High		NA	Novice High
Required Courses				
Russian 2104	Novice High/ Intermediate Low		NA	Novice High/Intermediate Low
Russian 3101	Intermediate Low		NA	Intermediate Low
Russian 3102	Intermediate Mid		NA	Intermediate Med
Russian 4575	Intermediate High		Advanced	Advanced
Language Elective Courses				
Russian 3121/3122	Intermediate Low		NA	Intermediate High
Russian 4101/4102	Intermediate Low/Mid		NA	Advanced
Russian 4135	Novice/Intermediate		Intermediate	Novice
Russian 4136	Intermediate/Advanced		Advanced	Intermediate/Advanced
Russian 5101/5102	Intermediate High/Advanced Low		Advanced	Advanced
Literature, Culture, Linguistics Elective Courses				
Medren 2513	NA		Novice	Novice
Russian 2250	NA		Novice	Novice
Russian 2335	NA		Novice	Novice
Russian 2345	NA		Novice	Novice
Russian 3460	NA		Intermediate	Intermediate
Russian 3350	NA		Intermediate	Intermediate
Russian 3470	NA		Intermediate	Intermediate
Russian 4220/4221	NA		Advanced	Advanced
Russian 4600	Novice		Advanced	Advanced
Russian 5225	NA		Advanced	Advanced
Russian 5250	NA		Advanced	Advanced
-(including all decimal suffixes)				
Russian 5530	Intermediate		Advanced	Advanced

Russian 5601	Advanced	Advanced	Advanced
Russian 5701	Advanced	Advanced	Advanced
Slavic 2330	NA	Novice	Novice
Slavic 3360	NA	Intermediate	Intermediate
Slavic 3310	NA	Intermediate	Intermediate
Slavic 4520H	NA	Advanced	Advanced
Slavic 4560H	NA	Advanced	Advanced
Slavic 4260H	NA	Advanced	Advanced
Slavic 4597	NA	Advanced	Advanced
Slavic 5450	NA	Advanced	Advanced