

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

- 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)
- Revised Russian 3470 course proposal.docx
(Syllabus. Owner: Peterson, Derek)
- Revised Russian 3470 assessment plan.pdf
(GEC Course Assessment Plan. Owner: Peterson, Derek)

Comments

- Concurrence from Film Studies uploaded; revised syllabus and assessment plan attached *(by Peterson, Derek on 02/06/2017 03:02 PM)*
- See 11-14-16 e-mail to J Suchland and D Peterson. *(by Vankeerbergen, Bernadette Chantal on 11/14/2016 05:28 PM)*

COURSE REQUEST
3470 - Status: PENDING

Last Updated: Heysel,Garett Robert
02/13/2017

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
Revision Requested	Vankeerbergen,Bernadette Chantal	11/14/2016 05:28 PM	ASCCAO Approval
Submitted	Peterson,Derek	02/06/2017 03:02 PM	Submitted for Approval
Approved	Suchland,Jennifer Anne	02/07/2017 08:15 PM	Unit Approval
Approved	Heysel,Garett Robert	02/13/2017 09:24 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler	02/13/2017 09:24 PM	ASCCAO Approval

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

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

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. You are also welcome to register with Student Life Disability Services to establish reasonable accommodations. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; [614-292-3307](tel:614-292-3307); slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

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.

Exams

There will be two in-class exams. The first, on Tolstoy's novel, will take place in Week 8. The second, on films and graphic art based on *Anna Karenina*, will be in Week 14. Both exams will consist of two parts: a short answer section, in which you will provide brief responses (2-3 sentences) on questions about the novel, films, graphic art, and their background. For the first exam, the second part will consist of two quotations from the novel, for which you will identify their speaker, briefly explain the plot situation, and write a 1-2-paragraph interpretation of the quote. In the second exam, the second part will consist of brief excerpts from two films based on *Anna Karenina*; for each of these, you will write 1-2 paragraphs explaining how the director adapts the novel, and

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 (5)	10%
Film reports (5)	10%
Exams (2)	40%
Final paper (5 pp.)	20%

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.

Sexual Misconduct

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu

Diversity

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

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 #1

Week 8, Day 1: Exam #1 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"; Eguiguren, *Anna Karenina: In 100 Sketches*

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

Reading: Lindner, *Anna Karenina*; Winfrey, "Your Guide to Leo Tolstoy's *Anna Karenina*"; Wyatt, "Tolstoy's Translators Experience Oprah's Effect"

Week 13, Day 2: Tolstoy, Oprah, and Popular Readership

No Assignment: Prepare for Exam #2

Week 14, Day 1: Exam #2 on Films based on *Anna Karenina*

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:

For the exams, success means that students will answer at least two out of three of the embedded GE short answer questions correctly, and receive at least 80% of the points on the essay question. For the paper, success means that at least 80% of the students will achieve the level of either “meets expectations” or “exceeds expectations,” according to the rubric, for both GE expected learning outcomes in Visual and Performing Arts.

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:

For the exams, success means that students will answer two out of three of the embedded GE short answer questions correctly, and receive at least 80% of the points on the essay question. For the paper, success will mean that at least 80% of the students will achieve the level of either “meets expectations” or “exceeds expectations,” according to the rubric, for both GE expected learning outcomes in Diversity: Global Studies.

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 (2-3 sentences):

1. Describe one feature of the Russian Orthodox ceremony in Levin and Kitty's wedding. (GE Learning Outcome for Global Studies: Diversity)
2. Give an example of Levin's objections to the Russian government and volunteers' patriotic support of the Russo-Turkish War. (GE Learning Outcome for Global Studies: Diversity)
3. How does Alexander Zarkhi use music to illustrate one plot event in his adaptation of the novel? (GE Learning Outcome for Visual and Performing Arts)
4. Give an example of a device Hollywood film directors use to depict stereotypical Russian characteristics in their films. (GE Learning Outcome for Visual and Performing Arts)

Essay question (1-2 pages):

What does Tolstoy's description of Anna and Vronsky's affair, and the reactions to and perceptions of it by other characters of the novel, reveal about Russian social, moral, and cultural values? (GE Learning Outcome for Global Studies: Diversity)

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:

GE Learning Outcome	Exceeds expectations for GE Learning Outcome	Meets Expectations for GE Learning Outcome	Does Not Meet Expectations for GE Learning Outcome
Visual and Performing Arts: Students analyze, appreciate, and interpret significant works of art.	The student is able to offer sophisticated, nuanced interpretations of one of the works of literature, film, or graphic art discussed in the course. The paper considers a variety of points of view on the work in question and provides close analysis and consideration of both obvious and subtle details of the works in question. Most or all claims about themes, passages and characters are persuasive, and in some cases, provide unexpected insights in the works.	The student is able to offer a solid and convincing argument about one of the works of literature, film, or graphic art discussed in the course. The paper provides close analysis of the text, and incorporates at least one point of view that contrasts with the student's. Most of the student's claims about themes, passages, and characters in the works are persuasive.	The student fails to offer a competent interpretation of one of the works of literature, film, or graphic art discussed in the course. The paper has one or more of the following problems: lack of close analysis of the text, failure to consider points of view that differ from the students, and unconvincing claims about several of the themes, passages, and characters in the works. In general, the student does not show significant understanding or appreciation of the works.
Visual and Performing Arts: Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.	The student demonstrates insightful observation of the works of literature, film, and graphic art discussed in the course. The student shows a sophisticated grasp of the artistic media and genres discussed in the course, and shows awareness of the different techniques specific to each medium and genre analyzed in the paper.	The student demonstrates understanding of the basic characteristics of each medium and genre, and is able to write competently about at least some of the techniques specific to each medium and genre analyzed in the paper.	The student fails to observe the basic characteristics of each medium and genre, or write in a way that suggests understanding of their differences, and the techniques specific to each medium and genre analyzed in the paper.
Diversity: Global Studies: Students understand some of the political, economic, cultural, physical, social, and	The student shows sophisticated, nuanced understanding of the nineteenth-century Russian political, social, philosophical, and cultural context of Tolstoy's novel. The interpretation of the novel, films, and graphic art analyzed in the paper is grounded in the specific Russian context, and shows thorough understanding of its differences from U.S. and other	The student grasps some of the most important aspects of the nineteenth-century Russian political, social, philosophical, and cultural context of Tolstoy's novel, and interprets the novel, films, and graphic art in light of this context.	The student fails to understand the nineteenth-century Russian political, social, philosophical, and cultural context of Tolstoy's novel, and is unable to present an interpretation in the paper that shows how it differs from U.S. and other global contexts.

philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.	global contexts.		
Diversity: Global Studies: Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.	The student demonstrates full appreciation of the specific attitudes and values of Russian culture, and can write in detail on how they compare to contemporary American attitudes and values.	The student learns about the attitudes and values of Russian culture, and can address them in some detail in the paper.	The student shows no awareness of Russian attitudes and values. There is no evidence in the paper that the student is making an effort to reflect these attitudes and values, or to understand how they differ from those of the contemporary U.S.

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 are better able to interpret the types of artworks (novel, film, graphic art) that we covered in this course than before you took it? (Visual and Performing Arts Learning Outcome)
2. Has your knowledge and understanding of Russian society, culture, attitudes, and values increased substantially since before the course? (Global Studies: Diversity Learning Outcome)

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

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Derek Peterson
Academic Program Coordinator
The Ohio State University
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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
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Film Studies The JSF Film Studies

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

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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