

Term Information

Effective Term Spring 2020
[Previous Value](#) Summer 2015

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Renumber and rename course

What is the rationale for the proposed change(s)?

Renumbering brings the course more in line with the expectations of how the course is currently taught. Similarly, renaming the course de-emphasizes Hollywood and aligns the course with our other courses that examine gender and film.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

This course will no longer be considered an upper level course. This might impact students who have previously used the course to fulfill upper level requirements.

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	Women's, Gender&Sexuality Sts
Fiscal Unit/Academic Org	Women's, Gender&Sexuality Sts - D0506
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	2317
Previous Value	3317
Course Title	Introduction to Gender & Cinema
Previous Value	Hollywood, Women, and Film
Transcript Abbreviation	Intro GenderCinema
Previous Value	Women and Film
Course Description	A critical survey of the rep. of women in cinema, examples drawn from the 1930s to present. Learn how film has functioned in its representation of women and how and why women film makers have created alternative visions of women in film.
Previous Value	A critical survey of the rep. of women in Hollywood cinema, examples drawn from the 1930's to present. Learn how film has functioned in its representation of women and how and why women film makers have created alternative visions of women in film.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 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, Lima, Marion

Prerequisites and Exclusions

Prerequisites/Corequisites	
Exclusions	Not open to students with credit for 3317.
Previous Value	Not open to students with credit for 317.
Electronically Enforced	No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	05.0207
Subsidy Level	Baccalaureate Course
Intended Rank	Freshman, Sophomore, Junior
Previous Value	<i>Junior</i>

Requirement/Elective Designation

General Education course:
Visual and Performing Arts
The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none">• Question common-sense, dominant assumptions about what seems “natural,” “timeless,” “universal,” “human,” and “normal,” by critically speaking, thinking, writing, and reading.• Work and learn compassionately and collaboratively.• Understand and critically engage categories of social difference as intersectional, always shifting, and shaped by hierarchies of power.• Understand “feminisms” as interdisciplinary, creative, theoretical and social movements.• Understand the interconnections between the local and the global.• Recognize, analyze and critique their position and identity in society, thereby understanding the potential to imagine themselves and act creatively as feminist agents of social change.• Course goals and learning objectives remain unchanged.
Previous Value	
Content Topic List	<ul style="list-style-type: none">• Women's genres: comedy and melodrama• Gender and genre: women in men's genres
Sought Concurrence	No

COURSE CHANGE REQUEST
2317 - Status: PENDING

Last Updated: Heysel,Garett Robert
05/11/2019

Attachments

- WGSST 2317 Latorre Syllabus (SP20).docx: 2317 Syllabus
(Syllabus. Owner: Stotlar,Jacqueline Nicole)
- WGSST 2317 Assessment for GE course.docx: 2317 GE Assessment Plan
(GEC Course Assessment Plan. Owner: Stotlar,Jacqueline Nicole)

Comments

- Sending back to Stotlar for changes. *(by Winnubst,Shannon on 04/01/2019 02:43 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Stotlar,Jacqueline Nicole	03/29/2019 05:05 PM	Submitted for Approval
Revision Requested	Winnubst,Shannon	04/01/2019 02:43 PM	Unit Approval
Submitted	Stotlar,Jacqueline Nicole	04/01/2019 02:45 PM	Submitted for Approval
Approved	Winnubst,Shannon	05/10/2019 02:10 PM	Unit Approval
Approved	Heysel,Garett Robert	05/11/2019 02:47 PM	College Approval
Pending Approval	Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Nolen,Dawn Vankeerbergen,Bernadette Chantal Oldroyd,Shelby Quinn	05/11/2019 02:47 PM	ASCCAO Approval



SYLLABUS: WGSST 2317

INTRODUCTION TO GENDER & CINEMA

SPRING 2020

Course overview

Classroom Information

Format of instruction: Lecture

Meeting Days/Times: Wednesday/Friday, 9:35AM - 10:55AM

Location: 056 University Hall

Instructor

Instructor: Dr. Guisela Latorre

Email address: latorre.13@osu.edu

Phone number: 614-247-7720

Office hours: 11am – 1pm, Wednesdays and Fridays or by appointment

Course description

This course is a critical overview of the history of gender and film as seen in the Hollywood movie industry and beyond. It is designed to introduce students to the complexities and ambiguities of the film medium in its representations of gender, race, sexuality, dis/ability and social class. Together, we will also examine how films evolve over time reflecting different histories and styles. In the process, we will gain some basic skills in film visual analyses and critique. Throughout the semester we will be operating under one key understanding: film is not just mere entertainment! Though many of the images we see onscreen are fictions, they still shape our behaviors and social relations in very real ways. We will thus explore the ideologies and social hierarchies that movies often promote. At the same time, we will consider the potential of film as a tool for social justice and change.

Course learning outcomes

By the end of this course, students should successfully be able to:

Goals	Learning Outcomes
<p>Question common-sense, dominant assumptions about what seems “natural,” “timeless,” “universal,” “human,” and “normal,” by critically speaking, thinking, writing, and reading.</p>	<ul style="list-style-type: none"> • Recognize cultural assumptions and common knowledge as socially constructed in historical, cultural, political, scientific, religious, aesthetic, contexts. • Detect dominant narratives. • Analyze the role of power in upholding core cultural assumptions. • Recognize and describe counter-narratives. • Explain the production of counter-narratives. • Analyze texts using a feminist lens. • Compare texts and interpretive frameworks. • Demonstrate the components of clear writing.
<p>Work and learn compassionately and collaboratively.</p>	<ul style="list-style-type: none"> • Recognize texts as rooted in specific intellectual, ideological and cultural traditions. • Recognize that difference is produced through power.
<p>Understand “feminisms” as interdisciplinary, creative, theoretical and social movements.</p>	<ul style="list-style-type: none"> • Identify feminist creative interventions in cultural production.
<p>Understand and critically engage categories of social difference (such as but not limited to gender, sexuality, race, class, language, ethnicity, nation, empire, geography, and (dis)ability) as intersectional, always shifting, and shaped by hierarchies of power.</p>	<ul style="list-style-type: none"> • Define marginalization. • Describe the category “women of color.” • Discuss how systems of power work together to create distinct material realities for “women of color.” • Describe how “women of color” challenge universalizing assertions about womanhood.

Understand the interconnections between the local and the global.	<ul style="list-style-type: none"> • Recognize the local and global in everyday practices.
Recognize, analyze and critique their position and identity in society, thereby understanding the potential to imagine themselves and act creatively as feminist agents of social change.	<ul style="list-style-type: none"> • Identify the connections between feminist theories, practice and lived experience. • Recognize how the personal is political. • Recognize that feminist social change can be expressed through a variety of mediums.

General Education

GE Category: Visual & Performing Arts

GE Expected Learning Outcomes: At the completion of WGSST 2317, students should be able to:

1. Analyze, appreciate, and interpret significant works of art.
2. Engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

The goal of this class is for students to 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.

Through completion of WGSST 2317, students should be able to:

- Develop the ability to be more rigorous and critical observers of cinematic texts
- Understand how gender, race, class, sexuality, and ethnicity intersect and influence visual representation.
- Be able to explain and analyze the aesthetic, historical, cultural, and social relevance of these texts
- Enhance the ability to think, read, and write critically and analytically through written assignments; class discussions, and lectures.

Course materials

Required

Readings: All required readings will be posted on Carmen.

Films: With a few exceptions, you will need to screen films on your own. They are available on OSU's Secured Media Library: <https://drm.osu.edu/media/>. However, because this platform is

not always reliable, **do not depend on it as your only source**. If this media library is not working, all the films can be rented from Amazon and YouTube (with the exception of *Paris is Burning* which is available on Netflix.) The rental price per film ranges from \$1.99 to \$5.99. You may also find the DVDs or Blu Rays of these films in the OSU Library and/or Columbus public libraries. You are responsible for screening the films in these alternate venues if the Secured Media Library is not working.

Here are the films you will need to watch (and how you can access them if the Secured Media Library is down):

1. Cecil D. DeMille (dir.), *The Cheat* (1915), only available for free on YouTube (<https://www.youtube.com/watch?v=tLW8U7aP5KA&t=272s>)
2. Bill Wilder (dir.), *Double Indemnity* (1944), rentable through YouTube and Amazon
3. The Wachowskis (dirs.), *Bound* (1996), rentable through YouTube and Amazon
4. Alfonso Cuarón (dir.), *Children of Men* (2006), rentable through YouTube and Amazon
5. James Mongold (dir.), *Girl, Interrupted* (1999), rentable through YouTube and Amazon
6. Ryan Coogler (dir.), *Fruitvale Station* (2013), rentable through YouTube and Amazon
7. Herbert Biberman (dir.), *Salt of the Earth* (1954), available on Kanopy free of charge with OSU login (osu.kanopy.com)
8. Peter Bratt (dir.), *La Mission* (2009), rentable through YouTube and Amazon
9. Jennie Livingston, *Paris is Burning* (1990), available on Netflix

* See class calendar for film deadlines.

Movies screened in class (no need to watch them outside of class):

1. Sebastián Lelio (dir.), *A Fantastic Woman* (2017).
2. Claudia Llosa (dir.), *Milk of Sorrow* (2009).

* I **highly** recommend that you watch these movies on a decent sized screen no smaller than a laptop or tablet. Cell phone screens will not allow you to fully appreciate the formal and stylistic qualities of films.

* Most of the films in the Secured Media Library are not close captioned. If you need close captions to watch the movies, please see me.

Grading and instructor response

Grades

Assignment or category	Points
Participation	30 points, 15%
Movie Quizzes	30 points, 15%
Midterm	30 points, 15%
Final Exam	30 points, 15%
Scene Analysis Essay	30 points, 15%
Film Bibliography Essay	30 points, 15%
Feminist Student Film	20 points, 10%
Total	200 points, 100%

1- Participation (30pts, 15%): Fridays will be dedicated mostly to in-class activities and discussions. Your active participation during those days is a must. You will not earn a good participation grade in WGSST 2317 if you do the following: 1) fail to complete the readings and/or watch the movies, and 2) let others do all the talking and participating in class. You will earn a good grade if you come prepared and help set the tone for the in-class discussions. Your voice is important in 2317!

2- Movie Quizzes (30pts, 15%): I will administer 4 unannounced movie quizzes throughout the semester. These will be multiple choice quizzes that test your knowledge of basic plot content from the assigned films. By the end of the semester I will drop the lowest grade from the 4 quizzes. Example of a quiz question type: What is the name of the fictional African nation in the film *Black Panther*? (this is just an example; we're not watching *Black Panther* in this class.)

3- Midterm (30pts, 15%): The midterm exam will be composed of two parts (multiple choice questions + one short essay.) This test will cover the first half of the semester.

4- Final Exam (30pts, 15%): This test will possess the same format as the midterm but will cover the second half of the semester.

5- Scene Analysis Essay (30 pts, 15%): You will be assigned a movie shown in class together with a select number of scenes from that film. Utilizing the tools introduced in class, you will carry out detailed visual analysis of each scene paying close attention to the techniques filmmakers use to create dramatic effects and emotional responses on the viewer. 4-6 pages.

6- Film Bibliography Essay (30 pts, 15%): You will select one film not shown in class and research available academic literature on that movie using the Film & Television Literature Index. This essay will contain a brief summary this movie's plot together with an overview of the different ideas and analyses of that movie written by film scholars and critics. 4-6 pages.

7- Feminist Student Film (20pts, 10%): Working in a group of 4-5 students, you will produce a short film (5-10 minutes) using a cell phone or digital camera and editing software like iMovie, Windows Movie Maker, Final Cut Pro or any other program that is familiar to you. I will provide some tutorials on iMovie in class. The goal of this movie will be to create a feminist statement using (or challenging) some of the filmic conventions we learned in the course. These films will be screened on the last day of class.

See course schedule, below, for due dates

Late assignments

I expect all students to submit all their assignments by the deadlines stipulated in the syllabus. If you need an extension due to a documented emergency or extenuating circumstance, please contact me immediately to make alternative arrangements. Otherwise, assignments will be deducted 2 points per day late.

Grading scale

93–100: A
 90–92.9: A-
 87–89.9: B+
 83–86.9: B
 80–82.9: B-
 77–79.9: C+
 73–76.9: C
 70–72.9: C-
 67–69.9: D+
 60–66.9: D
 Below 60: E

Instructor feedback and response time

Contact Preference

You may contact me via email (latorre.13@osu.edu) or phone (614-247-7720). However, email will be the quickest and most effective way to get in touch with me.

Grading and feedback

For large weekly assignments, you can generally expect a grade and feedback within **10 days**.

E-mail

I will reply to e-mails within **24 hours on school days**.

Attendance, participation, and discussions

Student participation requirements

Attendance Policy: You are allowed two unexcused absences this semester without affecting your course grade. I will subtract 20 pts. off your final grade in class for each additional absence you may incur. For those of you who leave class early or arrive late, you will earn only partial attendance credit for that day. In addition, you are still responsible for all the course material you miss during your absences (excused or unexcused).

Personal Emergencies: If you experience a personal emergency during this semester such as a serious illness, death in the family, accidents and/or other unforeseen circumstances that may potentially prevent you from completing coursework in this class or attending class, please contact me immediately. I will deal with these emergencies on a case-to-case basis. Be aware, however, that in most cases you will need to provide documentation for any reported emergency in order to for me to help you. Note that social events such as weddings, vacations, *quinceañeras* and barmitzvahs, to cite just a few examples, are not considered emergencies.

Technology Policy: Please turn off all cell phones during class. Texting and going on social media is strictly forbidden. Laptops, iPads and tablets are permitted only for the purposes of note-taking for assigned readings and film scenes. If I find that you are doing anything else with these devices during class, you will be automatically deducted 20 points (10%) off your final class grade. Having said this, I do encourage you to bring your laptop or tablet (if you own one) to class though so that we you can view film clips.

Discussion and communication guidelines

Class Discussion Etiquette: As many courses on feminism, gender and ethnic studies do, this class deals with numerous controversial and sensitive issues that often elicit heated discussion. I expect that a number of you will disagree with the ideas and views expressed in the class

readings and discussion. I certainly expect everyone to express their honest and informed opinions. Nevertheless, all in-class dialogue needs to happen within an atmosphere of civil intellectual exchange and mutual respect. Personal attacks, heckling, loud speaking and cutting people off before they are done talking will not be permitted.

Teaching & Learning in Difficult Times: It is no secret that we are living in times of heightened tension since the 2016 presidential election. Teaching and learning about objectifying and dehumanizing representations on film has become increasingly difficult and even painful; for many of us, these representations hit too close to home. There will be days that sitting through class, watching films and/or reading assigned texts will feel overwhelming for both students and professor. I hope that we will be able to create a community of support in the classroom where we can develop compassion and deep understanding for each other's experiences.

This is to say that I will not pretend to be "objective" when it comes to the politics of our times. My commitment to gender equality and social justice do not allow me to remain uncritical of the politics associated with the current White House administration. Developing such a critical consciousness is also a key component of a feminist education. Nevertheless, I will not expect everyone to agree with me, nor will I try to get you "on my side." I will welcome different points of view and informed opinions with the goal of establishing productive and respectful dialogues.

Trigger Warnings: Some of the images we will see and discuss might be graphic and disturbing in nature. I will provide the proper warning to the classroom before we present potentially upsetting content. If you have mental health concerns that make it impossible or damaging for you to watch certain imagery, let me know. I will work with you to find alternatives. Having said this, do expect some discomfort with the class material from time to time, as a central goal of the WGSS classroom is to expose students to histories of representational violence that are often difficult to take in.

Course schedule (tentative)

Week	Dates	Topics, Readings, Assignments, Deadlines
1	TBD	Introduction, Overview and Icebreaker
1	TBD	The Basics of Film and Gender Analysis <u>READ</u> (before class): 1. "Film Studies Analysis Guide"
2	TBD	Silent Film: Race and Gender Onscreen – Syllabus Quiz
2	TBD	Activities and Discussion <u>WATCH AND READ</u> (before class):

		<ol style="list-style-type: none"> 1. <i>The Cheat</i>, film 2. Marchetti, "The Rape Fantasy," text
3	TBD	The Gaze and the Femme Fatale
3	TBD	<p>Activities and Discussion</p> <p><u>WATCH AND READ</u> (before class):</p> <ol style="list-style-type: none"> 1. <i>Double Indemnity</i> film 2. Mulvey, "Visual Pleasure and Narrative Cinema," text 3. Berger, "Ways of Seeing," text
4	TBD	The Neo-Noir and "Deviant" Sexuality
4	TBD	<p>Activities and Discussion</p> <p><u>WATCH AND READ</u> (before class):</p> <ol style="list-style-type: none"> 1. <i>Bound</i>, film 2. Farrimond, "Stay Still," text
5	TBD	Race, Gender and Science Fiction
5	TBD	<p>Activities and Discussion</p> <p><u>WATCH AND READ</u> (before class):</p> <ol style="list-style-type: none"> 1. <i>Children of Men</i>, film 2. Sparling, "Without a Conceivable Future," text
6	TBD	Representing Queerness - Scene Analysis Paper Due
6	TBD	<p>In-Class screening: <i>A Fantastic Woman</i>, film</p> <p><u>NO CLASS PREP NECESSARY</u></p>
7	TBD	<i>A Fantastic Woman</i> (cont. screening) and post-film conversation
7	TBD	<p>Activities</p> <p><u>READ</u> (before class):</p> <ol style="list-style-type: none"> 1. Rigney, "Brandon Goes to Hollywood," text. 2. Hart, "Transamerican Film," text
8	TBD	Midterm
8	TBD	TBD

9	TBD	Gender and Disability
9	TBD	Activities and Discussion <u>WATCH AND READ</u> (before class): 1. <i>Girl, Interrupted</i> , film 2. Chouinard, "Placing the 'Mad Woman'," text
10	TBD	Black Masculinity in the BLM Era
10	TBD	Activities and Discussion <u>WATCH AND READ</u> (before class): 1. <i>Fruitvale Station</i> , film 2. Boylorn, "Close-Up: Hip-Hop Cinema," text
11	TBD	The Social Justice Film
11	TBD	Activities and Discussion - Film Bibliography Essay Due <u>WATCH AND READ</u> (before class): 1. <i>Salt of the Earth</i> , film 2. Balthaser, "Cold War Re-Visions," text
12	TBD	Latinx in Film
12	TBD	Activities and Discussion <u>WATCH AND READ</u> (before class): 1. <i>La Mission</i> , film 2. Berg, "A Crash Course on Hollywood's Latino Imagery," text
13	TBD	The Feminist Documentary
13	TBD	Activities and Discussion <u>WATCH AND READ</u> (before Friday class): 1. <i>Paris is Burning</i> , film 2. Dunn, "Public Memory," text
14	TBD	Indigenous People in Film, in-class screening <i>Milk of Sorrow</i>, first half
14	TBD	<i>Milk of Sorrow</i> Screening , second half, and discussion Feminist Student Film Screenings and Evaluations

		<p><u>READ</u> (before class):</p> <p>1. Rojas, “Mother of Pearl, Song and Potatoes,” text</p>
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Other course policies

Academic integrity policy

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 33355487). For additional information, see the [Code of Student Conduct](#).

As defined in University Rule 3335-31-02, plagiarism is “the representation of another’s works or ideas as one’s own; it includes the unacknowledged word for word use and/or paraphrasing of another person’s work, and/or the inappropriate unacknowledged use of another person’s ideas.” It is the obligation of this department and its instructors to report **all** cases of suspected plagiarism to the Committee on Academic Misconduct. After the report is filed, a hearing takes place and if the student is found guilty, the possible sanctions range from failing the class to suspension or expulsion from the university. Although the existence of the Internet makes it relatively easy to plagiarize, it also makes it even easier for instructors to find evidence of plagiarism. It is obvious to most teachers when a student turns in work that is not his or her own and plagiarism search engines make documenting the offense very simple. Always cite your sources’ always ask questions **before** you turn in an assignment if you are uncertain about what constitutes plagiarism. To preserve the integrity of OSU as an institution of higher learning, to maintain your own integrity, and to avoid jeopardizing your future, **DO NOT PLAGIARIZE!**

Other sources of information on academic misconduct (integrity) to which you can refer include:

- The Committee on Academic Misconduct web pages ([COAM Home](#))
- *Ten Suggestions for Preserving Academic Integrity* ([Ten Suggestions](#))
- *Eight Cardinal Rules of Academic Integrity* (www.northwestern.edu/uacc/8cards.htm)

Accommodations for accessibility

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. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. 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; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Student Support Policies and Resources

Mental Health Services. As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

Title IX. 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.

As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. I also have a mandatory reporting responsibility related to my role as an instructor. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep information you share private to the greatest extent possible. However, I am required to share information regarding sexual misconduct or information about a crime that may have occurred on Ohio State's campus with the University. Students may speak to someone confidentially by calling 1-866-294-9350 or through the [Ohio State Anonymous Reporting Line](#).

Recovery Support. The Collegiate Recovery Community (CRC) is a supportive peer community on campus for students in recovery from a substance use disorder or who may be currently struggling with substance use. The CRC is located in room 1230 of Lincoln Tower and meets regularly on Wednesdays at 5pm. Stop by or visit go.osu.edu/recovery or email recovery@osu.edu for more information.

Student Advocacy. The Student Advocacy Center can assist students with appeals, petitions and other needs when experiencing hardship during a semester. Learn more at <http://advocacy.osu.edu/>.

Assessment for G.E. course:

GE Category: Visual & Performing Arts

GE Expected Learning Outcomes: At the completion of WGSST 2317, students should be able to:

- 1. Analyze, appreciate, and interpret significant works of art.**
- 2. Engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.**

The goal of this class is for students to 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.

The G.E. assessment for this course will consist of the comparison of scored rubrics for two key course assignments, the scene-analysis paper due at midterm and the filmmaking assignment due at the end of the course. The scene-analysis paper reflects ELO#1; it asks students to identify and analyze cinematic strategies in a scene and then to interpret how these strategies contribute to the scene's narrative and thematic importance. The filmmaking assignment reflects ELO#2; it asks students to use these cinematic strategies to create a scene that demonstrates one of the themes of the course.

Because the filmmaking assignment is a collaborative effort, the comparisons will be made with the scene analyses of the individual group members of the two projects selected for the assessment.

The professor's evaluation sheet for the filmmaking project will be the data used for the comparison.

Expected learning outcome #1: Analyze, appreciate, and interpret significant works of art. ELO#1 will be scored with two questions applied to the scene-analysis paper:

- a) the ability of the student to identify and analyze the use of at least four cinematic strategies of this scene (editing, shot composition, mise en scene, lighting, camera movement, diegetic/non-diegetic sound);
- b) the ability of the student to offer an interpretation of the scene's narrative and thematic importance.

Expected learning outcome #2: Engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing

arts. ELO#2 will be scored with two questions applied to the professor's evaluation of a student film scene:

- a) Ability of the students to use cinematic strategies (editing, lighting, mise en scene, etc.) in effective ways;
- b) Ability of the students to deploy these cinematic effects in order to express one of the course.

Scoring scale: 0=inadequate 1=adequate 2=above-average 3=very good

In accordance with our department assessment practices for a 2000-level course, we expect 75% of students will score a 2 (above average) or higher on both ELOs.

Instructors teaching WGSST 2317 will be asked to submit assessment data in January following Autumn semester and in May following Spring semester. The Chair of the Undergraduate Studies Committee, with the assistance of the Program Coordinator, will combine and perform an initial analysis of the data in July. When the Undergraduate Studies Committee reconvenes, a full data review will occur at the first meeting in September. In October, UGSC will present the findings of the assessment data to the faculty, along with any recommendations or calls to action based on the findings.