

## 2012-2013 Annual Program Assessment Report

Please submit report to your department chair or program coordinator, the Associate Dean of your College and the assessment office by Monday, September 30, 2013. You may submit a separate report for each program that conducted assessment activities.

**College:** MIKE CURB COLLEGE OF ARTS, MEDIA & COMMUNICATION

**Department:** CINEMA & TELEVISION ARTS

**Program:** MEDIA THEORY & CRITICISM

**Assessment Liaison:** Joel Krantz & Dianah Wynter

### Overview of Annual Assessment Project(s).

#### Provide a brief overview of this year's assessment plan and process.

Based on our rotating 5-year Assessment Plan (2013-18), this year's annual report focuses on SLO#1, which corresponds to the Media Theory and Criticism Option.

SLO #1: "Students will understand and articulate the history, theories, and critical models of cinema and the electronic media."

Using the Assessment strategy of Gateway/Capstone Simplified Assessment, we examined *CTVA-210: Television & Film Aesthetics* as our gateway course. This gateway course used a multiple-choice exam given at the end of the course as a baseline for measuring student knowledge and critical thinking skills at the beginning of their studies. We then used student critical analyses (final papers) from our Capstone Media Theory 400-level courses: *CTVA-412: Analysis of Classic Filmmakers*, *CTVA-413: Women as Filmmakers*, *CTVA-415: International Cinema*, and *CTVA-416: Documentary Tradition* with a newly-created standardized rubric for measuring student knowledge (specifically critical thinking skills). Our objective for the capstone class assessment was to measure the Media Theory & Criticism option's

ability to enhance and develop the critical thinking skills of their students, so that by the end of their studies, the students demonstrate improved critical thinking skills, exhibited through their own original essays.

**2. Assessment Buy-In. Describe how your chair and faculty were involved in assessment related activities. Did department meetings include discussion of student learning assessment in a manner that included the department faculty as a whole?**

The full-time faculty of the Department of Cinema and Television Arts (CTVA) meets regularly on a monthly basis to discuss departmental related business (including program assessment). The chair of our department (Prof. Jon Stahl) has always been very supportive of the assessment process in general, and understands and appreciates the need for program assessment. CTVA monthly faculty meetings always include “Assessment” as an agenda item. During faculty meetings, our assessment liaison is given ample time to provide an update/report of current assessment activities, answer any faculty inquiries regarding assessment, explain the current assessment plan, and coordinate the gathering of assessment data from relevant faculty. Although there are some faculty members who don’t (yet) understand the value of assessment, overall most of the faculty is very supportive, understanding how program assessment informs instruction and ultimately benefits the students by allowing strengths and weaknesses in the program to be identified. After discovery of the strengths and weaknesses of our programs, we can then make the appropriate changes that will benefit our students. Now that all of our faculty understand that program assessment results will be tied more directly to budgeting, including hardware and software purchases, facilities upgrades, and new faculty and staff hires, we are getting more faculty buy-in for assessment.

**3. Student Learning Outcome Assessment Project. Answer items a-f for each SLO assessed this year. If you assessed an additional SLO, copy and paste items a-f below, BEFORE you answer them here, to provide additional reporting space.**

**3a. Which Student Learning Outcome was measured this year?**

CTVA SLO #1: “Students will understand and articulate the history, theories, and critical models of cinema and the electronic media.”

### **3b. Does this learning outcome align with one or more of the university's "Big 5 Competencies"?**

Our CTVA SLO#1 aligns directly with one of the university's "Big 5 Competencies" (critical thinking), by requiring our Media Theory and Criticism students not just to understand, but also to articulate intelligently the history, theories, and critical models of cinema, by constructing their own original critical essays that are clearly organized and supported with logical thinking combined with their own independent research, making credible and convincing arguments that demonstrate their ability to gather, organize, and meld a wide range of ideas and concepts into a compelling and convincing essay.

### **3c. Does this learning outcome align with University's commitment to supporting diversity through the cultivation and exchange of a wide variety of ideas and points of view? In what ways did the assessed SLO incorporate diverse perspectives related to race, ethnic/cultural identity/cultural orientations, religion, sexual orientation, gender/gender identity, disability, socio-economic status, veteran status, national origin, age, language, and employment rank?**

CTVA-412: Analysis of Classic Filmmakers: "This course focuses on directors and issues in independent cinema. "We will examine the style, themes, and concerns of noted filmmakers whose works were made, and often viewed, outside of the Hollywood system. Though we will explore the industrial, socio-cultural and formal-aesthetic characteristics of independently produced, distributed and/or exhibited narrative features, we will also study experimental and avant-garde approaches. In addition, we will address the validity and usefulness of the label of "independence" and what that term implies (industrial autonomy, innovation, ideologies, and aesthetics) within the present media context.

This class used a variety of films that introduce students to many different perspectives and issues relating to gender, race, class, ethnicity, disability, and sexual orientation. These issues raised in various film screenings were also used as a basis for class discussion." --*Syllabus*

A sampling of film screened in this class, in their entirety or in excerpt, which explore diverse perspectives related to race, ethnicity, cultural identity, religion, sexual orientation, and language include:

3 Women (Robert Altman 1977)  
 Woman under the Influence (Cassavetes 74)  
 Barking Water (Sterlin Harjo 2009)  
 Boys Don't Cry (Kimberly Peirce 1999)  
 Bush Mama (Gerima 1979)  
 Carnival of Souls (Herk Harvey 1962)  
 Daughters of the Dust (Julie Dash 1991)  
 Dawn of the Dead (Romero 1978)  
 Dim Sum (Wayne Wang 1984)  
 Dogfight (Nancy Savoca 1991)  
 Donnie Darko (Richard Kelly 2001)  
 Drugstore Cowboy (Van Sant 1989)  
 Easy Rider (Dennis Hopper 1969)  
 Eraserhead (David Lynch 1977)  
 Eve's Bayou (Kasi Lemmons 1997)  
 Faces (John Cassavetes 1968)  
 Ganja and Hess (Bill Gunn 1973)  
 Gas Food Lodging (Allison Anders 1992)

Ghost Dog (Jim Jarmusch 1999)  
 Girlfriends (Claudia Weill 1978)  
 Go Fish (Rose Troche 1994)  
 Habit (Larry Fessenden 1997)  
 Hester Street (Joan Micklin Silver '76)  
 Household Saints (Savoca 1993)  
 In the Company of Men -Labute '97)  
 Killer of Sheep (Chas. Burnett '77)  
 King of New York (Ferrara 1990)  
 Kiss Me Deadly (Robt Aldrich '55)  
 Kissing Jessica Stein (Charles Herman-Wurmfeld 2001)  
 Lone Star (Sayles 1996)  
 Manhatta (Charles Sheeler / Paul Strand 1921)

Nadja (Michael Almereyda 1994)  
 Naked Kiss (Fuller 1964)  
 Night Catches Us (Tanya Hamilton 2010)  
 Night of the Hunter (Charles Poison (Todd Haynes 1991)  
 Sankofa (Haile Gerima 1993)  
 Shock Corridor (Sam Fuller 1963)  
 Shopping for Fangs (Quentin Lee, Justin Lin 1997)

A sampling of readings in this class that includes topics related to gender, race, and socio-economic status, etc:

Becker, "A Point of Little Hope"  
 Duritz, "A Conversation with Kevin Smith"  
 Elsaesser, "Shock Corridor"  
 Vicari, "Vampire as Metaphor: Revisiting Ferrara's The Addiction"  
 Viera, "The Work of Cassavetes"  
 Wood, "Images and Women: Hollywood Feminism"

CTVA-413: Women as Filmmakers: “This course examines the work of women directors from an international perspective. Though we will begin with women directors from the development of cinema, the primary focus will be on contemporary filmmakers. Our course will include documentary and avant-garde/experimental texts as well as fictional narratives, emphasizing close textual analyses that make use of feminist critical theory. We will consider how historical, cultural, and industrial factors shape the work of women directors.

This class uses a variety of films that introduce many different perspectives and issues relating to gender, race, class, sexuality, ethnic and cultural orientation, age, language, and national origin. The issues raised in various film screenings were also used as a basis for class discussion.” - *Syllabus*

A sampling of films screened, in their entirety or in excerpt, which explore diverse female perspectives related to race, ethnicity, cultural identity, religion, sexual orientation, and language include:

*I Like it Like That* (Darnell Martin 1994)  
*Silent Feminists: America's 1st Women Directors*  
(J. Goodman / A.Slide 2008)  
*Christopher Strong* (Dorothy Arzner 1933, US)  
*Cleo from 5 to 7* (Agnes Varda 1962, France)\  
*Lovely and Amazing* (Nicole Holofcener 2001, UK)  
*Body Beautiful* (Ngozi Onwurah 1991, UK)

*Marianne and Juliane* (Margarethe von Trotta 1981, Germany)  
*Habitual Sadness* (Byun Young-joo 1997, Korea)  
*Princess Aurora* (Eun Jin Pang 2005, Korea)  
*Strange Days* (Kathryn Bigelow 1995, US)  
*Watermelon Woman* (Cheryl Dunye , US)

A sampling of readings in this class that includes topics related to gender, race, and socio-economic status:

Artel and Wengraf, “Positive Images”  
Williams, “Something Else Besides a Mother”  
de Lauretis, “Rethinking Women's Cinema”  
Wood, “Images and Women”  
Chung, “Reclamation of Voice”

Grant, “Strange Days: Gender and Ideology in New Genre Films”  
Gaines, “White Privilege and Looking Relations”  
Shim, “From Yellow Peril to Model Minority...”  
Peña “Fast Forward to History”

CTVA-415: International Cinema: “This course aims to examine and put into context the new international cinemas that arose in the decade of the 1960s. Through a survey of representative films from various international new waves, this course traces the historical circumstances that gave rise to these new film movements and outline the specific national characteristics of each. It also documents and examines the common political and aesthetic radicalism which marked all of these new movements and which differentiated them from mainstream commercial cinema of the period. Finally we will attempt to recognize and acknowledge the lasting legacy of these new cinemas on film cultures to the present day.” --  
*Syllabus*

A sampling of films screened, in their entirety or in excerpt, which explore diverse female perspectives related to race, ethnicity, cultural identity, religion, sexual orientation, and language include:

Hiroshima Mon Amour (Resnais, 1959)	Red Desert (Antonioni, 1964)
The Loneliness of the Long Distance Runner (Richardson, 1962)	Daisies (Chytilová, 1966)
Darling (Schlesinger, 1965)	Black God, White Devil (Rocha, 1964)
Cléo from 5 to 7 (Varda, 1962)	Memories of Underdevelopment (Alea, 1968)
Contempt (Godard, 1963)	Pierrot le fou (Godard, 1965)
8 ½ (Fellini, 1963)	Weekend (Godard, 1967)
	Faces (Cassavetes, 1968)

A sampling of readings in this class that includes topics related to gender, race, and socio-economic status:

Nowell-Smith, “Introduction: “What Were the Sixties?” “Cinema-Verite and the New Documentary,” “World Cinema in the 1950s,” “New Cinemas, National Cinemas,” “Sex and Censorship,” “Criticism and Culture,” “New Cinemas, New Politics”

CTVA-416: Documentary Tradition: This course uses documentaries that are viewed in class according to the film canon in the field, arranged chronologically and for which there is remarkable agreement; for example an ethnographic film like "Nanook of the North", a propaganda one like "Triumph of the Will", and a Direct Cinema piece are seen in their historical, artistic and political contexts. They are staples of any history of the documentary film. As the Spanish philosopher Jose Ortega y Gasset noted that "I am myself and my circumstance", the fact that I am a Hispanic female from South America, raised in a cosmopolitan environment, a frequent traveler and a speaker of several languages, gives my course an international slant. As a result of the diversity of the films used in this course, diverse perspectives related to race, ethnic/cultural identity/cultural orientations, religion, sexual orientation, gender/gender identity, disability, socio-economic status, veteran status, national origin, age, language, and employment rank are all covered in the variety of documentaries selected for the course.

Also included in the course are ten titles to be seen outside of class, about which the students write in the final exam, and that are also the subject of the film analysis writing assignment. The films selected in the Spring 2013 class were:

Brother, Can You Spare a Dime? (1975, Philippe Mora)  
Être et avoir (2002, France, Nicolas Philibert)  
Exit through the Giftshop (2010, Banksy)  
The Fog of War (2003, Errol Morris)  
Grizzly Man (2005, dir. Werner Herzog)

Koyaanisqatsi (1983, Godfrey Reggio)  
Olympia (1938, Germany, Leni Riefenstahl)  
Searching for Sugar Man (2012, Malik Bendjelloul)  
Sherman's March (1986, Ross McElwee)  
Unknown Chaplin (1982, Kevin Brownlow)

### **3d. What direct and/or indirect instrument(s) were used to measure this SLO?**

- i. Gateway/Capstone Comparative Assessment Method (Simplified Assessment)
- ii. Gateway course final exam for CTVA 210 – Television & Film Aesthetics

- iii. The Critical Thinking Rubric for Capstone Final Papers, measured students' critical analyses across in six (6) categories: a) Thesis / Originality; b) Organization; c) Evidence/ Film Analysis; d) Development/ Style; e) Research/ Amount of Work/ Relevance; and f) Overall fulfillment of College Standards. Points were tabulated category by category, such that a final paper could earn up to a total of 24 possible points.

The current program assessment method for this report utilized a 75 question multiple choice exam as our gateway class (CTVA-210: Television and Film Aesthetics), which included critical thinking skills questions that are aligned with our departmental SLO#1: "Students will understand and articulate the history, theories, and critical models of cinema and the electronic media".

We then used a different testing method (written student critical analyses) with a standardized writing rubric for our capstone class assessment data (CTVA-412: Analysis of Classic Filmmakers, CTVA-413: Women as Filmmakers, CTVA-415: International Cinema, and CTVA-416: Documentary Tradition).

We know that comparing the data from a multiple choice exam in our gateway class with written student critical essays from our capstone classes is NOT an ideal way to assess our students mastery of departmental SLO#1 (Students will understand and articulate the history, theories, and critical models of cinema and the electronic media.). While the data does offer relevant information about the strengths and weaknesses of our Media Theory & Criticism program, it would have been better to use data from similar evaluation methods. We plan to re-evaluate and change our assessment methods for the future, so that we can use identical evaluation methods for both gateway and capstone program evaluation.

**3e. Describe the assessment design methodology: For example, was this SLO assessed longitudinally (same students at different points) or was a cross-sectional comparison used (Comparing freshmen with seniors)? If so, describe the assessment points used.**

Gateway/Capstone cross-sectional comparative assessment was utilized, comparing freshman students in the gateway class, with senior students in the capstone class. Using this assessment method, we were not able to measure, track, and compare the exact same students in both our gateway and capstone classes. *CTVA 210 (Television & Film Aesthetics)* is the gateway course for Media Theory, and has an average of 285 students per semester. It is required of all students in the department. The sample used for this



assessment was Section 02 of Spring 2012; the number of students in the class was 75. Results from this class were compared to the final exam grades during the previous five-year assessment cycle (2007-08). The final exam for Section 02 of Spring 2012 contain 75 multiple choice questions, five (5) of which require critical thinking; and one essay, worth 25 points.

The four (4) capstone courses, *CTVA 412 Classic Filmmakers*, *CTVA 413 (Women as Filmmakers)*, *CTVA 415 International Cinema* and *CTVA 416 Documentary Tradition*, were assessed, using the final papers, i.e. documented Critical Analyses, to measure student acumen both critical thinking, critical writing with respect to film theory.

Detailed rubric data on the Critical Analyses paper for all Capstone courses can be found at the end of this report.

### **3f. Assessment Results & Analysis of this SLO: Provide a summary of how the results were analyzed and highlight findings from the collected evidence.**

A comparison of the 2007 and 2012 gateway courses' final exam grades demonstrates a minor lowering of the class averages. Whereas the 2007-08 exit exams were completely multiple-choice, the section of CTVA 210 examined for 2012 had implemented a written portion on the final exam. However, this was not a factor in the overall lowering of the average course score in Section 02 (Spring 2012). In fact, data (see pages 11-12) indicates that the average for the written portion of the exam was 21.8 out of 25, or 87%. CTVA 210 is a lower-division elective, open to all students (not just CTVA). Varying levels of interest and commitment to the course contents can impact the overall grades.

This data was gathered from #882 Scantrons for CTVA 210 Section 02 (Spring 2012), and the assessment report for 2007-08.

#### Key Findings – Gateway Course

Analysis of CTVA 210 Section 02 (Spring 2012) final exam, which included an essay, indicates that students possess a greater ability to reflect critically on cinema and articulate their theories than a multiple choice exam can measure. The essay was 25% of the exam; and students scored an average of 87% on the essay portion. The remainder of the exam consisted of fact-based multiple choice questions; students garnered 76% on the multiple-choice portion. The presence of the written portion raised their overall score on the Gateway exam.

### New Assessment Instrument: Rubric for Critical Writing

Spring 2013 marked the implementation of a new “Student Research Paper” rubric for the Media Theory Option’s capstone courses. This rubric was created by our newest full-time faculty member, Dr. Frances Gateward, with significant input from Option Head, Dr. John Schultheiss. This rubric has made a significant improvement in our ability to measure and assess the narrower categories within critical writing. The use of the rubric in Excel also allows us the ability to store the data for use in ongoing comparative analyses of capstone performance, on a yearly basis or semester-by-semester, if desired. With the introduction of this new tool, we can examine the strengths and weaknesses of a Critical Analysis paper, and target the areas in need of greater support from faculty. At this point in time, that is Writing Structure and Writing Style.

Also culled from the use of the new “Student Research Paper” rubric in our Media Theory Capstone class, is that our students excel in the area of Originality of Thesis, which is an indicator of the uniqueness of our students. We will continue to address their challenges, but also increase our efforts to develop their strengths. In the realm of Media Theory and Criticism, success is most often measured by the originality of one’s thesis. The department can use this discovery in order to enhance pedagogy and to encourage our students’ growth in this particular area.

Spring 2013 Capstone grades will be used as a baseline for future assessment of Media Theory/Criticism Capstone courses.

**3g. Use of Assessment Results of this SLO: Describe how assessment results were used to improve student learning. Were assessment results from previous years or from this year used to make program changes in this reporting year? (Possible changes include: changes to course content/topics covered, changes to course sequence, additions/deletions of courses in program, changes in pedagogy, changes to student advisement, changes to student support services, revisions to program SLOs, new or revised assessment instruments, other academic programmatic changes, and changes to the assessment plan.)**

The primary recommendation from the previous assessment for “the instructors of CTVA 210” was that they “develop creative strategies to accomplish this goal in conjunction with a re-emphasis on the importance of course attendance and participation.”

Media Theory Option Head, Dr. Schultheiss has enhanced course attendance and participation in CTVA 210 by putting the department’s newest scholar, Dr. Gateward on the case. Dr. Gateward’s field of study includes Asian

Cinema, women and international filmmakers. So often, new faculty are brought into departments and then not allowed to teach to their strengths. With CTVA 210, Dr. Gateward (one of the three professors teaching this class), has brought her own sensibility to the teaching of film aesthetics. While her CTVA 210 syllabus includes the requisite classical and European cinema, she also includes contemporary Asian Cinema with *Sympathy for Mr. Vengeance* by Korean filmmaker Park Chan Wook, John Sayles' treatise on race in America *Lone Star*, and other important works that have resonance with students, such as *Run, Lola, Run* and Danny Boyle's *Trainspotting*. She also includes "realism" in her course (a genre too often overlooked in this postmodern era), and screens *Ali Zoua* by African filmmaker Nabil Ayouch.

This semester, the Media Theory and Criticism Option is presenting an experimental class in Genre. The genre being examined in the first offering is The Action Movie. While the content will be appealing to students, the theory and critical examination is vigorous and scholarly.

Contemporary media theory and criticism focuses on new works. It behooves the Media Theory and Criticism option to continue to include contemporary film, new theories and modes of examination into its curriculum, to enhance student learning, participation and achievement.

**4. Assessment of Previous Changes: Present documentation that demonstrates how the previous changes in the program resulted in improved student learning.**

<b>Comparative Data of Gateway Courses</b> Previous Assessment period 2007-08 Current Assessment period 2012-13				
	<b>CTVA 210</b> <i>2007</i>		<b>CTVA 210</b> <i>2012</i>	
Section	Avg. Course Score		Avg. Course Score	Section
01	78%		77% C+ (2.373)	02*
03	82%		78%	03

*Data from Institution Research/ CSUN Portal*

*\*This section of the gateway final exam contained essay questions.*

## GATEWAY COURSE

### CTVA 210 Film Aesthetics

**Final Exam Essay Question:** Using proper film terms, discuss how the following scene utilizes the tools of the cinema to engage the viewer and sets up what you image will follow. Be sure to discuss genre (how do you know what genre it fits into), narrative structure, mise en scene, lighting, editing style, sound and cinematography.

Table A

CTVA 210	Final Exam Overall %	Short Answers %	Essay Question/ Critical Thinking %
AVG	<b>78.97</b>	<b>76%</b>	<b>87%</b>
		57.15 out of 75pts	21.82 out of 25pts

### SUPPORTING DATA

#### SAMPLING OF SHORT ANSWER CRITICAL THINKING QUESTIONS

CRITICAL THINKING QUESTIONS	8. <i>Sympathy For Mrs. Vengeance</i> can be seen as a treatise on a) capital-sm, b) race and gender c) horrors of war atrocities d) the impact of climate change.	12. In a narrative film, a sound it is non-diegetic if it a) doesn't contribute to cause/flow of events b) it is off-screen rather than on c) it is not part of the world of the depicted narrative d) it is not represented in the plot but can be inferred.	13. <i>Run Lola Run</i> presents unique manipulations of time, because the story is structured in which of the following ways: a) three cause-and-effect situations b) in reverse chronological order c) in random order d) through five separate character perspectives.	28. A major principle of development in <i>Sympathy for Mr. Vengeance</i> is a) shifts from comic to tragic and back again b) the use of a clock to limit plot duration c) the use of a fairy tale structure d) parallelism.
% of correct answers	<b>98%</b>	<b>71%</b>	<b>89%</b>	<b>57%</b>

**5. Changes to SLOs? Please attach an updated course alignment matrix if any changes were made. (Refer to the Curriculum Alignment Matrix Template, [http://www.csun.edu/assessment/forms\\_guides.html](http://www.csun.edu/assessment/forms_guides.html).)**

No changes were made to CTVA departmental SLOs at this time, although this is something that warrants ongoing self-examination and reflection, in order to ensure that our SLOs continue to meet the needs of our diverse student body, as well as reflecting the needs and realities of the entertainment industry.

**6. Assessment Plan: Evaluate the effectiveness of your 5-year assessment plan. How well did it inform and guide your assessment work this academic year? What process is used to develop/update the 5 year assessment plan? Please attach an updated 5 year assessment plan for 2013-2018. (Refer to Five Year Planning Template, plan B or C, [http://www.csun.edu/assessment/forms\\_guides.html](http://www.csun.edu/assessment/forms_guides.html).)**

We feel that we have met the goals for CTVA 210 and CTVA 310, as set forth in the 2007-2008 Assessment of SLO #1. Those goals were to reinforce basic course information with the development of creative strategies.

However, with the new assessment tools and increased diversity of our curriculum, as demonstrated in *this* assessment report, we recognize the need to see even more improvement in student performance, particularly in critical thinking and critical writing. The maintaining of raw data, for the duration of the 5-year cycle will be helpful in measuring this growth.

Note: An updated “CTVA 5-Year Assessment Plan 2013-18” is included as a separate PDF attachment.

**7. Has someone in your program completed, submitted or published a manuscript that uses or describes assessment activities in your program? No.**

**8. Other information, assessment or reflective activities or processes not captured above.**

For the next time we assess this SLO, we will consider administering the entrance exam only to students in the CTVA major (this class is available for GE credit). We also will consider using the new media theory and criticism rubric to assess the essay written in the gateway course as well.

# CTVA 412 Dr. Gateward Capstone Data

CRITERIA	THESIS/ ORIGINALITY	ORGANIZATION	EVIDENCE/ FILM ANALYSIS	DEVELOPMENT/ STYLE	RESEARCH/AMOUNT OF WORK/ RELEVANCE	OVERALL	TOTALS	%AGE
STUDENT ID NUMBER	Does the paper have a clear and strong argument? Does it reconsider the chosen topic with a strong individual vision? (1 - 4)	Is the paper clearly and tightly structured and easy for the reader to follow? Are paragraphs sequences logical and transitions clarify relation-ships of ideas? (1 - 4)	Does the writer present substantial and credible evidences /film analysis to support the argument? (1 - 4)	Is the paper neat and free from grammatical and typographical error? Does the writer use film terminology appropriately to analyze films? (1 - 4)	Does the paper represent a substantial amount of work? Does it relate to the course topics? Does it have a works cited page with proper formatting? Does it use research (books as well as journals) appropriately? (1 - 4)	How does the paper measure up to college standards and the work of peers? (1 - 4)		
	4	3	4	3	3	3	20	83.32
	3	2	3	2	3	2	15	62.49
	2	2	2	2	2	2	12	49.992
	3	3	2	2	2	2	14	58.324
	1	1	1	1	1	1	6	24.996
	3	3	3	3	3	3	18	74.988
	2	2	3	2	2	2	13	54.158
	3	2	2	3	3	2	15	62.49
	3	4	3	3	4	3	20	83.32
	3	4	4	3	4	4	22	91.652
	3	3	3	3	3	3	18	74.988
	3	2	3	2	2	3	15	62.49
	3	2	2	2	2	2	13	54.158
	3	4	3	3	4	3	20	83.32
	3	4	4	4	3	3	21	87.486
	3	4	3	3	3	3	19	79.154
	3	4	4	3	4	4	22	91.652
	3	4	3	3	3	3	19	79.154
	3	4	3	3	3	3	19	79.154
	3	3	3	3	3	3	18	74.988
	2	2	2	2	2	2	12	49.992
	3	4	4	4	4	4	23	95.818
	3	3	4	4	4	4	22	91.652
	3	3	2	3	3	3	17	70.822
	3	4	4	4	4	4	23	95.818
	3	2	3	2	2	2	14	58.324
	3	3	2	3	3	3	17	70.822
	3	3	3	3	3	3	18	74.988
	3	3	3	3	3	3	18	74.988
	3	2	2	2	3	2	14	58.324
	3	3	3	3	3	3	18	74.988
	3	4	4	4	3	4	22	91.652
	3	3	3	3	3	3	18	74.988
	3	2	2	3	3	2	15	62.49
	4	4	4	4	4	4	24	99.984
	3	2	2	3	3	2	15	62.49
	3	2	2	2	2	2	13	54.158
	3	3	3	3	3	3	18	74.988
	4	3	3	4	3	3	20	83.32
TOTALS	3.03125	3.09375	3.047619048	3.03125	3.09375	2.96875	18.1875	75.769125
% per category	84%	74%	82%	77%	77%	82%	AVG TOT	AVG GRADE
	THESIS/ ORIGINALITY	STRUCTURE	ANALYSIS	WRITING STYLE	ARCH/AMOUNT OF WORK/ RELEV	OVERALL		

CTVA 413 Classic Filmmakers - Dr. Gateward  
Final Paper Capstone Data

CRITERIA	THESIS/ ORIGINALITY	ORGANIZATION	EVIDENCE/ FILM ANALYSIS	DEVELOPMENT/ STYLE	RESEARCH/AMOUNT OF WORK/ RELEVANCE	OVERALL	TOTALS	%AGE
STUDENT ID NUMBER	Does the paper have a clear and strong argument? Does it reconsider the chosen topic with a strong individual vision? (1 - 4)	Is the paper clearly and tightly structured and easy for the reader to follow? Are paragraphs sequences logical and transitions clarify relationships of ideas? (1 - 4)	Does the writer present substantial and credible evidences /film analysis to support the argument? (1 - 4)	Is the paper neat and free from grammatical and typographical error? Does the writer use film terminology appropriately to analyze films? (1 - 4)	Does the paper represent a substantial amount of work? Does it relate to the course topics? Does it have a works cited page with proper formatting? Does it use research (books as well as journals) appropriately? (1 - 4)	How does the paper measure up to college standards and the work of peers? (1 - 4)		
	1	1	1	1	1	1	6	24.996
	3	3	3	3	3	3	18	74.988
	3	4	3	3	4	3	20	83.32
	3	3	3	3	3	3	18	74.988
	3	3	3	3	4	3	19	79.154
	4	3	4	3	4	4	22	91.652
	4	3	4	4	4	4	23	95.818
	2	3	2	2	2	2	13	54.158
	4	4	4	4	4	4	24	99.984
	4	4	4	4	4	4	24	99.984
	1	1	1	1	1	1	6	24.996
	3	3	2	2	2	2	14	58.324
	3	3	4	3	4	3	20	83.32
	3	4	3	3	4	3	20	83.32
	4	3	3	3	3	3	19	79.154
	3	2	2	3	2	2	14	58.324
	1	1	1	1	1	1	6	24.996
	3	4	3	4	3	3	20	83.32
	3	3	3	4	3	3	19	79.154
	4	3	4	3	3	3	20	83.32
	3	3	3	2	3	3	17	70.822
	3	2	2	3	2	2	14	58.324
	4	4	4	4	4	4	24	99.984
	3	3	3	3	3	3	18	74.988
	3	2	2	2	2	2	13	54.158
	3	3	2	3	3	3	17	70.822
	3	3	2	3	3	3	17	70.822
	4	3	3	3	3	3	19	79.154
	4	4	4	4	4	4	24	99.984
	3	4	4	3	3	3	20	83.32
	1	1	1	1	1	1	6	24.996
	3	3	3	3	3	3	18	74.988
	3	4	3	3	3	3	19	79.154
	3	3	3	3	3	3	18	74.988
	2	2	2	1	1	2	10	41.66
	4	3	3	3	3	3	19	79.154
	4	3	3	3	3	3	19	79.154
	3	3	4	3	3	3	19	79.154
	4	3	3	4	3	3	20	83.32
	3	3	3	3	3	3	18	74.988
	3	4	3	3	3	3	19	79.154
	3	3	4	3	3	3	19	79.154
	2	2	2	2	2	2	12	49.992
<b>TOTALS</b>	<b>3.0625</b>	<b>2.9375</b>	<b>2.761904762</b>	<b>2.84375</b>	<b>2.78125</b>	<b>2.75</b>	<b>17.21875</b>	<b>71.7333125</b>
% per category	84%	74%	82%	77%	77%	82%	AVG TOT	AVG GRADE
	THESIS/ ORIGINALITY	STRUCTURE	ANALYSIS	WRITING STYLE	RCH/AMOUNT OF WORK/ RELE	OVERALL		



CTVA 416 Documentary Tradition – Dr. De Las Carreras

CRITERIA	THESIS/ ORIGINALITY	ORGANIZATION	EVIDENCE/ FILM ANALYSIS	DEVELOPMENT/ STYLE	RESEARCH/ AMOUNT OF WORK/ RELEVANCE	OVERALL		
STUDENT ID NUMBER	Does the paper have a clear and strong argument? Does it reconsider the chosen topic with a strong individual vision? (1 - 4)	Is the paper clearly and tightly structured and easy for the reader to follow? Are paragraphs sequences logical and transitions clarify relation-ships of ideas? (1 - 4)	Does the writer present substantial and credible evidences /film analysis to support the argument? (1 - 4)	Is the paper neat and free from grammatical and typographical error? Does the writer use film terminology appropriately to analyze films? (1 - 4)	Does the paper represent a substantial amount of work? Does it relate to the course topics? Does it have a works cited page with proper formatting? Does it use research (books as well as journals) appropriately?	How does the paper measure up to college standards and the work of peers? (1 - 4)		
							<b>TOTALS</b>	<b>TOTALS %age</b>
	4	4	4	4	4	4	24	99.98
	3	3	3	2	3	3	14	58.32
	3	3	3	2	3	3	14	58.32
	3	3	3	2	3	3	14	58.32
	4	4	4	4	4	4	24	99.98
	3	3	3	2	3	3	17	70.82
	3	3	3	2	3	3	17	70.82
	4	4	3	4	4	4	23	95.82
	4	4	4	3	4	4	19	79.15
	3	3	3	2	3	3	17	70.82
	2	2	2	2	2	3	13	54.16
	2	2	2	2	2	3	13	54.16
	2	3	3	2	2	3	15	62.49
	4	4	3	4	4	4	23	95.82
	4	4	4	4	4	4	24	99.98
	3	2	2	3	3	3	16	66.66
	3	3	3	3	3	3	18	74.99
	3	2	2	2	2	2	13	54.16
	4	4	4	4	4	4	24	99.98
	2	2	2	2	2	3	13	54.16
	2	3	3	3	3	3	17	70.82
	2	2	2	2	3	3	14	58.32
	2	2	2	2	2	2	12	49.99
<b>TOTALS</b>	<b>3.00</b>	<b>2.95</b>	<b>2.91</b>	<b>2.70</b>	<b>3.04</b>	<b>3.22</b>	<b>17.30</b>	<b>72.09</b>
<b>% per Category</b>	<b>75%</b>	<b>74%</b>	<b>73%</b>	<b>67%</b>	<b>76%</b>	<b>80%</b>	<b>Avg Total</b>	<b>vg Grad</b>
	THESIS/ ORIGINALIT	STRUCTURE	ANALYSIS	WRITING STYLE	NT RESEARCH/ RELEVAN	OVERALL		



CTVA 415s INTERNATIONAL CINEMA – Prof. Halloran

CRITERIA	THESIS/ ORIGINALITY	ORGANIZATION	EVIDENCE/ FILM ANALYSIS	DEVELOPMENT/ STYLE	RESEARCH/AMOUNT OF WORK/ RELEVANCE	OVERALL	TOTALS	%AGE
STUDENT ID NUMBER	Does the paper have a clear and strong argument? Does it reconsider the chosen topic with a strong individual vision? (1 - 4)	Is the paper clearly and tightly structured and easy for the reader to follow? Are paragraphs sequences logical and transitions clarify relation-ships of ideas? (1 - 4)	Does the writer present substantial and credible evidences /film analysis to support the argument? (1 - 4)	Is the paper neat and free from grammatical and typographical error? Does the writer use film terminology appropriately to analyze films? (1 - 4)	Does the paper represent a substantial amount of work? Does it relate to the course topics? Does it have a works cited page with proper formatting? Does it use research (books as well as journals) appropriately? (1 - 4)	How does the paper measure up to college standards and the work of peers? (1 - 4)		
	2	3	2	2	3	3	15	62.49
	2	1	3	2	2	2	12	49.992
	3	2	4	3	4	3	19	79.154
	4	3	4	3	4	4	22	91.652
	4	4	4	4	4	4	24	99.984
	3	4	3	4	4	4	22	91.652
	3	2	2	2	2	3	14	58.324
	4	2	3	2	3	3	17	70.822
	3	2	2	2	2	3	14	58.324
	4	3	4	4	4	4	23	95.818
	2	2	3	2	3	3	15	62.49
	4	4	4	4	3	4	23	95.818
	3	2	4	2	4	3	18	74.988
	4	4	4	4	4	4	24	99.984
	4	3	3	3	3	3	19	79.154
	4	4	4	4	4	4	24	99.984
	3	3	3	3	3	3	18	74.988
	4	3	3	3	3	3	19	79.154
	4	4	4	4	4	4	24	99.984
	3	2	2	3	2	3	15	62.49
	3	4	4	4	3	4	22	91.652
	3	1	2	2	2	2	12	49.992
	3	3	2	4	2	3	17	70.822
	3	2	1	2	2	2	12	49.992
	3	3	2	3	2	3	16	66.656
	3	2	1	2	2	2	12	49.992
	4	4	4	4	4	4	24	99.984
	3	4	3	4	3	3	20	83.32
	4	3	3	3	3	3	19	79.154
	4	4	3	4	3	4	22	91.652
	4	4	3	4	4	4	23	95.818
	4	4	3	3	4	4	22	91.652
<b>TOTALS</b>	<b>3.375</b>	<b>2.96875</b>	<b>3.285714286</b>	<b>3.09375</b>	<b>3.09375</b>	<b>3.28125</b>	<b>18.8125</b>	<b>78.372875</b>
% per category	84%	74%	82%	77%	77%	82%	AVG TOT	AVG GRADE
	THESIS/ ORIGINALITY	STRUCTURE	ANALYSIS	WRITING STYLE	EARCH/AMOUNT OF WORK/ RELEVA	OVERALL		