

# 2017 - 2018 Annual Program Assessment Report

The Office of Academic Program Assessment  
California State University, Sacramento

For more information visit our [website](#)  
or [contact us](#) for more help.

**Please begin by selecting your program name in the drop down.**

If the program name is not listed, please enter it below:

**BA Digital Film Video Production**

**OR enter program name:**

## Section 1: Report All of the Program Learning Outcomes Assessed

### Question 1: Program Learning Outcomes

#### Q1.1.

Which of the following Program Learning Outcomes (PLOs), Sac State Baccalaureate Learning Goals (BLGs), and emboldened Graduate Learning Goals (GLGs) **did you assess?** [Check all that apply]

- 1. **Critical Thinking**
- 2. **Information Literacy**
- 3. **Written Communication**
- 4. **Oral Communication**
- 5. Quantitative Literacy
- 6. **Inquiry and Analysis**
- 7. Creative Thinking
- 8. Reading
- 9. Team Work
- 10. Problem Solving
- 11. Civic Knowledge and Engagement
- 12. **Intercultural Knowledge, Competency, and Perspectives**
- 13. Ethical Reasoning
- 14. Foundations and Skills for Lifelong Learning
- 15. **Global Learning and Perspectives**
- 16. Integrative and Applied Learning
- 17. Overall Competencies for GE Knowledge
- 18. **Overall Disciplinary Knowledge**
- 19. **Professionalism**
- 20A. Other, specify any assessed PLOs not included above:

- a.
- b.
- c.

20B. **Check here if your program has not collected any data for any PLOs.** Please go directly to Q6 (skip Q1.2 to Q5.3.1.)

**Q1.2.**

Please provide more detailed background information about **EACH PLO** you checked above and other information including how your specific PLOs are **explicitly** linked to the Sac State **BLGs/GLGs**:

**PLO 2:** . Overall competencies in the major/discipline

**Video Communication**

**Film students demonstrate a mastery of video communication and teamwork or interpersonal communication**

**Video Communication**

**Area 1-**Develop clear video concepts

**Area 2- implement** effective organizational strategies

**Area 3-**Use video technique effectively including; sound, cinematography and editing

**Area 4-** use appropriate cinematic conventions to convey meaning

**Teamwork or Interpersonal Communication**

Area 1: Facilitates the Contributions of Team Members

**Area 2:** Individual Contribution to Outside Team Meetings

**Area 3:** Fosters Constructive Team Climate

**Area 4:** Responds to Conflict

**Q1.2.1.**

Do you have rubrics for your PLOs?

- 1. Yes, for all PLOs
- 2. Yes, but for some PLOs
- 3. No rubrics for PLOs
- 4. N/A
- 5. Other, specify:

**Q1.3.**

Are your PLOs closely aligned with the mission of the university?

- 1. Yes
- 2. No
- 3. Don't know

**Q1.4.**

Is your program externally accredited (other than through WASC Senior College and University Commission

(WSCUC))?

- 1. Yes
- 2. No (skip to **Q1.5**)
- 3. Don't know (skip to **Q1.5**)

**Q1.4.1.**

If the answer to Q1.4 is **yes**, are your PLOs closely aligned with the mission/goals/outcomes of the accreditation agency?

- 1. Yes
- 2. No
- 3. Don't know

**Q1.5.**

Did your program use the **Degree Qualification Profile** ("DQP", see <http://degreeprofile.org>) to develop your PLO(s)?

- 1. Yes
- 2. No, but I know what the DQP is
- 3. No, I don't know what the DQP is
- 4. Don't know

**Q1.6.**

Did you use action verbs to make each PLO measurable?

- 1. Yes
- 2. No
- 3. Don't know

(Remember: **Save your progress**)

## Section 2: Report One Learning Outcome in Detail

### Question 2: Standard of Performance for the Selected PLO

**Q2.1.**

Select **OR** type in **ONE(1)** PLO here as an example to illustrate how you conducted assessment (be sure you checked the **correct box** for this PLO in Q1.1):

**Overall Disciplinary Knowledge**

If your PLO is **not listed**, please enter it here:

**Q2.1.1.**

Please provide more background information about the **specific PLO** you've chosen in Q2.1.

In 2012 the Film program developed an assessment plan and rubric for the Digital Film/Video Production concentration. Five senior projects are selected at random each year and disciplinary knowledge is assessed in the areas of concept, use of sound, editing and post, and cinematography


**Q2.2.**


Has the program developed or adopted **explicit program standards of performance/expectations** for this PLO? (e.g. "We expect 70% of our students to achieve at least a score of 3 or higher in all dimensions of the Written Communication VALUE rubric.")

- 1. Yes
- 2. No
- 3. Don't know
- 4. N/A

**Q2.3.**

Please **1) provide and/or attach the rubric(s) AND 2) the standards of performance/expectations** that you have developed for *the selected PLO* here:

 videoassessment.pdf  
436.26 KB

 No file attached

<b>Q2.4. PLO</b>	<b>Q2.5. Stdrd</b>	<b>Q2.6. Rubric</b>	Please indicate where you have published the <b>PLO</b> , the <b>standard (stdrd)</b> of performance, and the <b>rubric</b> that was used to measure the PLO:
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	1. In <b>SOME</b> course syllabi/assignments in the program that address the PLO
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. In <b>ALL</b> course syllabi/assignments in the program that address the PLO
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	3. In the student handbook/advising handbook
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	4. In the university catalogue
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	5. On the academic unit website or in newsletters
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	6. In the assessment or program review reports, plans, resources, or activities
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	7. In new course proposal forms in the department/college/university
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	8. In the department/college/university's strategic plans and other planning documents
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	9. In the department/college/university's budget plans and other resource allocation documents



10. Other, specify:

### Question 3: Data Collection Methods and Evaluation of Data Quality for the Selected PLO

**Q3.1.**Was assessment data/evidence **collected** for the selected PLO?

- 1. Yes
- 2. No (skip to **Q6**)
- 3. Don't know (skip to **Q6**)
- 4. N/A (skip to **Q6**)

**Q3.1.1.**How many assessment tools/methods/measures **in total** did you use to assess this PLO?**Q3.2.**Was the data **scored/evaluated** for this PLO?

- 1. Yes
- 2. No (skip to **Q6**)
- 3. Don't know (skip to **Q6**)
- 4. N/A (skip to **Q6**)

**Q3.2.1.**

Please describe how you collected the assessment data for the selected PLO. For example, in what course(s) or by what means were data collected:

**(Remember: Save your progress)**

### Question 3A: Direct Measures (key assignments, projects, portfolios, etc.)

**Q3.3.**

Were direct measures (key assignments, projects, portfolios, course work, student tests, etc.) used to assess this PLO?

- 1. Yes
- 2. No (skip to **Q3.7**)
- 3. Don't know (skip to **Q3.7**)

**Q3.3.1.**Which of the following direct measures (key assignments, projects, portfolios, course work, student tests, etc.) were used? [**Check all that apply**]

- 1. Capstone project (e.g. theses, senior theses), courses, or experiences
- 2. Key assignments from required classes in the program
- 3. Key assignments from elective classes
- 4. Classroom based performance assessment such as simulations, comprehensive exams, or critiques
- 5. External performance assessments such as internships or other community-based projects
- 6. E-Portfolios
- 7. Other Portfolios
- 8. Other, specify:

**Q3.3.2.**

Please **1) provide and/or attach the direct measure** (key assignments, projects, portfolios, course work, student tests, etc.) you used to collect data, **THEN 2) explain here** how it assesses the PLO:

The capstone project is used to assess mastery of disciplinary knowledge and teamwork value through the Video Production Assessment rubric created as part of our Assessment plan in 2012.


**Q3.4.**

What tool was used to evaluate the data?

- 1. **No** rubric is used to interpret the evidence (skip to **Q3.4.4.**)
- 2. Used rubric developed/modified by the faculty who teaches the class (skip to **Q3.4.2.**)
- 3. Used rubric developed/modified by a group of faculty (skip to **Q3.4.2.**)
- 4. Used rubric pilot-tested and refined by a group of faculty (skip to **Q3.4.2.**)
- 5. The VALUE rubric(s) (skip to **Q3.4.2.**)
- 6. Modified VALUE rubric(s) (skip to **Q3.4.2.**)
- 7. Used other means (Answer **Q3.4.1.**)

**Q3.4.1.**

If you used other means, which of the following measures was used? [**Check all that apply**]

- 1. National disciplinary exams or state/professional licensure exams (skip to **Q3.4.4.**)
- 2. General knowledge and skills measures (e.g. CLA, ETS PP, etc.) (skip to **Q3.4.4.**)
- 3. Other standardized knowledge and skill exams (e.g. ETC, GRE, etc.) (skip to **Q3.4.4.**)
- 4. Other, specify:

(skip to **Q3.4.4.**)

**Q3.4.2.**

Was the **rubric** aligned directly and explicitly **with the PLO**?

- 1. Yes
- 2. No
- 3. Don't know
- 4. N/A

**Q3.4.3.**

Was the **direct measure** (e.g. assignment, thesis, etc.) aligned directly and explicitly **with the rubric**?

- 1. Yes
- 2. No
- 3. Don't know
- 4. N/A

**Q3.4.4.**

Was the **direct measure** (e.g. assignment, thesis, etc.) aligned directly and explicitly **with the PLO**?

- 1. Yes
- 2. No
- 3. Don't know
- 4. N/A

**Q3.5.**

Please enter the number (#) of faculty members who participated in planning the assessment data **collection** of the selected PLO?

**Q3.5.1.**

Please enter the number (#) of faculty members who participated in the **evaluation** of the assessment data for the selected PLO?

**Q3.5.2.**

**If** the data was evaluated by multiple scorers, was there a norming process (a procedure to make sure everyone was scoring similarly)?

- 1. Yes
- 2. No
- 3. Don't know
- 4. N/A

**Q3.6.**

How did you **select** the sample of student work (papers, projects, portfolios, etc.)?

All 2018 capstone projects for selected.

**Q3.6.1.**

How did you **decide** how many samples of student work to review?

Since the senior practicum creates group projects it was possible to select all of them

**Q3.6.2.**

Please enter the number (#) of students that were in the class or program?

**Q3.6.3.**

Please enter the number (#) of samples of student work that you evaluated?

**Q3.6.4.**

Was the sample size of student work for the direct measure adequate?

1. Yes  
 2. No  
 3. Don't know

**(Remember: Save your progress)**

**Question 3B: Indirect Measures (surveys, focus groups, interviews, etc.)**

**Q3.7.**

Were indirect measures used to assess the PLO?

1. Yes  
 2. No (skip to **Q3.8**)  
 3. Don't Know (skip to **Q3.8**)

**Q3.7.1.**

Which of the following indirect measures were used? [**Check all that apply**]

1. National student surveys (e.g. NSSE)  
 2. University conducted student surveys (e.g. OIR)  
 3. College/department/program student surveys or focus groups  
 4. Alumni surveys, focus groups, or interviews  
 5. Employer surveys, focus groups, or interviews  
 6. Advisory board surveys, focus groups, or interviews  
 7. Other, specify:

**Q3.7.1.1.**

Please explain and attach the indirect measure you used to collect data:



No file attached No file attached**Q3.7.2.**

If surveys were used, how was the sample size **decided**?

**Q3.7.3.**

If surveys were used, how did you **select** your sample:

**Q3.7.4.**

If surveys were used, please enter the response rate:

**Question 3C: Other Measures**

(external benchmarking, licensing exams, standardized tests, etc.)

**Q3.8.**

Were external benchmarking data, such as licensing exams or standardized tests, used to assess the PLO?

1. Yes
2. No (skip to **Q3.8.2**)
3. Don't Know (skip to **Q3.8.2**)

**Q3.8.1.**

Which of the following measures was used? [**Check all that apply**]

- 1. National disciplinary exams or state/professional licensure exams
- 2. General knowledge and skills measures (e.g. CLA, ETS PP, etc.)
- 3. Other standardized knowledge and skill exams (e.g. ETC, GRE, etc.)
- 4. Other, specify:


**Q3.8.2.**


Were other measures used to assess the PLO?

- 1. Yes
- 2. No (skip to **Q4.1**)
- 3. Don't know (skip to **Q4.1**)

**Q3.8.3.**

If other measures were used, please specify:

 No file attached


 No file attached


**(Remember: Save your progress)**

## Question 4: Data, Findings, and Conclusions

**Q4.1.**

Please provide tables and/or graphs to summarize the assessment data, findings, and conclusions for the selected PLO in **Q2.1** (see Appendix 12 in our [Feedback Packet Example](#)):

 videoassessment.pdf  
436.26 KB

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**Q4.2.**

Are students doing well and meeting the program standard? **If not**, how will the program work to improve student performance of the selected PLO?

**Appendix II: Results from Video Production Rubric**

## Group 1

A1 / Video Concepts - Milestones 1

A2a / Sound - Milestones 1

A2b / Editing - Milestones 3

A2c / Cinematography - Capstone 4

Area 4 / Video Concepts - Milestones 1

**Group 2**

A1 / Video Concepts - Capstone 4

A2a / Sound - Milestones 1

A2b / Editing - Milestones 1

A2c / Cinematography - Milestones 3

Area 4 / Video Concepts - Milestones 3

**Group 3**

A1 / Video Concepts - Capstone 4

A2a / Sound - Milestones 3

A2b / Editing - Milestones 3

A2c / Cinematography - Milestones 3

Area 4 / Video Concepts - Milestones 1

**Group 4**

A1 / Video Concepts - Milestones 1

A2a / Sound - Benchmark 1

A2b / Editing - Milestones 1



A2c / Cinematography - Milestones 1

Area 4 / Video Concepts - Milestones 3

## Group 5

A1 / Video Concepts - Milestones 3

A2a / Sound - Milestones 1

 No file attached No file attached**Q4.3.**

For the selected PLO, the student performance:

- 1. **Exceeded** expectation/standard
- 2. **Met** expectation/standard
- 3. **Partially** met expectation/standard
- 4. Did not meet expectation/standard
- 5. No expectation/standard has been specified
- 6. Don't know

### Question 4A: Alignment and Quality

**Q4.4.**

Did the data, including the direct measures, from all the different assessment tools/measures/methods directly align with the PLO?

- 1. Yes
- 2. No
- 3. Don't know

**Q4.5.**

Were **all** the assessment tools/measures/methods that were used good measures of the PLO?

- 1. Yes
- 2. No
- 3. Don't know

### Question 5: Use of Assessment Data (Closing the Loop)

**Q5.1.**

As a result of the assessment effort and based on prior feedback from OAPA, do you anticipate **making any changes** for your program (e.g. course structure, course content, or modification of PLOs)?

- 1. Yes
- 2. No (skip to **Q5.2**)
- 3. Don't know (skip to **Q5.2**)

**Q5.1.1.**

Please describe **what changes** you plan to make in your program as a result of your assessment of this PLO.

We have another new hire in video production and will be working towards more consistency and rigor in the courses that lead to the capstone.

We are also considering teaching the capstone by committee, so the students will have more access to three different faculty members (and points of view) while they are completing their project.

**Q5.1.2.**

Do you have a plan to assess the **impact of the changes** that you anticipate making?

1. Yes, describe your plan:

We plan to monitor the proposed changes in the capstone by measuring the PLO with the rubric next year (without teaching by committee) against the course taught by committee the following year.

2. No

3. Don't know

**Q5.2.**

To what extent did you apply **previous assessment results** collected through your program in the following areas?

	1. Very Much	2. Quite a Bit	3. Some	4. Not at All	5. N/A
1. Improving specific courses	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Modifying curriculum	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. Improving advising and mentoring	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. Revising learning outcomes/goals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
5. Revising rubrics and/or expectations	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. Developing/updating assessment plan	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
7. Annual assessment reports	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
8. Program review	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
9. Prospective student and family information	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
10. Alumni communication	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
11. WSCUC accreditation (regional accreditation)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
12. Program accreditation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
13. External accountability reporting requirement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
14. Trustee/Governing Board deliberations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
15. Strategic planning	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
16. Institutional benchmarking	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
17. Academic policy development or modifications	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
18. Institutional improvement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
19. Resource allocation and budgeting	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
20. New faculty hiring	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
21. Professional development for faculty and staff	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
22. Recruitment of new students	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
23. Other, specify: <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>

**Q5.2.1.**

Please provide a detailed example of how you used the assessment data above:

We used our previous assessment data to make a case for a new faculty hire and we have been able to hire two new faculty members over the last three years.

Jenny Stark and Dan Janos have been awarded curriculum redesign grants over the past year. Professor Janos has developed online content for his intermediate level course (ComS 128) and Professor Stark has developed online content for the intro class in video production (Coms 27a and b.) Both these changes help students learn content at their own pace so that they will be more prepared for the capstone. The online content also allows students more opportunity to do hands-on work during lab meetings.

As part of curriculum redesign, Jenny Stark has also submitted program changes for Film that will allow students the opportunity to take more classes that will prepare them for the capstone.

**Q5.3.**

To what extent did you apply **previous assessment feedback** from the Office of Academic Program Assessment in the following areas?

	1. Very Much	2. Quite a bit	3. Some	4. Not at All	5. N/A
1. Program Learning Outcomes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
2. Standards of Performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
3. Measures	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
4. Rubrics	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
5. Alignment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
6. Data Collection	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
7. Data Analysis and Presentation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
8. Use of Assessment Data	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
9. Other, please specify: <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>

**Q5.3.1.**

Please share with us an example of how you applied **previous feedback** from the Office of Academic Program Assessment in any of the areas above:



(Remember: **Save your progress**)

**Section 3: Report Other Assessment Activities**

Other Assessment Activities

**Q6.**

If your program/academic unit conducted assessment activities that are **not directly related to the PLOs** for this year (i.e. impacts of an advising center, etc.), please provide those activities and results here:

 No file attached No file attached**Q6.1.**

Please explain how the assessment activities reported in **Q6** will be linked to any of your PLOs and/or PLO assessment in the future and to the mission, vision, and the strategic planning for the program and the university:

**Q7.**

What PLO(s) do you plan to assess next year? [**Check all that apply**]

- 1. **Critical Thinking**
- 2. **Information Literacy**
- 3. **Written Communication**
- 4. **Oral Communication**
- 5. Quantitative Literacy
- 6. **Inquiry and Analysis**
- 7. Creative Thinking
- 8. Reading
- 9. Team Work
- 10. Problem Solving
- 11. Civic Knowledge and Engagement
- 12. **Intercultural Knowledge, Competency, and Perspectives**
- 13. Ethical Reasoning
- 14. Foundations and Skills for Lifelong Learning
- 15. **Global Learning and Perspectives**
- 16. Integrative and Applied Learning
- 17. Overall Competencies for GE Knowledge
- 18. **Overall Disciplinary Knowledge**
- 19. **Professionalism**
- 20. Other, specify any PLOs not included above:

- a.
- b.
- c.

**Q8.**

Please explain how this year's assessment activities help you address recommendations from your department's last program review?

We need to continue to assess the capstone for "Overall Disciplinary Knowledge" so that we can see how our new faculty and plans for the capstone are working.

**Q9.** Please attach any additional files here:

No file attached	No file attached
No file attached	No file attached

**Q9.1.**

If you have attached **any** files to this form, please list **every** attached file here:

**Section 4: Background Information about the Program**

Program Information (**Required**)

**Program:**

(If you typed in your program name at the beginning, please skip to **Q11**)

**Q10.**

Program/Concentration Name: [skip if program name is already selected or appears above]

BA Digital Film Video Production

**Q11.**

Report Author(s):

Jenny Stark

**Q11.1.**

Department Chair/Program Director:

Gerri Smith, Chair of Communication Studies and Jenny Stark Coordinator of Film

**Q11.2.**



Assessment Coordinator:

Carmen Stitt

**Q12.**

Department/Division/Program of Academic Unit (select):

Comm. Studies

**Q13.**

College:

College of Arts & Letters

**Q14.**

What is the total enrollment (#) for Academic Unit during assessment (see Departmental Fact Book):

190

**Q15.**

Program Type:

- 1. Undergraduate baccalaureate major
- 2. Credential
- 3. Master's Degree
- 4. Doctorate (Ph.D./Ed.D./Ed.S./D.P.T./etc.)
- 5. Other, specify:

**Q16.** Number of **undergraduate degree programs** the academic unit has?

Don't know

**Q16.1.** List all the names:

**Q16.2.** How many concentrations appear on the diploma for this undergraduate program?

1

**Q17.** Number of **master's degree programs** the academic unit has?

0

**Q17.1.** List all the names:

**Q17.2.** How many concentrations appear on the diploma for this master's program?

Don't know

**Q18.** Number of **credential programs** the academic unit has?

Don't know

**Q18.1.** List all the names:

**Q19.** Number of **doctorate degree programs** the academic unit has?

**Q19.1.** List all the names:

When was your <b>Assessment Plan...</b>	1.	2.	3.	4.	5.	6.	7.	8.
	Before 2012-13	2013-14	2014-15	2015-16	2016-17	2017-18	No Plan	Don't know
<b>Q20.</b> Developed?	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<b>Q20.1.</b> Last updated?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Q20.2. (Required)**

Please **obtain** and **attach** your latest **assessment plan**:

**Film\_assesment (1).pdf**  
794.71 KB

**Q21.**

Has your program developed a **curriculum map**?

- 1. Yes
- 2. No
- 3. Don't know

**Q21.1.**

Please **obtain** and **attach** your latest **curriculum map**:

FILM-Digital Film Video Production-4 year plan\_DJ.docx  
136.02 KB

**Q22.**

Has your program indicated explicitly in the curriculum map where assessment **of student learning** occurs?

- 1. Yes
- 2. No
- 3. Don't know

**Q23.**

Does your program have a capstone class?

- 1. Yes, specify:

Communication Studies 185: Senior Video Practicum

- 2. No
- 3. Don't know

**Q23.1.**

Does your program have a capstone project(s)?

- 1. Yes
- 2. No
- 3. Don't know

**(Remember: Save your progress)**  
Save When Completed!

ver. 10.31.17

***Appendix II: Results from Video Production Rubric***

**Group 1**

A1 / Video Concepts - Milestones 1

A2a / Sound - Milestones 1

A2b / Editing - Milestones 3

A2c / Cinematography - Capstone 4

Area 4 / Video Concepts - Milestones 1

**Group 2**

A1 / Video Concepts - Capstone 4

A2a / Sound - Milestones 1

A2b / Editing - Milestones 1

A2c / Cinematography - Milestones 3

Area 4 / Video Concepts - Milestones 3

**Group 3**

A1 / Video Concepts - Capstone 4

A2a / Sound - Milestones 3

A2b / Editing - Milestones 3

A2c / Cinematography - Milestones 3

Area 4 / Video Concepts - Milestones 1

**Group 4**

A1 / Video Concepts - Milestones 1

A2a / Sound - Benchmark 1

A2b / Editing - Milestones 1

A2c / Cinematography - Milestones 1

Area 4 / Video Concepts - Milestones 3

Group 5

A1 / Video Concepts - Milestones 3

A2a / Sound - Milestones 1

A2b / Editing - Capstone 4

A2c / Cinematography - Capstone 4

Area 4 / Video Concepts - Milestones 3

	Capstone 4	Milestones 3	Milestones 1	Benchmark 1	Benchmark not Met 0
A1: Develop clear video Concepts	Premise is strong and compelling and the student demonstrates significant understanding of their target audience	Demonstrates adequate understanding of concept and target audience.	Demonstrates an attempt at concept and target audience.	Minimal attention to concept and target audience.	No attention to concept and target audience
A2a Use video technique effectively. Sound	Demonstrates skill in audio production and post. Sound levels are correct and the sound design creates an appropriate mood for the video.	Demonstrates adequate skill in audio production with few errors. For the most part sound levels are correct and the sound design contributes somewhat to the mood of the video.	Demonstrates an attempt at proper audio production, proper sound levels and appropriate sound design.	Demonstrates minimal attention to audio production, proper sound levels and appropriate sound design.	Demonstrates little or no attention to audio production, proper sound levels and appropriate sound design
A2b Editing and Post:	Transitions are smooth, the rhythm of the cuts is appropriate to each scene, Effects are well rendered and compliment the project.	Transitions are adequate, for the most part there is consideration taken to insure that the rhythm of the cuts is appropriate to each scene and that effects are well rendered.	Demonstrates an attempt at smooth transitions, appropriate rhythm and well- rendered effects.	Minimal attention and/or competence in the area of editing, smooth transitions, appropriate rhythm, and well- rendered effects.	Little or no attention and/or competence in the area of editing smooth transitions, appropriate rhythm and well rendered effects.
A2cCinematography:	Framing, Lighting and Camera moves demonstrate strong technical skill and aesthetic awareness. The use of this technique creates a mood appropriate to the meaning of the video.	Demonstrates adequate technique in all areas of cinematography and consideration was taken to use cinematography to create a mood appropriate to the meaning of the video.	Demonstrates awareness of cinematographic technique and mood, but there are significant limitations in technical skill.	Demonstrates minimal attention to cinematography. More than half of the shots are poorly framed, haphazard, or have improper lighting. The camera work at times distracts from the video.	Demonstrates little or no attention to cinematography, framing.
Area 4- Develop Clear Video Concepts	<u>Demonstrates a thorough understanding and mastery of time-based structure and the conclusion has significant impact.</u>	<u>Demonstrates an adequate understanding and use of time-based structure and the conclusion has significant impact.</u>	<u>Demonstrates an attempt at the understanding and use of time-based structure and there is also a noticeable attempt to make an impact.</u>	<u>Minimal attention to and understanding of time-based structure and the conclusion has some impact.</u>	<u>Little or no structure or interest</u>

Assessment Plan  
Film Studies Program  
CSU SACRAMENTO  
3/13/2013

## **I: Overview**

Film Studies is an interdisciplinary program, a collaboration of the departments of Communication Studies, English, History, Design, and Theater & Dance. The Program emphasizes film production, history, criticism, and writing. Within a common core of classes, students develop an understanding of the art and practice of film, and select one of two upper division tracks: Film Studies or Film Production. Faculty who teach classes identified by the Assessment Plan are responsible for collecting assessment data. The Film Program Coordinator oversees the assessment process, ensuring that data collection is completed on schedule, and organizing the results for analysis and distribution to all faculty at least once every semester. The goal of the assessment plan is to improve student learning. The program will use the assessment process to set high standards for learning and collect data to determine how well student performance matches those expectations. Through this process, the Program will identify areas of strength and weakness and look for ways to improve the quality of the program. Improvements may include curriculum modifications, changes to teaching practices and/or materials, additional resources, or the use of new technologies.

## **II: Background**

The program began as a pilot in 2007 and started collecting assessment data in 2011. The Assessment Plan encompasses a broad cross-section of data that includes reviews of student video projects, student papers, student surveys and exams. The program created these measures based on quantitative methods and validated rubrics, including those from AAC&U's written communication area. Other program rubrics were created based on the format of AAC&U's VALUE rubrics.

The Program's learning goals align with the Baccalaureate Learning Goals in all five areas: Competence in the Discipline, Knowledge of Human Cultures, Intellectual and Practical Skills, Personal and Social Responsibility, and Integrative Learning.

### III. Program Learning Goals, Outcomes, and Assessments

**Table I: Film Studies Program Learning Goals and Outcomes**

Program Learning Goals (PLGs)	Program Learning Outcomes (PLOs)
<p align="center"><b>COMPENTENCY IN THE DISCIPLINE</b></p> <p><b>1. Competence in discipline knowledge (PLG 1)</b></p>	<p align="center"><b>COMPENTENCY IN THE DISCIPLINE</b></p> <p>1. Film studies students are expected to demonstrate knowledge of discipline principles in the following eight areas (<b>Competence in discipline knowledge PLO 1</b>) :</p> <ul style="list-style-type: none"> <li>• Area 1 – Camera Technology</li> <li>• Area 2 – Editing Theory</li> <li>• Area 3 – Camera Lenses</li> <li>• Area 4 – Video Signals</li> <li>• Area 5 – Audio Processing (EQ, Compressors, etc.)</li> <li>• Area 6 – Time-Code</li> <li>• Area 7 – Script formatting</li> <li>• Area 8 – Lighting basics</li> </ul>
<p align="center"><b>INTELLECTUAL &amp; PRACTICAL SKILLS</b></p> <p><b>2. Communication Skills in a Variety of Contexts (PLG 2)</b></p>	<p align="center"><b>INTELLECTUAL &amp; PRACTICAL SKILLS</b></p> <p>Film studies students:</p> <p>2. demonstrate a mastery of video communication (<b>PLO 2: Video Communication</b>)</p> <p>3. Demonstrate proficiency in written communication (<b>PLO 2: Written Communication</b>)</p> <p>4. Demonstrate ability to work collaboratively in small groups (<b>PLO 4: Team Work or Interpersonal Communication</b>)</p>
<p align="center"><b>INTELLECTUAL &amp; PRACTICAL SKILLS</b></p> <p><b>3. Critical Thinking (PLG 3)</b></p>	<p align="center"><b>INTELLECTUAL &amp; PRACTICAL SKILLS</b></p> <p>5. Film program students will demonstrate higher-level thinking through interdisciplinary video and film critique (<b>PLO 5: Critical Thinking</b>)</p>



**Table 2: Film Studies Program Learning Outcomes, Rubrics and Standards**

PLOs	Measurement Tools and/or Rubrics	Standards and Assessment Examples
<p><b>PLO 1: Competence in the discipline knowledge</b>  <b>Film studies students are expected to demonstrate knowledge of discipline principles in the following eight areas</b></p> <p><b>Area 1-</b> Camera Technology, <b>Area 2</b> -Editing Theory, <b>Area 3</b> -Camera Lenses, <b>Area 4</b> -Video Signals, <b>Area 5</b> - Audio Processing (EQ, Compressors, etc.), <b>Area 6</b>-Time-Code, <b>Area 7</b>-Script formatting, <b>Area 8</b>-Lighting basics</p>	<p>Faculty vetted and approved exam based on the eight discipline knowledge areas</p>	<p>To reach the benchmark students must make a 70% or higher on the exam. Individual questions can be disaggregated to determine whether there is discipline knowledge benchmark in each of the five areas is being met.</p> <p>See Appendix for results.</p>
<p><b>PLO 2: Video Communication</b>  <b>Film studies students demonstrate a mastery of video communication:</b></p> <p><b>Area 1</b>-Develop clear video concepts, <b>Area 2- implement</b> effective organizational strategies, <b>Area 3</b>-Use video technique effectively including; sound, cinematography and editing <b>Area 4-</b> use appropriate cinematic conventions to convey meaning</p>	<p>Video Communication Rubric developed by program faculty.</p>	<p>Senior projects will be scored using a faculty-vetted rubric. In each area, to reach the benchmark, students must score 3 or higher.</p> <p>See Appendix for results</p>
<p><b>PLO 3: Written Communication</b>  <b>Film studies students demonstrate proficiency in written communication</b></p> <p><b>Area 1</b>-Using clear language to show context and purpose <b>Area 2-</b> Show proficiency in using written English, genre and disciplinary conventions <b>Area 3</b>-Use proper evidentiary material <b>Area 4-</b> Control syntax and mechanics including proper spelling, grammar and punctuation.</p>	<p>Capstone Paper scored with Written Communication VALUE Rubric developed by AAC&amp;U (Appendix III)</p>	<p>12 randomly sampled Papers from Coms 192, Senior Seminar in Film and English 105, Film Theory and Criticism, will be assessed using the rubric. 70% of students must score 3 or higher for the program to reach the benchmark in each of the four areas.</p>
<p><b>PLO 4: Team Work</b>  <b>Demonstrate ability to work collaboratively in small groups</b></p> <p><b>Area 1-</b> Contribution to Team meetings <b>Area 2</b>-Individual Contributions <b>Area 3</b>-Fosters Constructive Team Climate <b>Area 4</b>-Responds to Conflict</p>	<p>Capstone Senior Project group survey based on Teamwork Value Rubric: (Appendix IV)</p>	<p>All students will be given a peer evaluation survey that is based on the 4 areas of the teamwork rubric. 70% of students must score 3 or higher for the program to reach the benchmark in each of the four areas.</p>
<p><b>PLO 5: Critical Thinking</b>  <b>Students will think critically when consuming and constructing images</b></p> <p><b>Area 1</b>-Explanation of Issues <b>Area 2</b>-Evidence <b>Area 3</b>-Influence of context and assumptions <b>Area 4</b>- Students position <b>Area 5</b>-Conclusions and related outcomes</p>	<p>Capstone paper scored with the Critical Thinking Value Rubric</p>	<p>12 randomly sampled Papers from Coms 192, Senior Seminar in Film and English 105, Film Theory and Criticism, will be assessed using the rubric. 70% of students must score 3 or higher for the program to reach the benchmark in each of the four areas.</p>

The program has developed three learning goals and five learning outcomes (See Table I above for more details).

The three outcomes include:

1. Students will have knowledge of discipline principles
2. Students will communicate effectively in a variety of contexts
3. Students will think critically when constructing and consuming messages

**1. Students will have knowledge of discipline principles.**

*Demonstrate a mastery of film discipline knowledge:* Understand contemporary practices in digital video and cinema, identify the historic development of media and film and its evolution into digital forms.

A random sampling of 15 students in Coms 185, Senior Practicum in Video Production, complete a 20-question multiple-choice examination that was constructed, vetted and approved by the Film Program. To meet the benchmark, students must earn a score of at least 70 percent. *See Appendix I*

**2. Students will communicate effectively in a variety of contexts:**

*Demonstrate a mastery of video communication:* Develop clear video concepts, implement effective organizational strategies, use video technique effectively including; sound, cinematography and editing, use appropriate cinematic conventions to convey meaning.

Senior projects from Coms 185, Senior Video Practicum, will be assessed using a rubric that was constructed, vetted and approved by the program faculty. The rubric is comprised of 5 dimensions: Each dimension is scored on a 5-point scale that ranges from a value of “0,” indicating that it does not meet the benchmark to “4,” indicating capstone or complete proficiency. PLEASE SEE AN ASSESSMENT EXMAPLE IN APPENDIX II.

*Demonstrate proficiency in written communication:* Use clear language to show context and purpose, show proficiency in using written English, genre and disciplinary conventions, use proper evidentiary material, control syntax and mechanics including proper spelling, grammar and punctuation.

Papers from Coms 192, Senior Seminar in Film and English 105, Film Theory and Criticism, will be assessed using the AAC&U’s VALUES Written Communication rubric. The rubric is comprised of five dimensions: context and purpose, content development, genre and disciplinary conventions, sources and evidence and control of syntax and mechanics. Each dimension is scored on a 5-point scale that ranges from “0,”

indicating that it does not meet the benchmark to a “4,” indicating complete proficiency.  
*See Appendix III*

*Demonstrate ability to work collaboratively in small groups:* work effectively as part of a team, make significant individual contributions to the group, foster a positive climate and respond constructively to conflict.

Students and their instructors will be surveyed after successful completion of a group project in Coms 185, Senior Video Practicum. They will use the AAC&U’s VALUE Teamwork rubric to rate students with whom they collaborated on the project. The rubric is comprised of five dimensions: contributions to team meetings, facilitation of the contributions of team members, individual contributions, fostering of constructive team climate and response to conflict. Each dimension is scored on a 5-point scale that ranges from “0,” indicating that it does not meet the benchmark to a “4,” indicating complete proficiency. **See Appendix IV for Teamwork Value Rubric**

### **3. Students will think critically when consuming and constructing messages.**

*Demonstrate higher-level thinking through interdisciplinary video and film critique:* Explanation of Issues as related to cultural and genre conventions, Show evidence in support of those explanations, Show assumptions based on proper context, formulate and clearly communicate a position, formulate a clear conclusion based on related outcomes.

Papers from Coms 192, Senior Seminar in Film and English 105, Film Theory and Criticism, will be assessed using the AAC&U’s VALUES Critical Thinking rubric: Explanation of Issues, Evidence, Influence of context and assumptions, student’s position, conclusions and related outcomes. **See Appendix V for Critical Thinking Rubric.**

## **IV Curriculum**

The required core in the Film Program is designed to help students achieve our program learning outcomes. Table III below shows where each outcome is introduced, developed and mastered in the Film program.

## **V Program Assessment and Review Schedule**

Assessment data will be collected in both Fall and Spring semesters to disperse faculty efforts across the academic year. Please see Table IV for more detail regarding frequency of assessment, the data that will be collected, which courses it will be collected from, and how the data will be presented for our program review.

**Table III: Curriculum Map Linking Film Learning Outcomes to Each Course in the Program**

<b>Required Classes</b>	<b>Outcome 1: Competence in the discipline knowledge</b>	<b>Outcome 2: Video Communication</b>	<b>Outcome 3 Written Communication</b>	<b>Outcome 4: Team Work or Interpersonal Communication</b>	<b>Outcome 5: Critical Thinking</b>
FILM/COMS 27A Digital Film/Video Production (Corequisite 27A)	I			I	I
FILM/COMS 27B Digital Film/Video Production Lab (Corequisite 27B)	I	I			
FILM/ENGL 97 Introduction to Film Studies	I		I		I
FILM/COMS 121 Media Aesthetics		I, D	I, D		I, D
FILM/COMS 155 Survey of World Cinema		D	D		D
FILM/HRS/HIST 169 Hollywood and America					D
FILM/COMS 20A Audio (Corequisite: COMS 20B)	I, D	I, D			
FILM/COMS 20B Audio Production Lab (Corequisite: COMS 20A)	I, D	I, D			I, D
FILM/COMS 124A Writing Short Scripts for Film/Video	D	D	D	D	D
English 105 Film Theory and Criticism		D	D	D	D
FILM/COMS 128 Non-Studio Television	D	D, M	D, M		D, M
FILM/COMS 130 Staging and Lighting for Digital Video	D	D		D	
COMS 185 Practicum in Video Production	D, M	D, M		D, M	
FILM/COMS 192 Senior Seminar in Film		D, M	D, M		D, M

**Table IV**  
**Connecting Program Goals, Student Learning Outcomes, and Assessments**  
**Example of *Possible* Assessment Data Collection Plan - FOCUS: Student Learning**

Overarching Program Learning Outcomes (may also be known as Program Goals)	Corresponding Student Learning Outcomes (SLOs). (Each must directly relate to one or more Program Learning Outcomes/goals)	Course(s) Where Student Learning Outcomes are Assessed	How often will the SLO be assessed?	*What types of assessment activities will be used?	**What type of tool will be used to score/evaluate the activity?	***How will assessment data (both aggregated and disaggregated) be reported?	Who will administer the assessment and who will analyze the data?	How will collected data be used? By whom?	How will data be reported? By whom?
A. Students will communicate effectively in a variety of contexts	1. <i>Demonstrate a mastery of video communication</i>	Capstone Course: ComS 185 Senior Video Practicum	Fall 2013 Spring 2014  Fall 2015 Spring 2016  Fall 2017 Spring 2018	24 Capstone Video Projects	A rubric that is constructed, vetted and approved by faculty	The rubric is comprised of 5 dimensions: Each dimension is scored on a 5-point scale that ranges from a value of "0," indicating that it does not meet the benchmark to "4," indicating capstone or complete proficiency.	Faculty teaching the course will administer the assessment and the Film Committee will analyze the data.	Used by the program to determine how well student performance matches programmatic expectations, what changes need to be made, and the effectiveness of already implemented changes	The data will be reported by the Film Committee. Each area will be reported as percentages: To meet the benchmark for each skill 70% of students must score a three or higher.
	2. Demonstrate proficiency in written communication	ComS 192 Senior Seminar in Film Studies and English 105 Film Theory and Criticism	Spring 2014 Spring 2016 Spring 2018	Random sampling of 24 papers	AAC&U's VALUES Written Communication rubric	The rubric is comprised of five dimensions: Each dimension is scored on a 5-point scale that ranges from "0," indicating that it does not meet the benchmark to a "4," indicating complete proficiency.	Faculty teaching the course will administer the assessment and the Film Committee will analyze the data.	Used by the program to determine how well student performance matches programmatic expectations, what changes need to be made, and the effectiveness of already implemented changes	The data will be reported by the Film Committee. Each area will be reported as percentages: To meet the benchmark for each skill 70% of students must score a three or higher.

Overarching Program Learning Outcomes (may also be known as Program Goals)	Corresponding Student Learning Outcomes (SLOs). (Each must directly relate to one or more Program Learning Outcomes/goals)	Course(s) Where Student Learning Outcomes are Assessed	How often will the SLO be assessed?	*What types of assessment activities will be used?	**What type of tool will be used to score/evaluate the activity?	***How will assessment data (both aggregated and disaggregated) be reported?	Who will administer the assessment and who will analyze the data?	How will collected data be used? By whom?	How will data be reported? By whom?
<i>Continued:</i> A. Students will communicate effectively in a variety of contexts	<i>3. Demonstrate ability to work collaboratively in small groups</i>	ComS 185 Senior Seminar in Film	Fall 2013 Spring 2014  Fall 2015 Spring 2016  Fall 2017 Spring 2018	Student Survey	AAC&U's VALUE Teamwork rubric	Each dimension is scored on a 5-point scale that ranges from "0," indicating that it does not meet the benchmark to a "4," indicating complete proficiency.	Faculty teaching the course will administer the assessment and the Film Committee will analyze the data.	Used by the program to determine how well student performance matches programmatic expectations, what changes need to be made, and the effectiveness of already implemented changes	The data will be reported by the Film Committee. Each area will be reported as percentages: To meet the benchmark for each skill 70% of students must score a three or higher.
B. Students will think critically when constructing and consuming messages	<i>1. Demonstrate higher-level thinking through interdisciplinary video and film critique: analyze messages in film and video; evaluate the aesthetics of media productions, explain the values ideologies and cultural influences in cinematic messages.</i>	ComS 192: Senior Seminar in Film and English 105: Film Theory and Criticism	Spring 2014 Spring 2016 Spring 2018	Random sampling of 24 papers	AAC&U's VALUES Critical Thinking rubric	Each dimension is scored on a 5-point scale that ranges from "0," indicating that it does not meet the benchmark to a "4," indicating complete proficiency.	Faculty teaching the course will administer the assessment and the Film Committee will analyze the data.	Used by the program to determine how well student performance matches programmatic expectations, what changes need to be made, and the effectiveness of already implemented changes	The data will be reported by the Film Committee. Each area will be reported as percentages: To meet the benchmark for each skill 70% of students must score a three or higher.

Overarching Program Learning Outcomes (may also be known as Program Goals)	Corresponding Student Learning Outcomes (SLOs). (Each must directly relate to one or more Program Learning Outcomes/goals)	Course(s) Where Student Learning Outcomes are Assessed	How often will the SLO be assessed?	*What types of assessment activities will be used?	**What type of tool will be used to score/evaluate the activity?	***How will assessment data (both aggregated and disaggregated) be reported?	Who will administer the assessment and who will analyze the data?	How will collected data be used? By whom?	How will data be reported? By whom?
C. Students will have knowledge of discipline principles.	<i>Demonstrate a mastery of film discipline knowledge:</i> Understand contemporary practices in digital video and cinema, identify the historic development of media and film and its evolution into digital forms.	Communication Studies 185, Senior Video Practicum	Fall 2014 Spring 2015  Fall 2016 Spring 2017	20-questions multiple-choice examination that was constructed, vetted and approved by the faculty. 100 students will be sampled over the course of the 6 year period.	Examination Score/Percentage.	To reach the benchmark students must make a 70% or higher on the exam. Individual questions can be disaggregated to determine whether there is discipline knowledge benchmark in each of the five areas is being met.	The examination will be vetted and graded by the Film Committee. The faculty teaching the course will administer the exam.	Used by the program to determine how well student performance matches programmatic expectations, what changes need to be made, and the effectiveness of already implemented changes	For the program to meet its benchmark students must earn a score of at least 70 percent on the exam.  Disaggregated: 70% or more of students must get each subject area correct.

# Appendix I

## Preliminary Assessment Results

### Students will have knowledge of discipline principles (PLG 1)

*1. Students will understand contemporary practices in digital video and cinema, identify the historic development of media and film and its evolution into digital forms.*

#### Media Assessment Exam

In Fall 2012, an assessment consisting of twenty questions was given to a random sampling of 15 students in Com S 185 (Senior Practicum). The exam covered the following areas:

- Area 1 – Camera Technology
- Area 2 – Editing Theory
- Area 3 – Camera Lenses
- Area 4 – Video Signals
- Area 5 – Audio Processing (EQ, Compressors, etc.)
- Area 6 – Time-Code
- Area 7 – Script formatting
- Area 8 – Lighting basics

To meet the program benchmark students must earn a 70%

In each area, to meet the program benchmark, 70%+ students must get the answer correct.

The following is a summary of the scores:

- Area 1 –Below average understanding of camera technology. (note: part-time faculty). 69% correct answers.
- Area 2 – Extremely below average editing theory score (note: part-time faculty). 33% correct answers.
- Area 3 – High retention of the theory of lenses. 99% correct answers.
- Area 4 –Very low understanding of video signals (note: part-time faculty). 27% correct answers.
- Area 5 – Extremely high understanding of audio processing. 100% correct answers.
- Area 6 – Poor retention of time-code fundamentals. 45% correct answers.
- Area 7 – Very high understanding of script formatting. 82% correct answers.
- Area 8 – Poor understanding of lighting basics. 55% correct answers.

Conclusions from Professor Steve Buss (dated November 30, 2012): we're doing well in some areas, however:

- The program needs to spend more time introducing and developing the subjects of Time-Code basics, although this technology seems to be somewhat less of a concern with "lower-cost" professional video, it is still extremely important at the "higher-end."
- I believe the lighting area poor results relates to two factors; a) the need for more questions to measure this area, and b) confusing questions on this initial assessment exam.
- We need to add more audio questions to obtain a better assessment of our students audio education



**Appendix II: PLO 2: Video Communication**  
**Film studies students demonstrate a mastery of video communication:**  
**Capstone Project Rubric**

All group projects were sampled: 6 total (production groups contained 5-7 students)	Capstone 4	Milestones 3	Milestones 2	Benchmark 1	Benchmark not Met 0
A1: Develop clear video concepts Communication/ Clarity: 4: 40% 3: 40% 2: 20% 1: 0% 0: 0% Benchmark met	Premise is strong and compelling and the student demonstrates significant understanding of their target audience	Demonstrates adequate understanding of concept and target audience.	Demonstrates an attempt at concept and target audience.	Minimal attention to concept and target audience.	No attention to concept and target audience
A2a Use video technique effectively Sound: 4: 20% 3: 40% 2: 40% 1: 0% 0: 0% Benchmark not met	Demonstrates skill in audio production and post. Sound levels are correct and the sound design creates an appropriate mood for the video.	Demonstrates adequate skill in audio production with few errors. For the most part sound levels are correct and the sound design contributes somewhat to the mood of the video.	Demonstrates an attempt at proper audio production, proper sound levels and appropriate sound design.	Demonstrates minimal attention to audio production, proper sound levels and appropriate sound design.	Demonstrates little or no attention to audio production, proper sound levels and appropriate sound design
A2b Editing and Post: 4: 20% 3: 40% 2: 40% 1: 0% 0: 0% Benchmark not met	Transitions are smooth, the rhythm of the cuts is appropriate to each scene, Effects are well rendered and compliment the project.	Transitions are adequate, for the most part there is consideration taken to insure that the rhythm of the cuts is appropriate to each scene and that effects are well rendered.	Demonstrates an attempt at smooth transitions, appropriate rhythm and well- rendered effects.	Minimal attention and/or competence in the area of editing, smooth transitions, appropriate rhythm, and well- rendered effects.	Little or no attention and/or competence in the area of editing smooth transitions, appropriate rhythm and well rendered effects.
<b>A2cCinematography:</b> 4: 40% 3: 30% 2: 20% 1: 5% 0: 5% Benchmark met	Framing, Lighting and Camera moves demonstrate strong technical skill and aesthetic awareness. The use of this technique creates a mood appropriate to the meaning of the video.	Demonstrates adequate technique in all areas of cinematography and consideration was taken to use cinematography to create a mood appropriate to the meaning of the video.	Demonstrates awareness of cinematographic technique and mood, but there are significant limitations in technical skill.	Demonstrates minimal attention to cinematography. More than half of the shots are poorly framed, haphazard, or have improper lighting. The camera work at times distracts from the video.	Demonstrates little or no attention to cinematography, framing.
<b>A4- use appropriate cinematic conventions to convey meaning</b> 4: 60% 3: 0% 2: 40% 1: 0% Benchmark not met	Demonstrates a thorough understanding and mastery of time-based structure and the conclusion has significant impact.	Demonstrates an adequate understanding and use of time-based structure and the conclusion has significant impact.	Demonstrates an attempt at the understanding and use of time-based structure and there is also a noticeable attempt to make an impact.	Minimal attention to and understanding of time-based structure and the conclusion has some impact.	Little or no structure or interest

## Appendix III: Written Communication Value Rubric

### WRITTEN COMMUNICATION VALUE RUBRIC

*for more information, please contact [mluh@aaa.org](mailto:mluh@aaa.org)*



The VALUE rubrics were developed by teams of faculty experts representing colleges and universities across the United States through a process that examined many existing campus rubrics and related documents for each learning outcome and incorporated additional feedback from faculty. The rubrics articulate fundamental criteria for each learning outcome, with performance descriptors demonstrating progressively more sophisticated levels of attainment. The rubrics are intended for institutional-level use in evaluating and discussing student learning, not for grading. The core expectations articulated in all 15 of the VALUE rubrics can and should be translated into the language of individual campuses, disciplines, and even courses. The utility of the VALUE rubrics is to position learning at all undergraduate levels within a basic framework of expectations such that evidence of learning can be shared nationally through a common dialog and understanding of student success.

#### Definition

Written communication is the development and expression of ideas in writing. Written communication involves learning to work in many genres and styles. It can involve working with many different writing technologies, and mixing texts, data, and images. Written communication abilities develop through iterative experiences across the curriculum.

#### Framing Language

This writing rubric is designed for use in a wide variety of educational institutions. The most clear finding of research on writing assessment is that the best writing assessments are locally determined and sensitive to local context and mission. Users of this rubric should, in the end, consider making adaptations and additions that clearly link the language of the rubric to individual campus contexts.

This rubric focuses assessment on how specific written work samples or collections of work respond to specific contexts. The central question guiding the rubric is "How well does writing respond to the needs of audience(s) for the work?" In focusing on this question the rubric does not attend to other aspects of writing that are equally important: issues of writing process, writing strategies, writers' fluency with different modes of textual production or publication, or writer's growing engagement with writing and disciplinary through the process of writing.

Evaluators using this rubric must have information about the assignments or purposes for writing guiding writers' work. Also recommended is including reflective work samples of collections of work that address such questions as: What decisions did the writer make about audience, purpose, and genre as s/he compiled the work in the portfolio? How are those choices evident in the writing? - in the content, organization and structure, reasoning, evidence, mechanical and surface conventions, and rhetorical systems used in the writing? This will enable evaluators to have a clear sense of how writers understand the assignments and take it into consideration as they evaluate.

The first section of this rubric addresses the context and purpose for writing. A work sample or collections of work can convey the context and purpose for the writing tasks it showcases by including the writing assignments associated with work samples. But writers may also convey the context and purpose for their writing within the texts. It is important for faculty and institutions to include directions for students about how they should represent their writing contexts and purposes.

Faculty interested in the research on writing assessment that has guided our work here can consult the National Council of Teachers of English/Council of Writing Program Administrators' White Paper on Writing Assessment (2008; [www.wpaacouncil.org/whitepaper](http://www.wpaacouncil.org/whitepaper)) and the Conference on College Composition and Communication's Writing Assessment: A Position Statement (2008; [www.wccte.org/cccc/resources/positions/123784.htm](http://www.wccte.org/cccc/resources/positions/123784.htm)).

#### Glossary

The definitions that follow were developed to clarify terms and concepts used in this rubric only.

- **Content Development:** The ways in which the text explores and represents its topic in relation to its audience and purpose.
- **Context of and purpose for writing:** The context of writing is the situation surrounding a text: who is reading it? who is writing it? Under what circumstances will the text be shared or circulated? What social or political factors might affect how the text is composed or interpreted? The purpose for writing is the writer's intended effect on an audience. Writers might want to persuade or inform; they might want to report or summarize information; they might want to work through complexity or confusion; they might want to argue with other writers, or connect with other writers; they might want to convey urgency or amuse; they might write for themselves or for an assignment or to remember.
- **Disciplinary conventions:** Formal and informal rules that constitute what is seen generally as appropriate within different academic fields, e.g. introductory strategies, use of passive voice or first person point of view, expectations for thesis or hypothesis, expectations for kinds of evidence and support that are appropriate to the task at hand, use of primary and secondary sources to provide evidence and support arguments and to document critical perspectives on the topic. Writers will incorporate sources according to disciplinary and genre conventions, according to the writer's purpose for the text. Through increasingly sophisticated use of sources, writers develop an ability to differentiate between their own ideas and the ideas of others, credit and build upon work already accomplished in the field or issue they are addressing, and provide meaningful examples to readers.
- **Evidence:** Source material that is used to extend, in purposeful ways, writers' ideas in a text.
- **Genre conventions:** Formal and informal rules for particular kinds of texts and/or media that guide formatting, organization, and stylistic choices, e.g. lab reports, academic papers, poetry, webpages, or personal essays.
- **Sources:** Texts (written, oral, behavioral, visual, or other) that writers draw on as they work for a variety of purposes -- to extend, argue with, develop, define, or shape their ideas, for example.

## WRITTEN COMMUNICATION VALUE RUBRIC

*for more information, please contact [value@aacu.org](mailto:value@aacu.org)*



### Definition

Written communication is the development and expression of ideas in writing. Written communication involves learning to work in many genres and styles. It can involve working with many different writing technologies, and mixing texts, data, and images. Written communication abilities develop through iterative experiences across the curriculum.

*Evaluators are encouraged to assign a zero to any work sample or collection of work that does not meet benchmark (cell one) level performance.*

	Capstone 4	Milestones		Benchmark 1
		3	2	
<b>Context of and Purpose for Writing</b> <i>Includes considerations of audience, purpose, and the circumstances surrounding the writing task(s).</i>	Demonstrates a thorough understanding of context, audience, and purpose that is responsive to the assigned task(s) and focuses all elements of the work.	Demonstrates adequate consideration of context, audience, and purpose and a clear focus on the assigned task(s) (e.g., the task aligns with audience, purpose, and context).	Demonstrates awareness of context, audience, purpose, and to the assigned tasks(s) (e.g., begins to show awareness of audience's perceptions and assumptions).	Demonstrates minimal attention to context, audience, purpose, and to the assigned tasks(s) (e.g., expectation of instructor or self as audience).
<b>Content Development</b>	Uses appropriate, relevant, and compelling content to illustrate mastery of the subject, conveying the writer's understanding, and shaping the whole work.	Uses appropriate, relevant, and compelling content to explore ideas within the context of the discipline and shape the whole work.	Uses appropriate and relevant content to develop and explore ideas through most of the work.	Uses appropriate and relevant content to develop simple ideas in some parts of the work.
<b>Genre and Disciplinary Conventions</b> <i>Formal and informal rules inherent in the expectations for writing in particular forms and/or academic fields (please see glossary).</i>	Demonstrates detailed attention to and successful execution of a wide range of conventions particular to a specific discipline and/or writing task (s) including organization, content, presentation, formatting, and stylistic choices	Demonstrates consistent use of important conventions particular to a specific discipline and/or writing task(s), including organization, content, presentation, and stylistic choices	Follows expectations appropriate to a specific discipline and/or writing task(s) for basic organization, content, and presentation	Attempts to use a consistent system for basic organization and presentation.
<b>Sources and Evidence</b>	Demonstrates skillful use of high-quality, credible, relevant sources to develop ideas that are appropriate for the discipline and genre of the writing	Demonstrates consistent use of credible, relevant sources to support ideas that are situated within the discipline and genre of the writing.	Demonstrates an attempt to use credible and/or relevant sources to support ideas that are appropriate for the discipline and genre of the writing.	Demonstrates an attempt to use sources to support ideas in the writing.
<b>Control of Syntax and Mechanics</b>	Uses graceful language that skillfully communicates meaning to readers with clarity and fluency, and is virtually error-free.	Uses straightforward language that generally conveys meaning to readers. The language in the portfolio has few errors.	Uses language that generally conveys meaning to readers with clarity, although writing may include some errors.	Uses language that sometimes impedes meaning because of errors in usage.

## Appendix IV: Students will communicate effectively in a variety of contexts

### Demonstrate ability to work collaboratively in small groups: work effectively as part of a team and apply appropriate conflict management skills, complete group projects successfully and on-schedule

#### Capstone Peer Review Assessment

<b>TEAMWORK VALUE RUBRIC</b>				
<small>for more information, please contact <a href="mailto:valued@aacu.org">valued@aacu.org</a></small>				
<b>Definition</b>				
<small>Teamwork is behaviors under the control of individual team members (effort they put into team tasks, their manner of interacting with others on team, and the quantity and quality of contributions they make to team discussions.)</small>				
<small>Evaluators are encouraged to assign a zero to any work sample or collection of work that does not meet benchmark (all one) level performance.</small>				
	<b>Capstone 4</b>	<b>Milestones</b>		<b>Benchmark 1</b>
		3	2	
<b>Contributes to Team Meetings</b>	Helps the team move forward by articulating the merits of alternative ideas or proposals.	Offers alternative solutions or courses of action that build on the ideas of others.	Offers new suggestions to advance the work of the group.	Shares ideas but does not advance the work of the group.
<b>Facilitates the Contributions of Team Members</b>	Engages team members in ways that facilitate their contributions to meetings by both constructively building upon or synthesizing the contributions of others as well as noticing when someone is not participating and inviting them to engage.	Engages team members in ways that facilitate their contributions to meetings by constructively building upon or synthesizing the contributions of others.	Engages team members in ways that facilitate their contributions to meetings by restating the views of other team members and/or asking questions for clarification.	Engages team members by taking turns and listening to others without interrupting.
<b>Individual Contributions Outside of Team Meetings</b>	Completes all assigned tasks by deadline; work accomplished is thorough, comprehensive, and advances the project. Proactively helps other team members complete their assigned tasks to a similar level of excellence.	Completes all assigned tasks by deadline; work accomplished is thorough, comprehensive, and advances the project.	Completes all assigned tasks by deadline; work accomplished advances the project.	Completes all assigned tasks by deadline.
<b>Fosters Constructive Team Climate</b>	Supports a constructive team climate by doing all of the following: <ul style="list-style-type: none"> <li>• Treats team members respectfully by being polite and constructive in communication.</li> <li>• Uses positive vocal or written tone, facial expressions, and/or body language to convey a positive attitude about the team and its work.</li> <li>• Motivates teammates by expressing confidence about the importance of the task and the team's ability to accomplish it.</li> <li>• Provides assistance and/or encouragement to team members.</li> </ul>	Supports a constructive team climate by doing any three of the following: <ul style="list-style-type: none"> <li>• Treats team members respectfully by being polite and constructive in communication.</li> <li>• Uses positive vocal or written tone, facial expressions, and/or body language to convey a positive attitude about the team and its work.</li> <li>• Motivates teammates by expressing confidence about the importance of the task and the team's ability to accomplish it.</li> <li>• Provides assistance and/or encouragement to team members.</li> </ul>	Supports a constructive team climate by doing any two of the following: <ul style="list-style-type: none"> <li>• Treats team members respectfully by being polite and constructive in communication.</li> <li>• Uses positive vocal or written tone, facial expressions, and/or body language to convey a positive attitude about the team and its work.</li> <li>• Motivates teammates by expressing confidence about the importance of the task and the team's ability to accomplish it.</li> <li>• Provides assistance and/or encouragement to team members.</li> </ul>	Supports a constructive team climate by doing any one of the following: <ul style="list-style-type: none"> <li>• Treats team members respectfully by being polite and constructive in communication.</li> <li>• Uses positive vocal or written tone, facial expressions, and/or body language to convey a positive attitude about the team and its work.</li> <li>• Motivates teammates by expressing confidence about the importance of the task and the team's ability to accomplish it.</li> <li>• Provides assistance and/or encouragement to team members.</li> </ul>
<b>Responds to Conflict</b>	Addresses destructive conflict directly and constructively, helping to manage/resolve it in a way that strengthens overall team cohesiveness and future effectiveness.	Identifies and acknowledges conflict and stays engaged with it.	Redirecting focus toward common ground, toward task at hand (away from conflict).	Passively accepts alternate viewpoints/ideas/opinions.



## Appendix V: Critical Thinking Value Rubric

**Film program students will demonstrate higher-level thinking through interdisciplinary video and film critique**

### CRITICAL THINKING VALUE RUBRIC

*for more information, please contact [value@aacu.org](mailto:value@aacu.org)*



#### Definition

Critical thinking is a habit of mind characterized by the comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating an opinion or conclusion.

*Evaluators are encouraged to assign a zero to any work sample or collection of work that does not meet benchmark (cell one) level performance.*

	Capstone 4	Milestones		Benchmark 1
		3	2	
<b>Explanation of issues</b>	Issue/problem to be considered critically is stated clearly and described comprehensively, delivering all relevant information necessary for full understanding.	Issue/problem to be considered critically is stated, described and clarified so that understanding is not seriously impeded by omissions.	Issue/problem to be considered critically is stated but description leaves some terms undefined, ambiguities unexplored, boundaries undetermined, and/or backgrounds unknown.	Issue/problem to be considered critically is stated without clarification or description.
<b>Evidence</b> <i>Selecting and using information to investigate a point of view or conclusion</i>	Information is taken from source(s) with enough interpretation/evaluation, to develop a comprehensive analysis or synthesis. Viewpoints of experts are questioned thoroughly.	Information is taken from source(s) with enough interpretation/evaluation to develop a coherent analysis or synthesis. Viewpoints of experts are subject to questioning.	Information is taken from source(s) with some interpretation/evaluation, but not enough to develop a coherent analysis or synthesis. Viewpoints of experts are taken as mostly fact, with little questioning.	Information is taken from source(s) without any interpretation/evaluation. Viewpoints of experts are taken as fact, without question.
<b>Influence of context and assumptions</b>	Thoroughly (systematically and methodically) analyzes own and others' assumptions and carefully evaluates the relevance of contexts when presenting a position.	Identifies own and others' assumptions and several relevant contexts when presenting a position.	Questions some assumptions. Identifies several relevant contexts when presenting a position. May be more aware of others' assumptions than one's own (or vice versa).	Shows an emerging awareness of present assumptions (sometimes labels assertions as assumptions). Begins to identify some contexts when presenting a position.
<b>Student's position (perspective, thesis/hypothesis)</b>	Specific position (perspective, thesis/hypothesis) is imaginative, taking into account the complexities of an issue. Limits of position (perspective, thesis/hypothesis) are acknowledged. Others' points of view are synthesized within position (perspective, thesis/hypothesis).	Specific position (perspective, thesis/hypothesis) takes into account the complexities of an issue. Others' points of view are acknowledged within position (perspective, thesis/hypothesis).	Specific position (perspective, thesis/hypothesis) acknowledges different sides of an issue.	Specific position (perspective, thesis/hypothesis) is stated, but is simplistic and obvious.
<b>Conclusions and related outcomes (implications and consequences)</b>	Conclusions and related outcomes (consequences and implications) are logical and reflect student's informed evaluation and ability to place evidence and perspectives discussed in priority order.	Conclusion is logically tied to a range of information, including opposing viewpoints; related outcomes (consequences and implications) are identified clearly.	Conclusion is logically tied to information (because information is chosen to fit the desired conclusion); some related outcomes (consequences and implications) are identified clearly.	Conclusion is inconsistently tied to some of the information discussed, related outcomes (consequences and implications) are oversimplified.

## Film – Digital Film/Video Production Option

## FOUR YEAR PLAN

Minimum total units required for BA Degree: 120 (39-45 units required from Major department)

Additional courses may be needed to meet remediation requirements in English and/or Math prior to completing GE requirements: A2 & B4

This form is designed to be used in partnership with GE and Major advisors - modifications may be necessary to meet the unique needs of each student. Seek assistance each semester to stay on track and graduate!

<b>YEAR 1</b>	Sem. 1	A1	D1a	B4	E	FLANG	15-16 UNITS
	Sem. 2	A2	D1b	C2	FLANG	D3b/c: GOVT	15-16 UNITS

<b>YEAR 2</b>	Sem. 1	FILM/COMS 27A/B	FILM/COMS 20A/B	FILM/ENGL 97	C1	A3	15 UNITS
	Sem. 2	FILM/COMS 128	FILM/COMS 121	HRS 169/C4:UD	B1 +	UD GE*	15 UNITS

<b>YEAR 3</b>	Sem. 1	UD Area Req 1	FILM/COMS 124A	FILM/THEA 155	Elect UD/ENG 109	B5	15 UNITS
	Sem. 2	UD area Req 2	Elective	FILM/ENGL/THEA	D3a: U.S. HIST-UD	D2+	15 UNITS

<b>YEAR 4</b>	Sem. 1	FILM/COMS 185(3-6units)	Elective	Elective	FILM Studies Elect UD	B2	15 UNITS
	Sem. 2	Internship	Elective	Elective	FILM Studies Elect UD	FILM/INTD 124F	15 UNITS

**KEY:**

- Major requirements
- GE/graduation requirements
- Electives
- Minor requirements

**UD** Upper Division  
**+** Race & Ethnicity  
**\*** Writing Intensive (Complete WPJ or substitute ENGL 109W/M for elective in Semester 5 before enrolling)  
**FL** If requirement was not met in high school or through testing, substitute two semesters of Foreign Language for electives

**NOTES:**

**TOTAL = 121-124 UNITS**

