Assessment: Course Four Column

SPRING / SUMMER 2016

El Camino: Course SLOs (FA) - Film/Video

ECC: FILM 110:Film Analysis and Appreciation

Course SLOs	Assessment Method Description	Results	Actions
SLO #1 Rise of American Film Industry - At the end of this course, students will be able to identify key innovators and inventions that led to the rise of the American film industry circa 1890. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2013-14 (Spring 2014) **Input Date:** 12/12/2013	**Essay/Written Assignment -** The assessment of SLO #1 and the essay on "The Hollywood Style and the Rise of the American Film Industry" resulted in 45 essays. **Standard and Target for Success:** 70% of the students would earn a C or better.		
SLO #2 Rise of European Film Industry - At the end of this course, students will be able to identify key innovators and inventions that led to the rise of the European film industry circa 1890. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2015-16 (Spring 2016) **Input Date:** 12/12/2013	**Exam/Test/Quiz -** Objective Exam with 25 questions specific to European filmmakers and their innovations, 45 general questions targeting the parallel innovators working simultaneously in the United States, and 30 questions covering general film business, art, and critical studies terms common to both the European and American industries' development. **Standard and Target for Success:** 75% of the students would pass the exam with a C- or higher curved to the highest raw score.	**Semester and Year Assessment Conducted:** 2015-16 (Spring 2016) **Standard Met? :** Standard Met 49 students took the exam. The highest raw score was 93 correct out of 100 thus 93 was used as the standard to calculate % correct and to determine theletter grade expressed as a GPA. The highest score method was used to account for the average raw score which was 75 correct with a curved average of 80.4%. My standard grading scale is: 93-100% A, 90-92% A-, 87-89% B+, 83-86% B, 80-82% B-, 77-79% C+, 73-76% C, 70-72% C-, 67-69% D+, 63-66% D, 60-62% D- and 59% -below is an F. I graded on a curve which moves the scale slightly higher than using 100 but I feel this accounts for flaws in instruction, ambiguous exam questions, gaps in student	**Action:** As noted in the analysis section, the 4 students who did not meet the target were nonnative English speakers. I would estimate those students who barely met the target struggled with comprehension-both the English language instruction and with the volume of English language documentary and narrative films that comprise a major portion of the instructional delivery methodology. Though I make all films used in class available on my website for review, the college should TAKE the initiative for ALL classes and create digital

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notetaking and/or attendance.

89.79% of the students scored a C- or higher with 70% correct and above as the base line. Only 4 students performed below the target; all 4 were nonnative speakers and the student who scored the lowest, 49%, dropped the course shortly after the exam. For the exam, 10 students score A/A-, 15 B+/B+/B-, 19 C+/C/C-, 3 D+/D/D- and 1 student, as noted above failed the exam.

The target as met and was higher than expected with roughly 89% of the students achieving a C- or higher. Note, a C- was established as passing as El Camino does not use + or - grading though I do for all of my assessments for this class and a student who earns a C- for all work will get a passing grade of a C on their final grade report.

In sum, 75% of the time students were able to correctly identify key innovators, technologies, and contextual factors that contributed to the development of the European Film Industry circa 1890-1910. The assessment also revealed the majority of students understood the parallel development of the film industry in the United States and were grasping the key terms and concepts unique to the discipline which helped clarify the narrative of film's development as an artform and industry(s) during this era. (09/17/2016)
Faculty Assessment Leader: Kevin O'Brien

archive/hub with free high speed access COMPLETE with major language subtitling. This should include closed captioning for students with hearing disabilities. It is simply not enough to have a flex day or a technology training class on this important issue and expect instructors to do the captioning on their own. (09/17/2016)
Action Category: Program/College Support

SLO #3 Golden Age of Hollywood - At the end of this course, students will be able to describe the key factors that led to the major film studios controlling the American film industry during the Golden Age of Hollywood.
Course SLO Status: Active
Course SLO Assessment Cycle: 2017-18 (Fall 2017)
Input Date: 12/12/2013

Essay/Written Assignment - A one to two page essay was given on the SLO with this prompt:
"Write a legible, clear, cogent thesis-based response to the prompt "The Hollywood Movie". What is it? How is it characterized? How is it different from or similar to a documentary or experimental film (or a Japanese samurai film)? What are the specific characteristics? Give

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	some examples and explain why. Please include in your essay some of the key factors that led to the major film studios controlling the American film industry during the Golden Age of Hollywood". A rubric was devised and administered to the students explaining what was expected of them. **Standard and Target for Success:** I expect that 70% of the class should earn a C or better on this essay.		

ECC: FILM 121:Audio Production

Course SLOs	Assessment Method Description	Results	Actions
SLO #1 Audio Project - At the end of this course, students will be able to create, record, and edit a 3-4 minute audio project using a minimum of 3 audio tracks with fades, cross-fades, and other special audio effects. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2016-17 (Spring 2017) **Input Date:** 12/12/2013			
SLO #2 DAW - At the end of this course, students will be able to demonstrate proficiency with selected DAW (digital audio workstation) including basic mixing, sweetening, and equalization techniques. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2015-16 (Spring 2016) **Input Date:** 12/12/2013	**Project -** Working individually, students will be assessed using the following DAW (Digital Audio Workstation): Log Pro X. To demonstrate the proficiency of skills needed to use the Digital Audio Workstation (DAW) per the SLO, student will record and edit a 3-4 minute personal audio podcast project. Using at least three tracks (VO, sound effects, music), students will go through the editing, sweetening, and equalization process. **Standard and Target for Success:** The standards for success are defined as follows: Proficient, where students final project included the requisite skills to properly: Mix audio on a 3-4 minute audio project (adjust levels of three audio tracks, put in audio dissolves). Near Proficient, where students final	**Semester and Year Assessment Conducted:** 2015-16 (Spring 2016) **Standard Met? :** Standard Met 23 students were assessed. They were working individually on a "Personal Narrative Audio Podcast." Each student was to write a personal narrative "Something About Me." Students then recorded narrative using Tascam DR-40 Digital Recorder, import audio files into the DAW (Digital Audio Workstation), edit into a 3-4 minute podcast using three tracks (voice, music, sound effects) and then mix, sweeten and equalize final version. 73.9% of student projects (17 students) were proficient in all three areas: mixing, sweetening, and equalizing as demonstrated in the final project. 13.04% of student projects (3 students) were near proficient. The projects were complete but students had difficulty in at least one area; levels were not mixed well i.e. music was too loud for voice over narration, sound effects were too low or too high. Some students had some difficulty understanding equalization. This was due, in part, to the fact that they were still working on the audio edit and had difficulty following along/understanding conceptually equalization since they were not that far along on the project.	**Action:** Hours for opening the editing lab and additional TA hours to support equipment instruction outside of allocated class time would accelerate the learning curve and would allow for creating more complex projects and better prepare our students to transfer to competitive 4 ye ar programs. (05/06/2016) **Action Category:** Program/College Support

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project demonstrated the requisite skills needed to properly mix, sweeten, and equalize the project but did so either with help from fellow students, the instructor, or TA [final projects still had some audio issues when project was complete].

Not Proficient, where students final project did not demonstrate requisite skills needed to mix, sweeten, and equalize project [final projects were not mixed, sweetened, and equalized satisfactorily].

The Target for Success was for 80% of the students to be proficient or near proficient.

Reviewer's Comments: 23 students were assessed. They were working individually on a "Personal Narrative Audio Podcast." Each student was to write a personal narrative "Something About Me." Students then recorded narrative using Tascam DR-40 Digital Recorder, import audio files into the DAW (Digital Audio Workstation), edit into a 3-4 minute podcast using three tracks (voice, music, sound effects) and then mix, sweeten and equalize final version.

73.9% of student projects (17 students) were proficient in all three areas: mixing, sweetening, and equalizing as demonstrated in the

8.69% of student project (2 students) were not proficient. These students did not complete the assignment. Both of these students had difficulty completing the project due to absence and struggling to catch up with the rest of the class.

(04/25/2016)
Faculty Assessment Leader: Laura Almo

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	final project. 13.04% of student projects (3 students) were near proficient. The projects were complete but students had difficulty in at least one area; levels were not mixed well i.e. music was too loud for voice over narration, sound effects were too low or too high. Some students had some difficulty understanding equalization. This was due, in part, to the fact that they were still working on the audio edit and had difficulty following along/understanding conceptually equalization since they were not that far along on the project. 8.69% of student project (2 students) were not proficient. These students did not complete the assignment. Both of these students had difficulty completing the project due to absence and struggling to catch up with the rest of the class.		
SLO #3 Synchronizing Soundtracks - At the end of this course, students will be able to demonstrate principles of synchronizing soundtracks with picture tracks. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2013-14 (Spring 2014) **Input Date:** 12/12/2013	**Laboratory Project/Report -** Initial methodology and protocols for on-set strategies to assure down-the-line and efficient workflow for synchronizing soundtracks is covered in a workshop format on second class session. Shot and take nomenclature and best practices (industry standards) are covered in lecture/demonstration, supplemented		

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	with a 4 page hand-out, then followed with a hands-on exercise. In the exercise students rotate in 3-person units functioning as camera, sound and director respectively, as they perform specific tasks described in hand-out. **Standard and Target for Success:** Target: 75% of students achieve "Proficient" level practices for synchronizing dialogue when assessed in twelfth week of term. Standards: Each student was given 3 sets of raw audio and video files for 5 lines of dialogue. The first set had proper slates that conformed to records in camera and sound logs. The second set was absent proper slates but contained SMPTE time code. The third set had neither slate nor SMPTE code. Student was given 30 minutes to complete task of synchronization. Students that achieved frame accurate synchronization for all 3 sets were rated Advanced. Students that achieved frame accurate synchronization for first 2 sets were rated Proficient. Students that achieved frame accurate synchronization for only one set were rated Satisfactory. Those that were able to follow proper protocols to place tracks correctly in NLE timeline but were left unable to properly align tracks were rated Needs Improvement. Students that were neither able to		

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	place tracks in NLE timeline nor able to align tracks were rated Fail.		

ECC: FILM 122:Production I

Course SLOs	Assessment Method Description	Results	Actions
SLO #1 Calculating Exposure and White Balance - At the end of this course, students will be able to demonstrate how to properly calculate exposure, white balance, and focus on selected camcorders. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2013-14 (Spring 2014) **Input Date:** 12/12/2013	**Essay/Written Assignment -** Within the 18 question final exam, 3 written questions were created that specifically addressed the SLO. Q #2 asked students to describe how to focus a shot using our production camera, Panasonic DVX-100 in manual mode. Q#3 asked students to describe how to manually set white balance to ensure proper color rendition on the DVX. Q#4 asked students to detail how to calculate the initial exposure settings utilizing gray card technique to determine proper aperture and shutter speed for normal exposure. Students were instructed that they could respond in a detailed narrative or write the steps needed to achieve the task in order such as Step #1, Step #2 as if they were making an entry for a technical manual. Emphasis was placed on specificity of the directions and to use precise language to describe the process for each question. **Standard and Target for Success:** Each response was evaluated for accuracy of the instructions given to achieve the task described. A 3 point scale was used to assess the responses. A score of 2 meant the student accurately detailed the process well enough that a new student would be able to complete or learn the task. A score of 1 meant		

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	the student demonstrated an understanding of the process but the description may have lacked clarity. A score of 0 meant the student did not respond or the description was inaccurate and not related to the task. Given these basic camera operations were introduced the first week of the semester and practiced every week in lab exercises through the final exam, a target of 75% of the students scoring a 2 on the each of the three responses was established.		
SLO #2 Outputting Picture and Sound Tracks - At the end of this course, students will be able to demonstrate how to capture, edit, and output picture and sound tracks utilizing supplied software and hardware. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2017-18 (Fall 2017) **Input Date:** 12/12/2013			
SLO #3 Master Shot Technique - At the end of this course, students will be able to demonstrate how to plan, shoot, and edit a scene using master shot technique. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2015-16 (Spring 2016) **Input Date:** 12/12/2013	**Presentation/Skill Demonstration -** Master Scene Technique Field Shoot F/V 122 Spring 2016 Weeks 9-10 Based on the treatment provided, each group will plan, shoot, and edit a nondialog short film using master scene technique employing the shooting pattern that includes use of LS, MS, CU, ECU, Insert, Cutaways. Do not forget the importance of 1)	**Semester and Year Assessment Conducted:** 2015-16 (Spring 2016) **Standard Met? :** Standard Met 23 students working in 5 groups planned, shot, edited, and presented their interpretation of the treatment (non-dialog script)j provided by the instructor. The assessment began at Week 9 and took place over 4 class periods following a pattern established by previous in-class shoots: 1 class to plan, 1 class to shoot, 1 class to edit and 1 class to present and critique the final project. A 10 point scale was used to evaluate application of skills required to cover the scene. Deductions were for observable issues related to set	**Action:** Future assessments would benefit from having a controlled space such as a lighting studio where the direct observation of the students would be less interrupted. Additional teaching assistant hours (they were cut back the semester of this assessment) would enable a "second set of eyes" to observe the students when shooting on location. Because the groups shot at various locations on campus, it was difficult

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	varying camera height 2) expressive use of angles 3) the power of POV 4) power of selective focus.	protocols, technical execution with the equipment, and/or postproduction problems.	to observe each student 100% of the time., but the times they were observed the majority of students were engaged and practicing proper
	You must slate all of your shots and keep detailed camera notes on the sheet provided. NO hand-held camera unless motivated by a POV shot. Keep it simple, but be creative in your interpretation of the script.	All 5 groups completed the exercise on time and demonstrated the shooting and editing skills needed to competently cover the scene. The range of scores were from 5 to 10 with 19 of the 23 students scoring a 9 or 10 (82%). This outcome was expected as students had completed 3 camera labs prior, wrote, shot, and edited a 30 second commercial and taken a rigorous 100 question objective midterm exam covering filmmaking fundamentals prior to the assessment. The average score was 9.1 with the lowest score, a 5, attributed to one student not fully participating in the production. (09/16/2016)	set protocols. Additionally, the final projects met the standards of continuity and clarity of story-aesthetics of filmmaking-which came out during the critique session. (09/16/2016) **Action Category:** Program/College Support
	1. Develop a detailed shot list, 2-column script or storyboard based on the treatment below before shooting begins.		
	2. Finalize cast and crew positions, lock locations, plan blocking, rehearse, make any props needed. Be ready to shoot at 9:30am on Monday of Week 9. Don't forget to discuss sound and style/tone of the film.	**Faculty Assessment Leader:** Kevin O'Brien	
	3. Shoot the script using master scene technique as practiced prior. Equipment will be checked out for a maximum of 2.25 hours. All equipment and SD cards must be returned by 11:45am. No archival or outside footage allowed, no editing outside of class, no using the Internet for any phase of project.		
	4. Edit footage in class Wednesday of Week 9. Editing will begin at 9:30am sharp and end at 12:00pm. Do not ask for extensions. Straight cuts only, no voice overs. You may		

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and fade out from black.

Standard and Target for Success: By the midpoint of the semester, 80% of the students should be able to demonstrate the basic technical skills and the aesthetic application of covering a scene using the technique. A 10 point scale was used to determine if students met the standard with as 9 or 10 established a the benchmark for successfully demonstrating facility with the equipment and applying the shooting and editing patterns required for capturing the scene.

ECC: FILM 124:Production Planning

Course SLOs	Assessment Method Description	Results	Actions
SLO #1 Budget - At the end of this course, students will be able to create a budget for a given screenplay. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2013-14 (Spring 2014) **Input Date:** 12/12/2013	**Laboratory Project/Report -** Students were given a blank budget template with 9 areas common for film production. They were given hypothetical financing of $3,000 to produce a student film and were asked to complete the budget as a student filmmaker. **Standard and Target for Success:** Target for success was 80% of the students would stay on budget and make realistic budget choices given this was a student production. Standards would include making realistic decisions unique to student filmmaking such as whether or not to allocate money for union health care costs which is NOT a part of a student budget.		
SLO #2 Schedule - At the end of this course, students will be able to create a shooting schedule for all departments (camera, sound, art, talent) for a given screenplay. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2015-16 (Spring 2016) **Input Date:** 12/12/2013	**Project -** (Project): Presentation and written assignment. To create a shooting schedule for all departments (camera, sound, art, talent) students will do a two-part assignment. Part 1: Presentation - working in groups of four, students will do a presentation on factors that need to be considered for a complete shooting schedule of the screenplay Red Flag. Students were given specific guidelines of what to incorporate into presentation including arrival times at locations for each department, amount of time required for each shoot including set up and break down of	**Semester and Year Assessment Conducted:** 2015-16 (Spring 2016) **Standard Met? :** Standard Met 27 students were assessed. The highest score was 100% achieved by two students. The lowest score was 0% earned by one student. Of the 27 students assessed, 30% (eight students) earned 95% on the Shooting Schedule assignment. Of the 29 students assessed, 77.77% (21 students) earned 70% (C-) or higher. Six students performed below the target. All of these students were either absent/tardy for Part I (group presentation) or did not turn in Part II (written shooting schedule). There was a very high correlation between class	**Action:** Providing students with access to scheduling software (Movie Magic Scheduling 6) would accelerate the learning curve and give students the opportunity to work on the shooting schedule with real world professional software. This would better prepare our students to transfer to competitive 4 year programs. (05/06/2016) **Action Category:** Program/College Support

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equipment, and meals.
Part 2: Written – working individually, students will use criteria and data from part 1 to create a complete shooting schedule for screenplay Red Flag.

Standard and Target for Success:
75% of students would successfully create a shooting schedule with a grade of C- (70%) or better on this SLO.
Reviewer's Comments: 27 students were assessed. The highest score was 100% achieved by two students. The lowest score was 0% earned by one student.
Of the 27 students assessed, 30% (eight students) earned 95% on the Shooting Schedule assignment.
Of the 29 students assessed, 77.77% (21 students) earned 70% (C-) or higher.

Six students performed below the target. All of these students were either absent/tardy for Part I (group presentation) or did not turn in Part II (written shooting schedule).

There was a very high correlation between class attendance/full participation and successfully creating a shooting schedule with a grade of C- (70%) or better.

The target met was as expected – as consistent, prompt attendance and full participation is key to success. This mimics the 'real world' where

attendance/full participation and successfully creating a shooting schedule with a grade of C- (70%) or better.

The target met was as expected – as consistent, prompt attendance and full participation is key to success. This mimics the 'real world' where people must be on the job on time and ready to work everyday in order to be successful in this line of work.

In sum, 75% of the students were able to create a shooting schedule and both orally and written. This assessment also revealed the majority of students have a solid grasp of the multiple steps involved in creating a shooting schedule for a 12 page script/three day shoot.

 (05/01/2016)
Faculty Assessment Leader: Laura Almo

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	people must be on the job on time and ready to work everyday in order to be successful in this line of work. I observed that even the students who were able to create the shooting schedule could have benefited from scheduling software (Movie Magic Scheduling 6) that is an industry standard In sum, 75% of the students were able to create a shooting schedule and both orally and written. This assessment also revealed the majority of students have a solid grasp of the multiple steps involved in creating a shooting schedule for a 12 page script/three day shoot.		
SLO #3 Call Sheet - At the end of this course, students will be able to create a professional call sheet for a given shoot date to include location, arrival times, projected weather, nearest hospital, directions, parking, scenes to be shot, break and wrap times. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2016-17 (Spring 2017) **Input Date:** 12/12/2013			