

Assessment: Course Four Column

Spring/Summer 2017



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

ECC: FILM 105:Media Aesthetics

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Aesthetic Elements of the Cinematic Arts - At the end of this course, students will be able to identify aesthetic elements of the cinematic arts such as cinematography or editing and their use in screen storytelling.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Spring 2017), 2018-19 (Fall 2018)</p> <p>Input Date: 08/24/2015</p> <p>Inactive Date:</p> <p>Comments::</p>	<p>Exam/Test/Quiz - 8 questions were embedded into the final exam that specifically tested the students on their knowledge of the editing concepts and their aesthetic use in assembling short films and movies.</p> <p>Standard and Target for Success: 85% of the students would correctly answer 85% of the questions dealing specifically with editing.</p> <p>Objective exam, questions were either correct or incorrect.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017)</p> <p>Standard Met? : Standard Met 100% of the students answered 7 of the questions correctly, or 87.5%. 70% of the students correctly answered the remaining question correctly.</p> <p>Results confirm students understood and were retaining concepts discussed in lecture and demonstration. (09/21/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Elyusha Vafaeisefat</p> <p>Faculty Contributing to Assessment: Kevin O'Brien</p>	<p>Action: Add a short lab component to class where students could actually edit a short scene and practice concepts studied. Need casual labor hours to assist with lab and to open editing lab during nonclass hours. (09/21/2017)</p> <p>Action Category: Program/College Support</p> <p>Follow-Up: Unfortunately the 5 hours allocated for opening the editing lab in Spring 2017 was not funded for Fall of 2017. Thus, there are no open lab hours to add this component to the course. (12/07/2017)</p>
<p>SLO #2 Analyze a Film Text - At the end of this course, students will be able to analyze a film text through the formal elements of its production design.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Spring 2017), 2020-21 (Fall 2020)</p>	<p>Essay/Written Assignment - Students were introduced to the role of the editor and editing concepts through lecture and through screening segments of the documentary on the art of the motion picture editor, The Cutting Edge. This was followed up a</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017)</p> <p>Standard Met? : Standard Met All of the students who elected to do the assignment (several did not turn in the assignment) showed they could identify where instances of continuity, discontinuity, or montage was used. All but one student identified the usage and made connections to the story. One student identified</p>	<p>Action: At the end of this course, students will be able to analyze a film text through a variety of formal elements such as editing, production design, or lighting. (09/21/2017)</p> <p>Action Category: SLO/PLO Assessment Process</p>

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Input Date: 08/24/2015 Inactive Date: Comments::	<p>discussion on the aesthetics of screen storytelling under the control of the editor. Subsequently, students screened the feature film Hot Fuzz with instructions to take notes on editing concepts evident in the text such as continuity editing, montage, or jump cutting (discontinuous style). Then students were instructed to pick 2-3 scenes from the film and to write a short 1-2 page paper that analyzed where the editor of Hot Fuzz employed these editing techniques and how this enhanced the overall story. The switch to editing rather than production design was because the SLO is incorrect and needs to be edited.</p> <p>Standard and Target for Success: Target: 75% of the students could clearly articulate the differences between the observed techniques and make connections to their effect on the story.</p> <p>Rubric: papers were graded on a 10 point scale. A 10 score indicated the students clearly identified scenes that illustrated the editing techniques, that they made connections to the overall story and the papers were properly presented. Points were deducted for missing one or more of the techniques, weak analysis or details, and/or poor spelling, grammar, formatting, or presentation.</p> <p>Additional Information:</p>	<p>the techniques but did not connect their observations to how the editing strategy impacted the story. The range of scores of the students who completed the assignment were from 7.5 of 10 points to 10 of 10 points. (09/21/2017)</p> <p>% of Success for this SLO: Faculty Assessment Leader: Elyusha Vafaeisefat Faculty Contributing to Assessment: Kevin O'Brien</p>	<p>Follow-Up: In order to get more students to complete the assessment, instructor will consider giving more weight to assignment for the overall course grade the next time course is taught (Spring 2018). (12/07/2017)</p>

ECC: FILM 109:Introduction to Media Writing

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 Properly Format Scripts - At the end of this course, students will be able to properly format scripts for a variety of electronic media including radio, television, film, music video, commercials, and documentaries.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Spring 2017)</p> <p>Input Date: 08/24/2015</p> <p>Inactive Date:</p> <p>Comments::</p>	<p>Multiple Assessments - Throughout the semester students wrote a variety of scripts for radio, TV/Internet, and film. Scripts were evaluated for both format and content. A 4.0 GPA scale was used to assess the scripts. 4.0=excellent format, follow model given or industry standards; 3.0=above average format, script may have some typographical or formatting errors; 2.0=average format but script presentation is messy, spelling mistakes evident, or not typed; 1.0 and below=format not consistent with standards or model given.</p> <p>Standard and Target for Success: 75% of the students would score 3.0 or higher on each of the 3 separate script assignments.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017)</p> <p>Standard Met? : Standard Met</p> <p>Assessment #1 - 30 second radio commercial script: only 8 of the 16 students turned in the assignment. Of the 8, 100% of the students formatted the script following the model provided scoring a 4.0. Assessment #2 - 1 minute TV/Internet commercial script. 11 of 16 students turned in the assignment and 100% of those students followed the model provided scoring a 4.0. Assessment #3 - 3 page scene of conflict following feature film format: 13 of 14 students turned in the assignment. Of the 13, 8 formatted the screenplay correctly, 62%, scoring 4.0. 4 students formatted correctly but script had errors in margin setting, indents and/or spelling errors scoring 3.0. 1 student, 7%, turned in a screenplay which followed the model but was handwritten and it was scored a 2.0. 1 student failed to turn in the assignment. (09/17/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Kevin O'Brien</p> <p>Faculty Contributing to Assessment:</p>	<p>Action: The room assigned to teach the course was cavernous and worked against intimidated, round table script writing and discussions. Midway through the semester, the instructor found a smaller room which helped facilitate discussions and lessons. As the semester progressed, missing assignments were reduced and content improved. Writing classes should not be scheduled into large lecture halls in future semesters. (09/17/2017)</p> <p>Action Category: Program/College Support</p> <p>Follow-Up: With the dean's assistance, this course will be moved to a new space which will allow for more intimate discussions, screenings, and writing groups. (Spring 2018) (12/07/2017)</p>
<p>SLO #2 Principles of Basic Dramaturgy for Fiction Programs - At the end of this course, students will be able to demonstrate the principles of basic dramaturgy for fiction programs for voice, television, and film.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Spring 2017)</p> <p>Input Date: 08/24/2015</p> <p>Inactive Date:</p> <p>Comments::</p>	<p>Multiple Assessments - Students completed 2 separate script writing assignments that assessed the SLO. Students were put into the role of a "script doctor", a film industry job where a writer, often working without credit, is brought in to "fix" a problematic script or scene. The instructor acted as the executive producer who had to be satisfied with the changes the script doctor made to the dramaturgy issues in the selected scripts. Assessment #1</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017)</p> <p>Standard Met? : Standard Met</p> <p>For the first assessment, 12 of 15 students hit all of their deadlines, followed the instructions and satisfied the instructor/producer's request for script changes earning a 4.0 for their work. This represented 80% of the class completing the assignment with 3 students failing. For the second assessment, 13 of 15 students, or 86%, completed the assignment earning a 4.0 with 2 students failing. (09/17/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Kevin O'Brien</p>	<p>Action: This is an excellent assignment/assessment with clear instructions and outcomes which allays the fear of a "getting a good grade." Students were told if they hit all of their deadlines, followed the instructions to the letter, they would earn an A, or in the real world they would get paid for their efforts. Students were told that writers write good things and bad things, but if they can hit their deadlines and their work reflects</p>

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	<p>was based on the short script "Whale Tale" and each student was asked to "fix" Act III as the producer did not like the ending. Similarly, Assessment #2 was based on a short script "Batman: Personal Issues" and again students were told to rewrite Act 3. Each assessment began with the students each reading the scripts in class silently to themselves. Next, the scripts were read aloud (performed) with the instructor reading the scene action and students reading the actors' lines aloud. After the reads, the scripts were discussed and the dramatic story elements analyzed. Last, the students were given the doctor assignment which included one class session where they pitched privately the changes they wanted to make to the instructor/producer and then a second class when the revised scripts were read aloud as before. If students hit all of their assignment deadlines, emulating the real world, followed proper formatting, and their script changes had earned producer approval, they would earn a 4.0. If they missed one deadline or instruction they would fail.</p> <p>Standard and Target for Success: It was expected that of the 75% of the class would make all of their deadlines and follow all instructions.</p> <p>Additional Information:</p>	<p>Faculty Contributing to Assessment:</p>	<p>solid knowledge of good screen storytelling (dramaturgy) they will be successful. I will not change anything for this assessment and I surely didn't need a silly SLO assessment to demonstrate its success. (09/17/2017)</p> <p>Action Category: Teaching Strategies</p> <p>Follow-Up: No follow up needed save moving course to a new space to facilitate better discussions and writing circles. (12/07/2017)</p>

ECC: FILM 113:Screenplay Analysis

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #3 Story Concept - At the end of this course, students will be able to create a story concept for an original screen story that includes the story idea combined with the dramatic problem.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Spring 2017), 2020-21 (Spring 2021)</p> <p>Input Date: 12/12/2013</p> <p>Inactive Date:</p> <p>Comments:: Per Kevin O'Brien's 04.01.2017 & Fariba Sadeghi-Tabrizi's 04.05.2017 e-mails.</p>	<p>Exam/Test/Quiz - The final exam was scheduled over the last two class sessions of the Spring 2017 semester. On June 6th, the students screened the independent feature film Schwak and were allowed to take extensive notes on the story elements practiced throughout the semester in small group work and through the first two exams. The notes were collected by the instructor to be returned for use writing the final exam. On the last day of instruction, June 8th, the students were given a 10 question written exam pertaining to the story elements of the film. Question #10 specifically addressed SLO #3: "Following the model practiced throughout the semester, write an original 1-2 sentence Story Concept for the film Schwak."</p> <p>Standard and Target for Success: Each written response was graded on a 2-1-0 scale. A 2 indicated the student followed the format for writing the Story Concept and clearly articulated both the main story idea and the dramatic problem. A 1 score indicated the student followed the format for writing the Story Concept but was lacking one of the key story elements, either the main story idea or the dramatic problem. A 0 indicated the student did not follow the Concept paradigm and/or did not clearly articulate the story</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017)</p> <p>Standard Met? : Standard Met</p> <p>21 of 47 students score a 2 on the assessment question or 45%. 20 students scored a 1 on the assessment or 42%. 6 students scored a 0 on the assessment or 13%. Combining the 2 and 1 students accounted for 41 of 47 students, or 87% of the students meeting the standard. (09/17/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Kevin O'Brien</p> <p>Faculty Contributing to Assessment:</p>	<p>Action: The strategy of allowing students to take notes on the exam film the class session prior to the exam, collecting them, then returning for use crafting the final exam responses yielded strong results on the assessment question and the exam overall. As a group students improved their scores over the first two exams: Exam #1 average was 2.77 on a 4.0 GPA scale or a B-. Student average for Exam #2 was 2.74 or a B- and for the final exam, the group averaged 3.12, a solid B, a 1/3 increase in scores. Future iterations of the final exam will follow the model established for this assessment. (09/17/2017)</p> <p>Action Category: Teaching Strategies</p> <p>Follow-Up: This model described in the action will be used a second time when course is taught next, Spring 2018, and results will be compared to the first iteration of the assessment. (12/07/2017)</p>

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elements required.

Based on previous exams and group writing exercises, it was expected that 75% of the students would score a 1 or a 2 on question #10.

Additional Information:

ECC: FILM 121:Audio Production

Course SLOs	Assessment Method Description	Results	Actions
<p>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.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Spring 2017), 2017-18 (Spring 2018)</p> <p>Input Date: 12/12/2013</p> <p>Inactive Date:</p> <p>Comments::</p>	<p>Project - Working individually, students will be assessed on the individual project "Personal Narrative Audio Podcast." To demonstrate proficiency of skills needed to create, record, and edit a 3-4 minute audio project each student will create, record, and edit the project individually. Using at least three tracks (VO, sound effects, music) students will use fades, crossfades, and other audio effects.</p> <p>Standard and Target for Success: The standards for success are defined as follows:</p> <p>Proficient, where students final project included the requisite skills to properly: create, record, and edit a 3-4 minute audio project (use fades, crossfades, and other special audio effects).</p> <p>Near Proficient, where students final project demonstrated the requisite skills needed to properly create, record, and edit a 3-4 minute audio project (use fades, crossfades, and other special audio effects) but did so either with help from fellow students, the instructor, or TA [final projects still had some audio issues when project was complete, were missing fades or crossfades or were lacking in some area].</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017)</p> <p>Standard Met? : Standard Met</p> <p>22 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 use fades, crossfades, or other special audio effects .</p> <p>72.7% of student projects (16 students) were proficient in all three areas: create, record, and edit a 3-4 minute audio project using a minimum of three audio tracks with fades, crossfades and other special audio effects as demonstrated in the final project.</p> <p>22.7% of student projects (5 students) were near proficient. The projects were complete but students had difficulty in at least one area; some students lagged in the creation (writing) or recording of the audio project. When it came time to edit, they were more focused on putting sound effects in than on refining sound elements with audio fades, crossfades or other special audio effects as demonstrated in the final project.</p> <p>4.5% of student projects (1 student) was not proficient. This student did not complete the assignment. This student had difficulty completing the project due to absences and struggling to catch up with the rest of the class.</p> <p>(09/14/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Laura Almo</p> <p>Faculty Contributing to Assessment: Laura Almo</p>	<p>Action: Action: Hours for opening the editing and additional TA hours to support equipment/software instruction and/or practice outside of allocated class time accelerates the learning curve. Students were able to refine projects because we had TA Oscar Vasquez and open lab hours in Spring 2017. Open lab hours have since been cut for FA17. Reinstating open lab hours would accelerate the learning curve and would allow for creating more complex projects and better prepare our students to transfer to competitive 4 year programs.</p> <p>(09/14/2017)</p> <p>Action Category: Program/College Support</p> <p>Follow-Up: The 5 hours allocated for open lab hours in Spring 2017 semesters were cut for the Fall 2017 semester. Thus, lab is not available to students outside of class to improve their skills.</p> <p>(12/07/2017)</p>

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	<p>Not Proficient, where students final project did not demonstrate requisite skills needed to create, record, and edit a 3-4 minute audio project (use fades, crossfades, and other special audio effects) [final projects still had some audio issues when project was complete, were missing fades or crossfades or were lacking in some area].</p> <p>The Target for Success was for 80% of the students to be proficient or near proficient.</p> <p>Additional Information: 22 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 use fades, crossfades, or other special audio effects .</p> <p>72.7% of student projects (16 students) were proficient in all three areas: create, record, and edit a 3-4 minute audio project using a minimum of three audio tracks with fades, crossfades and other special audio effects as demonstrated in the final project.</p>		

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	22.7% of student projects (5 students) were near proficient. The projects were complete but students had difficulty in at least one area; some students lagged in the creation (writing) or recording of the audio project. When it came time to edit, they were more focused on putting sound effects in than on refining sound elements with audio fades, crossfades or other special audio effects as demonstrated in the final project.		
	4.5% of student projects (1 student) was not proficient. This student did not complete the assignment. This student had difficulty completing the project due to absences and struggling to catch up with the rest of the class.		
	Action: Hours for opening the editing and additional TA hours to support equipment/software instruction and/or practice outside of allocated class time accelerates the learning curve. Students were able to refine projects because we had TA Oscar Vasquez and open lab hours in Spring 2017. Open lab hours have since been cut for FA17. Reinstating open lab hours would accelerate the learning curve and would allow for creating more complex projects and better prepare our students to transfer to competitive 4 year programs.		

ECC: FILM 124:Production Planning

Course SLOs	Assessment Method Description	Results	Actions
<p>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.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Spring 2017)</p> <p>Input Date: 12/12/2013</p> <p>Inactive Date:</p> <p>Comments::</p>	<p>Project - SLO #3: 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.</p> <p>Presentation/Skill Demonstration: Group presentation and written assignment.</p> <p>To create a call sheet for a given shoot date students will do a two-part assignment.</p> <p>Part 1: Presentation - working in groups of four, students will do a presentation on factors that need to be considered for a call sheet for scenes from the film Red Flag. Students were given specific guidelines of what to incorporate into presentation including arrival times, projected weather, nearest hospital, directions, parking, scenes to be shot, break and wrap times.</p> <p>Part 2: Written – working individually, students will use criteria and data from part 1 to create a call sheet for shooting scenes from the screenplay Red Flag.</p> <p>Standard and Target for Success: 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.</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Spring 2017)</p> <p>Standard Met? : Standard Met</p> <p>26 students were assessed. The highest score was 100% achieved by nine students. The lowest score was 0% earned by four students.</p> <p>Of the 26 students assessed, 35% (six students) earned 93% on the Call Sheet assignment.</p> <p>Of the 26 students assessed, 84.6% (22 students) earned 70% (C-) or higher.</p> <p>Four 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).</p> <p>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.</p> <p>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. I observed that even the students who were able to create the shooting schedule could have benefited from scheduling software (Movie Magic Scheduling) or other software that is an industry standard</p> <p>In sum, 75% of the students were able to create a call sheet 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 call sheet for a film shoot.</p> <p>(09/14/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Laura Almo</p>	<p>Action: Action: Providing students with access to scheduling software (Movie Magic Scheduling 6) or other industry software (available by subscription) would accelerate the learning curve and give students the opportunity to work on the call sheet with real world professional software. This would better prepare our students to transfer to competitive 4 year programs. (09/14/2017)</p> <p>Action Category: Program/College Support</p> <p>Follow-Up: New software for budgeting/scheduling are on order. The Spring 2108 class may benefit from the software access but space upgrades will not happen until Summer 2018. Problematic will be access to computers and software outside of class as there are no hours budgeted by the Division for open lab time. (12/07/2017)</p>

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	<p>Additional Information: 26 students were assessed. The highest score was 100% achieved by nine students. The lowest score was 0% earned by four students.</p> <p>Of the 26 students assessed, 35% (six students) earned 93% on the Call Sheet assignment.</p> <p>Of the 26 students assessed, 84.6% (22 students) earned 70% (C-) or higher.</p> <p>Four 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).</p> <p>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.</p> <p>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. I observed that even the students who were able to create the shooting schedule could have benefited from scheduling software (Movie Magic Scheduling) or other software that is an industry standard</p>	<p>Faculty Contributing to Assessment: Laura Almo</p>	

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