

Assessment Plan
COMM 1003: Film Lecture

submitted by Dr. Ron Warren, Undergraduate Director
September 1, 2016

University General Education Outcomes Guiding Student Learning in Fine Arts Courses

Upon completion of three (3) hours of fine arts courses, students will understand and articulate:

- (LO1) Basic structures, themes, and principles of the discipline being introduced
- (LO2) Important philosophical, religious, and/or ethical ideas inherent in the discipline being introduced and inscribed by writers, artists, and thinkers
- (LO3) The processes by which artistic and humanistic values and aesthetic approaches are formed and challenged over time
- (LO4) Connections among cultural achievements of various groups of people, such as those of different ethnicities, religious backgrounds, racial origins, and/or sexual identities

Assessment Process

The Department of Communication offered eleven on-campus sections of COMM 1003 in the 2016 calendar year to a total of 1261 students. The course is taught by instructors and tenured/tenure-track faculty in the department. The department is currently pilot testing potential assessment items for the course. The timetable for this process is as follows:

- Spring of 2016: pilot testing in one course section
 - items written and developed by clinical and tenure-track faculty, based on relevance to stated course and core objectives
 - students assess during first week of classes, then again at the end of the course
 - comparison of mean scores on pretest and posttest
- Fall 2016: second pilot test of potential assessment items in two sections
 - items revised (and new items written) by instructors and tenure-track faculty, based on relevance to stated course and core objectives
 - students assess during first week of classes, then again at the end of the course
 - comparison of mean scores on pretest and posttest; item analyses conducted
- Spring 2017: full assessment in all sections
 - analysis of within-section scores, as well as across sections
 - full item analysis of assessment questions
 - comparisons of learning outcomes by key demographic factors (e.g., class standing)

During the pilot tests, no inter-group comparisons will be conducted due to small sample sizes within student subgroups (e.g., race/ethnicity or class standing). Only students who completed both the pre- and posttests were included in the analysis.

Starting in Spring 2017, assessment reports will take the following forms:

- Each fall and spring semester, instructors of sections selected for assessment will present (to the Undergraduate Director) an assessment report, including the following analyses:
 - comparison of pretest and posttest scores within the section as a whole
 - comparisons of student scores based on class standing (and other demographic factors to be determined)
 - a list of questions identified as potentially poor assessment measures based on an item analysis of the pretest and posttest instruments
- The COMM Undergraduate Director will prepare an executive summary of the reports from all sections for the Department Chair, Vice-Chair, and Undergraduate Committee.

In addition, and regardless of the results of the ongoing assessments, the department's Undergraduate Committee will conduct a periodic (no less than every five years), comprehensive course review to evaluate the course's ability to achieve course- and core-specific objectives. The committee will conduct this review in two stages.

- In the first stage, instructors shall provide a copy of course materials (e.g., syllabi, assignments/tests, sample teaching plans or activities, and assigned readings) to the committee. The committee will meet with the instructors to review their materials and discuss the course's strengths and weaknesses.
- In the second stage, the committee will evaluate course materials, particularly as they address both course and core objectives. The committee will report these deliberations and their recommendations regarding the course – first for feedback from course instructors, then for review and potential action by the department's tenure-track faculty.

The first of these reviews will take place during the Spring 2017 semester. The purpose of the initial review is to define the evaluative procedures and the process itself.

Assessment Instrument

Items from the pretest and posttest assessments in COMM 1003 appear in Appendix A of this report. The items are presented according to the Fine Arts Learning Objectives each targets (items duplicate when they target multiple objectives). As these items were piloted in the Spring 2016 semester and are being implemented for the first time in the Fall 2016 semester, tests for their reliability and validity have not yet been conducted with an adequate sample of students. Those tests will be conducted after the completion of the Fall 2016 semester.

It is anticipated that the next revision of the assessment instrument for Spring 2017 will address the imbalance in the number of items addressing each core objective. Those items will be adopted from current tests, resulting in a much larger set of possible assessment items. Instructors will select up to 20 items each semester for assessment purposes.

Assessment Outcomes

Review of ongoing, quantitative assessment data will result in one of three outcomes:

1. Improvement of student achievement: or those assessments that result in improvement, instructors may choose to take no action or examine ways to further improve positive outcomes.
2. No improvement: Such results will prompt instructor review of the course content, course objectives, classroom techniques, and assessment tools. For example, in those classes where no-improvement should result, items will be identified and learning objectives will be created to address the negative outcomes.
3. Decline in achievement: Such results will prompt instructor review of the course content, course objectives, classroom techniques, and assessment tools. Additionally, instructors in those courses where the assessment tools are distributed may select to interview students on the specific items of concern for additional feedback, to identify barriers, and to develop teaching strategies that may better serve at-risk students.

Reviews of the periodic comprehensive assessment of the course will result in one of three potential judgments:

1. Course effectively meets all course and core objectives: instructors may choose to take no action or examine ways to further improve positive outcomes.
2. Course meets some (but not all) its objectives: department's faculty will specify which course weaknesses are to be addressed, and course instructors will revise course content and/or delivery as needed to improve student achievement.
3. Course meets few (if any) of its objectives: department's faculty shall appoint members of the tenure-track faculty to implement a plan to revise course materials and instructional methods to better achieve course and core objectives. In cases like this, the course shall undergo another comprehensive review the following year.

Appendix A: Assessment Instrument Items

FA LO1: Basic structures, themes, and principles of the discipline being introduced

A "dolly" shot refers to a shot where the camera:

- A. pivots on a tripod to follow the movement of characters
- B. is mounted on some type of wheeling device and moved toward or away from the subject.
- C. scope falls between a close-up and a long-shot.
- D. begins and ends filming.
- E. shows a vertical and a horizontal movement.

Montage is a type of editing that:

- A. Connects a series of continuously flowing scenes
- B. Uses the eye-line match
- C. Follows a logical sequence of events
- D. Bombards the audience with discontinuous images
- E. Montage is not a type of editing

One example of camera placement would be a:

- A. Matte
- B. Superimposition
- C. Filter
- D. Medium shot
- E. Tripod

"Parallel Action":

- A. Is accomplished when a camera moves parallel with the subject
- B. Is also known as crosscutting
- C. Shows two actions occurring at the same time but different places
- D. "B" and "C"
- E. None of the answers

"Invisible editing" is also called:

- A. Montage
- B. Objective
- C. Verisimilitude
- D. Cinema verite'
- E. Decoupage

What is another name for the 180-degree rule?

- a. the rule of thirds
- b. the axis of action
- c. master scene technique
- d. crosscutting
- e. discontinuity editing

What is the name of the process used to sync dialogue—that is rerecorded in postproduction—to match the moving lips of onscreen actors?

- a. double-system recording
- b. sound mixing
- c. sound recording
- d. automatic dialogue replacement (ADR)
- e. digital formatting

Which of the following is NOT considered a type of shooting angle?

- a. wide-angle
- b. high-angle
- c. aerial-view
- d. eye-level
- e. Dutch-angle

Two main visual components of mise-en-scène are _____ and _____.

- a. design; composition
- b. sound; editing
- c. take; setup
- d. male gaze; female gaze
- e. fast motion; slow motion

This principle of film form is helped by persistence of vision, the phi phenomenon, and critical flicker fusion.

- a. dependency on light
- b. chiaroscuro lighting
- c. deep-focus cinematography
- d. manipulation of time and space
- e. illusion of movement

Which type of film animation was primarily used in cartoons?

- A. cel animation
- B. computer imaging
- C. drawn animation
- D. three-dimensional animation
- E. cut out animation

What do we call the animation process by which people are animated to make them do things that they could not normally do?

- A. morphing
- B. drawn animation
- C. cut out animation
- D. pixilation
- E. foam product transformation

FA LO2: Important philosophical, religious, and/or ethical ideas inherent in the discipline being introduced and inscribed by writers, artists, and thinkers

Expressionism:

- A. depicts an internal mood.
- B. an anti-art movement.
- C. challenges the way society looks at surface appearance in art.
- D. none of the answers.
- E. shows the world of the subconscious.

Charlie Chaplin

- A. was a popular film comedian of the silent period
- B. co-founded United Artists
- C. worked for a film producer from Pine Bluff, Arkansas
- D. was prevented from entering the United States in the 1950s because of his politics
- E. all of the above

Which of the following would NOT be an example of applying a feminist lens toward film?

- a. thinking about how characters are portrayed in terms of gender dynamics
- b. disregarding a film because it was not made by a woman director
- c. thinking about the assumptions that the director makes in regards to gender as reflected through certain characters' behaviors or dialogue
- d. analyzing how the film might offer commentary on the treatment of women in society
- e. All of the above answers would be considered examples.

Which of the following feminist approaches to film was developed by Laura Mulvey?

- A. discovering the Oedipal complexities in films that focus on the family
- B. putting films into a Marxist context
- C. seeing all films as anti-women
- D. seeing the camera as being gendered male
- E. uncovering the hidden feminist agendas in male-oriented science fiction films

What psychological theory underlies "the male gaze"?

- A. stimulus-response theory
- B. psychoanalysis
- C. apparatus theory
- D. behaviorism
- E. object-relationship theory

The dominant function of experimental films is to:

- A. hide their filmmaking techniques
- B. advance the aesthetic techniques of representational art
- C. support the Hollywood film industry
- D. critique narrative realism in other films
- E. tell a good story

FA LO3: The processes by which artistic and humanistic values and aesthetic approaches are formed and challenged over time

What is the underlying assumption behind narrative film editing?

- a. cutting and splicing
- b. montages should be used as the most common manipulation of time through editing
- c. sound is more important than visuals
- d. viewers have a tendency to interpret shots in relation to surrounding shots
- e. None of the above answers are correct.

Which film by Maya Deren began the American tradition of experimental filmmaking?

- A. The Man with a Movie Camera
- B. Chelsea Girls
- C. The Cabinet of Dr. Caligari
- D. The Blood of the Poet
- E. Meshes of the Afternoon

FA LO4: Connections among cultural achievements of various groups of people, such as those of different ethnicities, religious backgrounds, racial origins, and/or sexual identities

Which of the following would NOT be an example of applying a feminist lens toward film?

- a. thinking about how characters are portrayed in terms of gender dynamics
- b. disregarding a film because it was not made by a woman director
- c. thinking about the assumptions that the director makes in regards to gender as reflected through certain characters' behaviors or dialogue
- d. analyzing how the film might offer commentary on the treatment of women in society
- e. All of the above answers would be considered examples.

_____ is the term used to describe how mainstream society privileges individuals who can hear over individuals who cannot hear.

- a. Racism
- b. Audism
- c. Sexism
- d. Ableism
- e. Ageism

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