Course Assessment Summary Report, 2017-2018
COMM 1003: Film Lecture (Fine Arts Core)

COMM 1003 is an option in the fine arts area of the university core. The department completed its assessment plan for COMM 1003 during the 2017-2018 academic year. This included six on-campus sections of the course offered during the fall 2017 and spring 2018 semesters. Two of these were taught by tenured full professors, one was taught by a tenure-track assistant professor, and three were taught by a lecturer in the department. A total of 1107 students enrolled in the course during this time period. This is a summary of the section assessment reports, which are available upon request.

Goals for the Assessment

Based on the results of the 2016-2017 assessment, we set several procedural goals for this academic year:
- Assess only those learning objectives common to all sections of the course.
- Develop a larger pool of assessment questions for each objective.
- Analyze data on the same units of analysis to permit comparisons across sections/semesters.
- Implement a report template for the reporting of results and conclusions of each assessment.

Assessment Procedures

Based on the previous year's assessment, the course instructors met in August of 2017 to address the first goal of standardizing course objectives across sections. Three overarching objectives were standardized across all sections of the course. Subsequent to this, instructors revised some of the items in last year's assessment instrument to specifically address these objectives. Ultimately, ten items were chosen for the pretest and posttest instruments. These revisions are a start at the goal of developing a pool of assessment items, but continued progress will be needed. Pretests were administered during the first week of classes. The posttest items were included in both midterm and final exams.

The last two assessment goals were achieved by developing a template for section assessment reports. Each section now reports class averages on the overall assessment and for items targeted at each course objective. In addition, the purchase of test scoring software now permits to calculate difficulty and discrimination scores for test items.

Assessment Results

The average scores (out of a 10 points) showed substantial student achievement from pretest to posttest:

	Pretest (N)	Posttest (N)
Fall, Sec 001	3.86	7.20
Fall, Sec 002	3.18	9.32
Fall, Sec 003	3.56	7.80
Spring, Sec 001	3.84	9.05
Spring, Sec 002	4.30	7.10
Spring, Sec 003	3.89	8.44

Course Objective 1: To understand formal film analysis and apply technical terminology. (5 items)

	Pretest (N)	Posttest (N)
Fall, Sec 001	2.02	3.76
Fall, Sec 002	2.04	4.16
Fall, Sec 003	1.82	4.10
Spring, Sec 001	1.95	4.57
Spring, Sec 002	1.76	3.36
Spring, Sec 003	1.84	4.29

Course Objective 2: To build and/or develop a strong appreciation of the technical and socio-cultural aspects of film. (4 items)

	Pretest (N)	Posttest (N)
Fall, Sec 001	1.80	2.75
Fall, Sec 002	1.91	3.76
Fall, Sec 003	1.67	2.90
Spring, Sec 001	1.73	3.57
Spring, Sec 002	2.53	3.72
Spring, Sec 003	1.84	3.29

Course Objective 3: To explore various influences (i.e. socio-cultural, economic, and political) that shape how film depicts gender, race, ethnicity, and class. (1 item, % of students answering correctly is below)

	Pretest (N)	Posttest (N)
Fall, Sec 001	8.40%	66.88%
Fall, Sec 002	20.95%	94.00%
Fall, Sec 003	7.40%	78.65%
Spring, Sec 001	16.67%	90.16%
Spring, Sec 002	63.57%	86.40%
Spring, Sec 003	21.85%	86.07%

Summary of Instructors' Comments & Feedback

Course instructors provided very little interpretation of the assessment results:

- One observed that students' lowest scores were on those items testing their knowledge of the technical aspects of film production. That instructor suggested further monitoring of student learning of technical terminology and those concepts' contribution to film aesthetics.
- Another instructor noted that student performance might be dependent on the repetition of course material during the course (that is, higher performance was observed on concepts and principles covered repeatedly in the class).

Conclusions

The findings of this assessment indicate some progress on the goals set in 2017. First, instructors were able to agree on three common course objectives and started to explore their connections to the learning outcomes identified in the Fine Arts core. Because the university is approving changes to the core requirements, we will complete this transition to assessing core objectives when the new university core is approved. (Hence, those analyses are not presented here.)

Second, we have achieved some standardization in the assessment reports from each section of the course. This permits us to compared results across sections. As we continue to develop the assessment instruments, these efforts will need to continue. On a related note, this will necessitate the development of a larger pool of assessment items (especially for Course Objective #3).

Finally, this year's report represents a first effort to standardize a report format for the department and the college. Continued feedback on these documents will be used to revise the template as needed.

In addition, the Undergraduate Director will review the process of conducting item analyses on each of the items in the assessment instrument. Some of those items did not demonstrate acceptable levels of reliability (according to point biserial and discrimination index scores). However, not all instructors conducted this analysis. Once this occurs across all sections, the instructional staff should monitor instrument reliability and items that might require revisions.

Submitted on June 1, 2018

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Appendix: Assessment Instrument

Course Objective #1: To understand formal film analysis and apply technical terminology.
Core Objective (LO1): Basic structures, themes, and principles of the discipline being introduced

1.   A "dolly" shot refers to a shot where the camera:
   A.   pivots on a tripod to follow the movement of characters.
   B.   mounted on some type of wheeling device, is moved in towards or out 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.

2.   Continuity editing is also called:
   A.   montage editing.
   B.   disjunctive editing.
   C.   computer editing.
   D.   invisible editing.
   E.   cut-and-paste editing.

3.   The two main visual components of *mise-en-scene* are:
   A.   design; composition.
   B.   sound; editing.
   C.   take; set up.
   D.   male gaze; female gaze.
   E.   fast motion; slow motion.

4.   Which 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.

5.   Diegetic sound refers to sound that:
   A.   originates within the world of the characters in a film.
   B.   originates outside of the world of the characters in a film.
   C.   is recorded separately from what is captured by the camera.
   D.   is recorded simultaneously with what is captured by the camera.
   E.   none of the above.

Course Objective #2: To build and/or develop a strong appreciation of the technical and socio-cultural aspects of film. (NOTE: I think this can include the "historical" category).
Core Objective (LO2): Important philosophical, religious, and/or ethical ideas inherent in the discipline being introduced and inscribed by writers, artists, and thinkers
Core Objective (LO3): The processes by which artistic and humanistic values and aesthetic approaches are formed and challenged over time

6. Which of the following is associated with Russian filmmaker, Sergi Eisenstein?
   A. continuity editing.
   B. sound films.
   C. documentary films.
   D. montage editing.
   E. inventing the motion picture.

7. Who is generally credited with making the first motion picture?
   A. Thomas A. Edison.
   B. William S. Porter.
   C. Taylor Swift.
   D. the Lumiere brothers.
   E. Charlie Chaplin.

8. The principles of *mise-en-scene* are borrowed from:
   A. the internet.
   B. computer technology.
   C. theater.
   D. photography.
   E. television.

9. What is "Citizen Kane"?
   A. a type of camera angle.
   B. the greatest film ever made according to some critics.
   C. a classic silent film, but not the greatest movie every made.
   D. the nickname for the head of the Hollywood film industry in the 1920s.
   E. none of the answers.

Course Objective #3: To explore various influences (i.e. socio-cultural, economic, and political) that shape how   film depicts gender, race, ethnicity, and class.
Core Objective (LO4): Connections among cultural achievements of various groups of people, such as those of different ethnicities, religious backgrounds, racial origins, and/or sexual identities

10. Which of the following was theorized by film critic Laura Mulvey?
    A. expressionism.
    B. *mise-en-scene*.
    C. the male gaze.
    D. *film noir*.
    E. the role of animals in film