

Degree/Certificate: Bachelor of Arts

Major/Option: Film

Submitted by: Marvin Smith/Pete Porter

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Part I – Program SLO Assessment Report for 2013-14

Part I – for the 2013-14 academic year: Because Deans have been asked to create College-Level Summary Reports annually, the template has been slightly modified for a) clarity for Chairs and Directors, and b) a closer fit with what the Deans and Associate Deans are being asked to report.

1. **Student Learning Outcome:** The student performance or learning objective as published either in the catalog or elsewhere in your department literature.

Write classically structured screenplays of varying lengths.

2. **Overall evaluation of progress on outcome:** Indicate whether or not the SLO has been met, and if met, to what level.

_____ SLO is met after changes resulting from ongoing assessments, referencing assessment results from the previous year to highlight revisions;

 X SLO is met, but with changes forthcoming;

_____ SLO met without change required

3. **Strategies and methods:** Description of assessment method and choices, why they were used and how they were implemented.

Students in Capstone write a feature length screenplay that is classically structured. The strategy is used because successful completion of the process requires knowledge of film production and historical antecedents. These are the three areas of emphasis in the program. Students also write a reflection paper addressing their assessment of the program and how well prepared they were to complete the project.

4. **Observations gathered from data:** Include findings and analyses based on the strategies and methods identified in item #3.
 - a. Findings: Thirteen screenplays were reviewed and all met minimal standards.
 - b. Analysis of findings:

Students were critical of some important areas in the program: consistency across courses, accessibility of faculty, the use of adjuncts, and continuity among courses.

5. What program changes will be made based on the assessment results?

- a) Describe plans to improve student learning based on assessment findings (e.g., course content, course sequencing, curriculum revision, learning environment or student advising).

The curriculum is strong: course content and course sequencing are sound. Implementation of course content and continuity of concepts, however, has suffered because faculty who taught mid-level courses abandoned frameworks established in introductory courses and required upper level review and remediation. More specifically, FILM 221, the initial course in the screenwriting sequence, establishes a framework for script analysis and screenwriting using *The Anatomy of Story* by John Truby. This framework is essential to completing the feature-length screenplay during the senior writing sequence. The faculty who had taught the intervening courses largely ignored the framework, thus requiring students to re-learn Truby in the fall of Senior year. Such review delayed completion of their screenplays and ultimately took time away from revision. Students completed satisfactory screenplays but screenplays stand to improve with greater unity across courses.

- b) Provide a broad timeline of how and when identified changes will be addressed in the upcoming year.

In fall of 2014, FILM welcomes one new full-time faculty member, a seasoned screenwriter and filmmaker, who will largely be responsible for the screenplay track of our curriculum. The faculty identified as problematic are no longer associated with the program. These assessment results provide a persuasive argument for maintaining a system throughout the curriculum. They also provide a valuable lesson that applies to the tracks in production and criticism; the sequence is important.

6. Description of revisions to the assessment process the results suggest are needed and an evaluation of the assessment plan/process itself.

FILM feels that the Capstone screenplay provides an exceptional opportunity to assess the strength of the program. Student screenplays are read by additional faculty and discussed in an oral exam. In addition, students must complete an oral exam that presents either a senior film or a senior thesis. All of these present the faculty with annual opportunities to assess the quality of each track in the program: screenwriting, production, and criticism.

NEW: PART II – CLOSING THE LOOP
FOLLOW-UP FROM THE 2012-13 PROGRAM ASSESSMENT REPORT

In response to the university's accrediting body, the [Northwest Commission on Colleges and Universities](#), this section has been added. This should be viewed as a follow up to the previous year's findings. In other words, begin with findings from 2012-13, and then describe actions taken during 2013-14 to improve student learning along, provide a brief summary of findings, and describe possible next steps.

Working definition for closing the loop: *Using assessment results to improve student learning as well as pedagogical practices. This is an essential step in the continuous cycle of assessing student learning. It is the collaborative process through which programs use evidence of student learning to gauge the efficacy of collective educational practices, and to identify and implement strategies for improving student learning.* Adapted 8.21.13 from <http://www.hamline.edu/learning-outcomes/closing-loop.html>.

1. **Student Learning Outcome(s)** assessed for 2012-13
 - **Write classically structured screenplays of varying lengths.**
2. **Strategies implemented** during 2013-14 to improve student learning, based on findings of the 2012-13 assessment activities.

No specific action was required or stipulated in the 2012-2013 SLO assessment.

3. **Summary of results** (may include comparative data or narrative; description of changes made to curriculum, pedagogy, mode of delivery, etc.): Describe the effect of the changes towards improving student learning and/or the learning environment.
4. What **further changes to curriculum, pedagogy, mode of delivery**, etc. are projected based on closing-the-loop data, findings and analysis?

The data from 2012-2013 suggested no changes.