Assessment Activity Report Due May 2019
Submit a pdf version at https://sfsu.knack.com/ap#annual-assessment/

Assessment of Program Learning Goal(s) Annual Assessment Report

Department – School of Cinema  College - LCA
Degree Program – Cinema BA

Please see resources about closing the loop and assessing program learning outcomes at the Academic Planning website http://air.sfsu.edu/assessment/resources

Assessment Findings and Analysis Rubric – developed and used by the University Academic Assessment Advisory Committee (UAAAC) to provide feedback to programs about their assessment findings.

Reports should analyze and summarize the results of the assessment: how well did students meet the program’s learning objective(s)? How well did assessment capture that learning?

<table>
<thead>
<tr>
<th>DEVELOPED</th>
<th>DEVELOPING</th>
<th>NEEDS DEVELOPMENT</th>
<th>ABSENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Findings offer evidence that goals were met, partly met, or not met</td>
<td>Findings are mostly aligned with assessment goals and results</td>
<td>Findings unrelated to assessment results</td>
<td>No findings are given</td>
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<tr>
<td>Findings used to improve student learning and program quality</td>
<td>Findings directed at improving student learning and program outcomes</td>
<td>Findings do not indicate ongoing engagement with student learning</td>
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The assessment of program learning goals should be on a rotation, so that only one or two are evaluated in any given year, but all would be evaluated on approximately a five year cycle.

1. Please list your program learning goals.

Cinema’s B.A. program’s goals strive to enable students to:
1. Acquire basic skills in the critical analysis of films, focused by the analysis of representative film texts from a range of periods and cultures.
2. Relate cinema to the production, distribution and exhibition industries, the other arts, and to society.
3. Identify contemporary technological, artistic, and industrial trends in the cinematic arts.
4. Acquire the basic technical skills necessary for cinematic expression (animation, filmmaking and screenwriting).
5. Locate personal voice in the creation of the cinematic arts.
6. Produce competent and sustained research papers evidencing knowledge of major topics, theories and methods.

2. Which program learning goal did you choose to assess this semester?
“3. Identify contemporary technological, artistic, and industrial trends in the cinematic arts.”

3. How was the assessment completed? What evidence did the faculty consider (e.g. written papers, presentations, portfolios)? How were faculty involved in the process of assessment?

Assessment was completed through-
- Research
  - Research of general practices and curriculum within the BA program
  - Online research on the SFSU website and related Cinema pages
  - Faculty surveys

Evidence considered-
- Classes offered in Cinema
  - Course bulletin descriptions

Questions asked in survey-
- Question 1 - The third learning goal on the Cinema website states that we strive to enable students to "Identify contemporary technological, artistic and industrial trends in the cinematic arts.". Which of your classes fulfill this objective?
- Question 2 - Please explain how you do this in your classes (you can talk about up to three classes)

4. What did you find? Is the program learning goal being met?
According to the evidence examined, learning goal #2 is being met

DATA-
20 of our faculty were polled and received 8 responses-

Responder#1
CINE 620: We are talking this week about a conflict in contemporary cinematography between DPs and Colorists, made possible by new, rich shooting codecs that capture flat picture profiles that require a lot of work in post. Directors/Producers must be clear communicators with their DPs about the post-production process so that there is a shared understanding about the "authorship" of color and contrast in the film. CINE 630: We talked about web-based and interactive modes of media production within the broader context of experimental documentary production. We visited the Digital Media Studio and used VR headsets and 360 cameras. CINE 202: I folded interactive and web-based projects (Chris Milk's Wilderness Downtown and The Johnny Cash Project) into the lecture I gave on Experimental Filmmaking late in the semester, and I discussed the Color grading issues (above) when I lectured on the postproduction workflow.

Responder#2
In National Cinemas I do a survey of the most significant films from different countries. We discuss the artistic merits of those films and situate them in the social, political, historical and artistic milieu of those countries. In Film and Society I deal with contemporary issues that face us in the US or worldwide. Once again, the cultural, social and political background is significant in making sense of the films. As advice, I suggest that we change the text in the Cinema website to read "Identify contemporary social, political, and artistic trends in the cinematic arts." Those seem more appropriate to me than "technological and industrial."

Responder#3
In my Cinema 30--National Cinema classes, I have covered the most important films of the last 60 years in various Eastern European countries--Hungary, Poland, Russia, Czechoslovakia, Yugoslavia. In discussing them I show the ways in which these films reflect the political, social and artistic issues of the countries, the artists, and their times. In Cinema 373--Film and Society I choose films and readings that address some of the most important issues of our times--imperialism, ecology, economics. Always the artistic value of the films is discussed.

Responder#4
All of my classes look at trends across media (film, TV, and digital content) and take into account the role of technology, industry, and culture in shaping media content. Typically, my classes start with older media for historical perspective and then move forward in time to address emerging media genres. Classes like CINE 507: Digital & Transmedia Revolution, CINE 541: The Real & the Virtual, and CINE 541: Race, Sex, and Identity Online explicitly address emerging contemporary theories/concerns related to digital media and culture.

Responder#5
In CINE 640, students read about cameras used by documentary filmmakers at Sundance, and analyze voice & approach in short documentaries streaming online. In CINE 702, I use case studies of contemporary films to illustrate production techniques. In CINE 740, we conduct a series of Skype Q&As with documentarians across the country to understand current working practices.

**Responder#6**  
In my “Environment, Climate Change and Film” class, we deal with environmental, climate change and film. There is a lot of technological and industrial trends we talk about, how they create more climate problems or how they may help solve some of the environmental problems. We also talk about the film industry, how green filmmaking is at its beginning stage.

**Responder#7**  
Both grad and undergrad internship  
Bi-weekly reports outlining each.

**Responder#8**  
IN CINE 450 I give a number of lectures that historicise in detail recent developments in the screenwriting craft. My lectures also explore current professional practice in screenwriting across a range of industrial contexts. In CINE 658 Students undertake a series of industry studies readins exploring the craft of screenwriting in the era of media convergance and give an assessed presentaiton on one of the topics. They also critically discuss cross/convergent media development in terms of their creative and professional objectives when developing their own IP.

- Next year we will assess goal #4 “Acquire the basic technical skills necessary for cinematic expression (animation, filmmaking and screenwriting).”