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

Closing the Loop Annual Assessment Report

Department – School of Cinema College - LCA

Degree Program – BA Cinema

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

Use of Assessment for Program Improvement and Planning, or, Closing the Loop Rubric – developed and used by the University Academic Assessment Advisory Committee (UAAAC) to provide feedback to programs about their use of assessment findings to improve their programs.

The quality of a program’s assessment is determined by its usefulness and application. While assessment should reveal a program’s strengths, it is equally (and perhaps even more) valuable if it can help programs identify, reflect on, and address areas where continued development and improvement are needed.

<table>
<thead>
<tr>
<th>DEVELOPED</th>
<th>DEVELOPING</th>
<th>NEEDS DEVELOPMENT</th>
<th>ABSENT</th>
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</thead>
<tbody>
<tr>
<td>Assessment clearly drives program planning and curriculum development</td>
<td>Assessment results directed toward program planning</td>
<td>Assessment describes the existing program</td>
<td>No use of assessment evident</td>
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<tr>
<td>Program improvements result from assessment</td>
<td>Program's curriculum has changed (and changes) as a result of assessment</td>
<td>Assessment used to defend status quo</td>
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<tr>
<td>Evidence of program-level reflection on assessment results</td>
<td>Assessment report includes reflection on larger lessons learned from assessment</td>
<td>Assessment is primarily procedural and needs reflection</td>
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1. Please list the program learning goal that was assessed in your assessment findings report or other assessment activity.
   - Identify contemporary technological, artistic and industrial trends in the cinematic arts.

2. What was the finding of that assessment?
   Based on the committee’s findings we have concluded that the first learning goal does in fact reflect the teaching practices of the department.

3. What was the process through which faculty considered a response to the findings of the assessment (department meeting, department retreat, through a department assessment or curriculum committee)?
   We conducted an online survey asking the following questions:

   Question 1 - The third learning goal on the Cinema website states that we strive 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)

   These are the 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.

4. What changes have you made or are you planning to make in order to address the findings?
No changes

5. What assessment activities do you plan to undertake next academic year?
• Will you assess a different program learning goal (assessment finding report)?
• Will you address another finding from the assessment of the same program learning goal (closing the loop report)?
• Is it time to revisit program learning goals (program learning goals report) or your curriculum map (curriculum map report)

goal #4 “Acquire the basic technical skills necessary for cinematic expression (animation, filmmaking and screenwriting).”