Assessment Activity Report Due May 2019
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Curriculum Map Annual Assessment Report

Department: School of Cinema  College: LCA

Degree Program – BA Cinema

Go to http://air.sfsu.edu/assessment/resources for information about curriculum mapping

1. Please present your curriculum map.

<table>
<thead>
<tr>
<th>BA Cinema</th>
<th>#3 “Identify contemporary technological, artistic, and industrial trends in the cinematic arts.”</th>
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<td>CINE 620, CINE 630, CINE 202</td>
<td>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 &quot;authorship&quot; 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.</td>
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<td>Cinema 307--National Cinemas Cinema 373--Film and Society</td>
<td>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 &quot;Identify contemporary social, political, and artistic trends in the cinematic arts.&quot; Those seem more appropriate to me than &quot;technological and industrial.&quot;</td>
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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.

In all my classes we discuss the source of the films, meaning what are the finances of production, the outcome of the films, meaning their artistic merit.

| CINE 200; CINE 304; CINE 303; CINE 507; CINE 541; CINE 572; CINE 640, CINE 702, CINE 740 | 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. In CINE 640, students read about cameras used by documentary filmmakers at Sundance, and analyze voice & approach in short documentaries streaming online. In |
2. Who was involved in the development of your curriculum map and how did the work go forward?

The Curriculum Committee (Ben Ridgway, Johnny Symons, Katie Morrisey) assembled it based on the feedback received through surveying the faculty.

3. As the map was being developed, what did you learn about your curriculum as a whole?
   - Were all PLOs adequately supported along the path from introduced to mastered?
   - Did all courses contribute to one or more PLOs?
   - Was there too much emphasis on a few PLOs and not enough on others?
   - Are your courses and PLOs adequately aligned or is some refinement needed?

Through the responses I received I feel that the PLO we are looking at this year is adequately supported. Although not all courses were mentioned, based on the responses there are other courses like the ones mentioned that also contribute to the PLO. At this point the PLOs overall are adequately aligned with the courses taught in Cinema.

4. What is the next step you will take as a department to improve your program? For example, do you want to look more closely at the content of courses and how they support the PLOs? Are you ready to identify the course and assignment that will be used to assess a PLO? Do you need to develop new courses or adjust the scope and sequence and/or structure of your curriculum to fill in gaps in fulfilling PLO’s and facilitate in student learning?

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

5. Your curriculum map and program learning goals should not be kept secret! Post them on your department website, put your map up where students can see it, provide it to new faculty and lecturers so that they can see how the course they teach fits into the curriculum. Keep refining the content of courses to better support the curriculum overall and keep refining the map to make sure that every course in the curriculum makes a contribution.
Give that this year you created a curriculum map, the next step would be to assess one or more program learning goals in 2019-20.