



Student Learning Outcomes (SLOs) Report for Non-Accredited Programs

Program Type: **Non-Accredited Program**

Program Name: Television & Video Production B.A.

Submitted By: S.M. Walus and Matt Gill

Email: smwalus@eiu.edu; mjgill@eiu.edu

Submission Date: October 15, 2025

Review Cycle:

- Even Year
- **Odd Year**

Review Round:

- **Round A (Associate Dean review)**
- **Round B** (Associate Dean + VPAA review)

All SLO reports are archived here: <https://www.eiu.edu/assess/majorassessment.php>

DUE: **October 15th** to your Associate Dean or designee

Each academic program is expected to prepare a Summary of the Assessment Data by Student Learning Outcome. This summary may take the form of a chart or other means of presentation that describes the annual data collected, when it is collected, in which course(s), through which assignment or activity, and by whom. This summary should clearly indicate what the program seeks to discover in its students' learning. The summary should correspond to the record-keeping documents maintained by the academic program.

Program Name: Television & Video Production B.A.

PART 1. OVERVIEW OF STUDENT LEARNING OUTCOMES AND MEASURES

Student Learning Outcome (SLO)	What measures and instruments are you using? This could be an oral or written exam, a regularly assigned paper, a portfolio—administered early and later in coursework.	How are you using this info to improve student learning? What are you hoping to learn from your data? Include target score(s) and results , and specify whether these were met, not met, or partially met for each instrument.	Does your SLO correspond to an undergraduate learning goal (ULG) : writing, speaking, quantitative reasoning, critical thinking, responsible citizenship?
Students will gain disciplinary knowledge about narrative in televisual, filmic, and video content.	Students complete a disciplinary knowledge pre-test during the introductory course (CMN 1500: Television & Video Development – required for students entering the major which happens ideally in their first semester in the major [however advising can cause upper division students to take the class as well]) and the post-test occurs in the most advanced required theory course in the sequence (CMN 4770: Television Criticism- which is all Juniors and Seniors, but again through advising, first-semester	<p>The goal was for the average student to be assessed as at least minimally competent (60%) according to the post-test. Ideally, the average student would be assessed as competent (70%) or highly competent (80%) on the post-test.</p> <p>Students were assessed as highly competent as they scored 85.7% on the post-test (up 38.6% from the 47.1% scored on the pre-test).</p> <p>For the application of narrative, in CMN 2500, a 2.0 on the 5-point scale demonstrates the general presence of the concepts of utilizing narrative constructs. By the capstone course, the</p>	Not directly, but it does touch upon WCR and CT as it requires a lot of research, analysis, and linkage to complex symbolizing practices, and SL as the narrativizing process requires collaboration in media.

	<p>transfers often end up in it slightly bringing down the total average). The questionnaire addresses the disciplinary knowledge that an evaluation of a project cannot. The complete, inductively developed instrument (as found in Appendix A) and for this section we evaluated questions about narrative.</p> <p>Additionally, we look for growth in their application of narrative elements between the final narrative projects in Production I and Production IV (as assessed in the instrument of Appendix B, explained in greater detail for SLO 3 and 4).</p>	<p>average student production would be assessed as competent (3.0 on the global measure) or ideally, highly competent (3.5+).</p> <p>Students' growth in narrative application is clear as they improved to 90% (4.5/5, highly competent) on their final project in Production IV (up 20% from the 70% [3.5/5] on their final Production I project).</p>	
Students will gain disciplinary knowledge about the signification process in televisual, filmic, and video content.	We utilized the same pre-test / post-test structure in the manner explained in the previous section. The remaining questions are about the signification process in televisual, filmic, and video content. Most notably it addresses the media theory most germane to producing televisual and filmic content such as semiotics, industry considerations, and uses &	<p>The goal was for the average student to be assessed as at least minimally competent (60%) according post-test. Ideally, the average student would be assessed as competent (70%) or highly competent (80%) on the post-test.</p> <p>Students were assessed as competent as they scored 73.75% on the post-test (up 27.5% from the 46.3% scored on the pre-test).</p>	Not directly, but it does touch upon WCR and CT as it requires a lot of research, analysis, and linkage to complex symbolizing practices / creative problem-solving in pursuit on making meaning through media.

	<p>gratifications. The complete, inductively-developed instrument (as found in Appendix A)</p> <p>Additionally, we look for growth in their use of signifying practices through the application of <i>mise en scene</i> elements between the final narrative projects in Production I and Production IV (as assessed in the instrument found in Appendix B and discussed in greater detail for SLO 3, 4, and 5).</p>	<p>For the application of the signification process, in CMN 2500, a 2.0 on the 5 point scale demonstrates the general presence of the concepts of <i>mise en scene</i> elements. By the capstone course, the average student production would be assessed as competent (3.0 on the global measure) or ideally, highly competent (3.5+).</p> <p>Their growth in the application of semiotic choices through the <i>mise en scene</i> in projects as they improved to 78% (3.9/5 – highly competent) on their final project in Production IV (up 30% from the 48% [2.4/5 - competent] on their final Production I project).</p>	
Students will be able to apply the technical and symbolic conventions of sound for televisual, filmic, and video content.	<p>To assess the application of this knowledge and conversion into actual televisual and filmic productions, instructors fully assessed the most advanced scripted, narrative-driven production from the entry-level production course (CMN 2500: Production I) as well as the capstone production course (CMN 4540: Production IV). As CMN 2500 is the first production course, and the pre-requisite to all other production courses, Production I will always be taken at the beginning of the</p>	<p>The goal was for the average student production to be assessed as at least minimally competent (a global average of 2.0) according to the rubric (appendix B) after completing the introductory course (CMN 2500). A 2.0 on the 5-point scale demonstrates the general presence of the concepts of capturing and editing audio in the students' work. By the capstone course, the average student production would be assessed as competent (3.0 on the global measure). Ideally, the average student would be assessed highly competent (3.5+) on the post-test.</p>	<p>Critical Thinking, and peripherally SL, RC, WCR and QR could be considered. A production requires the individual to go out into the world and interact with diverse populations in an ethical manner, ability to articulate to cast and crew, receive feedback, gather insights from multiple perspective and prepare scripts, and even do basic</p>

	<p>major sequence. The post-test occurs in the capstone course, CMN 4540: Production IV. This is a course that all majors must take, and has multiple pre-requisites in front of it, so majors should be nearing the completion of the sequence by this point. The evaluation forms (as found in Appendix B) focus on overall deployment of narrative and character structures, visual storytelling (with basic and advanced composition), technical considerations, mise en scene, audio production (both in capturing and in post-production), and the post-production process (first, fine, and final cuts). For audio, there was a specific section on audio where we assessed the capturing and editing of sound.</p>	<p>Students in the introductory course were assessed as competent at 2.8 (56%) and the students in the capstone course were rated as highly competent at 3.9 (78%) for an improvement of 22%.</p>	<p>calculations on elements such as exposure and frame rate.</p>
<p>Students will be able to apply the technical and symbolic conventions of visuals for televisual, filmic, and video content.</p>	<p>To assess the application of this knowledge and conversion into actual televisual and filmic productions, instructors used the previously articulated assessment method. Specifically, a measure was constructed with shot composition (basic and advanced), technical</p>	<p>The goal was for the average student production to be assessed as at least minimally competent (a global average of 2.0) according to the rubric (appendix B) after completing the introductory course (CMN 2500). A 2.0 on the 5-point scale demonstrates the general presence of the concepts of visual storytelling (both in capturing and editing) in the students' work. By the</p>	<p>Critical Thinking, but also peripherally SL, RC, WCR and QR could be considered. A production requires the individual to go out into the world and interact with diverse populations in an</p>

	<p>fundamentals, and editing (first as well as fine/final cuts).</p>	<p>capstone course, the average student production would be assessed as competent (3.0 on the global measure). Ideally, the average student would be assessed highly competent (3.5+) on the post-test.</p> <p>Students in the introductory course were assessed as competent at 52.4% (2.6/5) and the students in the capstone course were rated as highly competent at 77.6% (3.9) for an improvement of 25.2%.</p>	<p>ethical manner, the ability to articulate to cast and crew, receive feedback, gather insights from multiple perspective and prepare scripts, and even do basic calculations on elements such as exposure and frame rate.</p>
<p>Students will be able to engage with and extend the representation practices of television, film, and video.</p>	<p>To assess the application of this knowledge and conversion into actual televisual and filmic productions, instructors used the previously articulated assessment method. Specifically, a measure was constructed for narrative & symbolic implementation as well as advanced shot composition to extend beyond traditional representational practices.</p>	<p>The goal was for the average student production to be assessed as at least minimally competent (a global average of 2.0) according to the rubric (appendix B) after completing the introductory course (CMN 2500). A 2.0 on the 5-point scale demonstrates the general presence of the concepts of visual storytelling in the students' work. By the capstone course, the average student production would be assessed as competent (3.0 on the global measure). Ideally, the average student would be assessed highly competent (3.5+) on the post-test.</p> <p>Students in the introductory course were assessed as competent at 61% (3.0) and the students in the capstone course were rated as highly competent at 82% (4.1) for an improvement of 21%.</p>	<p>Critical Thinking, but also peripherally SL, RC, WCR and QR could be considered. A production requires the individual to go out into the world and interact with diverse populations in an ethical manner, the ability to articulate to cast and crew, receive feedback, gather insights from multiple perspective and prepare scripts, and even do basic calculations on elements such as</p>

PART 2. IMPROVEMENTS AND CHANGES BASED ON ASSESSMENT

A. Provide a short summary (1-2 paragraphs) or bulleted list of any **curricular actions** (revisions or additions) that were approved over the past two years as a result of reflecting on the student learning outcomes data. Are there any additional future changes, revisions, or interventions proposed or still pending?

A set of revisions went into effect on Fall 2023 (the beginning of this cycle's data collection) with a conscious effort to improve the visual and audio storytelling practices of students through symbolic practices in *mise en scene* and production as well as the refinement of narrative and character building. Most notably, the requirement of CMN 4751: Topics in Episodic Television Production & Filmmaking and CMN 4755: Television Genres Production and Development was enacted (with both courses being changed to repeatable in FA 24 to allow students to experience new genres and to produce new scenes). Both require collaboration, a deep understanding of symbolic practices and conventions, and a level of detail throughout the entirety of the production process from development to pre-production to filming to post-production. This process repeats several times during the semester all with a focus on narrative and character development in addition to refining *mise en scene* considerations. From all the instructors' experiences, repetition in the form of theme and variation builds strength in storytelling and symbolizing in a manner there really is no substitute. Additionally, the majority of our production courses were changed from a 1-4-3 structure (lab focused) to a balanced 2-2-3 where there is time for lessons, application, and feedback in the class periods. This has helped with instructors being able to provide feedback on application in direct conversation with the lesson. Overall, the current curriculum is strong and leading to positive outcomes.

There are some forthcoming changes in curriculum based around the need to reduce the total number of hours of the major as well as to increase total credit hours generated by each instructor. For the School of Communication and Journalism, this means adopting a common core of general communication-focused classes for all majors in the school and a significant reduction of hours in the major. This could potentially have an adverse impact in student learning outcomes, but it is in response to a very real financial reality, and the Television & Video Production faculty will do their best in order to retain the quality of the program and make clever curricular choices so that any decline is negligible.

B. Provide a brief description or bulleted list of **any improvements (or declines)** observed/measured in student learning. Be sure to mention any intervention made that has not yet resulted in student improvement (if applicable).

Overall, this round of assessment has been very positive and demonstrates how career-ready TVP students are upon graduation. The most pleasant surprises were in the overall increase in the narrative elements (3.5 in CMN 2500 [up from 3.4] and an excellent 4.5 in CMN 4540 [up from 4.2]) and in the *mise en scene* (2.4 in CMN 2500 [up from 2.2] and a very positive increase to 3.9 in CMN 4540 [up from 3.5]). These positive outcomes are due to the production faculty being in conversation with one another (with a shared commitment to narrative and signifying practices) and the theme and variation students get to experience in the current round of curriculum. Advanced shot composition,

audio practices, and advanced editing also showed improvement and disciplinary knowledge remained stable. In Production I, there were a couple areas of slight decline, but nothing for concern or intervention. The overall score of the introduction class decreased 4%, but this is due to decreases in Technical Fundamentals and Fine/Final Cuts. This makes sense as neither of these practices are intended to be taught in the intro course and they were being taught in a couple sections before all the production faculty aligned their vision of Production I. The student learning outcomes by the time students reach Production IV are highly encouraging.

C. HISTORY OF DATA REVIEW OVER THE PAST TWO YEARS

Please document annual faculty and committee engagement with the assessment process (such as the review of outcomes data, revisions/updates to assessment plan, and reaffirmation of SLOs).

Date of annual (or periodic) review	Individuals or groups who reviewed the assessment plan	Results of the review (i.e., reference proposed changes from any revised SLOs or from point 2.A. curricular actions)
September 2023, 2024, August 2025	Our faculty is small and includes one professor / director of the program, and three full-time Instructors who also teach multiple courses in Communication Studies. The size of faculty and the proximity in which the faculty work, means that discussions are frequent and ongoing rather than there being more formal meetings. This also means that all of us engage in doing assessment, so we have an idea what is working and what is not. In the beginning of the fall semesters there are discussions with all three full- time faculty about their takes on the assessment data they are seeing and curricular possibilities.	The conversations are generally about implementation of the curriculum we have on the books and if the skills and experiences they have in the beginning courses lead to positive outcomes in the advanced courses (ex: every student has a shared skill set coming out of Production II, professors are using shared language to describe phenomena, making sure students don't get left behind while nurturing the motivated students). At the time, it was deemed that the curricular changes were positive ones and the SLOs were reflective of the degree experience, but with the forthcoming large-scale efficiency changes in curriculum approaching, the learning goals will need to be changed.
End of FA23, SP24, FA24, SP25 semesters	These are a part of the ongoing conversations with the general manager of WEIU-TV & FM (and key staff members) and EIU Athletics (who broadcast EIU games across multiple sports for ESPN+) to discuss student performance at the broadcasts/productions. Every Television &	These conversations reinforced current curricular changes, especially with regard to students working together, interacting with the community, and the creative problem solving required.

Video Production student is required to complete 40 hours on-campus with one of these two organizations as part of the CMN 2375: Practical Experience course so the individuals at these organizations have valuable insights into how the curriculum translates into success in an applied environment.

Dean Review and Feedback

As the data trove increases for the TVP program's assessment scheme, the usefulness of its collection measures continues to be well demonstrated. Furthermore, it seems that the rate of improvement percentages from lower to upper levels of curriculum is on the rise, with the gains in "highly competent" ratings being of particular note. From the "improvements/changes" narrative, it is clear that this is no accident— class structures were fine-tuned to yield better balance and requirements were added to specifically strengthen topics like narrative and character building. While their trepidation about the need to reduce overall credit hours is certainly understandable, we are confident that the choices they will make as that process evolves will be as judicious as what they have presented in this report and in previous ones. As they note, the students emerging from the program are career-ready and get jobs in a competitive industry. We look forward to seeing continued growth, refinement, and success.



Dean or designee

11/11/2025
Date

Appendix 1: Multiple Choice Questionnaire of Disciplinary Knowledge – TVP

1. Which of the following are not indicative of the televisual storytelling style?
 1. A/B/C stories
 2. Interruption
 3. Differentiated status
 4. Cause & effect
2. Narrative coherence refers to what narrative storytelling element?
 1. The use of sound throughout a scene to make a take feel cohesive.
 2. The concept of set up and pay off, where elements introduced in a scene directly serve the narrative throughout.
 3. Dialogue relying upon well-phrased lines to move the story forward.
 4. The sequence of shots being ordered so that important plot points flow logically throughout each scene.
3. If a television program continues its narratives from previous episodes and has a recap at its beginning, it is which type of narrative style?
 1. Series
 2. Serial
 3. Anthology
 4. Contiguous
4. When filming a scene, all of the following require a release form with the exception of:
 1. Location
 2. Talent
 3. Key crew positions (ex: key hair, lighting designer)
 4. The performance of the actor
 5. All of the above require a release form
5. What does the concept of *mise en scene* entail?
 1. The general “look” of the scene including setting, staging, and costuming.
 2. The French New Wave approach to visual storytelling.
 3. The ownership of a scene by a specific character.
 4. The act of adding fog or haze to the background of a scene to enhance lighting effects.
6. In television, video, and film storytelling, what is the enigma?
 1. The space in the narrative that precedes large revelations to the plot.
 2. The question that the program / video / film promises to answer over the course of the narrative.

3. The acts of the antagonist to promote additional conflict.
 4. The secondary character who incites changes in the story.
7. The theory of Uses & Gratifications explains why audiences engage with particular televisual and filmic content because:
1. Viewers seek out genres of television and film that gratify the sociopsychological needs that they have in their lives.
 2. Individuals find completing viewing a series or film incredibly gratifying.
 3. Audiences use characters from television and film to understand their lives.
 4. All of the above.
8. In a television program or film, what is the difference between a primary and a secondary character?
1. A primary character is shown before a secondary character in a screen.
 2. A primary character is played by a more famous actor than a secondary character.
 3. A primary character is dynamic while a secondary character is static.
 4. A primary character only has one motivation while a secondary character has two.
9. Which of the stages of production requires the greatest length of time?
1. Development
 2. Pre-production
 3. Filming
 4. Post-production
 5. They all take nearly equal amounts of time.
10. Why is the theory of semiotics, especially the signifier and the signified, critical to understanding and producing televisual, video, and filmic content?
1. It explains how language can shape the production process.
 2. It explains the process of matching message elements to achieve intended meanings.
 3. It explains how contract negotiations occur.
 4. It explains the relationship dynamic between cast and crew.
11. On a television program, which principle holds the most power in the decision making process?
1. Director
 2. Executive producer
 3. Writer
 4. Casting Director
12. What is the difference between scripted and actuality-based content?
1. One features recurring characters and the other does not.
 2. One constructs stories before filming and the other constructs them during and after filming.

3. One utilizes establishing shots and one does not.
 4. One engages in product integration and the other uses deficit financing.
13. A genre is considered the roadmap for various types of televisual and filmic content because:
1. It predicts what will ultimately happen to a character throughout the series or film.
 2. It supplies the symbolic conventions expected by audiences for a type of television or film.
 3. It provides the expositional elements required by the series or film.
 4. It breaks apart the estimated budget for a production by area based upon other productions in the genre.
14. Which of the following are revenue models for television, videos, and films?
1. Transactional
 2. Ad-supported
 3. Subscription
 4. All of the above.
15. Characters on television and in film are in binary opposition to other characters in that same series or film. What does this entail?
1. Characters must ultimately decide between two drastically differing paths in a narrative.
 2. For each concept embodied by one character, it must exist in its opposite form in another character.
 3. Every character requires a love interest either on or off-screen.
 4. The character is a binary between the character and the actor resulting in a fusion.

Questionnaire of Disciplinary Knowledge

CMN 1500 (Pre-test)	CMN 4770 (Post-test)
Narrative Structures – 3.3 / 7 (47.1%)	Narrative Structures – 6.0 / 7 (85.7%)
Symbolic Practices – 3.7 / 8 (46.3%)	Symbolic Practices – 5.9 / 8 (73.75%)
Average total – 7.0 / 15 (46.7%)	Average total – 11.9 / 15 (79.3%)

Appendix B: Scripted Project Evaluation Rubric

This evaluation of applied visual storytelling and deployment of televisual and filmic conventions will occur once in the introductory production course (CMN 2500: Production I) and once during the final production course (CMN 4540 – Production IV). The instructor of the course will evaluate the most advanced scripted, narrative-driven project of the semester. The areas considered have been developed inductively from the required courses of the major.

Project: _____

Evaluation Guide:

Exceptionally Done (ED = 5) – As well done as can reasonably be expected from a student project. It is present and the concept strongly and consistently applied throughout the project. In addition to proficiency, there is a sense that it contributes to the storytelling and overall piece.

Almost Exceptional (AE = 4) – The concept is clearly present, and while generally present, there are some moments of slippage with it in various applications. This is still generally mechanically well-done.

Clearly Present (P = 3) – The project demonstrates an awareness of the concept and applies it intermittently or slightly off the standard application.

Sort of Present (SP = 2) – The project did not exactly apply the concept well, but there is a slight awareness of the concept and the execution itself is lacking.

Totally Missing (TM = 1) – The concept is completely missing in this instance both in understanding and application.

Narrative & symbolic implementation

Clear narrative w/ causal elements	ED / AE/ P / SP / TM
Clear conflict	ED / AE/ P / SP / TM
Narrative enigma	ED / AE/ P / SP / TM
Narrative coherence (set up/pay off)	ED / AE/ P / SP / TM
Link to intended genre / form	ED / AE/ P / SP / TM
Characters in binary opposition	ED / AE/ P / SP / TM
Dialogue written in conversation	ED / AE/ P / SP / TM
Exposition occurs visually	ED / AE/ P / SP / TM
Actor performances for screen	ED / AE/ P / SP / TM
Creatively extends conventions	ED / AE/ P / SP / TM

Section total: _____ /50

Mise en scene

Costuming & styling	ED / AE/ P / SP / TM
Locations selected and staged	ED / AE/ P / SP / TM
Set dressing and hand props	ED / AE/ P / SP / TM

Lighting contributes to story	ED / AE/ P / SP / TM
Use of color and contrast	ED / AE/ P / SP / TM

Section total: ____/25

Basic shot composition

Use of thirds	ED / AE/ P / SP / TM
Headspace	ED / AE/ P / SP / TM
Orientation	ED / AE/ P / SP / TM
Camera at eye-level	ED / AE/ P / SP / TM
Use of entire frame (X&Y axes)	ED / AE/ P / SP / TM
Depth of field	ED / AE/ P / SP / TM
Camera stability	ED / AE/ P / SP / TM
X/Y cross shooting	ED / AE/ P / SP / TM
Coverage / A-cam	ED / AE/ P / SP / TM
180 line adherence	ED / AE/ P / SP / TM

Section total: ____/50

Advanced shot composition

Blocking	ED / AE/ P / SP / TM
Used of primary motion	ED / AE/ P / SP / TM
Secondary motion to reveal/follow	ED / AE/ P / SP / TM
Multiple grounds used (z-axis)	ED / AE/ P / SP / TM
Shots informed by intended genre	ED / AE/ P / SP / TM
Visuals reflect tone of moment	ED / AE/ P / SP / TM
Creative representation of subjects	ED / AE/ P / SP / TM

Section total: ____/35

Technical Fundamentals

Exposure (Iris, ISO, shutter)	ED / AE/ P / SP / TM
Focus	ED / AE/ P / SP / TM
White balance	ED / AE/ P / SP / TM
Video quality (compression/file)	ED / AE/ P / SP / TM

Section total: ____/20

Audio – Capture & post-production

Dialogue capture quality	ED / AE/ P / SP / TM
Dialogue written for ear	ED / AE/ P / SP / TM

Dialogue edit seamless	ED / AE/ P / SP / TM
Ambience / nat sound	ED / AE/ P / SP / TM
Foley / sound effects	ED / AE/ P / SP / TM
Music	ED / AE/ P / SP / TM
Audio mix emphasizes visuals	ED / AE/ P / SP / TM

Section total: ____ /35

First Cut

Clear inductive/deductive intro	ED / AE/ P / SP / TM
Continuity (vectors / motion /180)	ED / AE/ P / SP / TM
Master shot into X/Y cross	ED / AE/ P / SP / TM
Pacing / visual variety	ED / AE/ P / SP / TM
Scene punctuated at end	ED / AE/ P / SP / TM

Section total: ____ /25

Fine / Final Cut

J&L cuts	ED / AE/ P / SP / TM
Reaction shots	ED / AE/ P / SP / TM
Reversals / beats utilized	ED / AE/ P / SP / TM
Visual variety emphasizes story	ED / AE/ P / SP / TM
Color grade	ED / AE/ P / SP / TM
Text / graphics match genre	ED / AE/ P / SP / TM
Creatively extends genre conventions	ED / AE/ P / SP / TM

Section total: ____ /35

Total Points ____ /275

Final Project Assessment

CMN 2500 (Production I)	CMN 4540 (Production IV)
Narrative – 3.5 / 5 (70%)	Narrative – 4.5 / 5 (90%)
<i>Mise en Scene</i> – 2.4 / 5 (48%)	<i>Mise en Scene</i> – 3.9 / 5 (74%)
Basic Shot Composition – 3.1 / 5 (62.1%)	Basic Shot Composition – 4.0 / 5 (80%)
Advanced Shot Composition – 2.7 / 5 (54%)	Advanced Shot Composition – 3.7 / 5 (73.4%)

Technical Fundamentals – 2.7 / 5 (54%)	Technical Fundamentals – 3.9 / 5 (78%)
Audio (Capture & post) – 2.8 / 5 (56%)	Audio (Capture & post) – 3.9 / 5 (78%)
First cut – 3.3 / 5 (66.7%)	First cut – 3.8 / 5 (76.4%)
Fine / Final Cut – 1.3 / 5 (26%)	Fine / Final Cut – 4.0 / 5 (80%)
Total – 54.5%	Total – 79.25%