

BA in Television and Video Production

Year 2

Non-Accredited Programs Only

Student Learning Outcomes (SLOs) for Academic Programs

Please list all of the student learning outcomes for your program as articulated in the assessment plan.

1. Students will gain disciplinary knowledge about narrative in televisual, filmic, and video content.
2. Students will gain disciplinary knowledge about signification in televisual, filmic, and video content.
3. Students will be able to apply the technical and symbolic conventions of sound for televisual, filmic, and video content.
4. Students will be able to apply the technical and symbolic conventions of visuals for televisual, filmic, and video content.

Overview of Measures/Instruments

SLO(s) <i>Note: Measures might be used for more than 1 SLO</i>	ULG*	Measures/Instruments <i>Please include a clear description of the instrument including when and where it is administered</i>	How is the information Used? <i>(include target score(s), results, and report if target(s) were met/not met/partially met for each instrument)</i>
Students will gain disciplinary knowledge about narrative in televisual, filmic, and video content.	N/A	<p>Students complete a disciplinary knowledge pre-test in the introductory course (CMN 1500: Television & Video Development) and the post-test in the most advanced required theory course in the sequence (CMN 4770: Television Criticism). The questionnaire addresses the disciplinary knowledge that an evaluation of a televisual, filmic, and video project cannot. Most notably it addresses the media theory most germane to producing televisual and filmic content such as semiotics, narrative theory, and uses and gratifications.</p> <p>Questions focused on narrative in televisual, filmic, and video content are</p>	<p>The pre-test is given in order to see progress between the entry course and the most advanced theory course in order to monitor how courses reinforce the core theoretical concepts of narrative.</p> <p>The goal is for the average student to be assessed as at least minimally competent (60%) according to post-test questions concerning narrative. Ideally, the average student would be assessed as competent (70%) or highly competent (80%) on the post-test.</p>

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		considered for this student learning outcome.	
Students will gain disciplinary knowledge about signification in televisual, filmic, and video content.	N/A	<p>Students complete a disciplinary knowledge pre-test in the introductory course (CMN 1500: Television & Video Development) and the post-test in the most advanced required theory course in the sequence (CMN 4770: Television Criticism). The questionnaire addresses the disciplinary knowledge that an evaluation of a televisual, filmic, and video project cannot. Most notably it addresses the media theory most germane to producing televisual and filmic content such as semiotics, narrative theory, and uses and gratifications.</p> <p>Questions focused on signification in televisual, filmic, and video content are considered for this student learning outcome.</p>	<p>The pre-test is given in order to see progress between the entry course and the most advanced theory course in order to monitor how courses reinforce the core theoretical concepts of signification.</p> <p>The goal is for the average student to be assessed as at least minimally competent (60%) according to post-test questions concerning signification. Ideally, the average student would be assessed as competent (70%) or highly competent (80%) on the post-test.</p>
Students will be able to apply the technical and symbolic conventions of sound for televisual, filmic, and video content.	N/A	<p>To assess the application of the technical and symbolic conventions of sound instructors assess the most advanced scripted, narrative-driven production from both the entry-level production course (CMN 2500: Production I) and the capstone production course (CMN 4540: Production IV) via a specialized assessment rubric.</p> <p>By the time students complete CMN 4540 they should be through (or nearly through) the entire production sequence. Therefore, by comparing the assessment rubrics completed in the two courses we can see growth in a variety of areas.</p>	<p>The goal is for the average student production to be assessed as at least minimally competent (a global average of 2.0) according to the rubric after completing the introductory course (CMN 2500). A 2.0 on the 5-point scale demonstrates the general presence of the concepts of audio application in the students' work.</p> <p>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+).</p>

<p>SLO(s)</p> <p><i>Note: Measures might be used for more than 1 SLO</i></p>	<p>ULG*</p>	<p>Measures/Instruments</p> <p><i>Please include a clear description of the instrument including when and where it is administered</i></p>	<p>How is the information Used?</p> <p><i>(include target score(s), results, and report if target(s) were met/not met/partially met for each instrument)</i></p>
		<p>The rubric focuses on evaluating the 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).</p> <p>The parts of the evaluation rubric focused on the application of sound in televisual, filmic, and video content are considered for this student learning outcome.</p>	<p>A successful student would have minimal competence in the theoretical portion, and competence in the applied portion.</p>
<p>Students will be able to apply the technical and symbolic conventions of visuals for televisual, filmic, and video content.</p>	<p>N/A</p>	<p>To assess the application of the technical and symbolic conventions of sound instructors assess the most advanced scripted, narrative-driven production from both the entry-level production course (CMN 2500: Production I) and the capstone production course (CMN 4540: Production IV) via a specialized assessment rubric.</p> <p>By the time students complete CMN 4540 they should be through (or nearly through) the entire production sequence. Therefore, by comparing the assessment rubrics completed in the two courses we can see growth in a variety of areas.</p> <p>The rubric focuses on evaluating the 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-</p>	<p>The goal is for the average student production to be assessed as at least minimally competent (a global average of 2.0) according to the rubric after completing the introductory course (CMN 2500). A 2.0 on the 5-point scale demonstrates the general presence of the concepts of visual application in the students' work.</p> <p>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+).</p> <p>A successful student would have minimal competence in the theoretical portion, and competence in the applied portion.</p>

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		production process (first, fine, and final cuts). The parts of the evaluation rubric focused on the application of visuals in televisual, filmic, and video content are considered for this student learning outcome.	

**Please reference any University Learning Goal(s) (ULG) that this SLO, if any, may address or assess. C=Critical Thinking, W=Writing & Critical Reading; S=Speaking and Listening; Q=Quantitative reasoning; R=Responsible Citizenship; NA=Not Applicable*

Improvements and Changes Based on Assessment

1. Provide a short summary (1-2 paragraphs or bullets) of any curricular actions (revisions, additions, and so on) 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?

While no direct student data was collected for assessment, meetings with the two media organizations on campus (WEIU-TV [the campus television station] and EIU Athletics [who broadcast 70~ games each year for ESPN+] resulted in the revision of CMN 3075: Television Studio Production. Originally called CMN 2525, several elements were changed in this studio production course to better prepare students for live and multi-camera production. These changes included rolling-in footage produced off-line, understanding movement and camera responsibilities in a multi-camera shoot, and an extended section on pre-production to plan and segment both scripted and actuality-based televisual content.

Additionally, through an active channel of communication with the Theatre Arts department, electives especially suited for expanding knowledge and skills around mise en scene were added to the Skills & Interest area. These included THA 2211, 3257, 3343, and 3350. Currently, we are in conversation to provide an additional flexibility to students by offering the option to take either THA 2244: Acting I as a required course or THA 2211: Stagecraft.

2. Please 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).

Data has not yet been collected.

CLAS Deans' comments on BA in Television & Video Production (non-accredited) report

Reviewer: Christopher Mitchell

1. SLOs are generally clear and measurable. The verbiage skews a bit toward the lower end of Bloom's taxonomy (low, mid), so in further refinement of SLOs that might be something to consider.
2. I'm a bit concerned that seemingly no ULGs could be synched up with the various SLOs. Do none of them apply? I would think, for example, that the CT goal would be very relevant to the 2 "application" goals.
3. The collection methods are straightforward and seem like they will produce results that lend themselves to easy systematic analysis. The evaluation rubrics referenced are clearly defined.

Overall, the plan seems comprehensive and ready for data collection. We look forward to seeing data analysis in fall of 2023.