



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

(updated 9/19/23)

Program Type: **Non-Accredited Program**

Program Name: Television & Video Production B.A.

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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?
Not directly 1:1

1. 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 ideally in their first semester in the major [however advising can cause upper division students to take the class as well which skewed the pre-test higher]) and the post-test occurs in the most advanced required theory course in the sequence (CMN 4770: Television

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.

Students were assessed as highly competent as they scored 85.7% on the post-test (up 35.7% from the 50.7% scored on the pre-test).

Additionally, their growth is clear in the application of narrative in projects as they improved to 84.2% (4.2/5) on their final project in Production IV (up

Although it does touch upon WCR and CT as it requires a lot of research, analysis, and linkage to complex symbolizing practices.

Criticism- made up of all juniors & seniors).

from the 67.2% [3.2/5] on their final Production I project).

The questionnaire addresses the disciplinary knowledge that an evaluation of a project cannot. The complete, inductively-developed instrument can be found in Appendix A and for this section we evaluated questions about narrative.

Additionally, we look for growth in their use of signifying practices through *mise en scene* 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).

2. 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 on the test are about the signification process in televisual, filmic, and video content. Most notably it addresses the media theory most germane to producing

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.

Students were assessed as competent as they scored 75% on the post-test (up 25% from the 50%

Not directly 1:1

Although it does touch upon WCR and CT as it requires a lot of research, analysis, and linkage to complex symbolizing practices.

televisual and filmic content such as semiotics, industry considerations, and uses & gratifications. The complete, inductively-developed instrument can be found in Appendix A.

Additionally, we look for growth in their use of narrative 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).

3. Students will be able to apply the technical and symbolic conventions of sound for televisual, filmic, and video content.

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

scored on the pre-test).

Additionally, their growth is clear in the application of semiotic choices (specifically the *mise en scene*) in projects as they improved to 70.8% (3.5/5) on their final project in Production IV (up from the 44.8% [2.2/5] on their final Production I project).

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.

Students in the introductory course were assessed as competent (2.97) and the students in the capstone

Critical Thinking (SL, RC, WCR and QR could also be considered as peripheral).

A production requires the individual to go out into the world and interact with diverse populations in an ethical manner, have the ability to articulate to cast and crew, receive feedback, gather insights from multiple perspectives,

major sequence. The post-test will occur 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 where we assessed the capturing and editing of sound.

To assess the application of this knowledge and its conversion into actual televisual and filmic productions, instructors used the previously articulated assessment method. Specifically, a measure was constructed

course were rated as highly competent (3.82) for an improvement of 14.1%.

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

prepare scripts, and even do basic calculations on elements such as exposure and frame rate.

Critical Thinking
Peripherally SL, RC, WCR and QR could be considered. A production requires an individual to go out into the world

4. Students will be able to apply the technical and symbolic conventions of visuals for televisual, filmic, and video content.

with shot composition (basic and advanced), technical fundamentals, and editing (first as well as fine/final cuts).

(both in capturing and editing) 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.

Students in the introductory course were assessed as competent (3.3) and the students in the capstone course were rated as highly competent (3.8) for an improvement of 10.3%.

and interact with diverse populations in an ethical manner, the ability to articulate to cast and crew, receive feedback, gather insights from multiple perspectives, prepare scripts, and even do basic calculations on elements such as exposure and frame rate.

Critical Thinking

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 perspectives, prepare scripts, and even do basic calculations on

5. Students will be able to engage with and extend the representation practices of television, film, and video.

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 instrumentation as well as advanced shot composition to extend beyond traditional representational practices.

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 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.

Students in the introductory course were assessed as competent (3.0) and the students in the capstone course were rated as highly

competent (3.8) for an improvement of 17%.

elements such as exposure and frame rate.

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?

After meeting in Spring 2022 to discuss linkages between the courses in the major (and continuing the conversation over the course of subsequent semesters), the Production faculty decided to enact several curricular changes that are effective for Fall 2023. These changes draw from data gathered from a variety of sources including students' course projects throughout multiple courses, conversations with WEIU and EIU Athletics (ESPN+ broadcasts), and employers at the annual Media Job Fair. The goals were to improve and refine the visual and audio storytelling practices of students through the requirement of two advanced courses, CMN 4751: Topics in Episodic Television Production & Filmmaking and CMN 4755: Television Genres Production & Development, that require collaboration, a deep understanding of symbolic practices and conventions, and a level of detail that would improve the overall storytelling of our students. Additionally, these courses focus on 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. Having more complete projects in classes will be a focus moving forward

This additional required course resulted in moving CMN 2520: Introduction to Mass Communication into the electives list as it only peripherally related to student learning outcomes. Additionally, we had previously offered Areas of Specialization (Narrative & Creative / Documentary & Actuality / Commercial & Advertising) as these are the three main areas of the industry, but upon reflection, it made more sense to focus on shared knowledge and skills across the major. Students can still explore content in those areas through the limited electives. One other shift is that we now allow students to choose between THA 2244: Acting I and CMN 2211: Stagecraft to bolster the signifying practices during set construction, dressing, and staging. Currently, no additional curricular actions have been planned.

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).

This is the first wave of data that has been collected about student learning outcomes, and overall, the results have been positive. While it is encouraging that students have demonstrated learning in each of the areas between the pre-test/ Production I project and post-test / Production IV project, our goal during this data collection was to get a baseline of all the areas. Overall, there were really positive Production I results (with each category meeting the competent threshold, excepting the section on Fine/Final Cuts, which is understandable, as it is not taught until Production II and III), and the Production IV results were solid as each category was at least at the 70% mark. Moving forward the focus is to stay in conversation with colleagues and settle into the new curriculum as hopefully these results will continue and even improve.

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)
April 2022	Our production faculty is small and includes one professor / director of the program, and two full-time Instructors (there is also one Comm Studies faculty member who generally teaches a class for us each semester). 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 April meeting was the culmination of many discussions about linking course content to one another.	It resulted in a conscious connection between Production I-IV, Television Criticism, TV Development, and Audio I & II. Based upon ongoing conversations, the curricular revisions from Part 2 were sketched out during this meeting to better reinforce the student learning objectives (through more complete projects to engage the entire production process).
FA22-FA23	All three full time faculty were appraised of the curricular revisions throughout the process and discussions were held about the findings of this first round of assessment.	As this is the first semester with the changes in effect, it is about making sure that we stay in conversation and to reinforce similar approaches/language/concepts as we believe the curricula to be solid.

End of SP22, FA22, SP23 semesters

These are annual interviews with the general manager of WEIU-TV & FM and the ESPN+ Producer / Director for EIU Athletics to discuss student performance at the broadcasts/productions. Every Television & 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. Thus, these two individuals have valuable insights into how the curriculum translates into tangible production skills, and what areas can be reinforced in the students' classroom experiences.

Meetings reinforced choice to require CMN 4751 and 4755 to make students work in production groups to mirror industry standards.

Dean Review and Feedback

While we noted that the outline of the assessment process for the TVP program provided in 2021 was already evidencing clear and measurable SLOs and collection methods that seemed ripe for data acquisition, we are pleased to see considerable refinement and evolution in three distinct areas. First, a thoughtful syncing up of the SLOs with the ULGs has been done by the program, in response to our concern articulated in 2021. Second, the collection points are more precisely defined. Third, judiciously-chosen example instruments have been attached to further clarify the methods of collection. Now that two years of data have been synthesized, it seems clear that the targets set are effective, with student data falling into the “competent” and “highly competent” areas. The program has also documented student growth over their time in the department. Finally, it is clear to us that the results of the assessment process are being fed back into the curricular revision loop, which of course is one of the primary goals of assessment. We look forward to seeing the 4-year picture in 2025.

Dean or designee



Date

11/15/2023

VPAA Office Review and Feedback (for "Round B" SLO report only)

B.A. in Television & Video Production

The B.A. in Television & Video Production program documents several steps in the development of a thoughtful team approach to assessment. The small cohort of colleagues teaching within the program benefits from the ongoing nature of conversations about improving the curriculum, aligning requirements with current industry standards, and learning from each other's experiences. The report notes the advising challenge of placing advanced students a bit late in the required introductory course, CMN 1500. The report notes positive developments such as the program's ability to draw from the Practical Experience course's requirement of 40 hours of on-campus experience; this in-the-field experience allows the program to learn directly from majors' feedback as they gain professional experience with the WEIU-TV director and the ESPN+ producer.

Dr. Suzie Park, Interim Asst VPAA



2/28/24

VPAA or designee

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 – 3.5 / 7 (50.7%)	Narrative Structures – 6.0 / 7 (85.7%)
Symbolic Practices – 4.0 / 8 (50%)	Symbolic Practices – 6.0 / 8 (75%)
Average total – 7.6/15 (50.6%)	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 – 3.4 / 5 (67.2%)	Narrative – 4.2 / 5 (84.2%)
<i>Mise en Scene</i> – 2.2 / 5 (44.8%)	<i>Mise en Scene</i> – 3.5 / 5 (70.8%)
Basic Shot Composition – 3.3 / 5 (65.8%)	Basic Shot Composition – 3.8 / 5 (76.4%)
Advanced Shot Composition – 2.7 / 5 (54%)	Advanced Shot Composition – 3.6 / 5 (72.9%)
Technical Fundamentals – 3.0 / 5 (60.5%)	Technical Fundamentals – 3.9 / 5 (78%)
Audio (Capture & post) – 2.9 / 5 (59.3%)	Audio (Capture & post) – 3.7 / 5 (73.4%)
First cut – 3.3 / 5 (66.7%)	First cut – 3.9 / 5 (77.2%)
Fine / Final Cut – 1.43 / 5 (28.6%)	Fine / Final Cut – 3.8 / 5 (76.3%)
Total – 58.9%	Total – 76.4%