

**UNIVERSITY OF CENTRAL ARKANSAS**  
**ACADEMIC ASSESSMENT PLAN**  
Requirements, Template, and Example

**Requirements**

1. *Submit with New Program Proposal*
  - a. *Programs are encouraged to consult with the Office of University Assessment.*
  - b. *Contact information [assessment@uca.edu](mailto:assessment@uca.edu)*
2. *Send copy of Assessment Plan to the Office of University Assessment, Wingo 215.*
3. *Update the Program Assessment Plan based upon EAPR or Accreditation Cycles.*

**Basic Information**

Program Name: Film

College: CAHSS

Department: Film, Theatre, and Creative Writing

Program Level (check all that apply)

- Associate's
- Bachelor's
- Undergraduate Certificate
- Master's
- Doctoral
- Graduate Certificate

Date Plan Submitted:

College Dean & email: Tom Williams

College Curriculum Committee Chairperson & Email:

Department Chairperson & email: Shauna Meador

Department Curriculum Committee Chairperson & email: Keith Corson

**1. Introduction** (identify college, unit, and degree programs)

**Mission**

To develop creators, innovators and leaders in the production and exhibition of original films, through the combination of storytelling, technology, and critical knowledge.

## **Vision**

The Film Program of the Department of Film, Theatre and Creative Writing will be preeminent nationally in filmmaking education. As a leader, the Film Program will be recognized for its excellence by:

1. Developing a high-quality comprehensive curriculum that balances storytelling and technical competence;
2. Developing a comprehensive artistic experience that emphasizes creativity, confidence, innovation, and experimentation;
3. Developing a comprehensive approach to professional practices and career strategies in the motion picture industry;
4. Drawing positive attention in the University, the region and nation-wide, to the program, faculty, and students;
5. Recruiting, enhancing, and retaining an internationally recognized faculty and staff;
6. Maintaining an infrastructure, including facilities, equipment, and computers, that supports the program's vision.

## **Core Values**

- Fostering an environment of creativity, collaboration, experimentation, and innovation for students and faculty.
- Developing artists and creators with a clear identity, an entrepreneurial mindset, and the confidence to engage the professional world.
- Focusing on storytelling and encouraging students to craft personal and unique stories.
- Developing students' ability to create aesthetically, emotionally engaging and challenging images and soundtracks.
- Applying accessible and cutting edge technologies to the solution of creative challenges.
- Providing students with a theoretical and historical foundation of knowledge in critical film studies.
- Supporting a faculty that engages in scholarly and creative activities that provide educational opportunities for students.
- Providing an environment that values equity, inclusiveness, and diversity.

## 2. Student Outcomes

- MFA Student Learning Outcomes

1. Students will demonstrate knowledge of major accomplishments within the motion picture field, along with their historical contexts.

2. Students will demonstrate an understanding of the theoretical underpinnings of the field, and gain a vision of the future potential of the medium.

3. Students will demonstrate understanding and skill of the tenets of screenwriting and directing of the motion picture.

4. Students will demonstrate skill in specific production techniques including directing, cinematography, editing, audio recording and mixing, art direction, and finishing (including title and credit design, color grading and correction, and basic visual effects).

## 3. Assessment Cycle

- Bi-Annual between programs with BA/BS and MFA alternating each year.

## 4. Curriculum Map

- MFA Student Learning Outcomes

Course	SLO #1	SLO #2	SLO #3	SLO #4
FILM 5305				I/R/A
FILM 5311				I/R/A
FILM 5320				I/R/A
FILM 5354				I/R/A
FILM 5355				I/R/A
FILM 5363				I/R/A
FILM 5373				I/R/A
FILM 5380	R	R		
FILM 5392				I/R/A
FILM 5v90				R/A
FILM 6300			I/R/A	I/R/A

FILM 6316		I		
FILM 6317		I		
FILM 6326			I	
FILM 6327			I	
FILM 6342	I			
FILM 6343	I			
FILM 6360			R/A	
FILM 6362			R/A	
FILM 6390	R	R	R/A	
FILM 7v80				A

## 5. Assessment Methods and Measures (Formative and Summative recommended)

- MFA

Intended Outcome/Objective	Assessment Procedures and Criteria
1. Students will demonstrate knowledge of major accomplishments within the motion picture field, along with their historical contexts.	1. All graduates will have demonstrated competence on the history portion of an examination administered by the Graduate Faculty and 33% will have achieved excellence (Competence defined as an 80% or higher and excellence defined as a 90% or higher)
2. Students will demonstrate an understanding of the theoretical underpinnings of the field, and gain a vision of the future potential of the medium.	2. All graduates will have demonstrated competence on the theory portion of an examination administered by the Graduate Faculty and 33% will have achieved excellence (Competence defined as an 80% or higher and excellence defined as a 90%)
3. Students will demonstrate understanding and skill of the tenets of screenwriting and directing of the motion picture.	3. All graduates will have demonstrated competence on the screenwriting and directing portion of an examination administered by the Graduate Faculty and 33% will have achieved excellence (Competence defined as an 80% or higher and excellence defined as a 90% or

	higher)
4. Students will demonstrate skill in specific production techniques including directing, cinematography, editing, audio recording and mixing, art direction, and finishing (including title and credit design, color grading and correction, and basic visual effects).	<p>4a. All graduates will complete a short narrative film that meets the length and formatting requirements published by the Academy of Motion Picture Arts and Sciences for consideration for the Student Academy Award, and that passes a thesis defense. Of those, 33% will achieve excellence by passing with the defense with a minimum score of 22 out of 24 on the thesis rubric..</p> <p>4b. Within a year after graduation 75% of students who seek such opportunities will have gained employment or be an active practitioner in the field</p>

**6. Data Collection and Review**

**MFA**

- When will data be collected for each outcome?
  - Annually each April
- How will data be collected for each outcome?
  - See Chart Below
- What will be the benchmark/target for each outcome?
  - See Chart in #5 Above
- What individuals/groups will be responsible for data collection?
  - See Chart Below

<b>Intended Outcome/Objective</b>	<b>How Data Collected</b>	<b>Responsible Group</b>
1. Students will demonstrate knowledge of major accomplishments within the motion picture field, along with their historical contexts.	Comprehensive examination administered finals week each spring semester.	Film Program Coordinator
2. Students will demonstrate an understanding of the theoretical underpinnings of the field, and gain a vision of the future potential of the medium.	Comprehensive examination administered finals week each spring semester.	Film Program Coordinator

3. Students will demonstrate understanding and skill of the tenets of screenwriting and directing of the motion picture.	Comprehensive examination administered finals week each spring semester.	Film Program Coordinator
4. Students will demonstrate skill in specific production techniques including directing, cinematography, editing, audio recording and mixing, art direction, and finishing (including title and credit design, color grading and correction, and basic visual effects).	Through a rubric administered and completed by the thesis committee for each student.  Through an email survey sent each April to graduates from the previous year.	All Film Program faculty who are members of the graduate faculty in conjunction with the Film Program Coordinator.  Film Program Coordinator

**7. Participation in Assessment Process**

- The Film Program Coordinator will oversee the carrying out of the assessment for both the BA/BS and MFA programs. The coordinator will work with faculty members to assure assessment measures are completed, data is collected and analyzed, and results are shared with appropriate parties.

**8. Data Analysis**

- The Film Program has both short and long-term approaches to analyzing the data. The faculty holds a day long retreat in early May each year to discuss assessment, strategic plan achievements, and other issues. The BA/BS and MFA are focused on in alternate years. Film faculty discuss and compare collected data and make adjustments as necessary. In addition, the faculty creates a new strategic plan every five years. Results and trends in assessment help shape the plan.

**9. Plan for Using Assessment Results to Improve Program**

- Generally, assessment results inform program improvement through targeted course revisions and/or new course proposals. These might result in new or revised course SLO's, new or revised assignments, changes in faculty assignments, or new courses to address significant issues as needed.
- In order to gather student feedback on the program, upon graduation, students will complete a "Satisfaction Survey." Our goal is to have at least eighty percent of students to agree or strongly agree with the following statements:
  - Overall, I am very satisfied with the education I received in the Film Program.
  - I would recommend the Film Program to others.

The Film Program Coordinator will collect and analyze survey results, communicate those results to faculty and other relevant stakeholders as needed, and consider program revisions in light of the results.

**10. What are the plans to evaluate students' post-graduate success?**

- The MFA program is significantly smaller than the BA/BS program which allows for the Film Program Coordinator to annually survey graduates from the previous year on employment success and activity.

**11. What are the plans to evaluate teaching effectiveness?**

- The department chair reviews student evaluations on a regular basis. In addition, tenure-track professors complete a third-year evaluation and a tenure evaluation.

**12. Appendices-Required....Curriculum Maps by Program, Assessment Tools (examples: Rubrics, Surveys, Tests, etc.), any other important materials/documentation**

See Below

**13. Submit Assessment Plan**

- Send completed form electronically to [assessment@uca.edu](mailto:assessment@uca.edu)

For questions or concerns please contact:  
Dr. Jacob Held 450-5307 [jmheld@uca.edu](mailto:jmheld@uca.edu)  
Alyson McEntire 450-5086 [amcentire@uca.edu](mailto:amcentire@uca.edu)

## **Appendix**

- Comprehensive Exam Instructions and Question Pool
- Thesis Project Rubric
- Satisfaction Survey Link



## **Comprehensive Exam Instructions and Question Pool**

### **OVERVIEW:**

The comprehensive examination will be given Wednesday, May 5th at 8:00 am. There will be a morning and afternoon session. The morning session will run from 8-11:30. The afternoon session will run from 1:00-4:30. The exam will consist of:

Directing/Screenwriting: Two questions from those listed in the corresponding category below. Each of these questions will be graded on a 25-point scale, for a total of 50 points.

Theory: Four questions from those listed in the corresponding category below. Each of these questions will be graded on a 25-point scale, for a total of 100 points.

History: 60 fill- in-the-blank questions worth one point each and 20 short answer questions worth 2 points each, for a total of 100 points. All possible answers (film titles, people, and terms/institutions) will be drawn from the list below.

### **GRADING:**

In order to pass the exam, students must average over an 80% across all questions. Furthermore, students may not score lower than a 70% on any question. An average below 80% or any question which scores lower than 70% will constitute failure on the exam. If a student scores lower than a 70% on only one essay question, the graduate advisor may grant the student the opportunity to address the question orally in a meeting. If the student addresses the question satisfactorily they will pass the exam.

Students who pass the examination will be able to enroll in thesis hours and continue the program. Students who fail will not be allowed to enroll in thesis hours. Failing students must retake and pass the exam before they will be allowed to enroll in thesis hours and complete the program. A student who fails the comprehensive examination will be allowed to take it twice more. The exam is offered in the spring; students who fail the spring exam may retake the exam in August and may retake it a second time at the end of the fall semester. The retaken exam will be based on the full pool of possible exam questions. If a student has a graduate assistantship and fails the exam she or he will lose the graduate assistantship for the following year and will lose any eligibility to teach courses. A student without a graduate assistantship who fails will not be eligible for a graduate assistantship or teaching opportunity in the third year.

## **STUDY GUIDE**

### **Screenwriting and Directing**

1. Discuss the beat analysis approach as laid out in your screenwriting courses. Make sure to define a “beat” and how you would break a scene into beats. Finally, what is the purpose of doing beat analysis? How does it help a director during the pre-production process?
2. Discuss the conventional three-act approach to scriptwriting versus the balanced-act approach. Be sure to discuss the origins of the three-act approach, how it works, and how the balanced-act approach is similar to and/or differs. Be sure to discuss act lengths, what defines an act, and what defines an act climax.
3. Choose a movie and/or director and discuss how it/they utilize one of the Directing Styles we discussed in Storytelling 2. Discuss how the combination of blocking/staging, cinematography, and editing of that style contributes to the narrative and how that style influences the audience.
4. Define results oriented direction, give at least three examples of types of result-oriented direction, and discuss the problems associated with each example.
5. Choose a movie and/or director and discuss how it/they make use of one or more *compositional tools* in both a purposeful and meaningful way to enhance the narrative through visuals.

## Film Theory

1. Explain the debates surrounding “film language” as a valid analogy and theoretical approach by identifying key theorists, their main ideas, and major points of contention.
2. Using multiple theorists, provide a thorough overview to major work relating to film and reality. Be sure to pay close attention to the apparatus and physical properties of the projected image.
3. Describe the ways that theorists have conceptualized and complicated notions of the film artist. Using specific examples of scholarship, be sure to consider issues of authorship, performance, industry, and traditional definitions of art.
4. Explain significant ways in which film theory has addressed issues relating to gender and race by using specific examples and identifying key scholars. Be sure to address the role of spectatorship in how identity-based theories have been conceptualized.
5. The two dominant trends in contemporary film theory are digitization (new media, convergence, etc.) and globalization (transnationalism, post-colonialism, etc.). Using key examples, explain the ways that each of these engage with previous modes of analysis and seek to expand the field of film theory.
6. Using a cognitive/evolutionary approach discuss how music functions to create emotion or discuss how lighting functions to create mood.
7. Discuss the process a viewer goes through in understanding character motivation as laid out by Hutchinson. Be sure to discuss the attribution process.
8. Discuss and explain Murray Smith’s approach to identification, and specifically the structure of sympathy. Be sure to provide an overview of his approach as well as explain the difference between central and acentral imagining, but do not delve into the specifics of empathy.
9. Discuss the role of evolution in James Gibson’s approach to visual perception and in Joseph Anderson’s approach to the perception of motion pictures.
10. Discuss David Bordwell’s approach to understanding a viewer’s activity in the act of narrative construction. Be sure to discuss the theoretical approach, the various types of schemata, as well as how we employ those schemata.
11. Discuss Tim Smith’s Attentional Theory of Cinematic Continuity and the way it addresses how viewers perceive continuity across cuts.

## Film History

Simply study the list and make sure that you can both identify answers when given specific context and provide a concise definition with appropriate details when given an item from the list. The list will not be available during the exam, nor will there be any word banks on the exam itself. Correct spelling and complete names/titles are required to receive full credit for all answers. To give you an idea of the format of the exam, here are a few sample questions. The first two represent the fill-in-the-blank portion and the third question represents the short answer format.

The history section is designed to ensure that all of our MFA graduates are leaving the program with the ability to identify and recall important aspects of film history that serve as shared reference points for professional filmmakers.

Fill-in-the-blank (1 point each)

1. Beginning production in 1943 while France was still occupied by Nazi Germany and released in 1945, Marcel Carné's three-hour film \_\_\_\_\_ depicts the Parisian theatre world of the mid-1800s, focusing primarily on the courtesan Garance and her relationships with the pantomime star Baptiste, the dramatic actor Frédérick, the criminal Lacenaire, and the violent aristocrat Édouard. (Answer: *Les enfants du paradis* or *Children of Paradise*)
2. Working for the Nazi's Reich Minister of Propaganda Joseph Goebbels, the actress and director \_\_\_\_\_ made one of the most influential and disturbing documentaries of the era with *Triumph of the Will* (1935). She also directed the two-part documentary *Olympia* (completed in 1938), which chronicles the 1936 Summer Olympics that were held in Berlin. (Answer: Leni Riefenstahl)

Short answer (2 points each) Instructions: Define the given term/film/person in a few complete sentences by providing at least four (4) relevant pieces of unique context.

### 3. *It Happened One Night*

(Sample answer: This 1934 Frank Capra film won the Oscar for Best Picture and brought a level of prestige to its studio, Columbia Pictures. Starring Clark Gable and Claudette Colbert, the screwball comedy addresses issues of class conflict that were especially relevant during the Great Depression.) \*Note: This answer has more than the necessary four pieces of unique context. The year, director, award, studio, stars, genre, and social backdrop all count toward context.

## List of Possible Answers

### **Terms/Institutions**

20<sup>th</sup> Century Fox  
American International Pictures (AIP)  
Benshi  
The Big Five  
Biograph  
The Black Maria  
Blaxploitation  
Bollywood  
*Cahiers du cinéma*  
Cannes Film Festival  
Cinecittà  
*cinema novo*  
Cinématographe  
Cinerama  
Columbia  
Dogme95  
film noir  
French New Wave  
Gaumont  
Hollywood Te  
Italian Neorealism  
Italian Superspectacle  
Japanese New Wave  
Kinetoscope  
Kino-eye (*kino-glaz*)  
The Little Three  
Magic Lantern  
Metro-Goldwyn-Mayer (MGM)  
Miramax  
Motion Picture Patents Company (MPPC)  
Movie Palace  
Nickelodeon  
Nollywood  
Office of War Information (OWI)  
Ozploitation  
Paramount  
Paramount Decision  
Parufamet Agreement  
Pathé  
Poverty Row  
Production Code Administration (PCA)  
Radio-Keith-Orpheum (RKO)  
Ratings System  
Runaway Production  
Screwball Comedy

Société Film d'Ar  
Studio Ghibli  
Sundance  
Technicolor  
Telefoni Bianchi (White Telephone)  
UFA  
United Artists  
Universal  
Warner Bros.

### **Films**

*12 Angry Men* (1957)  
*2001: A Space Odyssey* (1968)  
*Baby Face* (1933)  
*Battleship Potemkin* (1925)  
*The Best Years of Our Lives* (1946)  
*Bicycle Thieves* (1948)  
*Bienvenue chez les Ch'tis* (2008)  
*The Birth of a Nation* (1915)  
*Bonnie and Clyde* (1967)  
*The Cabinet of Dr. Caligari* (1920)  
*Cabiria* (1914)  
*Casablanca* (1942)  
*Citizen Kane* (1941)  
*Dilwale Dulhania Le Jayenge* (1995)  
*Easy Rider* (1969)  
*Les enfants du paradis* (1945, *Children of Paradise*)  
*Gone with the Wind* (1939)  
*The Graduate* (1967)  
*La grande vadrouille* (1966, *The Big Mop*) *Greed* (1924)  
*Heaven's Gate* (1980)  
*Invasion of the Body Snatchers* (1956)  
*It Happened One Night* (1934)  
*The Kid* (1921)  
*The Last Laugh* (1924)  
*Lights of New York* (1928)  
*The Jazz Singer* (1927)  
*M* (1931)  
*The Magnificent Ambersons* (1942)  
*Man with a Movie Camera* (1929)  
*Meet Me in St. Louis* (1944)  
*Metropolis* (1927)  
*Napoléon* (1927)  
*The Natural* (1984)  
*The Parallax View* (1974)

*Persona* (1966)  
*Pulp Fiction* (1994)  
*La règle du jeu* (1939, *The Rules of the Game*)  
*Stormy Weather* (1943)  
*Tokyo Story* (1953)  
*Underground* (1995)  
*Vivre sa Vie* (1962, *My Life to Live*)

## People

Robert Altman  
Michelangelo Antonioni  
Roscoe "Fatty" Arbuckle  
Amitabh Bachchan  
André Bazin  
Ingmar Bergman  
Bernardo Bertolucci  
Luc Besson  
Clara Bow  
Marlon Brando  
Joseph Breen  
Luis Buñuel  
John Cassavetes  
Charlie Chaplin  
René Clair  
Francis Ford Coppola  
Cecil B. DeMille  
Vittorio De Sica  
W.K.L. Dickson  
Carl-Theodor Dreyer  
Guru Dutt  
Thomas Edison  
Sergei Eisenstein  
Douglas Fairbanks  
R.W. Fassbinder  
Federico Fellini  
Robert Flaherty  
John Ford  
Jean Gabin  
Abel Gance  
Jean-Luc Godard  
Joseph Goebbels  
D.W. Griffith  
Alice Guy (Blaché)  
Howard Hawks  
Werner Herzog  
Thomas Ince  
Jack Johnson

Buster Keaton  
Abbas Kiarostami  
Lev Kuleshov  
Akira Kurosawa  
Fritz Lang  
Spike Lee  
Sergio Leone  
Max Linder  
Carole Lombard  
Ernst Lubitsch  
George Lucas  
Lumière Brothers (Auguste and Louis)  
Terrence Malic  
Marx Brothers  
Georges Méliès  
Oscar Micheaux  
Kenji Mizoguchi  
F.W. Murnau  
Eadweard  
Muybridge Max  
Ophüls Yasujirō  
Ozu G.W. Pabst  
Gordon Parks  
Mary  
Pickford Sidney  
Poitier Roman  
Polanski Edwin S.  
Porter Vsevolod  
Pudovkin Satyajit  
Ray Ronald  
Reagan Robert  
Redford Jean  
Renoir Alain  
Resnais Leni  
Riefenstahl Roberto  
Rossellini Martin  
Scorsese  
O Sembene  
Steven Spielberg  
Quentin Tarantino  
Andrei Tarkovsky  
Dalton Trumbo  
François Truffaut  
Rudolph Valentino  
Agnès Varda  
Dziga Vertov  
Jean Vigo  
Erich von Stroheim  
Lois Weber  
Orson Welles

**Thesis Project Rubric Link**

<https://forms.gle/PmUd3smRAKvekkWq5>

**Satisfaction Survey Link**

<https://forms.gle/ipFNTiLCn4kEx66eA>