Media Communication

Annual Assessment Report

Department & School:

Communication & Theatre
School of Professional Studies & Social Sciences

2013-14 School Year

Submitted by:

Dr. Alan C. Hueth
Professor of Communication

May 19, 2014

Media Communication Program Mission

The mission of Point Loma Nazarene University states that it exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

Similarly, the mission of the media communication program at PLNU exists to reinforce and support this mission:

The purpose of the media communication program is to two-fold. First, we seek to prepare students to become responsible, professional, and creative producers of media programming. This includes programming for broadcast TV, radio, cable TV, film, corporate media, the internet, and church media. Second, we seek to prepare students to be thoughtful and critical consumers of the media. Our goal: to send students into the various secular and Christian media industries to produce outstanding programming and be a witness of Christ's love and grace in the world.

Program Learning Outcomes (PLOs)

The PLO's for the media communication major are an extension of the University's learning outcomes (ULOs). The ULOs are listed include:

PLNU Learning Outcome #1: Learning Informed by Faith
Members of the PLNU community will display openness to new knowledge and perspectives, think critically, analytically, and creatively, and communicate effectively. These outcomes are reflected in PLOs #1-3 listed and described below.

PLNU Learning Outcome #2: Growing in a Faith Community
Members of the PLNU community will demonstrate God-inspired development and understanding of others, living gracefully within complex environmental and social contexts. These outcomes are reflected in all of the PLOs listed and described below. The group project orientation of the major requires that students work together harmoniously and gracefully—in all of their production courses and in their internship.

PLNU Learning Outcome #3: Serving in a Context of Faith
Members of the PLNU community will engage in actions that reflect Christian discipleship in a context of communal service and collective responsibility—serving both locally and globally. These outcomes are also reflected in all of the PLOs listed and described below. All/most student projects are aired on PLNU's campus cable channel--*Point TV—Channel 23*—whose mission is to serve the PLNU campus. They do this by creating programs that inform, enrich, enlighten, and celebrate the people and culture of the PLNU community.

PLO #1: Media Literacy Analysis Skills

Media Communication majors will demonstrate their understanding of media literacy knowledge and analytical skills.

PLO #2: Scriptwriting Skills

Media Communication majors will demonstrate scriptwriting skills for radio, TV, film, internet, church media, and/or corporate media industries.

PLO #3: Production Skills

Media Communication majors will demonstrate production skills in radio, TV, film, internet, church media, and/or corporate media industries.

PLO #4: Performance Skills

Media Communication majors will demonstrate performance skills in radio, TV, film, internet, church media, and/or corporate media industries.

PLO #5: Professional Socialization Skills

Media Communication majors will demonstrate professional socialization skills in a radio, TV, film, internet, church media, and/or corporate media industry internship.

Introduction

The methods for assessing each PLO in the 2013-14 school-year are listed below.

The method for assessing learning outcomes for #1 are based on an analysis paper and is described later in this document. The learning outcomes for #2-5 are described below and require the students to create and submit a "reel" (on DVD) which includes samples of their best TV/film/internet production work. Their reel is submitted as a part of a portfolio construction course (COM 422), which is taken in the student's senior year.

This year, seven (7) students submitted samples of their work for assessment. Six (6) of the students were graduating this May in the media communication major, and one (1) student will be graduating in the spring, 2015—but submitted her work for assessment this year because she is completing her senior year away from campus in the 2014-15 school year. This represents a 100% participation rate. The student projects consisted of a mix of TV programs (music, documentary, commercial, and corporate videos) and short films. This included work in select areas in which they participated as a scriptwriter, or had a role in production or on-camera performance.   These projects were viewed (in part or whole) by three (3) local (working) media professionals at a "Portfolio Presentation and Assessment" luncheon on Friday, May 9, 2014, 11:00 a.m.-1:15 p.m., in RLC 108 on campus.

The media professionals/judges had a combined work experience of 60+ years in the TV and/or film industries. They rated the student's work for learning outcomes 2-4 as "below average," "average," "above-average," or "outstanding"—on the basis of an "entry-level professional beginning work in the different media." The judges were directed to interpret the "entry-level professional…" criterion in the following way:

An entry-level professional means one who would display the baseline skills to get the attention of a prospective employer and gain employment in these different job areas. For a student who directed a short film or ran camera and did lighting--it does not mean that they would, necessarily, be hired on as a director of photography (DP), or director, or actress, etc. for a major, studio-produced motion picture or TV show—based on their present skills. But they would be able to acquire employment at a lower, entry-level position on a motion picture or TV show. For instance, a student who displays strong cinematography and/or lighting skills could be hired as a production assistant or an assistant camera operator or a gaffer--assisting a professional DP—on a professional, independent film. And an "average" to "outstanding" evaluation should be a measurement of the likelihood of this happening—with "average" suggesting an average-possibility, and "outstanding" representing a strong possibility.

The Rating instruments for learning outcomes 2-4 are provided in the appendix of this document. The media literacy papers

Means for Assessing Learning Outcomes

Outcome #1: Media Literacy Analysis Skills

Means of Assessment: MC majors write a 12-page term paper which displays a knowledge of—and skills in media literacy analysis of a film, TV show, set of commercials, a magazine, website, or some other message/set of messages. The media literacy knowledge and analysis skills include the following dimensions:

1. The cognitive dimension includes the ability to describe factual background information about the message and messenger;
2. The emotional-aesthetic dimension includes ability to describe the artistry of the content and the emotional power of the message; and
3. The emotional-moral dimension includes the ability to describe the artistry of the content and potential effect of the message – especially considering a Christian worldview in the moral-ethical analysis of the message.

The first draft of the 12-page term paper is written in the COM 195 Media Literacy course in media communication students' sophomore year, and rewritten in the COM 422 Portfolio Construction course in their senior year. The outcome goals is that all students will display an understanding of media literacy knowledge and analytical skills.

Outcome #2: Scriptwriting Skills

Means of Assessment: MC majors create an audition "reel" of their best scripts which have been produced. These program scripts are produced and aired on the campus cable station (*Point TV-Channel 23*), or on the MC major's Vimeo page or on YouTube. They are also submitted into competitive local, regional, and/or national student TV/film/media festivals. Samples of programs utilizing student's scripts are presented to working, local, San Diego media professionals, who rate them as below average, average, above-average, or outstanding—on the basis of an "entry-level professional beginning work in the TV or film media." The outcome goals is that seventy-five (75) percent of students will be rated 2.5 or above in this area.

Outcome #3: Production Skills

Means of Assessment: MC majors create an audition reel which includes complete programs-examples of their best film and television work in which they had a substantial role in production. A substantial role in production includes directing, camera, director of photography (camera and lighting), lighting, sound, graphics, set design, and/or editing. These projects air on the campus cable station (*Point TV-Channel 23*) or the local network affiliate station, and/or won awards in production in a competitive local, regional, or national student TV/film/media festival. These samples of student's production work are presented to working, local, San Diego media professionals, who rate them as below average, average, above-average, or outstanding—on the basis of an entry-level professional beginning work in the different media. The outcome goals is that seventy-five (75) percent of students will be rated 2.5 or above in what they consider to be their area(s) of expertise.

Outcome #4: Performance Skills

Means of Assessment: MC majors create an audition reel which includes complete programs-examples of their best film and television performance work –as an actor, show host, or news reporter/anchor. This also includes serving as on-camera or voice-over talent as a narrator or actor. These projects air on the campus cable station (*Point TV-Channel 23*) or the local network affiliate station, and/or win awards in production in a competitive local, regional, or national student TV/film/media festival. Samples of student's performance work are presented to working, local, San Diego media professionals, who rate them as below average, average, above-average, or outstanding—on the basis of an entry-level professional beginning work in the different media. The outcome goals is that seventy-five (75) percent of students will be rated 2.5 or above in this area.

Outcome #5: Professional Socialization Skills

Means of Assessment: All MC and BJ majors are required to complete an internship with a cable, commercial, or public broadcast television or radio station, or film, or other media production company. Follow-up surveys with student's internship supervisors are accomplished to determine overall preparation and competence in the following areas: attendance, patterns of behaviors, appearance, relationships with fellow workers, communication skills, and more specific job-related skills related to the student's internship assignment.

The average of all interns in a given year will be 4.0 or better on a 5.0 scale of attitude, ability to learn, quality of work, interpersonal relations, maturity/poise, quantity of work and judgment. The average of all interns will be 3.0 or better on the 4.0 scale on dependability and initiative.

Summary of Data Collected & Findings

Outcome #1: Media Literacy Analysis Skills

For outcome #1, students submitted a paper which demonstrated their media literacy knowledge and analytical skills. The course instructor evaluated the inclusion of, and explanation/analysis of, the three dimensions of media literacy: the cognitive, emotional-aesthetic, and emotional-moral dimensions. The dimensions are described below:

1. The cognitive dimension includes information about the message and messenger. This includes the following: the title of the message, the medium through which the message was displayed (TV show, film, music recording, print advertisement, commercial, etc.); the writer, producer, and/or director; the main character(s) in the message; when the message was sent/first appeared; if a television show or part of an ad campaign—how long and how many times shown—eg. how many episodes of the particular show, etc.; financial success, including production and marketing budget to create and distribute, amount of money earned (eg. film box office), rating (if TV show), etc.; audience demographic information, and any other background information that is relevant to understanding the message, messenger, and/or context of the message;

2. The emotional-aesthetic dimension includes the artistic aspects of the message and how these aspects elicit and emotion in the student and the viewer/reader/audience. The emotional criteria is ethos (credibility of the messenger), pathos (pity—including sympathy, empathy, and/or antipathy; and fear—the level of audience engagement or the "what's going to happen next" effect on the audience). The aesthetic criteria are dependent upon the medium, but generally include the following: the content, theme, and quality of the script, characters and acting, and the visual techniques—including the directing, camera, lighting, sound, and editing—if it's a film or some type of television program. If it's a print-based message, the content will include imagery and theme, and any visual components listed above which are relevant to the medium and message. The emotional criteria also include detection and analysis of propaganda tactics evident in the message, including: transfer, slogans, testimonial, plain folks, name calling, card

stacking, bandwagon, glittering generalities, and music (if a film or television program).

3. The emotional-moral-ethical dimension deals with the content and its potential positive and/or negative effect upon individuals and the general public. It includes an identification of relevant effects theories related to potential effects. The framework for the ethical analysis is based on the Potter Box Model of normative ethical decision-making, and includes the following: a framing-definition of the ethical dilemma/situation, and who's involved, and the question or problem at hand; an explanation of the relevant values involved in this dilemma; relevant ethical principles, including: Mills' and Bentham's "utilitarian ethics," Kant's "categorical imperative," Aristotle's "golden mean," Rawls' "veil of ignorance," and, especially, the Judeo-Christian "persons as ends"/agape love principle and relevant scripture—all to determine a position/decision taken about the ethics/morality of the message through the lens of a biblical-Christian worldview.

This first year of this learning outcomes assessment, six (6) students submitted a 2nd draft of the paper in the COM 422 Portfolio Construction course, and one (1) student submitted the first edit of a video review-analysis of a film. Each section of every paper and the video submission were reviewed to determine if the student displayed knowledge of each of the three media literacy dimensions.

Summary of the findings: all student papers displayed evidence of media literacy knowledge and analytical skills in the three dimensions of media literacy analysis. The video review-analysis did not include the cognitive dimension of media literacy analysis.

Outcome #2: Scriptwriting Skills

For learning outcome #2, students presented their audition reels to three (3) assessors-media professionals. They rated the student's work on a four point scale as below average (1), average (2) , above-average (3) , or outstanding (4)—on the basis of *"an entry-level professional"* beginning work in the different media.

A summary of the media professional's ratings for outcomes #2-4 are provided below.

Evaluating student's scriptwriting skills for TV/Film (drama/comedy) included the consideration of a script's creative conceptual approach (CCA), creative visualization (CV), and the quality of the narration/dialogue (N/D), along with story structure (Structure), and clarity (clarity). Judges ratings for TV/film scriptwriting, radio scriptwriting, and TV news scriptwriting are provided below:

Four (4) of the seven (7) students submitted scriptwriting samples. The mean scores for the four students were: 2.5, 2.1, 3.1, and 2.1. These outcomes represent a 50% success rate for reaching the 2.5 (or above) target goal.

TV/film scriptwriting averages from the 2012-13 outcomes—in parentheses:

CCA	CV	N/D	Structure	Clarity
2.7	2.5	2.5	2.4	2.0
(-.3)	(-.4)	(-.2)	(-.4)	(-1.0)

The decrease in scores can largely be attributed to lower average scores in one (1) of the categories in scriptwriting evaluation: "story clarity." The cumulative mean score of the four students for the "story clarity" factor was 2.0—which is a full one (1) point drop in the average score (from last year) for that category. This is due to one student who had an average of 1.3 on "clarity" on three of her projects—which skewed the average down substantially

Outcome #3: Production Skills

Evaluating student's production skills for TV/film and TV news production included the consideration of camera (Camera), sound (Sound), lighting (Lighting), set (Set), graphics (Graphics), directing (Directing), and editing (Editing).

All seven (7) students submitted work for evaluation of production skills. Six (6) of the seven (7) students who submitted production work exceeded the 2.5 or above outcome goal. The mean scores for the six (6) students were: 2.6, 2.7, 2.3, 2.9, 2.65, 3.2, 3.2. These outcomes equate to an 86% success rate for reaching the 2.5 (or above) target score.

Below are the cumulative student averages in each category of production. Increases or decreases from the previous year are in parentheses.

Camera:	Sound:	Lighting:	Set:	Graphics:	Directing:	Editing:
2.5	3.0	2.7	2.4	2.3	2.7	2.6
(-.4)	(+.4)	(+.1)	(-.1)	(-.2)	(-.4)	(-.2)

The increased cumulative average in sound production is reflective of an increased attention to that aspect of production in our production labs and the formative evaluation that students have been getting in that area. The decreases in directing and camera are a reflection of the make up of this particular group and their skills and interests…small sample due to less interest in these two categories of production than previous years' groups.

Outcome #4: Performance Skills

Evaluating student's performance skills for TV/film included the consideration of appropriate appearance (AA), energy/animation (E&A), movement (M), articulation (A), and pacing and rhythm (P&R).

Three (3) students submitted work for on-camera or off-camera performance. Two (2) of the three (3) students who submitted work for evaluation exceeded the target goal of a 2.5 minimal mean score for performance. The mean scores for the students were 2.2, 2.9, and 2.8. That's a 67% success rate—which is slightly lower than the 75% target rate.

The mean scores for each performance category are listed below—with the difference between the previous year's scores in parentheses.

AA	E&A	M	A	P&R
2.8	2.3	2.7	3.0	2.7
(+.5)	(-.6)	(+.3)	(+.8)	(+.6)

This increase in scores in performance from the previous year can be attributed to a larger sample (only one performance student sample last year) and <u>better work by non-performance concentration majors</u>. All of the students who submitted performance work were either production or film studies concentration students in this sample.

<u>Outcome #5: Professional Socialization Skills</u>

The data for this outcome was provided through internship supervisor evaluations.

On the internship evaluations that were available, the supervisors were asked to do the following:

"Evaluate the intern with other students of comparable academic level, with other personnel assigned the same or similarly classified duties, or with individual standards. Remarks are particularly helpful. Check one item in each section that best describes the intern."

The internship evaluation included the following aptitudes for the supervisors to respond to: attitude, dependability, quality of work, maturity/poise, judgment, ability to learn, initiative, relations/others, and quantity of work. Students were rated on a 1-5 scale, with 5 being outstanding, 4-above-average, 3-average, 2-below average, and 1-poor. They also included recurring examples of comments fairly-typical for PLNU students. Five (5) were rated "above-average" to "outstanding" in every category.

The data from summer 2013 to spring 2014 is included below, but without student identification attached to the individual assessment. This includes five (5) of the seven (7) students. The other two (2) students did their internships while attending school at the Los Angeles Film Studies Center (LAFSC)—which does not provide assessment data.

Attitude	23/5	4.6
Dependability	22/5	4.4
Quality of Work	24/5	4.8
Maturity/Poise	23/5	4.6
Judgment	22/5	4.4
Ability to learn	24/5	4.8

Initiative	20/5		4
Relations/Others	23/5		4.6
Quantity of Work	21/5		4.2
Average Total			4.4888889

The internship supervisors also included comments in the different areas:

Attitude:
Very enthusiastic
Works very hard and cares a lot about the work that he is doing

Dependability:
Usually to C*ompletely Dependable*

Quality of Work:
Excellent to above-average!

Maturity/Poise:
Very poised and confident

Judgment:
Most are rated *Exceptionally mature in judgment*

Ability to Learn:
Most *Learned work readily* to *Exceptionally-well*

Initiative:
Proceeds well on his/her own
Goes ahead independently at times

Relations with Others:
Most rated *Exceptionally well-accepted*
"Team player and terrific attitude!"

Quantity of Work:
Mostly Usually high output, with a couple Normal and *More than average*

Attendance:
Outstanding to above-average on all of these criteria.

Punctuality
All *Regular*

The supervisor remarks continue to be overwhelmingly positive. These findings reveal that the outcome goals have been surpassed.

Use of Results

For outcome #1—media literacy knowledge and analysis skills: there was evidence of media literacy knowledge and analytical skills displayed in the media literacy analysis papers. However, one video review-analysis did not include an in-depth description of the cognitive dimension of media literacy. The semester that this was produced, I allowed students to do a video in place of the paper. The video option has been discontinued. We will continue to emphasize this learning outcome in the COM 195 Media Literacy and COM 422 Portfolio Construction courses.

For outcome #2-scriptwriting: the decrease in the writing scores is partly-attributable to a few things. All but one of the projects which were submitted for scriptwriting assessment (5/6) were short film scripts—which are the most difficult kinds of scripts to write. In the past assessments, writing examples included other types of shows which are easier to write for (eg. interview shows, commercials, etc.). Also, the skewing down of the mean scores was primarily due to two factors. One factor was one particular student's overall low scores, and the other factor is lower scores (in general-across the board) on the "clarity" and "structure" categories of writing. This reveals one of the glaring weaknesses of our curriculum: we have only one (1) scriptwriting course—and that course is an overview of all forms of scriptwriting for television, film, and new media. This is a strong indicator for the need of an advanced scriptwriting course that focuses on traditional drama and comedy writing for film and television.

For outcome #3-production: the 86% success rate on production surpasses the target score. We will continue to emphasize the importance of mastering the fundamentals of production in all of our production courses.

Four outcome #4-performance: although there were no performance concentration students graduating this year, the relative high scores indicate that we need to continue offering performance opportunities and practice to all media communication students. They, too, can begin to master the basics of on and off-camera performance.

For outcome #5-professional socialization skills: our students continue to excel and impress professional media organizations. We will continue to emphasize the importance of not only the technical and creative skills in our curriculum, but also the "soft skills."

As with any research project, this assessment research has its limitations. The assessment is highly-dependent on student selection of their best work. Some students were successful in including their best work, while others were less successful. Also, it is important that faculty select and show students' best work in each particular area—rather than most/all of their work in each area. More emphasis and instructions will be conveyed to students about saving all of their past projects to assure that they are truly-including their best work. Also, more emphasis will be placed on instructor selection of students' work shown at the assessment luncheon. These two

factors (student selection of their work, and instructor selection of what is shown at the assessment luncheon) do have an effect on the scores.

SPECIAL NOTE: the department has taken some proactive steps in assisting students to access all past projects for selection in their audition reels. We have created a file where all students can save their projects as they produce them—from freshmen to sophomore year.

ASSESSMENT INSTRUMENTS

<div align="center">
Assessment:
Scriptwriting
</div>

Student Name: _____ Program Title: _____ Judge #: _____

Please evaluate the following areas in which this student was involved in the project you are about to see. Your evaluation should be based on a comparison to **entry-level professional standards** of quality in video/film scriptwriting.

Creative Conceptual Approach

_____ 1 Below-Average

_____ 2 Average

_____ 3 Above-Average

_____ 4 Outstanding

Comments:

Creative Visualization

_____ 1 Below-Average

_____ 2 Average

_____ 3 Above-Average

_____ 4 Outstanding

Comments:

Narration/Dialogue

_____ 1 Below-Average

_____ 2 Average

_____ 3 Above-Average

_____ 4 Outstanding

Comments:

Story Structure

_____ 1 Below-Average

_____ 2 Average

_____ 3 Above-Average

_____ 4 Outstanding

Comments:

Story Clarity

_____ 1 Below-Average

_____ 2 Average

_____ 3 Above-Average

_____ 4 Outstanding

Comments:

Other comments:

Assessment:
TV/Film Production

Student Name: _____ Program Title: _____ Judge #: _____

Please evaluate the following areas in which this student was involved in the project you are about to see. Your evaluation should be based on a comparison to **entry-level professional standards** of quality in video/film production.

Camera Operation & Technique:

_____ 1 Below-Average

_____ 2 Average

_____ 3 Above-Average

_____ 4 Outstanding

Comments:

Sound

_____ 1 Below-Average

_____ 2 Average

_____ 3 Above-Average

_____ 4 Outstanding

Comments:

Lighting

_____ 1 Below-Average

_____ 2 Average

_____ 3 Above-Average

_____ 4 Outstanding

Comments:

Set Design

_____ 1 Below-Average

_____ 2 Average

_____ 3 Above-Average

_____ 4 Outstanding

Comments:

Graphics

_____ 1 Below-Average

_____ 2 Average

_____ 3 Above-Average

_____ 4 Outstanding

Comments:

Directing

_____ 1 Below-Average

_____ 2 Average

_____ 3 Above-Average

_____ 4 Outstanding

Comments:

Editing

_____ 1 Below-Average

_____ 2 Average

_____ 3 Above-Average

_____ 4 Outstanding

Comments:

<div align="center">

Assessment:

TV/Film Performance

</div>

Student Name: _____ Program Title: _____Judge #: _____

Please evaluate the following areas in which this student was involved in the project you are about to see. Your evaluation should be based on a comparison to **entry-level professional standards** of quality in TV/film performance.

Appropriate Appearance

_____ 1 Below-Average

_____ 2 Average

_____ 3 Above-Average

_____ 4 Outstanding

Comments:

Energy/Animation

_____ 1 Below-Average

_____ 2 Average

_____ 3 Above-Average

_____ 4 Outstanding

Comments:

Movement

_____ 1 Below-Average

_____ 2 Average

_____ 3 Above-Average

_____ 4 Outstanding

Comments:

Articulation

_____ 1 Below-Average

_____ 2 Average

_____ 3 Above-Average

_____ 4 Outstanding

Comments:

Pacing & Rhythm

_____ 1 Below-Average

_____ 2 Average

_____ 3 Above-Average

_____ 4 Outstanding

Comments:

Other comments: