



Program Assessment Report (PAR)

Motion Pictures, BA (MOTP) Baccalaureate Degree

REPORT PREPARED by: Jovanovic, Nenad

ACADEMIC YEAR COVERED BY THIS REPORT: 2021-2022

I. PROGRAM LEARNING OUTCOMES

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Gain proficiency in writing and scholarly research in the field of film history, theory and criticism along with critical thinking and writing skills relevant to film studies. Gain knowledge of motion pictures history, theory, and criticism, including the concepts of authorship and genre.

II. PROCEDURES USED FOR ASSESSMENT

A. Direct Assessment

Direct Assessment Measure One

Most assignments for the motion pictures studies courses are designed to allow the students to attain and demonstrate mastery of critical and writing skills. Senior Capstone BA students are expected to cap off their studies with an independent study in film history, theory, and criticism.

Direct Assessment Measure Two

In upper-level theory classes, junior and senior students are especially encouraged to make presentations which show their ability to process, assimilate, research, and present their critical work. They also are encouraged to present at local, regional and national film conferences.

B. Scoring of Student Work

Scoring of Students' Work

Direct Assessment Measure One

Below are the grade percentage breakdowns for a key component (final research / analytical paper) of an advanced history / theory course offered in 2022.

MP 3310 (Contemporary Iranian Cinema):

A (25 %)

B (37.5 %) C (12.5 %) D (12.5 %) F (12.5 %)

Direct Assessment Measure Two

The students have been asked to answer the following questions about the course, and its relation to other theory / history courses in the program:

- 1) What makes studying foreign cinemas useful?
- 2) How did the assigned readings influence your impressions and understandings of the films?
- 3) How did the knowledge you had gained in the film theory and history courses you had taken earlier facilitate your success in Contemporary Iranian Cinema?

Below is a selection of characteristic responses:

“The readings that were assigned for the course gave me a good background on the films and filmmakers and really helped those stylistic choices and filmmaker specific aesthetics and conventions lock into place a lot better.”

“All of my previous theory and history knowledge from previous film courses gave me the tools I needed in order to have meaningful discussions about the films within the course. I don't think I would have had the means to have participated in the discussions we had had it not been for those previous courses. I did not know anything about the films we viewed going into the course but having the knowledge from

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within the course. I don't think I would have had the means to have participated in the discussions we had had it not been for those previous courses. I did not know anything about the films we viewed going into the course but having the knowledge from previous courses, it wasn't nearly as daunting because I knew I had the information necessary to enjoy and academically engage with them.”

“Studying foreign cinemas is incredibly useful as it broadens your scope of how to “achieve” and “attack” the material that you are presenting as well as learning. Not every story needs to be conveyed in such a habitual traditional structure and I think that the ideology and exposure foreign films can offer is priceless for how useful and valuable they are. On the same side of the coin, you realize just how often foreign cinemas can assist to inform the traditional structures of what is useful and popular at the time in differing ways. The prolific filmmakers of today commonly derive what they create from other sources, including that of foreign cinemas. I think stylistically and structurally, it informs us on how to abide by perhaps a different set of “rules”, perhaps establishing your very own style and guidelines within the movie that you are trying to create or even a movie you are grasping to understand. If one only studied the traditional Hollywood narrative, then one’s palate would not be very diverse and thus would be stunted in looking at films in only a handful of ways. While they like to say that America is a “melting pot” of sorts, causing different styles and influences from different filmmakers to become ever prevalent, you still have the “powers that be” causing a stunted approach of common denominator filmmaking that doesn’t truly get to the heart of what makes a film, a film! Despite the acceptance and expanse of cultures and ethnicities being more prolific within the structures themselves, we contentiously are in a more tumultuous time now than ever regarding the cinemas of modern filmmaking versus what made cinematic experiences special in the first place. Not to say that all Hollywood films are made to be this way, quite the contrary, many are made with extreme precision and intellect. But you have the corporate structures, as you do anywhere, allowing what “is” and what “isn’t”, so your chances of expanding your viewpoints on cinema is much greater with the outside influences of a country’s mode of filmmaking or an inherent style that a foreign film would choose to abide to.”

C. Indirect Assessment

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Students demonstrated their understanding of cinema history, theory, and film criticism and detailed understanding of national and international cinemas through the quality of their films and written work, which is increasingly helping them get accepted into prestigious graduate schools.

Wright State Motion Pictures graduates work in every aspect of the film industry, in numerous locations, including Los Angeles, New York, New Orleans and Cincinnati. Our graduates are directors (Marco Fargnoli), writers (Nicole

Riegel, Sherman Payne, Erik Bork, Kevin Kramer), Producers (Karri O'Reilly), Production Designers (Hannah Beachler, Vanessa O'Kelly), Cinematographers (Marco Fagnoli, Evan Nesbitt, Amy Faust, Adam White), Dolly Grips (Joe Cassano), Grips (Matthew Harris, Chance Madison), Electrics (Scott Lipez), Key Production Assistants (Scott Bowers, Chris Tung).

Wright State's Motion Pictures program is distinct in its core belief that students benefit as much from film history, theory and criticism courses as they do from film production courses. Numerous other film production programs only require a minimal offering of film history, theory and criticism courses. We are the only film program in Ohio that combines practical hands-on filmmaking training with an emphasis on the theory, history and criticism of film. Wright State Motion Picture alumni regularly cite the significance of a rigorous education in film history and theory. Here are quotes by four alumni that highlight this:

"Knowing how to operate a camera or place a microphone is only a technical exercise without an understanding of the language of cinema. Wright State equips you with that language and the skills to execute it. Being able to critically deconstruct films helps you construct new ones with confidence. I've met many graduates from better-known film schools who don't have anywhere near the knowledge of historical or international cinema that Wright State grads do."
Chase Whiteside

"In my professional experience, these students are more prepared for a career in the industry than students from any other program I've encountered. WSU has always been a special film school. I appreciate what you're doing to keep it that way, while also making the curriculum industry-relevant. Looking forward to working something out for the coming year." Casey Shelton

"My experience taking film history and theory courses at Wright State University were illuminating. Having the opportunity to learn about how cinema is a mirror to the past, present, and a possible future is something that I treasure and take with me in my career. I use film to help illustrate complex ideas and emotions when speaking on disability and inclusion, especially with kids. I also have a podcast that is my love letter to film and its impact on my life. The intellectual discourse and rigor of the B.A. program has aided me in my ability to dive into a variety of challenging endeavors with confidence and skill. "
Dara Cosby

III. ASSESSMENT RESULTS/INFORMATION:

[AssessmentResult]

[Summary]

[Analysis]

IV. ACTIONS TO IMPROVE STUDENT LEARNING

[Actions]

V. SUPPORTING DOCUMENTS

Additional documentation, when provided, is stored in the internal Academic Program Assessment of Student Learning SharePoint site.