



## Program Assessment Report (PAR)

Motion Pictures, BFA (MOTP) Baccalaureate Degree

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ACADEMIC YEAR COVERED BY THIS REPORT: [AcademicYear]

### I. PROGRAM LEARNING OUTCOMES

Gain proficiency in the techniques of motion picture production, including the practice of independent filmmaking. Gain knowledge of motion pictures history, theory, and criticism, including the concepts of authorship and genre.

### II. PROCEDURES USED FOR ASSESSMENT

#### A. Direct Assessment

A. Direct Assessment Measure One Student Auditions Every BFA student is evaluated by the entire Motion Pictures faculty at the end of the first year and the end of the 2nd year. This evaluation includes a review of the student's film work and writing, as well as includes a personal interview, when needed. The annual reviews of Motion Pictures freshman and sophomores and junior and senior thesis film production/post-production grant cycles act as an assessment of the competency of our students on a multiplex of levels. First year student films are shown and then critiqued in a program-wide public screening. Second year students complete applications and go through a formal review and interview process. The success or failure of how the finished films play for an audience is clear and Q&A sessions require students to actively defend their creative work. This vividly portrays learning outcomes of program curriculum design. It also allows an individual faculty member to assess how their course designs serve to build competencies. We find these processes to be equally beneficial to students and our faculty/staff members. This allows our program to go through almost constant assessment and adjustment to respond to a rapidly evolving film culture and the technological nature of our artistic medium.

B. Direct Assessment Measure Two Public Presentation of Work Junior documentary projects are screened every year in the annual Doc Night Screening, which takes place on campus, is open to the public, and attracts a standing-room-only crowd. Audience members are given the chance to evaluate, comment on, confront, and discuss the films of the student filmmakers, who are required to attend. Many of the junior

and senior projects are presented as part of the Big Lens Festival, a regional presentation at a major film house, such as the Neon Movies or the Dayton Art Institute. This presentation is covered by the Dayton Daily News, as well as other local newspapers, and on local network programs such as LIVING DAYTON and WYSO's Excursions. Such exposure can prove invaluable for young filmmakers beginning their careers and gives faculty and staff an opportunity to assess learning outcomes.

C. Direct Assessment Measure Three Thesis Project The thesis project, required of all BFA and BA students, serves as a physical testament for all 4th year students. These projects are evaluated by all motion pictures faculty when students apply for completion funds.

D. Direct Assessment Measure Four Awards and Festivals Junior and senior projects are encouraged to participate in national and international film festivals and competitions. This gives advanced students a further measure of the quality and sophistication of their work, often leading to financial and artistic rewards

E. Direct Assessment Measure Five Student Film Grants Junior and senior year student filmmakers are given the opportunity to apply for completion fund grants to finance their work. They are required to present their film work and to write grant applications similar to the types of grant applications they will encounter after graduation in our field of endeavor. Funds are awarded on the strength of grant applications and creative work submitted to the faculty.

## **B. Scoring of Student Work**

Our students won national and international acclaim and awards in showings at major film festivals, including Cannes Short Film Corner, Sundance, Slamdance, Pan African Film Festival, and Women's Independent Film Festival. Students demonstrated their proficiency in the techniques of motion picture production and acquaintance with all components of film production reflected in the quality of their senior film projects, which won numerous awards as noted above and were screened for the public at our annual Big Lens Film Festival as well as national and international festivals. 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.

## **C. Indirect Assessment**

Our faculty and alumni are nationally known for their documentary and narrative film work as shown through the major grants and multiple Academy Awards and Emmy Awards their films have received (as well as awards at several national film festivals). The program has earned an Academy Award two years in a row. Alumna Hannah Beachler won the Academy Award for Production Design for Black Panther in 2019 and Julia Reichert and alum Steve Bognar won in 2020 with their documentary American Factory. 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 Fagnoli), 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). The film production industry offers largely free-lance employment since production companies are formed and dissolved as each film goes in and out of production. We track our graduates who are employed again and again on new productions. We are very proud of our active and loyal alumni, who now span over three decades of post-Wright State work in the film industry. The measure of their success is their ongoing employment, and rise in the ranks of film crew positions.

### **III. ASSESSMENT RESULTS/INFORMATION:**

[AssessmentResult]

[Summary]

[Analysis]

### **IV. ACTIONS TO IMPROVE STUDENT LEARNING**

The Motion Pictures area regularly meet to assess the progress of students and to refine and improve the curriculum. Major changes we have made recently include adding the requirement that students create an online presence for their work in addition to a portfolio, educating them on proper cleaning procedure and protection of equipment during COVID, movement to a hybrid teaching model with theory courses primarily online while production courses safely met in person to continue hands on instruction, creating an Instagram account for Motion Pictures to increase our visibility and presence, inviting numerous alumni and special guests to share a present their work with our students, establishing a Transcinema class to respond to changes in new media. We also are in the process of creating a newsletter that highlights important happenings in our program to share with alums and other stakeholders. Further, by bringing in special guests we shared the important work our students are doing and highlighted the success of the program. Despite the limitations of the pandemic, the Motion Picture Production Area (MoPix) has been a hive of activity this semester. MoPix faculty have found innovative and creative ways to engage our BA and BFA students within majors that typically demand a significant amount of hands-on training and in-class screenings. One way MoPix has sustained engagement while fulfilling our mission of high-quality professional development is through an impressive series of guest lecturers. Because professional film and television production largely shut down for a window of time, MoPix welcomed a record number of seven high-level working professionals who very generously came and shared their expertise with our emerging filmmakers and film scholars. Guests included director Hanelle Culpepper (STAR TREK PICARD, KUNG FU), film and TV writer alum Sherman Payne (CHARM CITY KINGS, SHAMELESS), and TV writer/Executive Producer Brig Muñoz-Liebowitz (ONE DAY AT A TIME, BROOKLYN 99). A full list with bios, dates, and class titles is attached. From the beginning of the shutdown, Motion Pictures faculty committed to innovating in our virtual classrooms in ways that

continue our tradition of excellence in professional training. We are incredibly proud of the work our students, staff, and faculty were able to accomplish this semester under extraordinary circumstances.

## **V. SUPPORTING DOCUMENTS**

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