

2017-2018 Assessment Cycle COLA_Moving Image Arts BA

Mission (due 12/4/17)

University Mission

The University of Louisiana at Lafayette offers an exceptional education informed by diverse worldviews grounded in tradition, heritage, and culture. We develop leaders and innovators who advance knowledge, cultivate aesthetic sensibility, and improve the human condition.

University Values

We strive to create a community of leaders and innovators in an environment that fosters a desire to advance and disseminate knowledge. We support the mission of the university by actualizing our core values of equity, integrity, intellectual curiosity, creativity, tradition, transparency, respect, collaboration, pluralism, and sustainability.

University Vision

We strive to be included in the top 25% of our peer institutions by 2020, improving our national and international status and recognition.

College / VP and Program / Department Mission

Mission of College or VP-area

Provide the mission for the College or VP-area in the space provided. If none is available, write "None Available in 2017-2018."

The College of Liberal Arts is dedicated to the advancement of knowledge through teaching, research, and service. The College teaches students to think critically, applying scientific principles and intellectual schema to understand human behavior and society in a diverse world, to express ideas and ideals in a variety of forms, and to understand themselves and others as members of regional and global communities. The intellectual and creative foundations of this enterprise are written and oral communication, analytical and reasoning skills, and the ability to solve problems creatively. Each departmental curriculum presents perspectives from the past, provides an understanding of the present and directs attention to the challenges of the future. As active researchers, faculty in the College work to advance the frontiers of knowledge and our understanding of humanity and the world we live in, and to use that knowledge and understanding to improve the human condition.

Mission of Program / Department

Provide the program / department mission in the space provided. The mission statement should concisely define the purpose, functions, and key constituents. If none is available, write "None Available in 2017-2018."

Our Vision

The Moving Image Arts program is dedicated to the mastery and mindful application of the Cinematic Language: A thorough analysis coupled with real-world application of the tools used by filmmakers and media content creators to convey their message, stories or products to a target audience.

This knowledge serves as the building block of the practical-oriented teaching that the program offers to its student artists. They learn how to channel their own creativity, develop and create meaningful projects, while fully embracing the specifics related to the media format, the context, the audience, and the core nature of the topic.

Special emphasis is placed on real world models and equivalence: Assignments become client needs, content reflect societal values, projects become marketable and/or reel-worthy products.

Methodology

The Moving Image Arts program offers a uniquely interdisciplinary curriculum to its student media and film artists.

Our students are constantly evolving within three core components which we believe are the pillars of modern day filmmaking and media content creation:

1. Theory and scholarship: acquire and refine the ability to efficiently research and critically vet any information on the field or subject of study.
2. Practical application: While learning the concepts and tools used by visual storytellers around the world, students get to apply this knowledge in hands-on projects, and internships which we facilitate within our local media industry.
3. Business/Commercial standards: how to properly quantify and logistically plan projects students work on. While mindful of industry ethics, students perform professionally to execute their projects.

Attachment (optional)

Upload any documents which support the program / department assessment process.

Assessment Plan (due 12/4/17)

Assessment Plan (Goals / Objectives, Assessment Measures and Criteria for Success)

Assessment List

Goal/Objective	Theory and Scholarish/Aesthetics: Students will be able to compare and contrast the principle theories of aesthetics in film, will be able to discuss scholarly interpretation of film and its history in depth, and will be able to place a particular film in aesthetic, historical and interpretive context.(Imported)								
Legends	PO - Program Objective (academic units); SLO - Student Learning Outcome/Objective (academic units);								
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	<p>Direct - Internship Evaluation</p>	<p>Internships contribute to our students meeting the three learning objectives. By working with industry professionals, 1) students model and refine their aesthetic sensibilities, 2) students acquire experience and training in technical skills, 3) they acquire first-hand experience of commercial realities in this industry. Employees assess our students performance according to an Intern Evaluation instrument.</p>	<p>Student_Intern_Evaluation_.docx</p>

	Direct - Independent Study (Other)	Students with special projects can enroll in an Independent Study course if his or her project meets MIA's learning objectives.	Capstone_Evaluation_12_04_14.docx
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Goal/Objective	Technical and Practicum Component: Students will master the rudiments of film making technique, including storyboarding, scene design, camera and lighting, sound design and recording, editing.(Imported)		
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	<p>Direct - Internship Evaluation</p>	<p>Attachments: Assessment Measure: Indirect - Survey - employer Criterion: Internships contribute to our students meeting the three learning objectives. By working with industry professionals, 1) students model and refine their aesthetic sensibilities, 2) students acquire experience and training in technical skills, 3) they acquire first-hand experience of commercial realities in this industry. Employees positively assess our students performance according to an Intern Evaluation instrument.</p>	<p>Student_Intern_Evaluation_.docx</p>
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Goal/Objective	Commercial and Business Component: Students will be familiar with the methods of film financing, production, distribution and advertising, and be able to conceptualize and carry out the financing and promotion of a film.(Imported)								
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	<p>Direct - Independent Study (Other)</p>	<p>Students with special projects can enroll in an Independent Study course if his or her project meets MIA's learning objectives.</p>	<p>Capstone_Evaluation_12_04_14.docx</p>

Program / Department Assessment Narrative

The primary purpose of assessment is to use data to inform decisions and improve programs (student learning) and departments (operations); this is an on-going process of defining goals and expectations, collecting results,

analyzing data, comparing current and past results and initiatives, and making decisions based on these reflections. In the space below, describe the program's or department's overall plan for improving student learning and/or operations (the "assessment plan"). Consider the following:

- 1) What strategies exist to assess the outcomes?
- 2) What does the program/department expect to achieve with the goals and objectives identified above?
- 3) How might prior or current initiatives (improvements) influence the anticipated outcomes this year?
- 4) What is the plan for using data to improve student learning and/or operations?
- 5) How will data be shared within the Program/Department (and, where appropriate, the College/VP-area)?

Assessment Process

The main assessment tool to measure the effectiveness of the MIA Program is a student's Capstone Project. Here, the student applies all of his coursework, creativity and research to produce a high quality media project. The data (or grades) of Capstone Project is a good indicator of whether the program is providing the proper curriculum. The ability to provide a diverse learning opportunity that covers all aspects of media production significantly correlates to improved media projects. By measuring the production quality of capstone projects, we can identify areas of weaknesses and strengths that may be a result of course offerings, or a lack thereof, or a result of poor course content and pedagogy. MIA faculty meet weekly to discuss capstone projects and the correlated course work offerings.

Results & Improvements (due 9/15/18)

Results and Improvement Narratives

Assessment List Findings for the Assessment Measure level for Theory and Scholarish/Aesthetics: Students will be able to compare and contrast the principle theories of aesthetics in film, will be able to discuss scholarly interpretation of film and its history in depth, and will be able to place a particular film in aesthetic, historical and interpretive context.(Imported)

Goal/Objective	Theory and Scholarish/Aesthetics: Students will be able to compare and contrast the principle theories of aesthetics in film, will be able to discuss scholarly interpretation of film and its history in depth, and will be able to place a particular film in aesthetic, historical and interpretive context.(Imported)	
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	<p>Direct - Internship Evaluation</p>	<p>Internships contribute to our students meeting the three learning objectives. By working with industry professionals, 1) students model and refine their aesthetic sensibilities, 2) students acquire experience and training in technical skills, 3) they acquire first-hand experience of commercial realities in this industry. Employees assess our students performance according to an Intern Evaluation instrument.</p>
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Assessment Findings

Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
<p>Direct - Capstone Assignment</p>	<p>Has the criterion Each Moving Image Arts senior will produce, often in collaboration with other students, a capstone project. Projects will be reviewed and assessed at that</p>	<p>We are seeing an improvement in the quality and depth of students' capstone projects. We attribute this to a restructuring of the capstone course design. We are now teaching the</p>	<p>MIA_465__Capstone_I_Syllabus_FA18__Non_Fiction.pdf MIA_465__Capstone_I_Syllabus_FA18__Narrative_Shots.pdf Capstone_Deliverables__Narrative_Shots.pdf Capstone_Deliverables__Non_Fiction.pdf</p>	<p>- Pedagogical Change : We are incorporating more Theory and Scholarship content into the Practicum courses to buttress students' applied foundations with enhanced purpose. For example, the</p>

		<p>time by a jury comprised of no less than three evaluators (ideally, two MIA faculty and one industry professional). Projects will be scored according to a standard assessment rubric applied to all Capstone Projects. That rubric will be derived from the three general learning outcomes listed above. Except in limited cases, seniors in the MIA program are expected to design their Capstone Projects as collaborative undertakings. Projects are to be designed and</p>	<p>capstone in a more structured way, resembling that of a traditional class by using a detailed syllabus along with a "Deliverables" guide. The Deliverables Guide is equivalent to industry standards. We conduct the capstone courses much the same as production meetings in the industry. In this scenario, students must submit both an Annotated Filmography and Annotated Bibliography reflecting their research on their project's content, and reflections on</p>		<p>Directing for Narrative course is half Theory and Scholarship (Auteurs and the study of Director's body of work), and applied. This change develops stronger work throughout a student's class projects, but especially improves capstone projects. - Curricular Change : We are assessing course offerings within our interdisciplinary department partners that focus on research methods in the humanities that we can direct our students toward. We are also considering reducing the number of "Commercial Core"</p>
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		<p>executed as a team, typically consisting of between two and five students. Capstone teams will operate under the direction of a supervising professor, selected by the students from among designated MIA faculty. Each member of the project team must have a well-defined role, specified in writing and approved by the supervising faculty member. This document, signed by each member of the team, will serve as a kind of contract between the students</p>	<p>inspirations, influences, and how their work contributes to the overall conversation of this topic, genre, and media style. Moreover, we are incorporating more Theory and Scholarship content into the Practicum course offerings to buttress students' applied foundations with purpose.</p>		<p>requirements (from the current two courses, to one), to replace with a Research Methods course. Although we are aiming to have two commercial core requirements, at this time, we lack an additional class to address commercial practices in the media industry. We are exploring internships as an alternative as we see more production companies relocating to the Lafayette area in response to the changes in the State's tax incentives. Specifically, production companies receive increased tax benefits if their film is shot outside of</p>
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		<p>so that each member's obligations on the project are clear. Revisions to those roles must be submitted in writing and approved. The team will designate one student member to serve as the project's coordinator (in most cases, this will be the producer.) Capstone teams are expected to meet regularly, and the coordinator is responsible for maintaining a record of those meetings, as well as a dated log documenting all duties performed by the team's members. Regardless of his or her duties,</p>			New Orleans.
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	<p>Direct - Internship Evaluation</p>	<p>Has the criterion Internships contribute to our students meeting the three learning objectives. By working with industry professionals, 1) students model and refine their</p>	<p>With the new tax incentives issued by the state, we are beginning to see production companies setting up shop in Lafayette. We are responding to this opportunity to explore</p>	<p>La_Entertainment_Tax_Incentive_Program_final.docx</p>	<p>- Pedagogical Change : We are exploring internships as an additional educational opportunity as we see more production companies relocating to the Lafayette area in response to the</p>

		<p>aesthetic sensibilities, 2) students acquire experience and training in technical skills, 3) they acquire first-hand experience of commercial realities in this industry. Employees assess our students performance according to an Intern Evaluation instrument . been met yet? Met</p>	<p>whether its feasible for students to get engaged earlier on in the development phase of a production. In the development phase is where the research and writing (Theory and Scholarship) takes place. The internship model has been successfully done in our program's other areas of study, "Commercial" and "Practicum". We also continue to engage students in internships with UL Faculty and experts. One such project, Why We Dance, a 17-minute</p>		<p>changes in the State's tax incentives. Specifically , the increased tax benefits if films are shot outside of New Orleans. - Assessment Process: Data Collection changed: We are revising the measurement tool to assess student's performance and learning objectives now that we anticipate more internship opportunities. We hope to implement this new instrument by Spring 2019.</p>
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			<p>documentary about Cajun, Zydeco, and Native American dance traditions, was produced by a group of 5 MIA students under the direction of an MIA faculty. The project was a pro-bono contribution to Vermilionville and the documentary will accompany a teacher's packet to engage public and private school students. (The project was funded in part by a grant from the National Endowment for the Humanities.)</p>		
	<p>Direct - Independent Study (Other)</p>	<p>Has the criterion Students with special</p>	<p>For those students taking the initiative to do an</p>		

		<p>projects can enroll in an Independent Study course if his or her project meets MIA's learning objectives. been met yet? Met</p>	<p>independent project, their productions have exceeded learning objectives</p>		
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Assessment List Findings for the Assessment Measure level for Technical and Practicum Component: Students will master the rudiments of film making technique, including storyboarding, scene design, camera and lighting, sound design and recording, editing.(Imported)

<p>Goal/Objective</p>	<p>Technical and Practicum Component: Students will master the rudiments of film making technique, including storyboarding, scene design, camera and lighting, sound design and recording, editing.(Imported)</p>					
<p>Legends</p>	<p>SLO - Student Learning Outcome/Objective (academic units); PO - Program Objective (academic units);</p>					
<p>Standards/Outcomes</p>						
<p>Assessment Measures</p>	<table border="1"> <thead> <tr> <th data-bbox="293 1283 545 1356"> <p>Assessment Measure</p> </th> <th data-bbox="545 1283 1547 1356"> <p>Criterion</p> </th> </tr> </thead> <tbody> <tr> <td data-bbox="293 1356 545 1969"> <p>Direct - Capstone Assignment</p> </td> <td data-bbox="545 1356 1547 1969"> <p>Each Moving Image Arts senior will produce, often in collaboration with other students, a capstone project. Projects will be reviewed and assessed at that time by a jury comprised of no less than three evaluators (ideally, two MIA faculty and one industry professional). Projects will be scored according to a standard assessment rubric applied to all Capstone Projects. That rubric will be derived from the three general learning outcomes listed above. Except in limited cases, seniors in the MIA program are expected to design their Capstone Projects as collaborative undertakings. Projects are to be designed and executed as a team, typically consisting of between two and five students. Capstone teams will operate under the direction of a supervising professor, selected by the students from among designated MIA faculty. Each member of the project team must have a well-defined role, specified in writing and approved by the supervising faculty member. This document, signed by each member of the team, will serve as a kind of contract between the students so that each member's obligations on the project are clear. Revisions to those roles must be submitted in writing and approved. The team will designate one student member to serve as the project's coordinator (in most cases, this will be the producer.) Capstone teams are expected to meet regularly, and the coordinator is responsible for maintaining a record of those meetings, as well as a dated log documenting all duties performed by the team's members. Regardless of his or her duties, each</p> </td> </tr> </tbody> </table>		<p>Assessment Measure</p>	<p>Criterion</p>	<p>Direct - Capstone Assignment</p>	<p>Each Moving Image Arts senior will produce, often in collaboration with other students, a capstone project. Projects will be reviewed and assessed at that time by a jury comprised of no less than three evaluators (ideally, two MIA faculty and one industry professional). Projects will be scored according to a standard assessment rubric applied to all Capstone Projects. That rubric will be derived from the three general learning outcomes listed above. Except in limited cases, seniors in the MIA program are expected to design their Capstone Projects as collaborative undertakings. Projects are to be designed and executed as a team, typically consisting of between two and five students. Capstone teams will operate under the direction of a supervising professor, selected by the students from among designated MIA faculty. Each member of the project team must have a well-defined role, specified in writing and approved by the supervising faculty member. This document, signed by each member of the team, will serve as a kind of contract between the students so that each member's obligations on the project are clear. Revisions to those roles must be submitted in writing and approved. The team will designate one student member to serve as the project's coordinator (in most cases, this will be the producer.) Capstone teams are expected to meet regularly, and the coordinator is responsible for maintaining a record of those meetings, as well as a dated log documenting all duties performed by the team's members. Regardless of his or her duties, each</p>
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		Capstone student must submit a Critical Introduction, corresponding to that student's designated role in the project. Ordinarily 5 – 10 pages, this introduction is expected to meet or exceed the basic standards of professional writing that college seniors ordinarily must adhere to. Most importantly, it must address the student's performance under the three categories of learning outcomes universal to all MIA graduates: Motion picture aesthetics (the theoretical / scholarly) Motion picture practice (the technical) Motion picture business (the commercial / professional) At least 70% of students will receive an overall rating of "good" or "excellent" in 70% of the competencies evaluated as part of the Technical learning outcome.
Direct - Internship Evaluation		Attachments: Assessment Measure: Indirect - Survey - employer Criterion: Internships contribute to our students meeting the three learning objectives. By working with industry professionals, 1) students model and refine their aesthetic sensibilities, 2) students acquire experience and training in technical skills, 3) they acquire first-hand experience of commercial realities in this industry. Employees positively assess our students performance according to an Intern Evaluation instrument.
Direct - Independent Study (Other)		Students with special projects can enroll in an Independent Study course if his or her project meets MIA's learning objectives.

Assessment Findings					
	Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improve ment Narratives
Direct - Capstone Assignment	Has the criterion Each Moving Image Arts senior will produce, often in collaboration with other students, a capstone project. Projects will be reviewed and assessed at that time by a jury comprised of no less	We are seeing an improvement in the quality and depth of students' capstone projects. We attribute this to a restructuring of the capstone course design. We are now teaching the capstone in a more structured way, resembling that of a	Capstone_Deliverables__Narrative_Shots.pdf Capstone_Deliverables__Non_Fiction.pdf MIA_465__Capstone_I_Syllabus_FA18__Narrative_Shots.pdf MIA_465__Capstone_I_Syllabus_FA18__Non_Fiction.pdf	- Pedagogical Change : We are seeing an improvement in the quality and depth of students' capstone projects. We attribute this to a restructuring of the capstone course design. We are now teaching the	

		<p>than three evaluators (ideally, two MIA faculty and one industry professional). Projects will be scored according to a standard assessment rubric applied to all Capstone Projects. That rubric will be derived from the three general learning outcomes listed above. Except in limited cases, seniors in the MIA program are expected to design their Capstone Projects as collaborative undertakings. Projects are to be designed and executed as a team, typically consisting</p>	<p>traditional class by using a detailed syllabus along with a "Deliverables" guide. The Deliverables Guide is equivalent to industry standards. We conduct the capstone courses much the same as production meetings in the industry. In this scenario, students must submit both an Annotated Filmography and Annotated Bibliography reflecting their research on their project's content, and reflections on inspirations, influences, and how their work contributes to the overall conversation of this topic,</p>		<p>capstone in a more structured way, resembling that of a traditional class by using a detailed syllabus along with a "Deliverables" guide. The Deliverables Guide is equivalent to industry standards. We conduct the capstone courses much the same as production meetings in the industry. In this scenario, students must submit both an Annotated Filmography and Annotated Bibliography reflecting their research on their project's content, and reflections on inspiration</p>
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	<p>of between two and five students. Capstone teams will operate under the direction of a supervising professor, selected by the students from among designated MIA faculty. Each member of the project team must have a well-defined role, specified in writing and approved by the supervising faculty member. This document, signed by each member of the team, will serve as a kind of contract between the students so that each member's obligation</p>	<p>genre, and media style. Moreover, we are incorporating more Theory and Scholarship content into the Practicum course offerings to buttress students applied foundations with purpose.</p>		<p>s, influences, and how their work contributes to the overall conversation of this topic, genre, and media style. Moreover, we are incorporating more Theory and Scholarship content into the Practicum course offerings to buttress students applied foundations with purpose. This improves the overall production quality of their media projects. With the new syllabus, students are more likely to stay on task, manage their time better, and complete their projects</p>
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	<p>s on the project are clear. Revisions to those roles must be submitted in writing and approved. The team will designate one student member to serve as the project's coordinator (in most cases, this will be the producer.) Capstone teams are expected to meet regularly, and the coordinator is responsible for maintaining a record of those meetings, as well as a dated log documenting all duties performed by the team's members. Regardless of his or her duties, each Capstone student</p>			<p>on schedule. These are important practices in the media industry. - Curricular Change : After testing an advanced editing and a production class using the Special Topics mechanism, we now have these courses on the books with its own course number. We believe these advanced courses enhance student learning and qualitative aspects of their work. We are currently re-assessing the 4-year curriculum with the input of our new professor, and will be</p>
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	<p>must submit a Critical Introduction, corresponding to that student's designated role in the project. Ordinarily 5 – 10 pages, this introduction is expected to meet or exceed the basic standards of professional writing that college seniors ordinarily must adhere to. Most importantly, it must address the student's performance under the three categories of learning outcomes universal to all MIA graduates : Motion picture aesthetics (the theoretical / scholarly) Motion</p>			<p>submitting a revision proposal by Fall 2018. - Pedagogical Change : We continue to examine our course offerings and its content to maximize student opportunities to produce media. We want to increase the amount of student work, but without the expense of production quality. We constantly struggle with allowing students to express their voice, encourage them to do the best project possible from the a cinematic language perspective</p>
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		<p>picture practice (the technical) Motion picture business (the commercial / professional) At least 70% of students will receive an overall rating of "good" or "excellent" in 70% of the competencies evaluated as part of the Technical learning outcome. been met yet? Met</p>			<p>e, with the appreciation that not all projects will be their best work. The challenge is to understand that this is the time to explore and experiment, but to also guide them in best practices in media arts to maximize a strong portfolio upon graduation.</p> <p>- Pedagogical Change : We will begin incorporating a service learning project as an assignment in Production II class wherein students select from various non-profit organizations or government projects to</p>
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					<p>produce a promotional piece or commercial. The intent is to reinforce the idea that media is a powerful medium that can change ideas and actions.</p>
	<p>Direct - Internship Evaluation</p>	<p>Has the criterion Attachments: Assessment Measure: Indirect - Survey - employer Criterion: Internships contribute to our students meeting the three learning objectives . By working with industry professionals, 1) students model and refine their aesthetic sensibilities, 2) students acquire experience and training in technical</p>	<p>With the new tax incentives issued by the state, we are beginning to see production companies setting up shop in Lafayette. In addition to having a geographical advantage, the new tax incentives demand that production companies engage, at one of 5 ways, an institution of higher education. We have responded to this change by registering UL's Moving Image Arts program on</p>	<p>La_Entertainment_Tax_Incentive_Program_final.docx</p>	

		<p>skills, 3) they acquire first-hand experience of commercial realities in this industry. Employees positively assess our students performance according to an Intern Evaluation instrument . been met yet? Met</p>	<p>the Louisiana Entertainment Initiative's database of higher education participants . We are already seeing more internship opportunities since the tax changes were implemented and will be discussed in the 2018-2019 assessment. At this time, we are revamping our assessment tool, the instrument given to the production company to assess our students' performance and to measure learning objectives. We are also developing a more streamlined instrument for our students to complete so we can measure learning</p>		
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			<p>objectives. However, an important value of internships in the media industry, is to work alongside and meet contemporaries practicing the art and skills our students aspire to master. As more productions come to Lafayette, we believe our students are in the best position to expand and apply their academic knowledge. We also continue to engage students in internships with UL Faculty and experts. One such project, Why We Dance, a 17-minute documentary about Cajun, Zydeco, and Native American dance traditions, was</p>	
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			<p>produced by a group of 5 MIA students under the direction of an MIA faculty. The project was a pro-bono contribution to Vermilionville and the documentary will accompany a teacher's packet to engage public and private school students. The project was funded in part by a grant from the National Endowment for the Humanities.</p>		
	<p>Direct - Independent Study (Other)</p>	<p>Has the criterion Students with special projects can enroll in an Independent Study course if his or her project meets MIA's learning objectives . been met yet? Met</p>	<p>Students engaged in an Independent study project successfully met learning outcomes.</p>		

Assessment List Findings for the Assessment Measure level for Commercial and Business Component: Students will be familiar with the methods of film financing, production, distribution and advertising, and be able to conceptualize and carry out the financing and promotion of a film.(Imported)

Goal/Objective	Commercial and Business Component: Students will be familiar with the methods of film financing, production, distribution and advertising, and be able to conceptualize and carry out the financing and promotion of a film.(Imported)	
Legends	PO - Program Objective (academic units); SLO - Student Learning Outcome/Objective (academic units);	
Standards/Outcomes		
Assessment Measures	Assessment Measure	Criterion
	Direct - Capstone Assignment	<p>Each Moving Image Arts senior will produce, often in collaboration with other students, a capstone project. Projects will be reviewed and assessed at that time by a jury comprised of no less than three evaluators (ideally, two MIA faculty and one industry professional). Projects will be scored according to a standard assessment rubric applied to all Capstone Projects. That rubric will be derived from the three general learning outcomes listed above. Except in limited cases, seniors in the MIA program are expected to design their Capstone Projects as collaborative undertakings. Projects are to be designed and executed as a team, typically consisting of between two and five students. Capstone teams will operate under the direction of a supervising professor, selected by the students from among designated MIA faculty. Each member of the project team must have a well-defined role, specified in writing and approved by the supervising faculty member. This document, signed by each member of the team, will serve as a kind of contract between the students so that each member's obligations on the project are clear. Revisions to those roles must be submitted in writing and approved. The team will designate one student member to serve as the project's coordinator (in most cases, this will be the producer.) Capstone teams are expected to meet regularly, and the coordinator is responsible for maintaining a record of those meetings, as well as a dated log documenting all duties performed by the team's members. Regardless of his or her duties, each Capstone student must submit a Critical Introduction, corresponding to that student's designated role in the project. Ordinarily 5 – 10 pages, this introduction is expected to meet or exceed the basic standards of professional writing that college seniors ordinarily must adhere to. Most importantly, it must address the student's performance under the three categories of learning outcomes universal to all MIA graduates: Motion picture aesthetics (the theoretical / scholarly) Motion picture practice (the technical) Motion picture business (the commercial / professional) At least 70% of students will receive an overall rating of "good" or "excellent" in 70% of the competencies evaluated as part of the Commercial/Professional learning outcome.</p>
	Direct - Internship Evaluation	<p>Attachments: Assessment Measure: Indirect - Survey - employer Criterion: Internships contribute to our students meeting the three learning objectives. By working with industry professionals, 1) students model and refine their aesthetic sensibilities, 2) students acquire experience and training in technical skills, 3) they acquire first-hand experience of commercial realities in this industry. Employees positively assess our students performance according to an Intern Evaluation instrument. Attachments:</p>
	Direct - Independent	Students with special projects can enroll in an Independent Study course if his or her project meets MIA's learning objectives.

	Study (Other)				
Assessment Findings	Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improve ment Narratives
	Direct - Capstone Assignment	Has the criterion Each Moving Image Arts senior will produce, often in collaboration with other students, a capstone project. Projects will be reviewed and assessed at that time by a jury comprised of no less than three evaluators (ideally, two MIA faculty and one industry professional). Projects will be scored according to a standard assessment rubric applied to all Capstone Projects. That rubric will be derived from the three general learning outcomes listed above. Except in limited cases, seniors in the MIA program are expected to design their Capstone Projects as collaborative undertakings. Projects are to be designed and executed as a	We are seeing an improvement in the quality and depth of students' capstone projects. We attribute this to a restructuring of the capstone course design. We are now teaching the capstone in a more structured way, resembling that of a traditional class by using a detailed syllabus along with a "Deliverables" guide. The Deliverables Guide is equivalent to industry standards. We conduct the capstone courses much the same as production meetings in	Capstone_Deliverables___Narrative_Short s.pdf Capstone_Deliverables___Non_Fiction.pdf MIA_465___Capstone_I_Syllabus_FA18___Narrative_Short s.pdf MIA_465___Capstone_I_Syllabus_FA18___Non_Fiction.pdf FILMMAKERS_Code_of_Professional_Res ponsibility__1_.docx Policy_for_Commercial_Filming_on_Camp us.docx Safety_and_Etiquette_Form.pdf SOP__Insurance_and_Risk_Mitigation__3_.docx UL__Lafayette_City_Property_Location_P ermit__1_.pdf UL__Lafayette_Filming_Application__1_.p df UL__Lafayette_Street___Sidewalk_Filmin g_Permit__1_.pdf	- Pedagogical Change : We are examining course content and needs in discussions with faculty. At this time, we offer only one commercial course directly associated with the media industry. We are closely examining this course and its content, and considering the overall learning outcomes and objectives in this area in a fast changing industry. - Assessment

		<p>team, typically consisting of between two and five students. Capstone teams will operate under the direction of a supervising professor, selected by the students from among designated MIA faculty. Each member of the project team must have a well-defined role, specified in writing and approved by the supervising faculty member. This document, signed by each member of the team, will serve as a kind of contract between the students so that each member's obligations on the project are clear. Revisions to those roles must be submitted in writing and approved. The team will designate one student member to serve as the project's coordinator (in most cases, this will be the producer.) Capstone teams are expected to meet regularly, and the coordinator is</p>	<p>the industry. In this scenario, students must submit both an Annotated Filmography and Annotated Bibliography reflecting their research on their project's content, and reflections on inspirations, influences, and how their work contributes to the overall conversation of this topic, genre, and media style. Moreover, we are incorporating more Theory and Scholarship content into the Practicum course offerings to buttress students applied foundations with purpose. With regards to the Commercial component, we are requiring additional</p>		<p>Process: Continuous monitoring: We continue to showcase our students' work to the public via an annual screening modeled after that of a film festival. Students get an opportunity to experience a film festival, while marketing their work and themselves to industry professionals in attendance. The event is held in the Spring. Typically, it is held in mid day because we want to utilize the LITE Center, a free venue with state of the art projection. However, we believe</p>
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	<p>responsible for maintaining a record of those meetings, as well as a dated log documenting all duties performed by the team's members. Regardless of his or her duties, each Capstone student must submit a Critical Introduction, corresponding to that student's designated role in the project. Ordinarily 5 – 10 pages, this introduction is expected to meet or exceed the basic standards of professional writing that college seniors ordinarily must adhere to. Most importantly, it must address the student's performance under the three categories of learning outcomes universal to all MIA graduates: Motion picture aesthetics (the theoretical / scholarly) Motion picture practice (the technical) Motion picture business (the commercial / professional) At least 70% of students will receive an</p>	<p>deliverables specific to this aspect of the program, and continue to examine ways to strengthen this component of the program.</p>		<p>we can attract more attendees if we move the time to the evening. We hope to implement this new time in Spring 2019.</p> <p>- Resources / Resource Allocation (for Educational Programs: We continue to showcase our students' work to the public via an annual screening modeled after that of a film festival. Students get an opportunity to experience a film festival, while showcasing their work and themselves to industry professionals in</p>
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		<p>overall rating of "good" or "excellent" in 70% of the competencies evaluated as part of the Commercial/Professional learning outcome. been met yet? Met</p>			<p>attendance. We believe they learn professional skills through this experience. The event is held in the Spring. Typically, it is held in mid day because we want to utilize the LITE Center, a free venue with state of the art projection. However, we believe we can attract more attendees, particularly high school students, if we move the time to the evening. We see this showcase as an opportunity to recruit new students into the MIA program. We hope</p>
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					<p>to implement this new time in Spring 2019.</p> <p>- Pedagogical Change : We are including Professional Ethics and Best Practices now in production classes, and continue to stress these values in capstone classes, Internships, and Independent Study classes when applicable.</p>
	<p>Direct - Internship Evaluation</p>	<p>Has the criterion Attachments: Assessment Measure: Indirect - Survey - employer Criterion: Internships contribute to our students meeting the three learning objectives. By working with industry professionals, 1) students model and refine their aesthetic sensibilities, 2) students acquire</p>	<p>We are continuing to incorporate the business side of media production in every opportunity. When a student accepts an internship, we require they treat this experience as a 'mock' freelance</p>		<p>- Pedagogical Change : With the new tax incentives issued by the state, we are beginning to see production companies setting up shop in Lafayette. In addition to having a</p>

		<p>experience and training in technical skills, 3) they acquire first-hand experience of commercial realities in this industry. Employees positively assess our students performance according to an Intern Evaluation instrument. Attachments: been met yet? Met</p>	<p>job. As such, they produce mock contracts, track their hours and roles, prepare invoices, maintain a current resume/curriculum vitae, and if projects lend themselves, prepare a marketing package for the project.</p>	<p>geographical advantage, the new tax incentives demand that production companies engage, at one of 5 ways, an institution of higher education. We have responded to this change by registering UL's Moving Image Arts program on the Louisiana Entertainment Initiative's database of higher education participants. We are already seeing more internship opportunities since the tax changes were implemented and will be discussed in the 2018-2019 assessment. At this</p>
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					<p>time, we are revampin g our assessme nt tool, the instrumen t given to the productio n company to assess our students' performan ce and to measure learning objectives . We are also developin g a more streamline d instrumen t for our students to complete so we can measure learning objectives .</p> <p>However, an important value of internshp s in the media industry, is to work alongside and meet contempo raries practicing the art and skills our students aspire to</p>
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					<p>master. As more production ns come to Lafayette, we believe our students are in the best position to expand and apply their academic knowledg e. We also continue to engage students in internship s with UL Faculty and experts. - Pedagogical Change : We are including Professional Ethics and Best Practices in productio n classes, and continue to stress these values in capstone classes, Internship s, and Independent Study classes when applicable</p>
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	Direct - Independent Study (Other)	Has the criterion Students with special projects can enroll in an Independent Study course if his or her project meets MIA's learning objectives. been met yet? Met	Students engaged in the commercial aspects of media production have successfully met demands.	FILMMAKERS_Code_of_Professional_Responsibility__1_.docx	- Pedagogical Change : We are including Professional Ethics and Best Practices in production classes, and continue to stress these values in capstone classes, Internships, and Independent Study classes when applicable

Reflection (Due 9/15/18)

Reflection

The primary purpose of assessment is to use data to inform decisions and improve programs and operations; this is an on-going process of defining goals and expectations, collecting results, analyzing data, comparing current and past results and initiatives, and making decisions based on these reflections. Recalling this purpose, respond to the questions below.

1) How were assessment results shared in the program / department?

Please select all that apply. If "other", please use the text box to elaborate.

Distributed via email (selected)

Presented formally at staff / department / committee meetings (selected)

Discussed informally (selected)

Other (explain in text box below)

With new faculty on board, we are holding weekly faculty meetings and making improvements to the program.

2) How frequently were assessment results shared?

- Frequently (>4 times per cycle)
- Periodically (2-4 times per cycle)
- Once per cycle (selected)
- Results were not shared this cycle

3) With whom were assessment results shared?

Please select all that apply.

- Department Head (selected)
- Dean / Asst. or Assoc. Dean (selected)
- Departmental assessment committee
- Other faculty / staff (selected)

4) Consider the impact of prior applied changes. Specifically, compare current results to previous results to evaluate the impact of a previously reported change. Demonstrate how the use of results improved student learning and/or operations.

Capstone process has improved tremendously. We have reduced the number of "Incomplete" grades and are witnessing an improvement in production quality. With a new professor joining the MIA program in August 2018, we anticipate increased enhancements as we reassess the program in light of his contributions that will strengthen the program.

5) Over the past three assessment cycles, what has been the overall impact of "closing the loop"? Provide examples of improvements in student learning, program quality, or department operations that are directly linked to assessment data and follow-up analysis.

New Course and Change Course forms have been approved. These changes and new courses will strengthen the MIA program, making it a more competitive program in its field, and better prepare our students for careers in media content developing. We have hired a tenure-tracked professor and have already begun meetings to assess the program. Moreover, we believe capstone projects will be better and stronger productions as a result of the new courses and additional mentoring faculty. Changing course names will make these assessments more precise, by having the ability to track independent study and internships easier and more accurately. We have uploaded the new assessment tools (Resource materials for students in Capstone, Capstone Syllabus, Capstone Deliverables List, Deadlines, Grading per deliverable.) These changes have already reduced the amount of "Incomplete" grades in Capstone I. The informal tracks we are developing will likewise enhance project quality by having better trained students in their area of interest to create a diverse capstone group for collaboration.

Attachments (optional)

Upload any documents which support the program / department assessment process.