Interactive Arts & Media Assessment Report AY2020-21

Animation Production Studio 1 and 2 (ANIM 480 & 481).

Summary

IAM sought to learn about student performance in its two-semester capstone experience for Animation students, Animation Production Studio 1 and 2 (ANIM 480 & 481). In these courses, students develop, create, and complete an animation short-film. There were two sections of these courses, and these two sections created two different animation projects: one a 2-Dimensional, traditional animated cartoon (2D), the other a Computer Generated piece of animation (CG).

Student projects were assessed by teaching faculty (for their respective section) and one external professional reviewer for each piece. The 2D external reviewer is a Line Producer for Disney Television Animation; the CG external reviewer is a Layout Artist for Blue Sky Animation. The rubrics used reflected a majority of the courses and program outcomes.[1] In addition, the external reviewers assessed the students in two different contexts: First, as college students completing a senior year project; Second, they applied the standards of the profession (i.e., "To what extent does this work reflect professional industry level standards?").

2-D Assessment Results
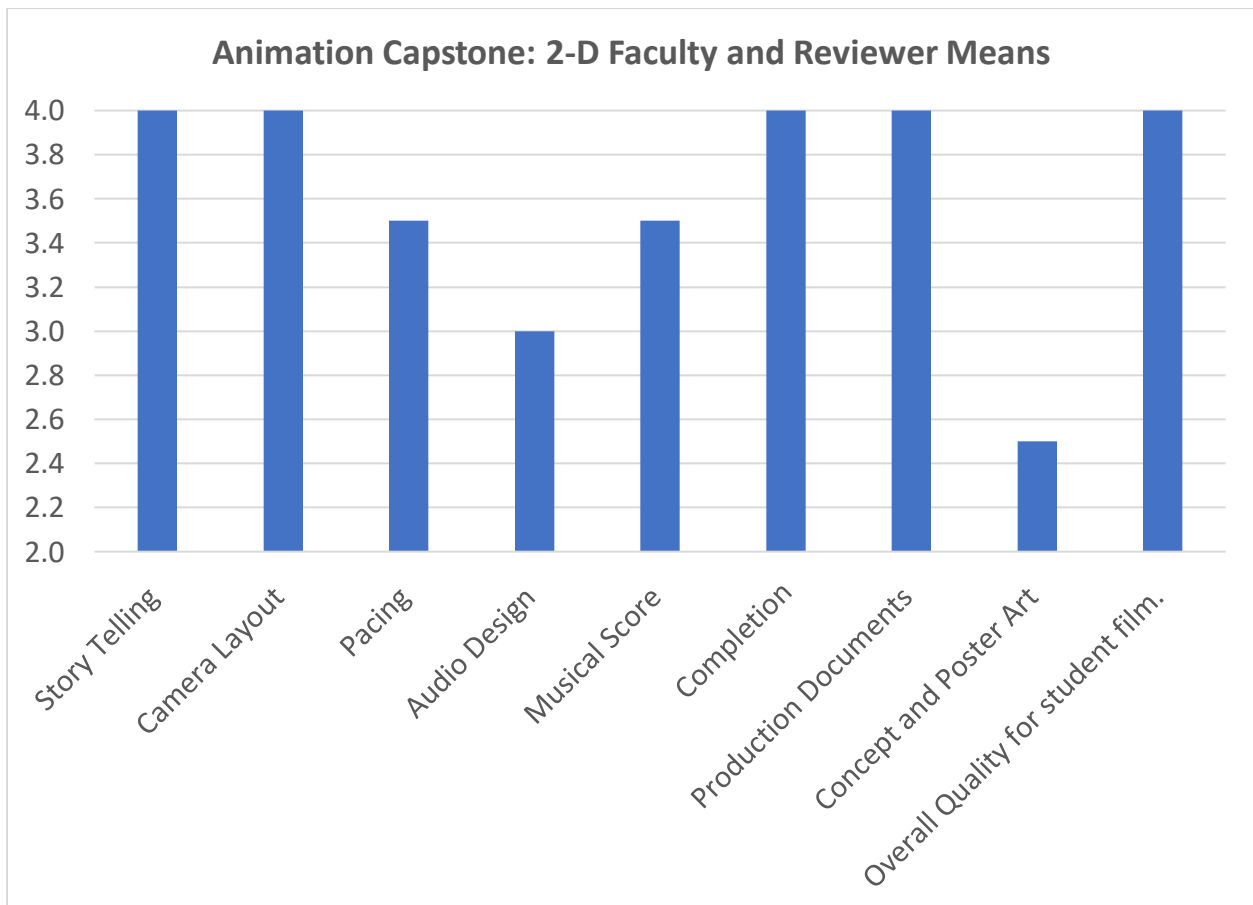
Faculty Member Assessment:

Area	Rating
Story Telling	4
Camera Layout	4
Pacing	4
Character Design	4
Layouts & Backgrounds	4
Animation	3
Cinematography	4
Audio Design	3
Musical Score	3
Completion Performance (Finished? %)	4
Production Documents	4
Concept and Poster Art	2
Overall Quality for student film.	4

External Reviewer Assessment:

---

[1] The 2-D rubrics were slightly different, so their results appear separately.

Area	College Context	Professional Context
Story Telling	4	3
Camera Layout	4	3
Pacing	3	2
Background quality	4	2
Staging and Layout	4	3
Hand-Drawn Draftsmanship	4	3
Hand-Drawn Timing	3	3
Audio Design	3	2
Musical Score	4	3
Completion Performance	4	3
Production Documents	4	3
Concept and Poster Art	3	3
Preparedness for Festival Entry	3	3
Overall Quality for student film.	4	3

If the elements for the Instructor and External Reviewer scores were averaged, the results are:

Animation Capstone: 2-D Faculty and Reviewer Means
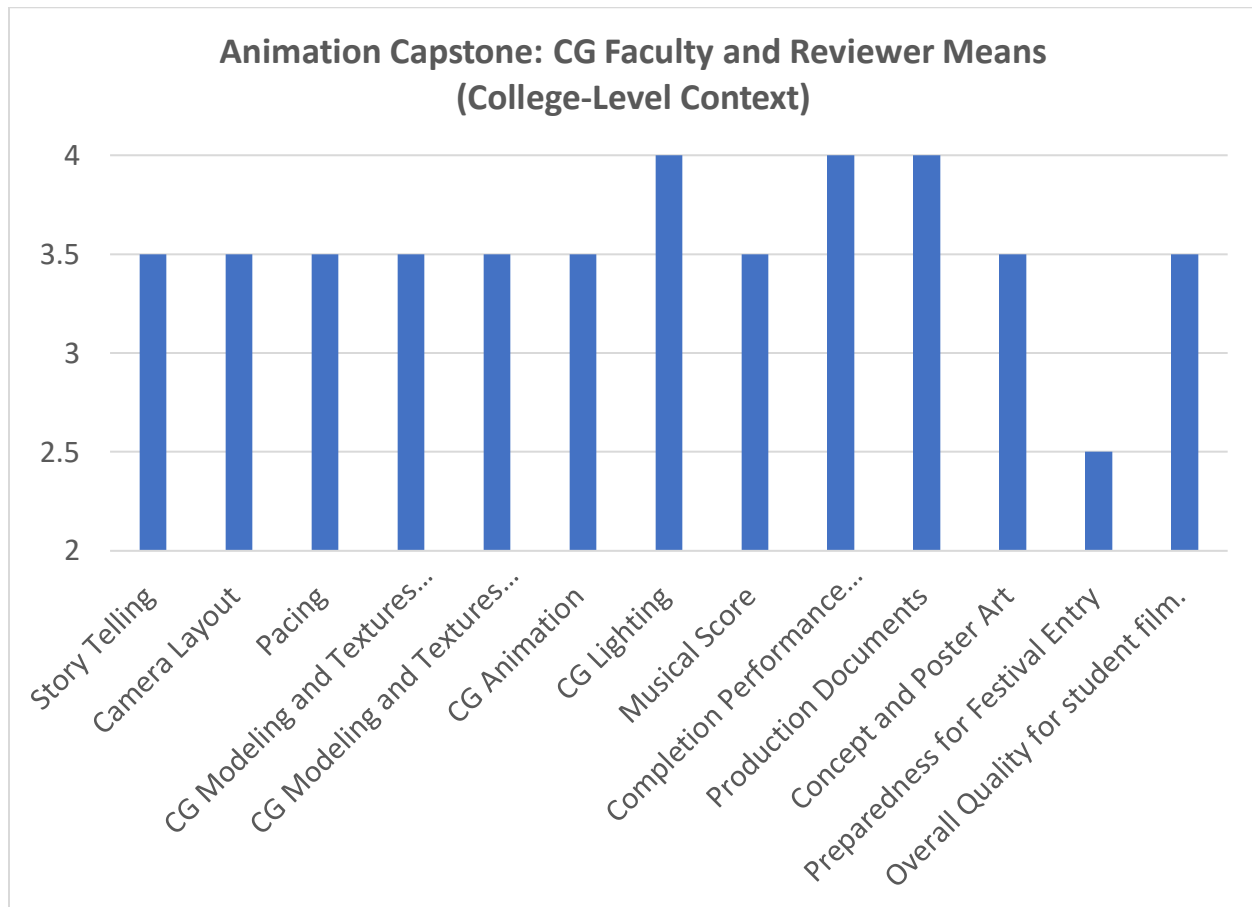
CG Assessment Results

Both the instructor and the external reviewer used the same rubric and also rated the film in both the college and professional-level contexts.

Faculty Member Assessment:

Area	College Context	Professional Context
Story Telling	4	3
Camera Layout	4	3
Pacing	4	3
CG Modeling and Textures (Characters)	4	3
CG Modeling and Textures (Environment)	4	3
CG Animation	4	3
CG Lighting	4	3
Audio Design	3	2
Musical Score	4	3
Completion Performance (Finished? %)	4	3
Production Documents	4	3
Concept and Poster Art	4	3
Preparedness for Festival Entry	2	0
Overall Quality for student film.	4	3

External Reviewer Assessment

Area	College Context	Professional Context
Story Telling	3	3
Camera Layout	3	2
Pacing	3	2
CG Modeling and Textures (Characters)	3	3
CG Modeling and Textures (Environment)	3	3
CG Animation	3	3
CG Lighting	4	4
Audio Design	N/A	N/A
Musical Score	3	3
Completion Performance (Finished? %)	4	4
Production Documents	4	4
Concept and Poster Art	3	3
Preparedness for Festival Entry	3	2

Overall Quality for student film.   3   3

Animation Capstone: CG Faculty and Reviewer Means (College-Level Context)

Bar chart showing means across categories. Vertical axis ranges from 2 to 4.

Category	Mean
Story Telling	3.5
Camera Layout	3.5
Pacing	3.5
CG Modeling and Textures…	3.5
CG Modeling and Textures…	3.5
CG Animation	3.5
CG Lighting	4
Musical Score	3.5
Completion Performance…	4
Production Documents	4
Concept and Poster Art	3.5
Preparedness for Festival Entry	2.5
Overall Quality for student film.	3.5

Reviewer Comments

In addition to providing ratings for individual elements of the animated films, the reviewers were asked to provide comments on student achievement of course and program outcomes.[2] Some of the notable comments included the following.

2-D Reviewer Comments

In response to a question about what other assignments might to strengthen student collaboration, the Reviewer noted: "An assignment or a role that involves more editing and timing would contribute to [a more collaboratively produced] animated film … as an editor is a key role in the industry that many departments collaborate with."

---

[2] Their complete comments appear in Appendices A and B

In terms of improving computer generated lighting or coloring and intermediate compositing, the Reviewer suggested the possibility of "Add[ing] color scripts and preliminary lighting tests top re-production."

When asked about any additional features which might be added to increase overall student preparation, she noted "Understanding of budget practices and [the] addition of editorial team."

The 2-D Reviewer's summary of her observations were: "In my experience, when hiring for entry-level positions in the animation industry, students who have graduated from Columbia College Chicago and who have participated in the APS course have a better understanding of production processes, roles/responsibilities, and fundamentals of animation."

Computer Generated Reviewer Comments

One of the course outcomes is for students to be able to effectively research marketing techniques and festival participation.   For this outcome, the Reviewer noted: "The focus should be on making a quality film. Preparing and submitting to film festivals comes after the film is finished, possibly when students have graduated. The department could consider separate marketing and funding to address this."

Relative to the course outcome of creating key-frame and in-between 2D or 3D generated animation, the Reviewer commented: "I would consider requiring additional passes of all disciplines. Often a project is about getting done, but the only way to have something special is to refine, polish, and make additional passes.

For the course outcome of students displaying an understanding of computer-generated lighting or coloring and intermediate compositing, the Reviewer noted: "I found the Lighting be one of the strongest disciplines. Perhaps it was the volumetric nature. Lighting often works hand in hand with Materials and Surfaces, and this pairing was showing great promise. However, the challenge with Lighting is to be consistent. This film is 6 minutes, [and] it will require great focus and determination to bring this level across the entire short." The Reviewer also asked "Is compositing being used for render layers with character, background, and visual effects? This compositing technique can provide for greater control over the rendered image. It may be considered on some shots as a learning outcome."

When asked to comment on the student workload in this course, the Reviewer observed: "Each year of this course will likely vary widely based on skillset of the students enrolled, scope of the project, and the combined motivation of the students. Pairing down on the length of the film may assist in the overall workload, to focus on lifting the quality of all disciplines of the work."

In his judgement relative to the preparation of these students for work in the animation industry, the Reviewer wrote: "The student experience in this class is both relevant and essential as it provides a studio experience that can only be gained in working with others on a collaborative project. Contributing to the project, being accountable to the group, working with others as well as developing individual strengths are skillsets that employers look for when hiring animators

and animators. Smaller assignments that showcase animation, modeling, rigging, lighting, textures, cameras and lenses. Perhaps looking at how the department works students who may not have the technical proficiency either in Maya or hand-drawn and what areas they could contribute to the project. Overall, I would study industry shots and trailers frame by frame to breakdown the quality level and hold the work to the same standards."

In summary, the Reviewer wrote: "This class is unique because it replicates the experience working in a professional animation studio. The role of the instructor is equal to coordinator, art director, and producer. Creating a short is a vexing challenge because you never quite know what it is, or if it is working, until it is put in front of an audience. A production is afforded a fixed amount of time, and the team pours as much as they can into bringing the story to life through a thousand of tiny decisions. In the end, it always comes down to the story. Is it relatable? Is is clear? Is it entertaining? The audience will decide, so it can be helpful to work backwards from there. Start by asking the question, How do we want the audience to feel?"

IAM Team (INMD 460)

Summary
In the Spring 2021 semester, two outside professionals, from the firm Kin and Carta, met with students twice during the semester to examine the class's work and progress on the creation of an app. This app was focused on helping people understand the Voting Process in the US. At the end of the semester, they assessed the student work and provided feedback to IAM faculty. Students complete this course after having taken *Introduction to IAM Team*. Typically, students take the *IAM Team* course in their final semester in the program.

The learning outcomes assessed were:
At the successful conclusion of this course students will be able to:
- Effectively plan, manage, and deliver a complete interactive media product
- Integrate client management, decision making, and communicating
- Demonstrate personal integrity and excellence as individuals and as team members

The two reviewers met with the Team students twice during the semester over Microsoft Teams, tand reviewed the final product at the end of the semester.   In addition, they met with the coordinator and assistant director of the Interaction Design program as a debrief.[3]

Overall, the reviewers were quite positive. In terms of a numerical rating for the three course outcomes assessed, both reviewers gave the students the highest rating – 5 - for all three outcomes. They felt the team worked well with each, and the students effectively communicated with each other on different tasks needed to complete the project. Overall, they were impressed by the students' abilities to work as one, cohesive unit.

---

[3] The reviewers provided written responses of their observations and these appear in full as Appendix C in the Report.

Additionally, the reviewers were provided with the opportunity to comment on the appropriateness and applicability of the three course outcomes to their profession. Both confirmed that all three applied and were important to emphasize and assess in a capstone experience.

The success of the course, based on the reviewers' comments, is likely due (in part) because the program added the course *Introduction to Team Development* four years ago. When the students reach the capstone course, they have already developed the necessary soft skills from the *Intro* course, and they can focus more attention on the project.

During the debrief, the reviewers mentioned the students could benefit from a few specialized, technical courses prior to the capstone. Specifically, they noted students might benefit from a UX writing course. (Recently, the college removed the writing intensive course requirement, and students in this program are only required to take Writing and Rhetoric I/II. Students may benefit from a more specialized writing course that addresses UX writing.) Additionally, they mentioned "research accessibility," a course for "understanding compliance issues," as well as product accessibility. This last point might require the program to revisit the syllabus for the Fundamentals of Interaction course.

Appendix A: 2D Reviewer Comments for Animation Studio

December version
Animation Production Studio is a two-semester course. Students present a story reel and concept art at the end of the first semester (50% completion).
1. How did this preproduction content support the final film's quality?
a. Well with art direction and story concept. Timing can be more of a focus in pre-production to benefit the outcome of the film's final pacing.

2. What additional work (if any) should be done by halfway through the year?
a. None

3. What assignments (if any) are unnecessary at the 50% milestone?
a. None

Learning outcomes
One function of assessment is to compare the specific learning outcomes of the syllabus with the assignments and final film. Please answer the following questions for each learning outcome. The list of assignments are on a separate file. A template spreadsheet with the same question is available for support.
Template:
1. Do the existing assignments address specific learning outcomes? Which one?
2. What assignments aren't linked to a specific learning outcome?
3. What assignments (if any) would you add to strengthen the learning outcomes?

Collaboratively produce an animated film.
1. Do the existing assignments address this learning outcome? Yes. Which assignment? All of them.

2. What assignments aren't linked to this learning outcome? None

3. What assignments (if any) would you add to strengthen this learning outcomes? An assignment or a role that involves more editing and timing would contribute to the collaboratively produce an animated film learning outcome as an editor is a key role in the industry that many departments collaborate with.

Effectively research marketing techniques and festival participation.
1. Do the existing assignments address this learning outcome? Not clear on what the assignments are for this category. Which assignment?

2. What assignments aren't linked to this learning outcome? It seems most artistic assignments are not linked to this learning outcome and this would fall to the producer/production management role.

3. What assignments (if any) would you add to strengthen this learning outcomes? I would have each student research a festival to submit to.

Recognize their strengths and weaknesses, and how to work with their peers to combine their skills in the completion of a complex project.
1. Do the existing assignments address this learning outcome? Yes. Which assignment? All of them.

2. What assignments aren't linked to this learning outcome? None.

3. What assignments (if any) would you add to strengthen this learning outcomes? Have the addition of an editor role.

Create key-frame and in-between 2D or 3D generated animation.
1. Do the existing assignments address this learning outcome? Yes. Which assignment? Most from the second semester.

2. What assignments aren't linked to this learning outcome? Any pre-production assignments.

3. What assignments (if any) would you add to strengthen this learning outcomes? Breakdown of both semesters I believe is good. Pre-production in first semester, then production and post in the second semester.

Display an understanding of computer generated lighting or coloring and intermediate compositing.
1. Do the existing assignments address this learning outcome? Yes. Which assignment? Most of the post production stages.

2. What assignments aren't linked to this learning outcome? All of the drawing that does not include lighting.

3. What assignments (if any) would you add to strengthen this learning outcomes? Add color scripts and preliminary lighting tests to pre-production.

Commented [NJ1]:

Commented [NJ2R1]:
Exhibit an ability to give and receive critical feedback in class and incorporate into their own work.
1. Do the existing assignments address this learning outcome? Yes. Which assignment? All.

2. What assignments aren't linked to this learning outcome? None.

3. What assignments (if any) would you add to strengthen this learning outcomes? None.

Effectively collaborate and contribute to a creative team project.
1. Do the existing assignments address this learning outcome? Yes. Which assignment? All.

2. What assignments aren't linked to this learning outcome? None.

3. What assignments (if any) would you add to strengthen this learning outcomes? None.

Exhibit an understanding of professional practices that include attendance, promptness and dependability.
1. Do the existing assignments address this learning outcome? Yes. Which assignment? All.

2. What assignments aren't linked to this learning outcome? None.

3. What assignments (if any) would you add to strengthen this learning outcomes? None.

Effectively speak, communicate, and present their work in a professional manner.
1. Do the existing assignments address this learning outcome? Yes. Which assignment? All.

2. What assignments aren't linked to this learning outcome? None.

3. What assignments (if any) would you add to strengthen this learning outcomes? None.

Credit load / Classroom experience
Animation Production Studio is currently a 6-credit, twice-a-week course. All contact hours are with the assigned instructor. This is the equivalent to two of the standard 3-credit courses in the department.
1. Please share your opinions on the workload involved for students and faculty for this course. I see it as students are creating the content and the instructors are guiding them through the process. I believe the 6 credits, twice a week are valuable for both student and instructor involvement.

2. What are your suggestions (keep, remove, add) to maximize the learning experience and workload of the students and instructor in this class? I would keep the workload as is for student and instructor. Removing workload from the instructor could negatively impact progress on processes that students are not yet fluent in.

Modeling the professional practice in Animation Industry
1. Does this course model the professional practice(s) in the Animation Industry? In what way? Yes, it has a competitive nature in selecting roles, it is collaborative throughout the entire process, there are reviews, changes, and decisions being made by leaders (directors/producers), and you must work with a demanding schedule.

Preparation for the Animation Industry
2. Does this course help prepare the students for a job in the Animation Industry? To what degree? Yes, it gives them exposure to different roles and working with a larger team.

3. Which features help the most? Working with a collaborative team to work towards the same goal.

4. Which features (if any) can be removed? None.

5. What additional features (if any) could be added to increase their preparation? Understanding of budget practices and addition of editorial team.

Additional Comments
In my experience, when hiring for entry-level positions in the animation industry, students who have graduated from Columbia College Chicago and who have participated in the APS course have a better understanding of production processes, roles/responsibilities, and fundamentals of animation

Appendix B: CG Reviewer Comments for Animation Studio

December version

Animation Production Studio is a two-semester course. Students present a story reel and concept art at the end of the first semester (50% completion).

1. How did this preproduction content support the final film's quality?

This edit is a working version of the film. Now it is a matter of refining and polishing. The pre-production work is key in defining the final look of the film and to that end, this project is a working success.

2. What additional work (if any) should be done by halfway through the year?

This is a comprehensive preproduction which has developed all facets of production. The team may consider additional editing to arrive at the story conflict sooner.

3. What assignments (if any) are unnecessary at the 50% milestone?

Final animations, renders, music, sound, are all unnecessary at the 50% mark.

Learning outcomes

One function of assessment is to compare the specific learning outcomes of the syllabus with the assignments and final film. Please answer the following questions for each learning outcome. The list of assignments are on a separate file. A template spreadsheet with the same question is available for support.

Template:

1. Do the existing assignments address specific learning outcomes? Which one?
2. What assignments aren't linked to a specific learning outcome?
3. What assignments (if any) would you add to strengthen the learning outcomes?

Collaboratively produce an animated film.

1. Do the existing assignments address this learning outcome? Which assignment?

Yes, the entire effort is collaborative with very distinct roles within the production process.

2. What assignments aren't linked to this learning outcome?

None

3. What assignments (if any) would you add to strengthen this learning outcomes?

A list defining each role and what each student is responsible for.

Effectively research marketing techniques and festival participation.

1. Do the existing assignments address this learning outcome? Which assignment?

The focus should be on making a quality film. Preparing and submitting to film festivals comes after the film is finished, possibly when students have graduated. The department could consider separate marketing and funding to address this.

2. What assignments aren't linked to this learning outcome?

3. What assignments (if any) would you add to strengthen this learning outcomes?

Recognize their strengths and weaknesses, and how to work with their peers to combine their skills in the completion of a complex project.
1. Do the existing assignments address this learning outcome? Which assignment?

It seems student strengths would be assessed by both the instructor and each student at the beginning of the semester when students are beginning the initial design phase of the film and which roles students will
contribute.
2. What assignments aren't linked to this learning outcome?

Is it possible to encourage students to work on ideas ahead of the class beginning? If the students know this class is coming. Students can pitch story ideas and work on development before the course begins. A healthy competition held in advance would help the College arrive at projects with strong themes, emotional stories, and characters with conflict.
3. What assignments (if any) would you add to strengthen this learning outcomes?

Create key-frame and in-between 2D or 3D generated animation.
1. Do the existing assignments address this learning outcome? Which assignment?

Yes, this is evident in the comprehensive progress with in the assignments on each shot.
2. What assignments aren't linked to this learning outcome?

3. What assignments (if any) would you add to strengthen this learning outcomes?

I would consider requiring additional passes of all disciplines. Often a project is about getting done, but the only way to have something special is to refine, polish, and make additional passes.
Display an understanding of computer generated lighting or coloring and intermediate compositing.
1. Do the existing assignments address this learning outcome? Which assignment?

I found the Lighting be one of the strongest disciplines. Perhaps it was the volumetric nature. Lighting often works hand in hand with Materials and Surfaces, and this pairing was showing great promise. However, the challenge with Lighting is to be consistent. This film is 6 minutes, it will require great focus and determination to bring this level across the entire short.
2. What assignments aren't linked to this learning outcome?

3. What assignments (if any) would you add to strengthen this learning outcomes?

Is compositing being used for render layers with character, background, and visual effects? This compositing technique can provide for greater control over the rendered image. It may be considered on some shots as a learning outcome.
Exhibit an ability to give and receive critical feedback in class and incorporate into their own work.

1. Do the existing assignments address this learning outcome? Which assignment?

It is evident this project has a unified vision. This production is an ongoing daily push. Productions such as these take shape in the form of the weekly in-class critiques. A production is defined by critique and iteration. The more iteration and polish, the better the quality.
2. What assignments aren't linked to this learning outcome?

3. What assignments (if any) would you add to strengthen this learning outcomes?

Effectively collaborate and contribute to a creative team project.
1. Do the existing assignments address this learning outcome? Which assignment?

This is evident in the weekly production assignments where students are evaluated on their process and progress.
2. What assignments aren't linked to this learning outcome?

3. What assignments (if any) would you add to strengthen this learning outcomes?

Exhibit an understanding of professional practices that include attendance, promptness and dependability.
1. Do the existing assignments address this learning outcome? Which assignment?

This is evident in the weekly deliverables not only to the class but for each student's accountability to class and the project.
2. What assignments aren't linked to this learning outcome?

3. What assignments (if any) would you add to strengthen this learning outcomes?

Effectively speak, communicate, and present their work in a professional manner.
1. Do the existing assignments address this learning outcome? Which assignment?

I would say yes. This would take place in the weekly critiques where students are receiving and implementing feedback on a regular basis. Being open to critique is the only way to improve. This is a constant in any professional studio setting.

2. What assignments aren't linked to this learning outcome?

3. What assignments (if any) would you add to strengthen this learning outcomes?

Credit load / Classroom experience
Animation Production Studio is currently a 6-credit, twice-a-week course. All contact hours are with the assigned instructor. This is the equivalent to two of the standard 3-credit courses in the department.
1. Please share your opinions on the workload involved for students and faculty for this course

The magnitude of the work involved is a heavy lift, similar to a studio environment with dozens of artists. The instructor experience/responsibility is evident as they would need lead a group of young animators through all phases of pre-production to production. I would imagine the time commitment goes well beyond the classroom, and would involve holding conversation and fielding a range of production questions and emails.

2. What are your suggestions (keep, remove, add) to maximize the learning experience and workload of the students and instructor in this class?

Each year of this course will likely vary widely based on skillset of the students enrolled, scope of the project, and the combined motivation of the students.

Pairing down on the length of the film may assist in the overall workload, to focus on lifting the quality of all disciplines of the work. The instructor's workload will likely remain the same.

Modeling the professional practice in Animation Industry

1. Does this course model the professional practice(s) in the Animation Industry? In what way?

Yes, it forces students to choose a track/discipline based on their particular strengths.

Preparation for the Animation Industry

2. Does this course help prepare the students for a job in the Animation Industry? To what degree?

The student experience in this class is both relevant and essential as it provides a studio experience that can only be gained in working with others on a collaborative project. Contributing to the project, being accountable to the group, working with others as well as developing individual strengths are skillsets that employers look for when hiring animators and animators.

3. Which features help the most?

Being accountable to your teammates and presenting the film to peers at the end of the semester in the screening.

4. Which features (if any) can be removed?

For me it, it ultimately comes down to the length of the film (as noted above)

5. What additional features (if any) could be added to increase their preparation?

Smaller assignments that showcase animation, modeling, rigging, lighting, textures, cameras and lenses.

Perhaps looking at how the department works students who may not have the technical proficiency either in Maya or hand-drawn and what areas they could contribute to the project. Overall, I would study industry shots and trailers frame by frame to breakdown the quality level and hold the work to the same standards.

Additional Comments

This class is unique because it replicates the experience working in a professional animation studio. The role of the instructor is equal to coordinator, art director, and producer. Creating a short is a vexing challenge because you never quite know what it is, or if it is working, until it is put in front of an audience. A production is afforded a fixed amount of time, and the team pours as much as they can into bringing the story to life through a thousand of tiny decisions. In the end, it always comes down to the story. Is it relatable? Is is clear? Is it entertaining? The audience will decide, so it can be

helpful to work backwards from there. Start by asking the question, How do we want the audience to feel

APPENDIX C: *IAM TEAM* REVIEWER COMMENTS

I: Responses and Feedback from Justin Peddycoart
How would you describe the experience of being involved with the class?

> *Working with students is always a little intimidating at first but their passion for the topic and the initiative they took was infectious.*

Have you seen any of the learning outcome skills demonstrated in your engagement with the students in this cohort? If so, how?

> 100%

- Effectively plan, manage, and deliver a complete interactive media product

> *The students' end result was a culmination of visible rounds of rounds of planning, iteration, discussion, collaboration, and execution.*

- Integrate client management, decision making, and communicating

> *I agree with Madison in that the students were welcome to even more time than they took. When we did give feedback, we saw immediate iterations and internal reflection on how to synthesize the advice and they always nailed the execution.*

- Demonstrate personal integrity and excellence as individuals and as team members

> *From an outside perspective, this is the nicest and most accommodating group of students I've worked with in my 15+ year design career. In many ways, the pandemic may have more accurately prepared them for the future new "normal." This remote style of collaboration will be the new normal for the majority of workplaces. The equity within the group was commendable and I think each student was able to be heard and participate and therefore felt they had a vested interest in the outcome.*

How do you see these learning outcomes mapping to professional practice in the work that you do?

- Effectively plan, manage, and deliver a complete interactive media product

> *The students' style of working mapped accurately for how the real world operates. From a tiny startup to a large consultancy - you will have to work alongside and collaborate with several different disciplines. Creating a plan of action, value prop, and prioritization features for launch deadline is a life skill in the creative industry.*

- Integrate client management, decision making, and communicating

> *Again, I think having the point people (who also doubled as the de facto leaders) is a smart choice. This mirrors a real life agile working structure with project managers, researchers, devs, designers, etc. Routine check-ins with the stakeholders and client are also a great entryway for working going forward.*

- Demonstrate personal integrity and excellence as individuals and as team members

> *There are instances where students asked for help from teachers or the wider group. This is one of the hardest skills to learn in the creative industry, knowing when and how to ask is super essential. I witnessed and saw this a few times even on our group calls and interviews. It's really commendable that they are already leveraging this soft skill.*

On a scale of 1-5, rank the following along with any additional feedback/critique for your assessment:
The final presentation presented a clear and cohesive narrative of the creative process and provides evidence of effective collaboration

5

The final product shows a direct relationship to the core concepts of human-centered design

  5

The included documentation effectively summarizes the research and evaluation necessary to support the design decisions and overall direction

  5

II: Responses and Feedback from Madison Ross-Ryan

How would you describe the experience of being involved with the class?

I had such a great time working with the class! I'm maybe a little biased since I started this project years ago, but seeing it continue on with people who were incredibly passionate and excited to work on it was incredibly fulfilling. I felt like the work created was insightful, thoughtful, and respectful of the communities impacted. I enjoyed hearing presentations from each member of the class, and felt that each person had a unique and rewarding contribution to the success of the project.

Have you seen any of the learning outcome skills demonstrated in your engagement with the students in this cohort? If so, how?

Yes, absolutely!

- Effectively plan, manage, and deliver a complete interactive media product

  The final product was a great collection of different practices coming together to create a cohesive project. By thinking through much of the research at the beginning of the project, the final presentation did feel quite complete.

- Integrate client management, decision making, and communicating

  The students were very respectful of our time as the project progressed. They had key group members be point people during the process which helped to streamline communication and feedback loops. I almost would have liked even more communication, being so excited about the project!
  The students were able to quickly pivot their work when presented with feedback (like with the login feature) and different opinions.

- Demonstrate personal integrity and excellence as individuals and as team members

  The team members, from what I could see, were incredibly supportive and respectful of each other. With this semester being remote, I can imagine establishing connections could have been difficult, but from the "client" side, I only saw students who were a pretty united front.

How do you see these learning outcomes mapping to professional practice in the work that you do?

- Effectively plan, manage, and deliver a complete interactive media product

  This is probably the most common task the students will see when transitioning to the professional workforce. They will need to know how to prioritize their work, collaborate with others, and ensure they are solving the user issue presented by the client.

- Integrate client management, decision making, and communicating

  No matter if the students are working in-house, at an agency, at a startup, or at a consulting firm, they will always be tasked with presenting to "clients" in one way or another. Learning to present and communicate effectively will be very important in getting buy-in for design and advocating for the user.

- Demonstrate personal integrity and excellence as individuals and as team members

  Staying true to your personal morals and work ethic will be pivotal when transitioning to post-school life. Remember why you got into design, and always be respectful of your teammates, clients, and users.

On a scale of 1-5, rank the following along with any additional feedback/critique for your assessment

The final presentation presented a clear and cohesive narrative of the creative process and provides evidence of effective collaboration

  5

The final product shows a direct relationship to the core concepts of human-centered design

5

The included documentation effectively summarizes the research and evaluation necessary to support the design decisions and overall direction

5