

Photography Assessment Report AY2021-22

Courses: Photographic Practice I and II (PHOT 101 and PHOT 102).

Summary

The Photography Department is planning to examine its curriculum longitudinally, beginning with the foundation courses (PHOT I & II) and then moving up the sequence to 2nd, 3rd, and 4th year courses.

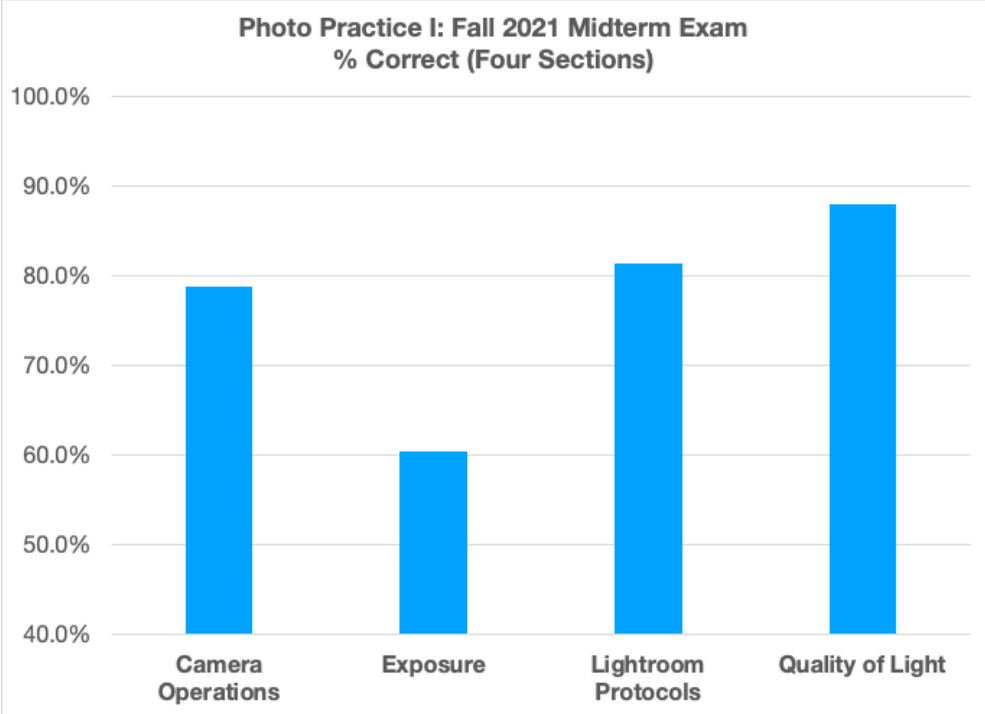
In the 2021-22 Academic Year, the department examined student performance on the PHOT 101 multi-section midterm exam, and a panel assessed student work in both PHOT 101 and PHOT 102.

PHOT 101 Midterm Exam

All sections of PHOT 101 are expected to have their students take the midterm exam. In the Fall 2021 semester, faculty in four sections administered the exam. This exam was a 30-item multiple choice test created from a question bank (so each section and each student had different questions). Questions fell into one of four categories: Camera Operations, Exposure, Lightroom Protocols, and Quality of Light.

Results from the FA21 administration were:

Category	% Correct	Questions
Camera Operations	78.7%	21
Exposure	60.3%	5
Lightroom Protocols	81.3%	11
Quality of Light	87.9%	7



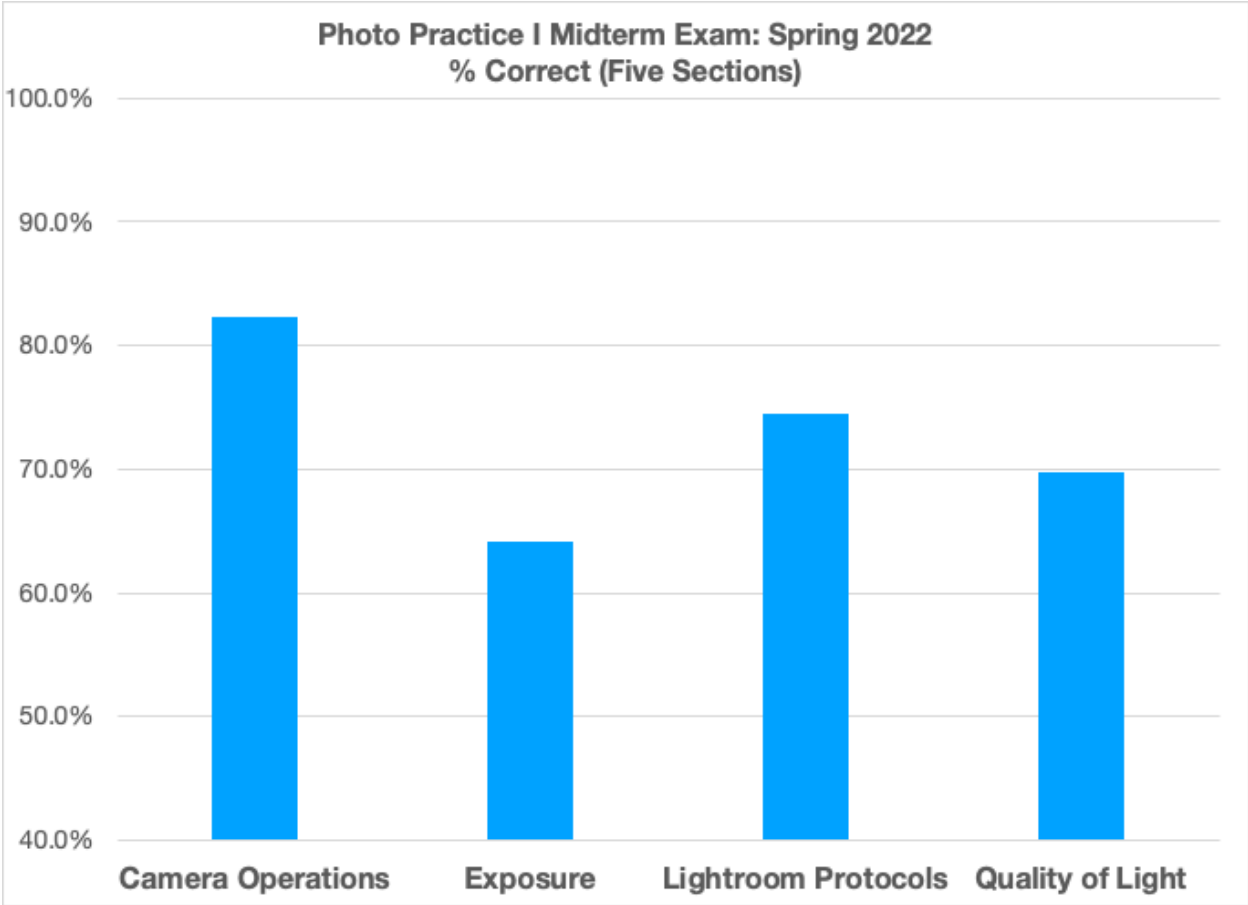
In addition to the student performance in each of the four areas, individual test items were ranked from most difficult to least difficult:

Question	%			
	Correct	Students	Correct	Incorr.
1 Setting the ISO/ASA on the camera does what:	28.6%	14	4	10
2 The intensity of light that reaches the sensor is controlled by:	42.6%	47	20	27
3 When importing images into Lightroom which is the correct option to select from the top of the import window according to Columbia College Workflow?	42.6%	47	20	27
4 The amount of light that reaches the sensor is controlled by:	50.0%	18	9	9
5 Which of the following are equivalent exposures to ISO 400 - 1/125 @ f8:	55.3%	47	26	21
6 Do you create a new catalog each time you import images into Lightroom?	57.1%	14	8	6
7 You need the exposure/light meter in your camera in order to:	57.4%	47	27	20
8 If you have an exposure value of 30 @ f16 and your subject is in motion and you want to freeze that motion, which of the following is an equivalent exposure that can achieve that affect?	58.2%	79	46	33
9 If the subject is moving at a fast rate of speed and as you expose the photograph, you pan the camera to follow the subject, the image will resemble:	63.8%	47	30	17
10 You are photographing at F5.6 @ 1/60 and you change your shutter to 1/250 what should you change your aperture to create an equivalent exposure?	66.7%	18	12	6
11 When shooting in camera RAW it is necessary to white balance your camera before shooting.	70.8%	65	46	19
12 The amount of light reaching your sensor is referred to as:	71.4%	14	10	4
13 Tungsten light 3200K has the following color cast	72.2%	18	13	5
14 Focusing on an object relatively close to the camera with a sr	72.5%	51	37	14
15 ISO/ASA refers to:	75.8%	33	25	8
16 Which of the following is the correct naming convention for your image files according to Columbia College Workflow?	78.4%	51	40	11
17 This Lightroom histogram would belong to which type of image?	78.5%	65	51	14
18 What is the difference between collections and folders?	78.6%	14	11	3
19 When shooting with a digital camera in RAW format, which ISO setting would produce the least amount of noise?	81.5%	65	53	12
20 ISO refers to:	83.3%	18	15	3
21 The time that a sensor is exposed to light is referred to as:	83.3%	18	15	3
22 What quality of light will give you harsh shadows?	83.3%	18	15	3
23 Changing your exposure by one 'stop' refers to:	84.6%	65	55	10
24 As the time of day changes:	84.8%	33	28	5
25 The amount of time the sensor is exposed to light is referred to as:	84.8%	33	28	5
26 Lightroom's construction is modular in nature. Which is NOT one of the modules in Lightroom	85.7%	14	12	2
27 What factors determine depth of field ?	85.7%	14	12	2
28 Shutter speed controls:	86.2%	65	56	9
29 Lightroom's construction is modular in nature. Which is NOT one of the modules in Lightroom 4.	87.9%	33	29	4
30 Shutter speeds are:	88.9%	18	16	2
31 Shutter speed values are:	91.5%	47	43	4
32 Select the correct sequence of full stop shutter speeds.	92.3%	65	60	5
33 A clear sunny day creates:	93.6%	47	44	3
34 Depth of Field is:	93.6%	47	44	3
35 What are three main qualities of light	93.6%	47	44	3
36 Which of the following can be used to sort images in Lightroom?	93.8%	64	60	4
37 The larger the F-Stop number:	93.8%	65	61	4
38 What are the characteristics of diffused light?	93.9%	33	31	2
39 What are the characteristics of direct light?	93.9%	33	31	2
40 A reflective light meter reads the light that is reflected off of the	94.4%	18	17	1
41 Lightroom's construction is modular in nature. Which is NOT one of the modules in Lightroom Classic.	94.4%	18	17	1
42 In Lightroom what does it mean when you see a ? either by a folder or an image	97.0%	33	32	1
43 Select the correct sequence of full stop apertures.	97.6%	83	81	2
44 In Lightroom what does it mean when you see a question mark or exclamation point (?)(!) either by a folder or an image ?	100.0%	14	14	0

In the Spring 2021 semester, five sections administered the midterm exam. In addition, all five sections administered the same 20-item exam.

Results were:

Category	% Correct	Questions
Camera Operations	82.3%	12
Exposure	64.1%	4
Lightroom Protocols	69.7%	6
Quality of Light	69.7%	2



Questions ranked from least difficult to most difficulty (and their categories):

Category		Total	Total Correct	% Correct
E	Which of the following are equivalent exposures to ISO 400 - 1/125 @ f8:	76	72	94.7%
LP	When importing images into Lightroom which is the correct option to select from the top of the import window according to Columbia College Workflow?	76	71	93.4%
CO	When shooting in camera RAW it is necessary to white balance your camera before shooting.	75	68	90.7%
E	If you have an exposure value of 1/30 @ f16 and your subject is in motion and you want to freeze that motion, which of the following is an equivalent exposure that can achieve that affect?	76	66	86.8%
QL	Which of the following describe the main qualities of light? (you may select more than one)	76	66	86.8%
LP	Which of the following is the correct naming convention for your image files according to Columbia College Workflow?	76	66	86.8%
E	If the subject is moving at a fast rate of speed and as you expose the photograph, you pan the camera to follow the subject, the image will resemble:	75	65	86.7%
E	You need the exposure/light meter in your camera in order to:	76	65	85.5%
CO	The amount of time the sensor is exposed to light is referred to as:	76	64	84.2%
QL	A clear sunny day creates:	76	63	82.9%
LP	Lightroom's construction is modular in nature. Which is NOT one of the modules in Lightroom 4.	75	59	78.7%
CO	Focusing on an object relatively close to the camera with a small F-Stop number would produce:	76	59	77.6%
CO	When shooting with a digital camera in RAW format (always maintaining proper exposure), which ISO setting would produce the least amount of noise?	76	59	77.6%
LP	This Lightroom histogram would belong to which type of image	76	57	75.0%
CO	Shutter speed controls:	76	57	75.0%
CO	ISO/ASA refers to:	76	56	73.7%
LP	Which of the following can be used to sort images in Lightroom	76	54	71.1%
CO	Changing your exposure by one "stop" refers to:	76	54	71.1%
CO	Shutter speed values are:	76	53	69.7%
CO	Select the correct sequence of full stop shutter speeds.	76	49	64.5%
LP	In Lightroom what does it mean when you see a ? either by a folder or an image	76	48	63.2%
CO	Select the correct sequence of full stop apertures.	76	40	52.6%
CO	Depth of Field is:	76	39	51.3%
CO	The larger the F-Stop number:	76	39	51.3%
	CO = Camera Operations			
	E = Exposure			
	LP = Lightroom Protocol			
	QL = Quality of Light			

PHOT 101 & 102 Panel Reviews

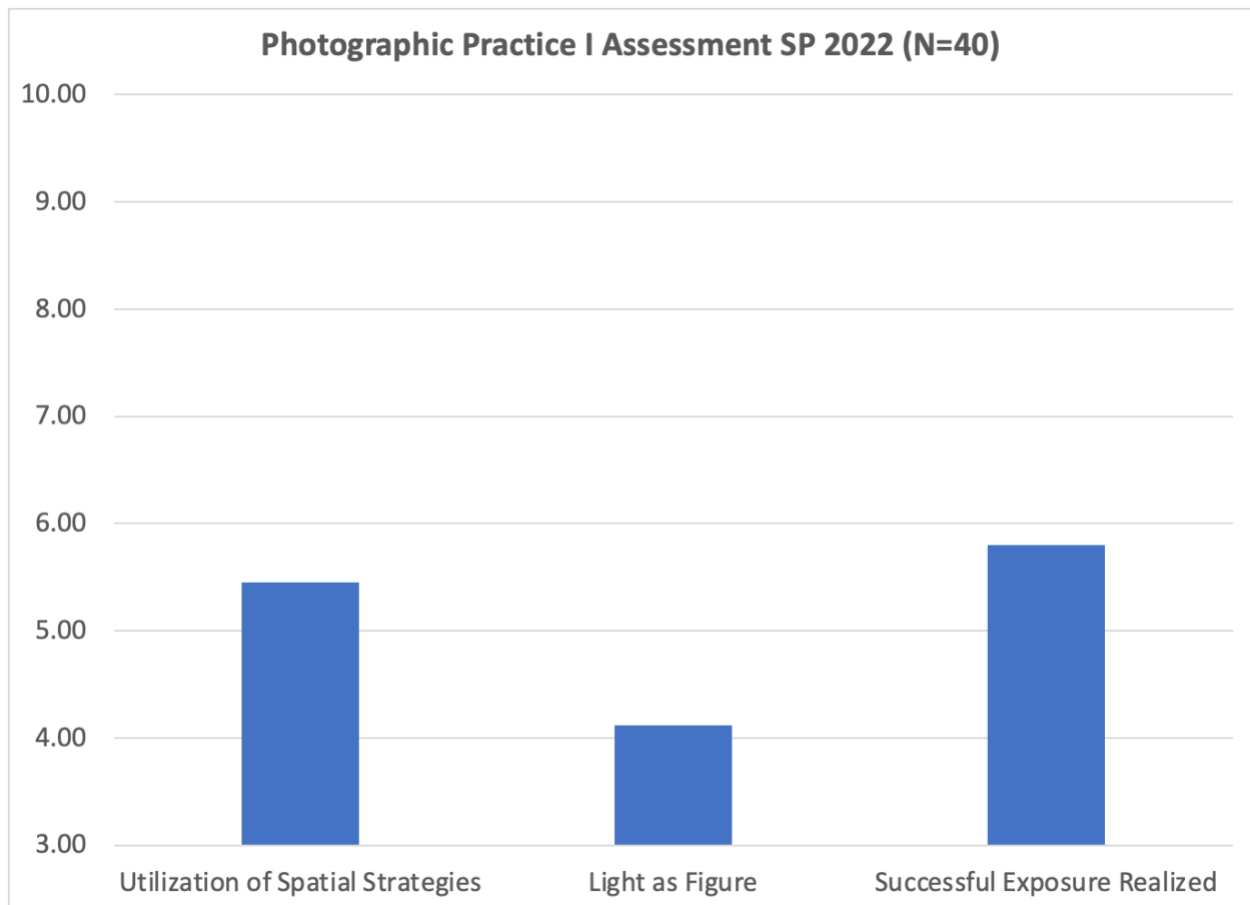
Student work in both PHOT 101 and 102 was reviewed by a panel of three faculty using a four-category rubric based on the learning outcomes of the courses and the specific assignments.¹ (Both of these assignments were different in nature, so different rubrics were used.) The rubrics used a 10-point scale (10 = Excellent; 1 = Unacceptable). Prior to the review, a norming session was held for the three faculty to achieve a level of inter-rater reliability.

¹ Copies of these rubrics are in Appendix A.

The Results:

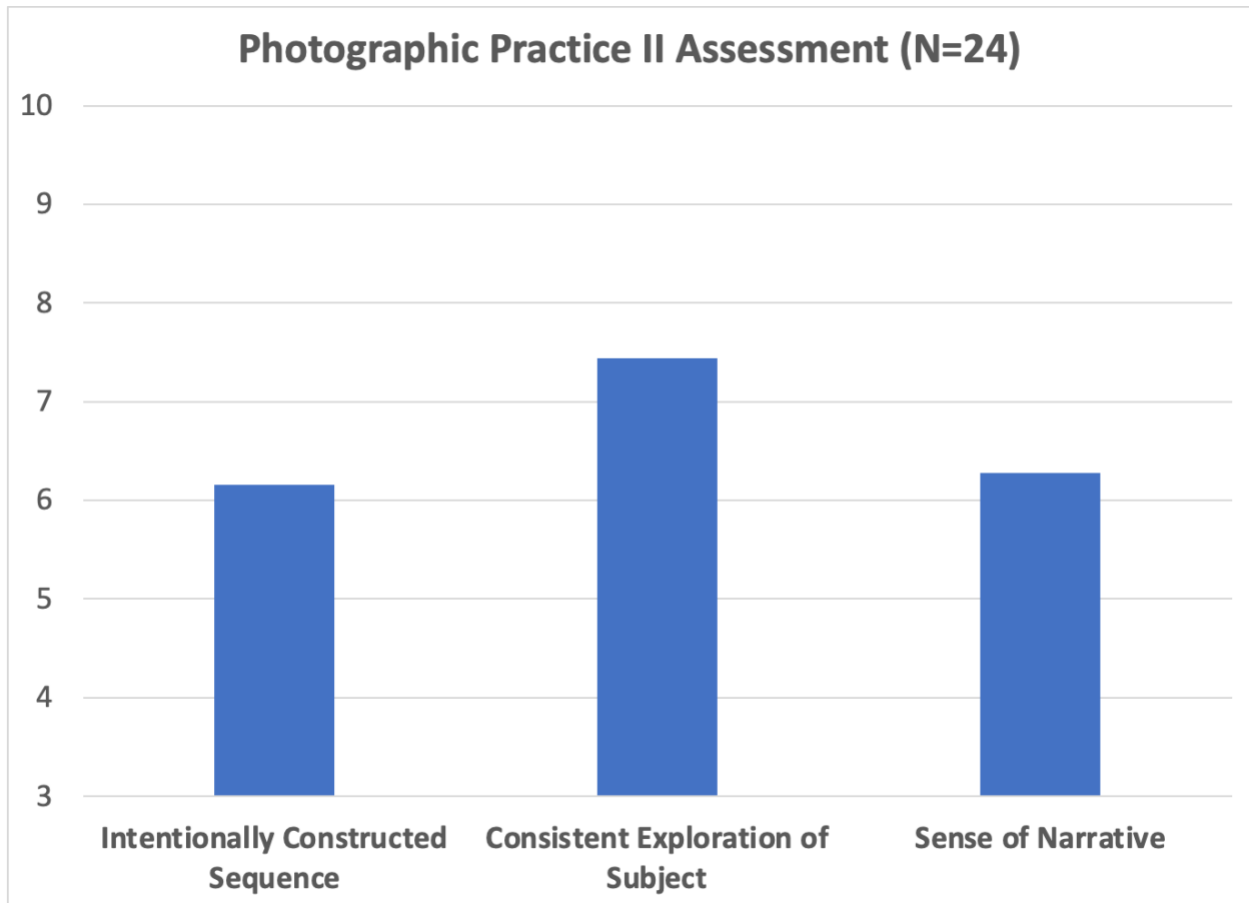
Photographic Practice I (Light as Form):

Category	Average
Utilization of Spatial Strategies	5.45
Light as Figure	4.12
Successful Exposure Realized	5.80



Photographic Practice II (Sequence and Narrative):

Category	Average
Intentionally Constructed Sequence	6.16
Consistent Exploration of Subject	7.44
Sense of Narrative	6.28



Panelists' responses to the three assessment questions:

1. What surprised you about the results?

Panelist #1:

I was very surprised at the outsized variances in success rates between the different sections of both PPI and PPII. The assignments are salient to the courses' learning objectives and, in my opinion, should reflect the expected evolution of skillsets. I saw this in reasonable proportions in some course sections, but not in others.

Panelist #2:

That there were large differences in the scores between the different evaluators [panelists].

2. What did not surprise you about the results?

Panelist #1:

Unfortunately, I was not completely surprised by these results. Because I see a broad range of conceptual and technical skillsets in my upper-level classes, I've always believed that certain students were not grasping or being taught the foundational materials necessary to succeed in our curriculum.

Panelist #2:

That the overall scores for PP1 were less than 6.0.

3. What implications does this assessment activity have for curriculum and pedagogy in Photography classes?

Panelist #1:

While I normally expect a certain percentage of students to be challenged by the course assignments, the weak results exhibited here are skewed toward failure because some of the assessed course sections have not achieved even a median score within the rubric ranges. This means that certain sections are not meeting the learning objectives and outcomes expected of PPI and PPII and imply inconsistent performance of students and/or faculty.

This assessment, however, represents a very narrow band of production, as well as timeframe, and may not truly reflect students' comprehensive abilities when they matriculate to the next level or even after graduation. This would require a much more in-depth evaluation.

Panelist #2:

It appears that instructions were not given in a clear and consistent manner for either of the two assignments. Many of the students did not even address the assignment in PP1. The results were significantly sub standard for a college course.

Questions I have:

Were the students informed on what they would be evaluated on for each assignment? Were they shown examples of quality student work of the assignment from students in previous semesters? Were the students given parameters on the quantity of images they were expected to shoot and the amount of time expected to complete each assignment?

Panelist #3:

Seems like grading is fairly inconsistent, which is of course very problematic. It looks like I gave a few 1s but in general I was thinking more of 6=D; 7=C etc.

So 1-5 have little meaning as they are all failing grades. One of the biggest problems I see is that not all instructors follow naming conventions or even teach Lightroom (that is why we were sometimes grading loose collections of jpegs as opposed to Lightroom export folders).

As an instructor of Photo 2, I find that about 25-30% of my students don't understand how to use Lightroom AT ALL. I spend a lot of time attempting to remediate.

I also have my doubts about grading creative work as it is so subjective. I think it is very easy to move through the photography program at Columbia if a student just turns in projects. Many talented students are disorganized and don't turn in projects. I find the greatest value I can offer a student is less in the grade (I'm clearly pretty easy) and more in my specific written feedback, which I offer in Canvas to each student for each project.

Appendix: PHOTO I and PHOTO II Rubrics

Assessment Rubric for PHOT 101 “Light as Form II” Assignment

1 = “None” Scale: 10 = “Excellent”

How well does the student work...?	
1. Demonstrate an ability to utilize one or more spatial strategies in composition?	1 - 2- 3- 4- 5- 6- 7 – 8 – 9 - 10
2. Demonstrate an ability to employ creative use of light modulators and multiple light/ color sources that demonstrate light as figure?	1 - 2- 3- 4- 5- 6- 7 – 8 – 9 - 10
3. Realize a successful exposure, intentionally integrating ISO, depth of field, shutter speed and focus?	1 - 2- 3- 4- 5- 6- 7 – 8 – 9 - 10
4. Demonstrate growth relative to previous assignments?	Note: This might be assessed in future semesters.

These assignments are designed to increase the ability to integrate light, space and form.

Space I: “Push / Pull”

The assignment deals with the construction of photographs that transform the perceived space in the image. You are to make two types of images: one set that takes deep space and makes it look shallower, and one set that takes shallow space and makes it look deeper.

Ways to make two-dimensional “Space”

- *Overlap*
- *Scale*
- *Texture / Pattern*
- *Contour*
- *Volume (light and shadow)*
- *Perspective*
- *Aerial Perspective*
- *Relation to the Picture Plane*
- *Color*

Assessment Rubric for PHOT 102: “Sequence and Narrative” Assignment

Scale:1 = “None” Scale: 10 = “Excellent”

How well does the student series of photographs...?	
1. Present formal (color, light, form) relationships from one image to another in an intentionally constructed sequence that give the whole book a rhythmic, stylistic unity?	1 - 2- 3- 4- 5- 6- 7 – 8 – 9 - 10
2. Demonstrate a consistent exploration of subject?	1 - 2- 3- 4- 5- 6- 7 – 8 – 9 - 10
3. Provide a sense of narrative – either in the form of linear story-telling or more abstractedly where one image flows clearly to the next (where there is a clear beginning, middle and end)?	1 - 2- 3- 4- 5- 6- 7 – 8 – 9 - 10
4. Produce a Printed Version of the series?	Note: This category might be assessed in future semesters.

DESCRIPTION: Create a series of 15 to 20 photographs that are deliberately sequenced, you may also employ narrative within the sequence. A sequence can be simple or complex, narrative or abstract. Types of sequences can range from merely descriptive records of an action while others are used to form elaborate narratives to express a message, story or history. The gaps that appear in a sequence are just as important as the relationships and flow of information or action between each image. These 15 to 20 images will be printed through Lightroom on double sided matte paper and assembled into a book that can be stapled or bound at FedEx.