

## 2014-2015 Instructional Program Review

Program Name: **Film**

Program Contact: **Laderman, David**

Academic Year: **2014-2015**

Status: **Submitted for review**

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### 1. Description of Program

Provide a brief description of the program and how it supports the college's **College Mission and Diversity Statements, Institutional Priorities, 2013/14-2015/16, 5 in 5 College Strategies, Spring 2011**, and other **Institutional Program Planning** as appropriate.

The Film program currently offers courses in film studies, film history and screen writing. Most courses are transferable to CSU and UC, and count toward graduation requirements. All Film courses emphasize critical thinking skills and media literacy. All courses prepare students for upper division coursework, a BA degree in Film and Media studies, as well as, more indirectly, production work in film and media industries. All courses integrate a diverse curriculum with respect to screenings, topics and readings, and aim to reflect the diversity of our students. The Film program actively supports transfer and student success; Film has been directly involved in the Honors Project, and works across the curriculum with Digital Media, Ethnic Studies, Literature and other instructional programs.

### 2. Student Learning and Program Data

#### A. Discuss Student Learning Outcomes Assessment

1. Reflect on recent SLO assessment results for courses offered by the program. Identify trends and discuss areas in need of improvement.

Film course SLO assessment continues to use a combination of essay questions and vocabulary multiple choice questions, embedded in exams, or as take-home assignments. SLOs were assessed for all film courses taught last Fall: Film 100, 120 and 215.

Below we would like to illustrate some improvement in SLO achievement, by focusing on the two courses offered both Fall 13 and Fall 14.

The **bold** numbers are the more recent Fall 14 numbers.

Here are the SLOs for Film 100 (OL and campus):

Identify the basic techniques of film form

(59/87; 75%) **(74/88; 83%)**

Analyze film form in a film segment, emphasizing aesthetics, narrative and/or ideology

(69/87; 78%) **(74/88; 83%)**

Distinguish different styles and modes of filmmaking (documentary, genres, etc.)

(77/87; 85%) **(77/88; 85%)**

Here are the SLOs for Film 120:

Identify major phases of the historical development of film language and film art

(28/34; 78%) **(23/24; 95%)**

Identify different styles, movements and national schools of filmmaking

(28/34; 78%) **(22/24; 90%)**

Analyze the relationship between film art and social/historical context

(26/34; 72%) **(22/24; 90%)**

We are pleased that these SLO results demonstrate not only an improvement, but an average success rate that moves into the 80 and 90 percentiles. Most course SLO assessments reveal a 75% success rate. As suggested elsewhere in this document, online offerings have a lower percentage of success--though we feel this is changing (not just for film, but for all CSM OL courses). Last year, we reported that, with Film 100, our most popular and commonly offered course, material covered in the last weeks of the course seems to pose more problems for SLO success (SLO 3). This material usually consists of surveying a variety of film styles and modes (documentary, experimental, global, feminist, and so on). We are pleased that the data above suggests we are finding ways to close this gap. I believe this is due to innovations lead by our relatively new team of adjunct instructors, who have taken over the course for the past few terms. They are all three accomplished filmmakers, and have been able to infuse the course overall, but in particular the section on different styles and genres, with zest and vivid classroom presentations. Regarding online teaching, we are continuing to develop our teaching skills. One of our adjuncts recently completed the STOT 1 training; the other is well-versed in teaching online, and brings substantial knowledge to his teaching; he also has been actively soliciting student feedback, and using it (this, before CSM recently instituted OL student evaluations). Both are enthusiastic, expanding and refining our OL curriculum and effectiveness. And we have created and will offer more, and more diverse, courses online.

Regarding Film 120, Film History 1, the new adjunct teaching that course has integrated more concentrated quiz and assessment tools more often and regularly into the curriculum, to help students get a more firm grasp on the wealth of material presented in the textbook and lectures/screenings.

We continue to aim to close the gap regarding student success and retention between distance and traditional sections. Currently we have new adjuncts teaching OL sections, who are taking advantage of innovations in technology, and generally bringing new precision and energy to teaching on line. Film aims to take advantage of STOT training, and other new opportunities for teaching and learning technologies, through the new division of academic support.

2. Comment on the success rates in the program SLOs that are aligned with specific course SLOs. What do the program SLO and course data reveal about students completing the program? Identify trends and discuss areas in need of improvement. Is the alignment between course and program SLOs appropriate and informative? See **course-to-program SLO alignment mapping**.

Film program SLOs align with course SLOs in that all emphasize two primary media literacy skills: being able to analyze artistic expression of the film medium; and being able to recognize and explain important periods, genres, directors and movements in film history (these are, paraphrased, the two PSLOs). All course SLOs fit within the scope of these program goals. The program SLOs support the learning skills emphasis of Area 3 GE, and also the institutional goals of critical thinking skills and transfer.

Film's PSLOs 1 strongly emphasizes critical thinking, analytical expression and attention to film aesthetics. Many film courses include a significant course SLO related to this very skill, which we feel is vital to students gaining agency for processing and comprehending the visually overwhelming electronic culture they inhabit. This includes our screenwriting course, and our film and new digital media course - courses that emphasize film production but that nevertheless emphasize media literacy and textual analysis. Our film 100 course, in addition to our two film history courses, also reinforce the second PSLO, related to familiarity with different styles, genres and modes of filmmaking.

Thus, between Film 100 and Film 120/121, the two essential core courses for the major and also for the new ADT, PSLO's are directly addressed and enhanced as part of curriculum. Course SLO's have continued to improve regarding success rate; so we feel the PSLO's are also being substantially and successfully met. The exit survey (see below), in its minimal way, also corroborates these conclusions.

3. Evaluate the program SLOs in relation to survey data from the degree and certificate award earners survey. What does the survey data reveal about the effectiveness of the program SLOs? Identify trends and discuss areas in need of improvement.

Film program SLOs can not be assessed at this time in a meaningful way, because so few students who have completed the program, have responded to the SLO exit survey.

We have had two responses. The first PSLO, regarding analyzing film form, received 100% strongly agree. The second PSLO, regarding film history and genres, received both strongly agree and agree.

We consider these two responses as promising, that our students are completing the program with strong film study skills and knowledge. But, again, it's too little to go on.

4. Describe any additional methods used to assess program SLOs and reflect on the results of those assessments.

None as of yet.

5. For any courses in the program that satisfy a GE requirement, which GE SLOs are supported or reinforced by the course SLOs? What do assessment results for the course SLOs reveal about student attainment of the GE SLOs? See **GE SLO Alignment Summary Report** or **All Courses GE SLO Alignment Data**.

Effective communication, critical thinking and social awareness and diversity are the three GE SLOs that most film course SLOs align with. We think the data mentioned previously demonstrates that Film courses, especially Film 100 and 120/121, strongly reinforce these three GE SLOs. These film courses, and many of our electives, make explicit effort to introduce students to a wide diversity of ethnic, national and cultural expressions and narratives. These courses also strongly emphasize critical thinking and effective communication, through a variety of writing assignments, group workshops in class, general class discussions, and now even some film production assignments. We also incorporate online presentations and discussions, to further enhance effective communication and critical thinking skills.

## B. Student Success Indicators

1. Review **Student Success and Core Program Indicators** and discuss any differences in student success indicators across demographic variables. Also refer to the **College Index** and other relevant sections of the **Educational Master Plan: Update, 2012**, e.g., Student Outcomes and Student Outcomes: Transfer. Basic Skills programs should also refer to **ARCC** data.

Student success rate has generally increased, going from 66% in 10-11, to 73% in 11-12, to 74% in 13-14--though this last increase is negligible. Retention likewise continues to marginally improve, going up from 77% in 10-11 to 84% in 12-13, to 87% in 13-14. Conversely, withdrawal rate has decreased from 22% in 10-11 to 15% in 12-13, to 12% in 13-14, another improvement.

We want to note that for most ethnic groups, our success rates have improved slightly from year to year. Additionally, our success rate for students 19 and under, since 10-11, continues to hover around 70%. Male and female both succeed at approximately 75%.

We look to more active involvement with CSM's learning communities, and the ASLT division generally, to help further improve success for all our students.

2. Discuss any differences in student success indicators across modes of delivery (on-campus versus distance education). Refer to **Delivery Mode Course Comparison**.

The success rate difference between on-campus and OL is fairly substantial, but not dramatically different from college-wide percentages. We speculate that part of the reason for this disparity is the impression among students that a film class online will be less challenging than other courses.

In any case, we have made some headway in closing this gap: since 2011, overall success for film is 81% (trad) v. 63% (DE), a small gain

over last year (80 v. 58). Fall 13 comparison for Film 100 trad and DE likewise shows an improvement, with success percentages at 73% OL v. 83% trad (markedly better than the CSM overall success comparison: 63% OL v. 65% trad.).

C. Program Efficiency Indicators. Do we deliver programs efficiently given our resources?

Summarize trends in program efficiency as indicated in the **Student Success and Core Program Indicators** (LOAD, Full-time and Part-time FTEF, etc.)

Film overall is a highly efficient program. Over the past three years, we serve on average 35-55 students per section.

Enrollment continues to increase: 384 headcount in 12-13 to 396 in 13-14. WSCH and FTES have likewise increased. LOAD has increased, from 608 in 11-12 to 637 in 12-13 and 13-14. Film's LOAD remains substantially above the district target average of 525.

**3. Career Technical Education**

D. Additional Career Technical Education Data - CTE programs only. (This information is required by California Ed. Code 78016.)

1. Review the program's **Gainful Employment Disclosure Data, External Community**, and other institutional research or labor market data as applicable. Explain how the program meets a documented labor market demand without unnecessary duplication of other training programs in the area. Summarize student outcomes in terms of degrees, certificates, and employment. Identify areas of accomplishment and areas of concern.

N/A

2. Review and update the program's Advisory Committee information. Provide the date of most recent advisory committee meeting.

N/A

**4. Additional Factors**

Discuss additional factors as applicable that impact the program, including changes in student populations, state-wide initiatives, transfer requirements, advisory committee recommendations, legal mandates, workforce development and employment opportunities, community needs. See **Institutional Research** as needed.

Statewide changes to repeatability have affected our Film 200 course, which students usually repeat. We have created several new courses to give students a variety of topics to pursue beyond Film 100 Introduction to Film (see below). Additionally, most four-year university programs are now titled "film and media studies" (or the like). Film is being produced, consumed and studied in relation to the digital culture environment. Our program should adapt to this shift (see below).

**5. Planning**

A. Results of Program Plans and Actions

Describe results, including measurable outcomes, from plans and actions in recent program reviews.

All new film studies courses - Film 122 Film History Focus; 130 Film Directors; 135 Film Genres; 140 World Cinema - have been accepted

as UC transferable. They will count toward the ADT degree (created in partnership with DGME), which will be submitted for state approval spring 15.

Last year's goal 1. Submit AA-T TMC to COI, hopefully for approval for Fall 14. **Completed.**

Last year's goal 2. Create new permanent film course on "quality television and film." **Completed.** (New course: Film 145 Watching Quality Television, both on campus and online)

Last year's goal 3. Course rotation plan: with new LA Dean, make three year plan for course rotations in schedule, hopefully to begin fall 14. **Still in process.**

Last year's goal 4. Film faculty will become more actively involved with professional development and student success initiatives: honors project, Umoja, RA, even SI, and developing initiatives for Year One students and Habits of Mind. **Still in process/moving forward.**

(One adjunct completed STOT 1 training; FT Film faculty is highly active in learning communities, spearheading development of Habits of Mind (Mindset 4.0) and CAE committee; also serving on First Year Success task force 3)

## B. Program Vision

What is the program's *vision* for sustaining and improving student learning and success over the next three years? Make connections to the **College Mission and Diversity Statements, Institutional Priorities, 2013/14-2015/16**, and other **Institutional Program Planning** as appropriate. Address discussion in the Student Learning and Program Data section: SLO assessment results and trends in student success indicators.

**[Note:** Specific plans to be implemented in the next year should be entered in C of the Planning section.

CTE programs must address changes in the context of completion and employment rates, anticipated labor demand, and any overlap with similar programs in the area as noted in D1 and D2 of the Career Technical Education section.]

To align itself academically with current and future trends, both at the four-year university and in the industry, Film will undertake refashioning its identity for the digital age. We need to become more of a "film and media studies" or "media arts" or "media and culture" program. To take just a few local examples, UC Santa Cruz, Stanford, and UC Berkeley each have undergrad programs called "film and media studies;" San Jose State's is called "radio-television-film." Film will need to expand its offerings to reflect more accurately the digital cultural context in which film primarily exists, a culture more integrated with the Internet, television and other electronic media. Such revision to the program enhances student success by making transfer courses more relevant and applicable; it also will more dynamically and concretely reflect the daily lives of students, especially their engagement with popular culture. Such a change is also an opportunity to work more closely with CSM's Digital Media program.

1. To guide future faculty and staff development initiatives, describe the professional activities that would be most effective in carrying out the program's vision to improve student learning and success.

Seminars, guest speakers or training on recent trends; strategies and resources for teaching new media literacy; focus groups with instructors at other colleges (within and beyond the district); funding for travel and lodging for conferences. Film aims to ramp up its distance education with more STOT training, and also to participate in RA, Umoja, Honors Project, Puente and other learning communities designed to enhance student success at both the basic skills and transfer level.

2. To guide future collaboration across student services, learning support centers, and instructional programs, describe the interactions that would help the program to improve student success.

Perhaps developing resources with the LC and the library, where students could utilize media texts and exercises, both software and online.

3. To guide the **Institutional Planning Budget Committee** (IPBC) in long-range planning, identify any major changes in resource needs anticipated during the next three years. Examples: faculty retirements, equipment obsolescence, space allocation.

See the Resource Requests section below to enter itemized resource requests for next year.  
Leave sections blank if no major changes are anticipated.

#### Faculty

The Film program clearly demonstrates potential for growth. If we move in the directions outlined above, we envision a second full-time faculty member, one who could teach screenwriting, television studies and new electronic media as well as traditional film studies. Such growth would enhance the ADT degree by offering more courses in the ADT degree.

#### Equipment and Technology

The Film program clearly demonstrates potential for growth. If we move in the directions outlined above, we envision a designated film lab space, for viewing, tutoring, and possibly production. Such growth would enhance transfer success and the ADT degree by offering more support for these courses.

#### Instructional Materials

Instructional software and DVD's.

#### Classified Staff

N/A

#### Facilities

If we move in the directions outlined above, we envision a designated film lab space, for viewing, tutoring, and possibly production. Such growth would enhance transfer success and the ADT degree by offering more support for these courses.

### C. Program Plans and Actions to Improve Student Success

Prioritize the plans to be carried out next year to sustain and improve student success. Briefly describe each plan and how it supports the **Institutional Priorities, 2013/14-2015/16**. For each plan, list actions and measurable outcomes. (Plans may extend beyond a single year.)

1. Submit the FTVE (Film-TV-Electronic Media) ADT degree to the state, for approval spring 15. This will help enhance the transfer path to the CSU's.
2. Submit new Film 145 course (Watching Quality Television) for UC transferability.

3. Course rotation plan: with new LA Dean, make three year plan for course rotations in schedule, hopefully to begin fall 15. This will increase student success by offering more diverse course topics to students, topics that complement each other while bolstering students' media literacy skills. The rotation plan will also enhance the transfer path.

4. Film faculty will become more actively involved with professional development and student success initiatives: Honors Project, Umoja, Puente, even SI, and participating in the development and implementation of the First Year Success Initiative.

**6. Resource Requests**

Itemized Resource Requests

List the resources needed for ongoing program operation.

Faculty

**NOTE:** To make a faculty position request, complete **Full-time Faculty Position Request Form** and notify your Dean. This request is separate from the program review.

Full-time faculty requests	Number of positions
None	

Equipment and Technology

Description	Cost
1 SONY NEX-FS100 SPR 35MM/0 HOURS (BOX) USED	1,999.00
1 SONY 18-200/3.5-6.3 LENS F/NEX SLV// USED	499.95
1 RODE MICRO-BOOMPOLE 3-SECTION to 6.75'/REG	49.00
1 RODE NTG-2 SHOTGUN MIC KIT w/SM3 & CABLE/REG	292.50
1 KOPUL STUDIO CABLE/ XLR/M to XLR/F NT-10'/BK/REG	17.49

1 MANFROTTO FLUID MONOPOD with 500 SERIES HEAD	279.88
PEARSTONE DIGITAL VIDEO CAMERA BAG	74.95
POLSON HPC A30 STUDIO HEADPHONES	29.99
SHIPPING AND TAX	<b>FREE</b>
	3317.71

As stated previously, the film program has moved in small but substantial ways into some film production exercises and lessons. We have partnered with Digital Media to share computer labs, storage facilities and resources. We want to further move in the direction of teaching film, media studies and critical thinking in relation to, or supported by, small production exercises for some students, as so much of today's "productive consumption" culture revolves around amateur digital production and expression. This shift in curriculum reflects the new, more intensified and widespread digital culture "feedback loop," between consumers and producers, where the one becomes the other...

Instructional Material

<b>Description</b>	<b>Cost</b>
DVD's	300

Classified Staff

<b>Description</b>	<b>Cost</b>
None	



Facilities

**For immediate or routine facilities requests, submit a CSM Facility Project Request Form.**

Description	Cost
None	

**7. Program Maintenance**

A. Course Outline Updates

Review the **course outline update record**. List the courses that will be updated in the next academic year. For each course that will be updated, provide a faculty contact and the planned submission month. See the **Committee on Instruction website** for **course submission instructions**. Contact your division's **COI representatives** if you have questions about submission deadlines.  
**Career and Technical Education courses must be updated every two years.**

Courses to be updated	Faculty contact	Submission month
None		

B. Website Review

Review the program's website(s) annually and update as needed.

Faculty contact(s)	Date of next review/update
D. Laderman	Fall 15

C. SLO Assessment Contacts

Faculty contact(s)	Date of next review/update
D. Laderman	Fall 15