

## Instructional Program Review

Program Name: **Film**

Program Contact: **Laderman, David**

Academic Year: **2016-2017**

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](#), [CSM Strategic Goals 2013/14 to 2015/16](#), and other [Institutional Program Planning](#) as appropriate. What is the program's vision for sustaining and improving student learning and success over the next three years?

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, Mana, International Ed and other instructional programs.

(Improve Student Success; Promote Academic Excellence; Develop Responsive, High-Quality Programs and Services; Enhance Institutional Dialog)

### 2. Student Learning and Program Data

#### A. Discuss Student Learning Outcomes Assessment

1. Reflect on recent SLO assessment results for courses and degrees and certificates offered by the program. Specify how SLO assessment informs curriculum development and changes to curriculum.

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 during 15-16: Film 100, 120, 121, 122, 130, 140, 153.

Regarding Film 100, our "bread and butter" course (most sections, highest enrollments), are achievement percentages have climbed slightly from last PR cycle - 83% approx, to 86%, approx, with slightly better percentages in Fall. This may be due to higher headcount in spring (119 v. 168)

SLO achievement percentages for Film 120 and 121 continue to be high, in the 90% range on average.

For Film 130 and 122, the data and assessment has not been moved into Trac dat, so commentary is more difficult, but we know two things here:

- 1) Film 130 Film Directors was offered for the second time OL, and as a more specialized film studies topic, presented more academic challenges to students, especially in the OL format, so SLO achievement percentages were lower (more in the 68-74%

range). We need to address ways to make OL teaching and learning of this type of course more effective and successful. With the migration to Canvas, and guidance from our new Instructional Designer, we expect to move in this direction.

2) Film 122 partnered, and was populated primarily with, International students, so there was a significant language barrier to SLO achievement, though students were highly motivated (75-80% range, approx). We are working with the Intl Ed, the ESL department and LRC to develop ways to support students more effectively and increase success.

Film 140 similarly partnered for the first time with the Mana program, and was taught by a brand new instructor with very little teaching experience (though plenty of passion and motivation). SLO achievement percentages here were likewise in the 75% range. Another contextual factor is the learning community itself, which is new, and made up of a traditionally underrepresented student population that struggles with academic success.

Film 153, Screenwriting, has the highest SLO achievement percentages, generally in the mid/upper 90%. Our instructor is both a professional screenwriter and a highly dedicated and effective teacher; and the students tend to be highly motivated, driven by their own creative ideas. Lastly, because course success and SLO achievement is largely defined by completion of components of creative projects, success and achievement are evaluated differently than more traditional course content.

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? Describe any additional methods used to assess program SLOs and reflect on the results of those assessments. 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, but especially 100, 120 and 121, 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.

Regarding our second PSLO, Film 100, 120 and 121 likewise touch on it, but our new courses - 122, 130, 135, 140 - more explicitly reinforce the second PSLO related to familiarity with different styles, genres, nationalities and modes of filmmaking. These new courses cover directors, genres, and world cinema (New Asian; Pacific Islander; women and film, etc.)

Thus, between Film 100 and Film 120/121, the two essential core courses for the major and also for the new ADT, along with our new electives, 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.

3. 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 (and for the GE SLOs, if available) 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 effective communication and critical thinking, while our newer courses 122 and 140 strongly reinforce social awareness and

diversity. 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.

Film's student success rate has again demonstrated upward motion, going from 76% in 13-14, to 79% in 14-16. Retention likewise overall has improved, going up from 87% in 13-14 to 92% in 14-15, to 91% in 15-16. All these percentages, it should be noted, represent an approximate 10% increase from the last PR cycle. Our withdrawal rate likewise has substantially decreased from the last PR cycle: 12% in 13-14, to approx 8% in 14-16. We attribute this success partially to the recent influx of new instructors, who are dedicated and innovative in their approach to helping students complete and succeed.

We want to note that for most underrepresented ethnic groups, our success rates have improved since the last PR cycle. Asian and Hispanic students are the largest ethnic groups (with Asian and Pacific Islander students spiking considerably since partnering with Intl Ed and Mana), showing success rates climbing generally from mid-70% to low 80%, approx (white students outnumber these groups by approx 3 to 1, with success hovering around 78%). Interestingly, male students substantially outnumber female students, but the latter have higher success rates. A vast majority of our students are 19-25, with success in the 77-82% range.

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 has improved for Film, partially due to our instructors gaining special DE and OL training and professional development; along with collaboration between the OL instructors. While success is stronger in traditional v. OL delivery mode (as is the case across the college), Film overall is higher than college percentages, with approx 75% OL v. 83% trad. Our OL retention rates (91%, approx) are substantially higher than CSM percentages (78% approx). We think we are doing a pretty good job of delivering film courses OL; meaning, students are learning and succeeding.

## 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 40 students per section.

Enrollment continues to increase: 396 head count in 13-14, to 603 in 15-16. WSCH and FTES have likewise increased.

We would also note that Film's average LOAD between 13-16 is 625. And our total FTEF has gone from 2.6 to 3.7 - suggesting not only that the program continues to grow, but that we can likely sustain a second full-time faculty member (stay tuned...).

## 3. 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.

Due to a new mandate from the State, most all film courses will need to have the units/hours configuration changed. So most all CORs will be updated during current fall. Film 100 will change to 3 units/3 hours. Most all other film studies courses will change to 4 units/4 hours.

Also of note: the sole FT faculty member has been teaching approx one course per semester for the past four years; his primary duties split between coordinating the Honors Project, and serving as Academic Senate President. This has been beneficial for the Film program in two ways:

1) several new adjuncts have joined to teaching team, most all practicing Bay Area filmmakers, bringing fresh voices, diversity, and a studies/production angle to our courses and our students;

2) the FT faculty member has been actively involved in numerous college-wide initiatives, around professional development, Year One, Honors Project, ASLT division, and so on, bringing a more comprehensive and contextual perspective to Film as situated in relation to the lower division, transfer experiences and culture of our student body at large.

Starting next fall, he will no longer be AS president, but will continue to steer the Honors Project, thus becoming more involved and active in the Film program, yet still retaining some adjunct influence and integration/partnership of Film with other college programs.

#### 4. Planning

##### A. Results of Program Plans and Actions

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

From our last PR submission, the following two goals were "still in process."

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. **Further progress made: a concrete specific plan has not been mapped out, but we are implementing a rotation of the new film studies topics. Additionally, Film 100 was one of the pilot courses for the "accelerated" schedule offerings of GE courses late in the term - and was highly successful. We continue to offer that section of Film 100.**

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. **Further progress made: Mindset 4.0 (CSM's version of "habits of mind," and a key component of Year One) has been integrated into Film 100 syllabi. Film students participate in the Honors Project; and Umoja and Year One students enroll in Film courses. Film has partnered with Mana and International Ed to offer courses targeting, and populated with, students in those learning communities.**

This is an excerpt from Film's most recent plan/goal:

*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. **Still in Process/Progress made: Film currently is offering the new Film 145 Quality Television course, which explicitly addresses the interface of film, television and the Internet. Film 215 on New Digital Media is in regular rotation, and is slated to be team-taught (studies/production) in spring 2017. Our new crew of adjunct instructors are all practicing filmmakers teaching film studies courses with production components, where students can use their own devices and laptops, as well as new Film production equipment, along with Digital Media lab resources, to academically explore film in the context of everyday electronic culture. Additionally, our OL offerings are robust and our OL instructors continue to pursue professional development and enhanced distance education potential for***

teaching film in a virtual electronic environment. Another instance of this progress is the Film web site, which now posts film produced by our students (from 215 and 140), and a film studies podcast, created entirely by our students.

## B. Future Program Plans and Actions

Prioritize the plans to be carried out to sustain and improve student success. Briefly describe each plan and how it supports the [CSM Strategic Goals 2013/14 to 2015/16](#). For each plan, list actions and measurable outcomes. Plans may extend beyond a single year. Describe the professional activities and institutional collaborations that would be most effective in carrying out the program's vision to improve student learning and success.

### Goal 1 (two years)

[carried over and expanded, from previous PR goal, above]

--Further expand the curricular and pedagogical identity of the program to reflect and respond to digital, electronic student life and environment. This may include developing a Documentary film course, one to include both studies and production, since documentary film has become so much more prevalent and accessible in recent years (iphone films, netflix streaming, and so on). Students repeatedly express interest in such a course.

Additionally, we want to explore collaborating with the LRC and Library to make required film screenings and readings available, either streamed or disk, at no cost to student (this aligns with college and district "Promise" goals). Also, continue to participate in the "accelerated" scheduling of OL courses.

(Develop Responsive, High-Quality Programs and Services)

### Goal 2 (one year)

--Change units/hours to all film courses, with Film 100 changing to 3 unit/hours, and most other film studies courses to 4 units/hours, for better transfer articulation and more substantial, appropriate instruction and learning. Through statewide CCC research with CSM Articulation officer (Marsha Ramezane), we discovered numerous instances of 4 unit transferable film courses. We specifically modeled our plans on Berkeley City College Film dept (we spoke with them), where the intro to film course is 3 units/hours, focused more on film form and film language, while other more special topics of film studies, history and genre focus more on screenings, theory and discussion (thus pedagogically requiring more class time).

(Improve Student Success; Promote Academic Excellence; Develop Responsive, High-Quality Programs and Services)

### Goal 3 (two years)

--Further strengthen partnerships with Mana, Honors Project and International Ed, and establish partnerships with Umoja, Puente and Year One.

(Improve Student Success; Promote Academic Excellence; Enhance Institutional Dialog)

### Goal 4 (two years)

--Pursue more professional development activities and opportunities for our instructors.

(Support professional development)

## 5. 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
All courses (unit/hours change), save 153	D Laderman	Nov 2016

#### B. Website Review

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

Faculty contact(s)	Date of next review/update
D. Laderman	Spring 17

#### C. SLO Assessment Contacts

Faculty contact(s)	Date of next review/update
D. Laderman	Spring 17


### 6. Dominant Themes Summary for IPC

Briefly summarize the dominant, most important themes or trends contained in this program review, for division deans to collect and forward to the Institutional Planning Committee. What are the key program issues that matter most? (Brief paragraph or bullet points acceptable).

Film partnering/collaborating with other programs/initiatives (Mana, Intl Ed, Year One, Honors Project and other learning communities, DGME, etc)

Film upgrading curriculum and equipment/technology/resources to proactively engage the everyday digital/electronic experiences of our students (ensuring more equity and relevance)

Potentially compelling need for another FT faculty

Film and professional development