

Program Name: Film
Program Contact: David Laderman
Academic Year: 2023-24

1. Description of Program (200-400 words)

The Film program currently offers courses in film studies, film history and screen writing, with more and more coursework integrating production activities and exercises. 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, Creative Writing, Mana, International Ed and other instructional programs and learning communities.

2. Results of Previous Program Review (200-500 words)

Goal 1

Revise and offer Film 154 to be a more inclusive and flexible “second” screenwriting course for students to take. Submit to CC by this fall, for offering next fall 22.

Achieved: we’ve been offering Film 153 (classical narrative screenwriting) each fall, and sometimes summer; and Film 154 (expanded screenwriting) each spring. Both courses are gradually gaining enrollment steam; both courses are offered on campus/hybrid.

Goal 2

With return to campus, revive partnership with DGME lab, for student access to film production equipment. Need to work with new Dean, and figure out staffing, etc.

*Achieved, in process: we’ve been chipping away at this, all the fluctuations in admin leadership have proven an obstacle, but we’ve received funding to compensate adjunct instructor working with DGME lab to set everything up. **This pertains to why we need another FT Film instructor (see Resource Request).***

Goal 3

Further pursue and develop partnership with Puente, for Latinx-focused film courses.

Not achieved. We’d still like to pursue, but lining up course offerings, adjunct instructors with fluctuations in Puente faculty coordination has been a challenge. We’ve been focused more on

improving and bolstering our partnership with Mana, via Film 140. This pertains to why we need another FT Film instructor (see Resource Request).

Goal 4

Further pursue partnership with ESL, for support of non-native speaker/international students in film courses.

Not achieved. No time or bandwidth. Perhaps if the college could invest some support and resources to make this happen... This pertains to why we need another FT Film instructor (see Resource Request).

Goal 5

Pursue partnerships with DGME and Cooperative Work Experience, for participation in the new Academy Gold Rising summer internship program, newly announced by the CCC Chancellor's office, in collaboration with the Academy of Motion Picture Arts and Sciences.

Not achieved. We have reached out to Andrea Vizenor on this and other workforce/film ideas, but no reply. DGME lead faculty for this on leave presently, for one year. This pertains to why we need another FT Film instructor (see Resource Request).

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. Some SLOs were assessed for most film courses offered during 18-19, 19-20. Overall, SLO success continues to remain in the high, 86%, approx. We notice that for OL sections of Film 100, SLO 2 (analytical writing) does not do as well as the other two SLO's, more based on vocabulary and identification. It also does not do as well as the face to face sections. Prior to but spurred further by the pandemic impact, we have created more smaller, more focused writing assignments (journals or reflections, based on specific content prompts), as an option, instead of term papers; the former, it could be argued, are more suitable to OL teaching and learning. Since the pandemic, we have incorporated discussion forums, reflection papers, and open-note quizzes into graded coursework. For final projects we offer more digital presentation options, instead of traditional papers. Such assignment modification has had a positive impact on SLO outcomes.

More intrusive, proactive supplemental study guides, accessible via Canvas, could help in this area. During Covid with courses shifted to OL and accelerated, we are integrating and supplanting these interventions.

Another key factor here is the class cap for Film 100. We have been working the past few years with Admin to make film class caps more reasonable, more appropriate to the courses and the learning outcomes. Our current proposal is to change the cap for Film 100 from 50 to 40 students. (Most other film courses have been changed accordingly.) As educators, we feel strongly such a move would substantially impact both the quantity and quality of teaching and learning, and thus improve SLO's.

From adjunct Film instructor Ingrid Schulz, on linking SLO assessment with College Solidarity Statement:

Film 100, Introduction to Film serves as an ideal entry to dialogue on diversity via course SLOs:

Recent Film Module Discussion Group Examples Include:

1. **Demonstrate visual literacy with regard to different styles, genres and ideologies of filmmaking.** Students critically analyze and discuss the film, *Black Panther* (2018, Ryan Coogler). This opens up a space for students to discuss black superhero narratives, which not only reveals the importance of representing the humanity of black people and the struggle for justice and equality, but also recognizes the success of the local filmmaker, Ryan Coogler and film franchises.
2. **Demonstrate the ability to describe and analyze the formal aesthetic elements of film.** Students analyze the representation of women domestic workers in Mexico City as exemplified through Mise-en-scène analysis and Camerawork used in the film, *ROMA*, directed by the award winning Mexican Director Alfonso Cuarón.
3. **Demonstrate the ability to interpret film in writing, using film studies vocabulary.** After screening the award-winning film, *Women Without Men* (Directed by the Iranian American woman Shirin Neshat, 2009) Students discuss the film, women visual artists in Iran, and gender issues in the Islamic world as revealed through this film and supplemental readings.

3. Current Program Review (200-400 words)

Please use the statistics below, which are college-wide, as a reference. Please refer to the Program Review website for individual program data.

| College Stats 2022-23 | Ethnicity | First Gen | Age | Gender | Total |
|---------------------------------|--|---|---|--|--------------------|
| Headcount (unduplicated) | Latinx 32% White 26% Asian 20% Filipino 7% Multiracial 7% Black 3% Pacific Islander 2% Unknown 3% Native American 0% | 45% of our students are the first in their family to go to college. | 66% 24 yrs. and under 18% Ages 25-34 17% over 35 yrs. | 49% Female 48% Male 3% Non-disclosed or non-binary | 13,180 students |
| Enrollments (duplicated) | Latinx 35% White 26% Asian 16% Filipino 6% Multiracial 8% Black 3% Pacific Islander 3% Unknown 3% Native American 0% | 47% of enrollments were by students who are the first in their family to go to college. | 76% 24 yrs. and under 13% Ages 25-34 11% over 35 yrs. | 48% Female 50% Male 2% Non-disclosed or non-binary | 37,014 enrollments |

2023-24 Program Review

Film's student success rate rose slightly from last PR cycle, from mid-70% range to current low-80%. Retention likewise rose slightly from the low 90% range. Our withdrawal rate over the past three academic years, less than 10%.

We believe this data demonstrates strong student success; we attribute much of this success to the recent influx of new adjunct instructors, who are dedicated and innovative in their approach to helping students complete and succeed, as well as FT faculty lead who is actively engaged with a variety of academic support initiatives, pedagogy activities and collaborations across campus.

Our demographic enrollment percentages for the current cycle correspond to the college overall (Hispanic most, then White, then Asian, etc.). Our success rates for these three ethnic groups are high, in the 80-90% range, with Hispanic success rate slightly lower than the other two groups. Film's partnership with Mana around the Film 140 course demonstrates positive impact regarding student success and retention for the Pacific Islander and other underrepresented student communities, where success climbed from 72% last PR cycle, to 77%.

Although a decline in success occurs, across all demographic groups, through and just beyond the pandemic (21-23).

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 robust collaboration between the OL instructors and DE coordinator. Film as a discipline seems to lend itself to OL teaching and learning. Our OL retention and success rates over the past few years have climbed above our traditional numbers—with, roughly speaking, retention in the low 90% and success in the low 80%. These percentages are more or less consistent across most demographics, including first generation and low-income students, suggesting that further bolstering our OL pedagogy and curriculum could help close equity gaps.

Film has always argued that one of the best and most effective ways to close equity gaps is to make class caps more pedagogically sound and intrusive. Since the past PR cycle, we have been able to negotiate with our Dean for reduced class caps on many of our courses. But please note, this is a reduction from 50 to 40—the latter still a very large number of students for one instructor. But we are continuing to collaborate and negotiate with our division Dean on making all Film class caps more appropriate to the course SLO's, and better for student success and social justice. Film courses are transferable critical thinking courses, dealing with history, aesthetics, philosophy, and analysis, requiring high level articulation and reflection.

4. Planning

Program Goals & Assessment

Goal 1

Revive partnership with DGME lab, for student access to film production equipment. Need to work with new Dean, and figure out staffing, etc.

This pertains to why we need another FT Film instructor (see Resource Request).

Goal 2

Related, work to integrate more film production exercises and units into our film studies courses. With so much high-grade consumer video technology literally in the hands of our students (smart phones, etc.), and with the widely pervasive desire of students to engage media production and creation, we owe it to our students, and to keep up with our evolving academic disciplines, to move in this direction.

This pertains to why we need another FT Film instructor (see Resource Request).

Goal 3

Further pursue and develop partnership with Puente, for Latinx-focused film courses, and other learning communities to create and integrate film courses that address various global ethnic identities reflective of our student populations.

This pertains to why we need another FT Film instructor (see Resource Request).

Goal 4

Initiate some kind of workable partnership with ESL, for support of non-native speaker/international students in film courses.

This pertains to why we need another FT Film instructor (see Resource Request).

Goal 5

Pursue partnerships with DGME and the college's various workforce initiatives (Office of Strategic Initiatives and Economic Development), for students to gain access to internships and other professional skills development and experiences.

This pertains to why we need another FT Film instructor (see Resource Request).