

Comprehensive Program Review

A. Department Information

Mission

Please enter your department's mission statement here.

The Film/TV Department empowers students to attain the critical skills to analyze media in a multicultural and inclusive environment. Our courses strive to educate independent thinkers and creators while providing them with the practical skills to craft a compelling vision and create stories that entertain, inspire, and engage, preparing them both for the fast-paced and dynamically evolving workplace and providing them with the necessary skill set to succeed at top film schools in the nation and in the industry.

How does your program mission statement relate to the mission, vision and values of the college? (<https://www.deanza.edu/about-us/mission-and-values.html>)?

The Film/TV Program's mission incorporates the crucial core competencies of the college, such as communication and expression, information literacy, and critical thinking. Our Program Learning Outcomes directly relate to the mission and Institutional Core Competencies of De Anza College. With a focus on the cinematic arts, our PLOs contribute to an academically rich, multicultural learning environment that encourages our diverse student population to develop their intellect, character and abilities by applying critical methodologies to analyze animated and live-action film, TV and digital media from different time periods and parts of the world in aesthetic, technological, economic and sociohistorical contexts, as well as by applying pre-production, production, and post-production techniques in the completion of a screenplay, film or video work in live action or animation. In the process, students have the opportunity to become socially responsible leaders in their communities, the nation and the world through the power of storytelling and the moving image.

Furthermore, the Department's mission directly relates to De Anza's core values of innovation, equity, integrity, personal responsibility, and social justice. The Film/TV Department's Program Learning Outcomes provide students with a resource to develop skills in film, television and digital media, thereby fostering their communication and expression abilities; promoting the need for personal responsibility and well-being while working in the cinematic arts; and creating awareness of the civic capacity for global, cultural, social and environmental justice through the influence of media. The Film/TV Department's PLOs provide students with practical film and television production skills and experience to assume careers in the film, television and gaming industries, corporate environments, and/or independent work.

Program Goals

Enter 1-3 goals for your department to be achieved by spring 2027. Each annual reflection will ask your department to report on progress in meeting your goals. Each goal should be aligned to your department's mission and the college mission. All resource requests and personnel requests should be aligned with your program's mission and goals.

| Goal title | Goal description | Responsible parties | Collaboration with | Guided Pathways engagement | What evidence will be used to monitor progress? | How will you assess achievement of the goal? |
|-----------------------------------|---|-----------------------|----------------------------|---|--|--|
| Revise or expand course offerings | Revising existing courses to reflect modern screenwriting industry trends in television and web content | Screenwriting Faculty | Film/TV Department faculty | Continued conversations on mapping course rotation schedule | Department meeting discussions; 5-year Course Revisions, eLumen submission | Evidence of revised or new courses submitted to the Curriculum Committee |

Changes Imposed by Internal/External Regulations or Factors

Are there factors unique to your program that may affect your enrollment, success rates or staffing that RAPP should be aware of? (e.g., curriculum changes, program reorganization, noncredit curriculum, loss of personnel, legislative mandates, etc.)

The Film/TV: Screenwriting program is a signature program at De Anza College where students attain the highly technical and creative skill set necessary for their successful entrance to the competitive workplace or to continue their educational careers at a four-year university. Our students regularly transfer to the top film schools in the nation, such as the prestigious USC's School of Cinematic Arts, UCLA's School of Theater, Film, and Television (where the acceptance rate is just 2% and where, just in 2023 alone, three Film/TV students were accepted and occupied 3 of the 15 spots allotted to the entire nation), Chapman's Dodge College of Film and Media Arts, NYU's Tisch School of the Arts, Emerson College, and others.

In the screenwriting program, we have added sections of F/TV 6A - Screenwriting Fundamentals because we regularly fill this section with a wait list. The large seat count (30 students) in a writing workshop minimizes individual student attention and likely impacts student success rates.

B. Enrollment Trends

Enrollment Variables and Trends

| | 2018-19 | 2019-20 | 2020-21 | 2021-22 | 2022-23 | 5-yr %Inc |
|--------------------------|---------|---------|---------|---------|---------|-----------|
| Unduplicated Headcount | 173 | 202 | 208 | 223 | 212 | 22.5% |
| Enrollment | 185 | 210 | 226 | 230 | 218 | 17.8% |
| Sections | 11 | 10 | 11 | 10 | 10 | -9.1% |
| WSCH | 247 | 280 | 301 | 307 | 307 | 24.3% |
| FTEs (end of term) | 17 | 19 | 20 | 21 | 20 | 17.6% |
| FTEF (end of term) | 0.7 | 0.8 | 0.8 | 0.9 | 0.9 | 29.3% |
| Productivity (WSCH/FTEF) | 354 | 352 | 377 | 341 | 341 | -3.9% |

In the data table above, what does the Enrollment trend indicate? For definitions of enrollment terms, please see the glossary (<https://www.deanza.edu/ir/documents/Glossary.pdf>).

- the data trend shows an increase in Enrollment
- the data trend shows a decrease in Enrollment
- the data trend shows no change and/or flat in Enrollment

Reflect on Enrollment Trends

Discuss the factors that would help the college understand your programs' enrollment trends. How may these trends align with your program mission and goals?

Our unduplicated headcount shows a 22.5% increase over five years with a 9.1% decrease in total sections. The larger seat per section ratio reflects less individual student attention. Because these screenwriting classes are structured as writing workshops, that means students must rely more on peer feedback. Our introductory classes typically have 30 students plus a wait list, a seat count far too large for a student-centered approach. Some advanced capstone courses have run below seat count minimums, especially during the pandemic, hiding the increased enrollment of lower level courses.

CTE Programs - Statewide and Regional Labor Market Trends

CTE Programs Only

- Review and summarize the Lightcast Analyst Occupational Outlook data for your CTE program (<https://foothilldeanza.sharepoint.com/:f:/s/dactedepartments/EiRTueQ8GrNLqItIqW2twpsBMFCs7X5djTVeo6Jss3W0Jg?e=1ybpmY>).
- Cite current industry trends.
- Provide an overview of your program advisory committee's recommendations relating to existing and new course and certificate/degree offerings. Cite additional data when applicable.

n/a

D. Course Success

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Course Success

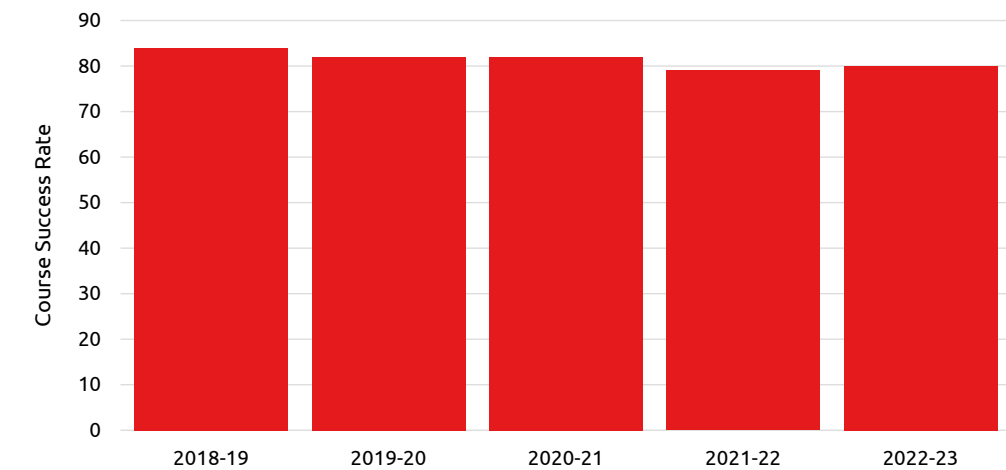
Who uses this report:

All users who want to further explore their enrollment or course success data.

What is this report:

This report is an extension of the Program Review Data Sheet. It has additional student characteristics and users can compare two groups of students at the same time.

Limits:



Limits:

Measures: Enrollments and Course Success Rate and Success Count

| | 2018-19 | | | 2019-20 | | | 2020-21 | | | 2021-22 | | | 2022-23 | | |
|-----------------|-------------|---------------------|---------------|-------------|---------------------|---------------|-------------|---------------------|---------------|-------------|---------------------|---------------|-------------|---------------------|---------------|
| | Enrollments | Course Success Rate | Success Count | Enrollments | Course Success Rate | Success Count | Enrollments | Course Success Rate | Success Count | Enrollments | Course Success Rate | Success Count | Enrollments | Course Success Rate | Success Count |
| Measures | 185 | 84% | 156 | 210 | 82% | 172 | 226 | 82% | 185 | 230 | 79% | 181 | 218 | 80% | 175 |

In the data table above, what overall trends are you seeing in Course Success?

- the data trend shows an increase in Course Success
- the data trend shows a decrease in Course Success
- the data trend shows no change in Course Success

Exploring Course Success Rate Trends

1. What could be factors that influence success rates in your department?
2. What strategies does your department have in place to increase or maintain current success rates?
3. Are there other trends that you see when exploring different courses in the same department (How to access success rates by course: https://www.deanza.edu/ir/documents/How_to_Access_Your_Program_Review_Data.pdf)
4. How do course success rate trends align with your program goals?

The data trend reveals a steady trend for our course success rates sitting at around 80%, with a slight increase in the past academic year 2022-23. One of the main factors for student success is equity in student access to professional equipment, the maintenance of a professional equipment checkout room, sound stage and computer lab, as well as the availability of student peer tutors for hands-on training on the equipment. We need adequate space for hands-on learning and training and adequate technical support so that students can thrive and faculty can focus on teaching. The department has been acquiring more professional digital cinema camera packages in an effort to decrease the student-to-equipment ratio and provide more equitable access to it for all students. We continue to require funding for modernizing our equipment as technology changes at a fast clip, so that our students remain competitive in the workplace and become well trained on similar equipment that transfer universities have. The department continues to rely on an ongoing funding for 16mm film stock and lab processing as they are a must for students enrolled in the 16mm course, F/TV 22, where students must work with expensive film stock in need of lab processing and digitizing. Relying on free access to 16mm film stock and lab processing fees makes the course equitable. The course is an essential major requirement at UCs and CSUs as well as on our Film/TV: Production A.A. degree and Certificate of Achievement-Advanced. Other production courses rely on the continuous updating of the ever-changing technology: F/TV 23: Beginning TV Studio Production, F/TV 29: Lighting for Film and Television, F/TV 30: Location Recording and Sound Design, F/TV 31: Audio Post-Production, and many others. After-class hands-on tutoring is highly recommended in addition to equitable access to equipment, which is why student tutors are essential for increased student support and success.

Course Success with Disproportionate Impact (credit and non-credit)

Limits: 2022-23

Who uses this report:

All users who want to explore student equity and disproportionate impact in course success.

What is this report:

This report highlights student groups with a negative percentage point gap and student groups experiencing disproportionate impact. Data reflects credit sections. Student groups with "N/A" enrollment denotes suppressed data.

How to interpret the data:

A negative percentage point gap means a student group has a lower success rate than the comparison group consisting of all students not in the student group being examined. When a student group is experiencing disproportionate impact, this means that (1) there is a negative percentage point gap and (2) this gap is unlikely to be due to chance. Programs are encouraged to prioritize discussions and address the student groups experiencing disproportionate impact.

New features:

To display only student groups with disproportionate impact, click on the link "Click here to show only groups with disproportionate impact." To add a comparison unit that is one level higher (e.g., course level compared to department level), **be sure to select a college, division, department or course**, then click on the link "Click here to show and compare disproportionate impact with [X]".

Success rate

The number of students receiving an A, B, C or P grade divided by the total number of students receiving a grade. Rate is rounded.

Comparison success rate

The success of all students except for the group being examined (e.g., the comparison success rate for Latinx students is the success rate of all students who are not Latinx). Rate is rounded.

Additional successes needed to erase percentage point

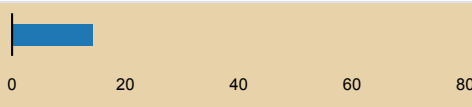
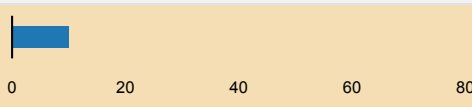
This value provides a way for practitioners to think of gaps in terms of student successes, and illustrates the number of additional successes needed to avoid a percentage point gap.

Legend:

Yellow: Student groups experiencing a negative percentage point gap that is not statistically significant

Orange: Student groups experiencing disproportionate impact according to the Percentage Point Gap Minus One (PPG-1) method¹

Currently showing all groups. [Click here to show only groups with disproportionate impact.](#)

| Student group | Enrollment at census | Student group success rate | Comparison success rate | Percentage point gap | Chart | Additional successes needed to erase percentage point gap |
|-------------------------------|----------------------|----------------------------|-------------------------|----------------------|---|---|
| All Students | 218 | 80% | 80% | 0 | | |
| Asian | 64 | 88% | 77% | +10 | | |
| Black | N/A | | | | | |
| Filipinx | 18 | 83% | 80% | +3 | | |
| Latinx | 60 | 70% | 84% | -14 |  | 9 |
| Native American | N/A | | | | | |
| Pacific Islander | N/A | | | | | |
| Unknown ethnicity | 11 | 100% | 79% | +21 | | |
| White | 59 | 78% | 81% | -3 | | 2 |
| Female | 98 | 84% | 78% | +6 | | |
| Male | 111 | 77% | 84% | -8 | | 9 |
| Non-Binary | 0 | | | | | |
| Unknown gender | N/A | | | | | |
| Foster youth | 0 | | | | | |
| Individuals with disabilities | 11 | 91% | 80% | +11 | | |
| Low Income | 90 | 74% | 84% | -10 |  | 9 |
| Not Low Income | 128 | 84% | 74% | +10 | | |
| Veterans | N/A | | | | | |

¹The PPG-1 method follows the CCCCCO method for calculating disproportionate impact. Disproportionate impact is when (1) a student group's PPG value is less than -2 (e.g., -3, -4, -5, etc.) and (2) the absolute PPG value is greater than the calculated margin of error. PPG is calculated by comparing a student group's success rate against the success rates of all students except for the group being examined (e.g., Latinx PPG is Latinx success minus the success of all students except for Latinx students).

In the data table above, what does the data indicate about the Success rate of various ethnic groups within your department compared to the comparison group for the most recent academic year? (i.e., as displayed in the Percentage point gap column)

The Percentage point gap between Asian students and all other students shows:

- there is no gap (e.g., 0)
- there is a negative gap of 5-percentage points or less (e.g., -5)
- there is a negative gap greater than 6 percentage points (e.g., -6)
- there is a positive percentage point gap (e.g., +2)

The Percentage point gap between Black students and all other students is:

- there is no gap
- there is a negative gap of 5-percentage points or less
- there is a negative gap greater than 6 percentage points
- there is a positive percentage point gap

The Percentage point gap between Filipinx students and all other students is:

- there is no gap
- there is a negative gap of 5-percentage points or less
- there is a negative gap greater than 6 percentage points
- there is a positive percentage point gap

The Percentage point gap between Latinx students and all other students is:

- there is no gap
- there is a negative gap of 5-percentage points or less
- there is a negative gap greater than 6 percentage points
- there is a positive percentage point gap

The Percentage point gap between White students and all other students is:

- there is no gap
- there is a negative gap of 5-percentage points or less
- there is a negative gap greater than 6 percentage points

there is a positive percentage point gap

The Percentage point gap of one additional group of your choice:

there is no gap

there is a negative gap of 5-percentage points or less

there is a negative gap greater than 6 percentage points

there is a positive percentage point gap

not applicable

Exploring Gaps in Successful Course Completion by Ethnicity

1. What differences do you see in successful course completion rates by ethnicity?
2. What are your thoughts on these differences?
3. Are there other trends that you see when drilling into the data that may be important for your department to explore (e.g., foster youth, individuals with disabilities, low income, veterans)?
4. Which additional student group did you choose to explore and why?
5. How do these trends align with your program's mission and goals?

The data suggests the largest positive gap is with Asian students and the largest negative gap is for LatinX students.

We also see a gap in low income students. This may be explained by the lack of everyday access to costly professional equipment, by not having peer tutors to help them train on the equipment, or by the presence of family accommodation challenges preventing them to study in a focused manner. Ensuring peer support for these student groups can improve their success rates and better prepare them for transfer or the workplace. Specifically, one way we may be able to address these gaps is to hire a student worker who can assist students outside of the classroom and office hours.

Screenwriting faculty are especially proud of the 11% positive gap in increased success rates for students with disabilities. This is a testament to the inclusive measures of the faculty, and resources devoted to services like Swank Films and increased accessibility strategies through Canvas.

Teaching and Learning Strategies

1. What teaching and learning strategies might be helpful in narrowing any gaps in successful course completion?
2. How do the listed teaching and learning strategies align with your program's mission and goals?

Successful teaching strategies may involve continued and expanded hands-on lab time with the high-end professional equipment, as well as expanded coaching by peer tutors. Providing the option to students of learning the equipment outside of class time as demoed by their peers can feel less intimidating and therefore allow for fewer barriers to success. The hands-on nature of our production courses requires experiential learning, which happens not only in the classroom, but also through projects conducted outside the classroom.

The mastery of certain concepts is evidenced by the hands-on video projects that students create. Wider access to expensive and high-end equipment and continued decrease of the equipment-to-student ratio are other important factors in narrowing the gap in successful course completion. This aligns well with the Film/TV Department's mission of inclusivity, imparting practical skills to students to craft a compelling vision and create stories that entertain, inspire, and engage.

Some strategies that Film/TV faculty already implement are informing students of the multiple campus resources available to them, such as the Student Success Center, online tutoring, the food pantry, housing, transportation and emergency resources, HEFAS support, LEAD, the EOPS/CARE program, Umoja community, IMPACT AAPI, Puente, First Year Experience, veterans services, disability support services, psychological services, the refurbished computer program, free or low-cost internet service, Guided Pathways and the Creative Expression Village, and many more terrific resources available to students at De Anza College. Film/TV faculty also strive to develop inclusive curriculum, course content and syllabi that reflect our diverse students' experiences, celebrate and support all abilities and learning styles, hire student employees or volunteers-of-record to better support all student populations and close the achievement gap. In addition, the department continues to offer access to free professional equipment, such as high-end lighting equipment, digital cinema cameras, professional audio equipment and screenwriting, production and post-production as well as animation software, and iPads with apps for professional screenwriting, production, and animation software that are available to students for check-out at no cost. Furthermore, the department subscribes to the Swank digital streaming service which allows equitable and free access to required seminal film viewing to all students enrolled in our online film studies courses and beyond. For equity reasons, the department also provides free film stock and lab processing for all students enrolled in our F/TV 22: Beginning 16mm Motion Picture Production course, which undoubtedly increases access and fosters student success. Film/TV continues to encourage production and animation students to avail themselves of the wonderful opportunity that De Anza College provides to students for free off-campus access to the Adobe Creative Cloud software.

In addition, students in the Film/TV Department led by faculty advisors have formed a student SMPTE (Society of Motion Pictures and Television Engineers) Chapter, currently the first one in the entire Bay Area. Through this student chapter, students have been networking with the professional San Francisco SMPTE Chapter, attending informative events, such as a closed-door Q&A with Steve Wozniak, as well as other prominent industry leaders from Dolby, ASG, Google, Meta, LinkedIn, and others. Moreover, the work of the student chapter has fostered a stronger sense of community among students and represents a real bridge between the classroom experience and the professional workplace to better prepare students transition to the next chapter in their careers.

Smaller class sizes and more student employees would further improve the professional equipment-to-student ratio for current students, increase classroom engagement and hands-on time with the equipment, thereby helping close the learning gaps for student populations that are disproportionately affected.

Trends in Awards

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Degrees and Certificates by Ethnicity

Who uses this report:

All users who need degree and certificate data.

What is this report:

This report provides the degree and certificate counts by college, division and department. Additionally, all users could explore degree and certificate awarded by ethnicity and gender.

Data loaded 24-Oct-2023

No data returned for the criteria selected

In the data table above, what are the trends in regard to the number of awards within your program?

Trends in Associate Degrees awarded show:

- an increase in the number of Associate Degrees awarded
- a decrease in the number of Associate Degrees awarded
- no change in the number of Associate Degrees awarded
- Not applicable

Trends in Associate Degrees for Transfer awarded show:

- an increase in the number of Associate Degrees for Transfer awarded
- a decrease in the number of Associate Degrees for Transfer awarded
- no change in the number of Associate Degrees for Transfer awarded
- Not applicable

Trends in Credit Certificates awarded show:

- an increase in the number of Credit Certificates awarded
- a decrease in the number of Credit Certificates awarded
- no change in the number of Credit Certificates awarded
- Not applicable

Trends in Non Credit Certificates awarded show:

- an increase in the number of Noncredit Certificates awarded
- a decrease in the number of Noncredit Certificates awarded
- no change in the number of Noncredit Certificates awarded
- Not applicable

Reflecting on Trends in Awards

1. What trends do you see across awards in your department?
2. How do the trends in awards align with your program's mission and goals?

Reflecting on our department's mission and goals of providing students with the necessary skill set to succeed in the industry and at top film schools in the nation, we are thrilled to report that in 2023 alone, three of our Film/TV students were selected to attend the highly competitive film program at UCLA's School of Theater, Film, and Television, where only 15 seats are allotted for transfer students from the entire nation, making the acceptance rate highly competitive at just 2%. Our screenwriting degrees awarded have remained remarkably consistent since we last updated the requirements in 2019.

In addition, our students regularly transfer to the top film schools in the nation, such as the prestigious USC's School of Cinematic Arts, UCLA's School of Theater, Film, and Television, Chapman's Dodge College of Film and Media Arts, NYU's Tisch School of the Arts, Emerson College, and others.

Reflecting on Award Offerings

1. For each program leading to an award, identify any courses that have not been offered in the last two years. Briefly explain why the courses have not been offered. For courses that will not be offered, how does your program plan to update the program so that students can complete the requirements?
2. Based on a review of course offerings and the number of awards offered and conferred, is your department planning on removing any degrees or certificates from the college catalog? If so, please list those being removed and a short explanation as to why.
3. Does your department have any plans to offer new degrees or certificates? If so, please list and provide a short explanation as to why.

1. n/a

2. At this time the Film/TV Department does not plan on removing any degrees or certificates from the college catalog.

3. The Film/TV Department does not plan to create new degrees or certificates at this time. The Screenwriting degree was recently updated to incorporate our new Script Analysis class F/TV 7.

Staffing Trends

Faculty Workload

| Faculty Workload Screenwriting-DA | | | | | | |
|--------------------------------------|---------|---------|---------|---------|---------|-----------|
| | 2018-19 | 2019-20 | 2020-21 | 2021-22 | 2022-23 | 5-yr %Inc |
| Full Time Load | 0.0 | 0.0 | 0.7 | 0.6 | 0.4 | ∞% |
| Full Time % | 0.0% | 0.0% | 87.5% | 66.7% | 44.4% | ∞% |
| Part Time Load | 0.7 | 0.8 | 0.1 | 0.3 | 0.5 | -28% |
| Part Time % | 100.0% | 100.0% | 12.5% | 33.3% | 55.5% | -44% |
| Total FTEF | 0.7 | 0.8 | 0.8 | 0.9 | 0.9 | 29% |

What trends do you see in the last five years in regard to the Full Time %? (i.e., percentage of classes being taught by full time faculty, not including overload or summer)

- the data trend shows an increase in Full Time %
- the data trend shows a decrease in Full Time %
- the data trend shows no change in Full Time %

Staffing Needs

Provide a brief overview of your department's staffing needs. Personnel requests are to be submitted on a separate form.

1. What are full time faculty needs to ensure the program's health, growth or vitality?
2. What are classified staffing needs to ensure the program's health, growth or vitality?
3. What strategies does your program have in place to ensure students are being successful when faced with the current staffing ratios?
4. What strategies does your program have in place to retain new faculty, if applicable?

The Film/TV Department is still short one full-time faculty position when compared with its FTEF in pre-pandemic times, as shown by the Full Time % figures in the graph above. This is due to the retirement of Susan Tavernetti who successfully led the Film Studies discipline for a number of years. For the previous academic year and counting, this position has been left unfilled, leaving a gap in leadership for this particular discipline. The Film/TV Department is comprised of four distinct disciplines: Production, Screenwriting, Animation, and Film Studies. The nature of each of these disciplines is such that faculty from the other disciplines are unable to teach in those areas as they are not experts since each discipline confers their own separate advanced degrees. The Film Studies discipline is in need of being filled due to both Susan Tavernetti's retirement and to demonstrated growth in enrollment and subsequent increase in the number of sections offered and consistently being filled. In fact, we offered 20 sections of Film Studies courses last year alone, an adequate number for the hiring of not one, but two full-time faculty. Furthermore, the film studies courses demonstrate high productivity as they are required on all of the Film/TV Department's certificates and degrees, satisfy GE requirements and easily fill. A full-time replacement faculty position will ensure the much-needed continuity for students, provide leadership in the discipline, as well as in the spearheading of outside-of-classroom events, such as film screenings, industry guest speaker events, outreach to the community and industry organizations, providing letters of recommendation to support students in their transfer efforts, and sharing in other important departmental and college responsibilities.

Furthermore, a dedicated Creative Arts CTE counselor would better guide and assist students in helping them assess the various programs for transfer and their choices, ultimately making students more successful with their transfer plans. Currently, faculty provides such counseling and students are advised to work with the CTE counselor, yet this appears to be insufficient, oftentimes leading to panicked students seeking to substitute courses in their last quarter when they could have planned their course sequence better or understand the requirements of the A.S.-T. degree vs. the A.A. degree better – a workflow that a dedicated counselor position could greatly improve in the name of student success and increased degree completers.

Assessment Cycle

Student Learning Outcomes Assessment Cycle

Navigate to <https://www.deanza.edu/slo/#post> which will take you to an accordion listing of SLO assessments under “Student Learning Outcomes and Assessments Summaries by Division”

1. Summarize the dialogue that has resulted from SLO and/ or PLO assessments.
2. What specific strategies has your department implemented, or plan to implement, based on the results of the SLO/PLO assessments conducted?
3. How do these strategies align with the program's mission and goals.

The Film/TV Department PLO #1 is: Apply pre-production (screenwriting, production design, producing), production (camera, lighting, directing), and post-production (editing, sound, special effects) techniques in the completion of a screenplay, film or video work in live action or animation. PLO #2 is: Apply critical methodologies to analyze animated and live-action film, TV and digital media from different time periods and parts of the world in aesthetic, technological, economic and sociohistorical contexts.

Both department PLOs engage the critical thinking of our students and nurture their creative expression and communication. The program learning outcomes also provide students with global, cultural, social and environmental awareness, foster their informational literacy and improve their personal and social responsibility to promote civic capacity for global, cultural, social and environmental justice, closely aligning with the institutional core competencies. Our Certificates (COAs and COAAs) and Degrees contain the aforementioned program level outcomes.

Currently, our Film/TV courses stand at the rate of 86.3% for their SLO assessment. The course SLOs in the Production, Animation and Screenwriting disciplines ask students not only to develop their technical and creative skills in the realms of pre-production, production, and post-production, but also to apply their knowledge and skill set to projects pertinent to the specific coursework. The course SLOs in the Film Studies discipline often ask students not only to identify or demonstrate a certain aspect of film history and theory, but also to critically analyze, interpret or synthesize the concepts through their class assignments.

Through the process of assessing our student learning outcomes, Film/TV faculty has been able to dialogue on issues of student success, equity, and access to specialized equipment and software. One example of such SLO reflections is the department's ongoing request for reconfiguration of the AT102 computer classroom. The teaching space must be reconfigured to become more conducive to a better student learning environment. Currently, it hinders instruction as students struggle to keep up with instruction as the instructor's screen is difficult to see from the back of the classroom due to the poor set-up.

Overall, students have been successfully achieving the skills outlined as outcomes in the courses' SLOs which is evidenced not only by their individual hands-on projects, but also through the screening of their work at the Film/TV Department's annual Film & Video Student Show, which celebrates the best screenplays and narrative, nonfiction, experimental and animated shorts produced by Film/TV Department students. During the show, some of the best student work is screened, confirming the attainment of the many SLOs associated with our screenwriting, production, animation, and film studies courses.

Further reflection on the evaluated areas of enhancement has resulted in free access to professional software and equipment, thus lowering the barrier to access to such equipment and promoting higher success outcomes in our animation, production and screenwriting courses. In the case of the film studies courses, it has resulted in free and equitable access to the digital streaming platform Swank, as well as free or low-cost textbooks for students.

Dean/Manager Comments

The Film/TV (Screenwriting) department is doing a great job. The enrollment is increasing. Success rates are high but there are success gaps among Latinx and low income students. However, gaps are low or non-existent with other targeted populations. Kudos to the department for incorporating teaching strategies to help students with disabilities. Keep up the awesome work!

STOP. Do not submit form. Please inform your dean/manager when the form is complete. They will submit the form when they have added their comments above.

This form is completed and ready for acceptance.