

Application for UCSC DCG Funds
Submit to the Academic Senate Office, c/o Susanna Wrangell
(swrangel@ucsc.edu) by November 22, 2013 and March 30, 2014.

Proposals must be approved by the department or program chair and Dean. They are due in the Academic Senate Office by November 22, 2013 and March 30, 2014 at 5 p.m. and may be submitted by email to swrangel@ucsc.edu.

1) Proposed title for Disciplinary Communication Grant (DCG)?

"A Disciplinary Communication Redesign for Film and Digital Media"

2) Department/Program:

Film and Digital Media

3) Amount requested: \$13,000

4) Number of students affected: 150-180 majors/year

5) Overview of the program's DC requirement:

Currently one 5-credit course serves the DC requirement ("Introduction to Film Theory and Criticism"[FILM 120]) for Film and Digital Media majors. The course is writing-intensive in a large lecture format with additional outside screening time and mandatory discussion sections. Lessons addressing note and citation style, plagiarism, peer critique strategies, and revision technique, and library research, are added to an already challenging advanced-level theory survey.

6) What is proposed?

Our Disciplinary Communication course has been in need of study and redesign for some time. This grant will support a quarter-long analysis in which we will plan and implement an overhaul of our DC requirement so as to better reflect the diversity of types of writing we ask of our students and to realign the DC Requirement with the actual pathways of students as they progress through their coursework.

This proposal involves course release for two faculty members in Spring 2014: the Head of Critical Studies, responsible for the overall Critical Studies curriculum; and the faculty member charged with teaching the current DC course, Asst. Prof. Jennifer Horne. Workload will be shared between these two professors. A preliminary and brief phase of this project will involve revisiting

the question of what constitutes writing in our department. In recent years, we have seen new forms of disciplinary communication that are media forms in their own right: audio commentary tracks on visual media, the film essay, illustrated lecturing, and so on. To determine the range of new forms of writing and to examine the balance of teaching-of-writing efforts by faculty, Professors Limbrick and Horne will gather assignments and syllabi from all courses within a reasonably representative length of time from across the curriculum and collate assignment types and writing demands, including those writing assignments that are creative and critical (research papers, screenwriting, personal essays, grantsmanship) or more technical in content (coding and editing). Our curriculum analysis will seek to determine whether one course can, in fact, satisfy the needs of a diverse curriculum with three separate tracks. A second phase will map out a structure for a DC requirement across 2 or even 3 courses, and if necessary proposing entirely new courses in light of the findings. Finally, we anticipate that a new pedagogical framework, designed with outlines and outcomes for writing and production assignments, will require consideration of workload issues with respect to faculty service demands and the availability and preparedness of graduate teaching assistants.

The timeline for the renovated DC requirement is as follows: by conducting this work over the course of Spring 2014, we will be able to meet the deadline for new course proposals for Winter/Spring 2015. Any course to be regularly taught in fall would also be proposed at the same time, well in advance of the deadline for Fall 2015.

7) What problem will this proposal solve?

The current course obtained its DC status by dint of its former W designation; no rethinking was done at the time of that change. Film 120 was designed more than twelve years ago to be taught by a professor no longer on the faculty, and its requirements fit a program much smaller than today's and a media environment that is radically changed. Film 120 no longer suits a major that stresses the integration of theory *and* practice and the course's compartmentalizing of "film theory and criticism" into a single offering creates a problem for our students, who tend to fear it as a kind of "medicine" they have to take in order to access other parts of our program. Ghettoizing theory in this way (when it exists in other courses, too), and ignoring creative communication in non-written forms (which is increasingly a part of all of our work as film/media scholars and students), is not conducive to our department philosophy or our curricular goals.

Second, the workload for professor and graduate teaching assistants in this current DC course is untenable; meeting the DC requirements in a single course creates unfair burdens on those charged with teaching it, and it has tended to alienate students who must simultaneously deal with difficult content as well as intense writing demands. Yet it has been impossible to adequately restructure

the course without jeopardizing the aspirations of the DC system. Clearly what is needed is rethinking from the ground up, with dedicated attention by one of the administrative leaders in the department working with an experienced faculty member in consultation and planning over a quarter. To do so will enable the planning and implementation of a rigorous and appropriate Disciplinary Communication training in the major.

8) How does the DC fit within your program's learning outcome goals?

The current DC offering will match some of the goals we are in the process of drafting (eg. "Demonstrate ability to critically form an argument in written form") but, because of the limitations discussed above, it will not currently fulfill others that we regard as important (eg. "Demonstrate ability to use pre-production, production, and postproduction processes to complete a short film or digital media project"). The current proposal is to develop a sequence of 2-3 courses that will take account of both aspects of disciplinary communication in our program: critical thinking and writing and critical and creative production.

9) Detailed budget: (you may attach additional spreadsheet)

1 x course release for Head of Critical Studies, Assoc. Prof. Peter Limbrick:	\$6500
1 x course release for Asst .Prof. Jennifer Horne	\$6500
Total budget:	\$13,000

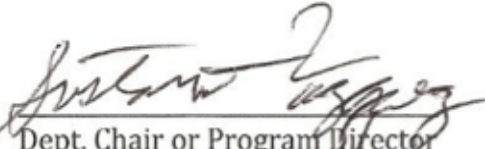
10)Assessment plan. How will the effectiveness of this change be measured?

We expect to study the effectiveness of the changed DC requirements after one, two, and three years to see if it is meeting the requirements of our majors and our curriculum. Any changes immediately necessary to course syllabi could be made after year one; any possible changes that might better be measured over a longer term could be assessed at the end of years two and three.

11)Sustainability. How will this innovation be continued without DCG funding?

Because the proposal is to devote the resources of time and research to develop the courses in the best possible structure, ongoing funding will not be required. Any subsequent changes would, we expect, be minor and could be handled by faculty and department administrators directly.

Recommended by (or attach dated email approval):


Dept. Chair or Program Director

12-03-13
Date

Dean

Date

Approved by CEP May 22, 2013



Susanna Wrangell <swrangell@ucsc.edu>

Disciplinary Communication Grant application (for dean's approval)

2 messages

Peter Limbrick <limbrick@ucsc.edu>

Tue, Dec 3, 2013 at 4:33 PM

To: Arts Dean <artsdean@ucsc.edu>

Cc: Jenny Home <jenny@ucsc.edu>, Gustavo Vazquez <gvazquez@ucsc.edu>, Susanna Wrangell <swrangell@ucsc.edu>

Dear Dean Yager,

With the support of our department chair, Jennifer Home and I have developed a proposal for a grant from CEP/Dean of Undergraduate Education to redesign the Disciplinary Communication requirement in FDM.

We are asking for two course releases, funded by the grant, to work on this project in Spring 2014.

If you are in support of the grant proposal as outlined in the attached document, could you please signify that by email to Susanna Wrangell directly? She is copied here, and her email is Susanna Wrangell <swrangell@ucsc.edu>. If you prefer to sign, scan, and forward to her, that's fine too. She is trying to send all complete applications to her committee in the next day or two.

With thanks and best wishes,
Peter Limbrick=====
Peter Limbrick
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Film and Digital Media
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 **DCGCappLimbrickHorneFDMGV.pdf**
178K**Arts Dean** <artsdean@ucsc.edu>

Thu, Dec 5, 2013 at 11:14 AM

To: Peter Limbrick <limbrick@ucsc.edu>

Cc: Jenny Home <jenny@ucsc.edu>, Gustavo Vazquez <gvazquez@ucsc.edu>, Susanna Wrangell <swrangell@ucsc.edu>, Jan Cloud <jlcloud@ucsc.edu>

Approved.

Sincerely,
David Yager

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