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Evaluation Report[1]

Film Language Glossary
Fall 2005

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I. SUMMARY

A. Overview

The purpose of this document is to summarize the development, implementation, and evaluation of the *Film Language Glossary*, a project with the Columbia Libraries and faculty in the Film Division of the School of the Arts.

The *Film Language Glossary* is an online environment for students involved in the making and studying of motion pictures. Specifically, the *Glossary*'s focus is on defining terms that are representative of the major categories of film studies: practical, technical, and historical, as well as the language of business, and the language of criticism and theory. Each entry, written by a member of the Columbia faculty, is enhanced by sample film clips, images, and animations.

This document describes the context in which the *Glossary* was produced and implemented in Professor Richard Peña's Fall 2005 graduate course "Introduction to Film Studies." The summary will also discuss the design and deployment of the *Glossary* in Peña's class; provide an overview of the evaluation findings; and, finally, recommendations for future implementations of the *Glossary* in the classroom.

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[1] Portions of this report were delivered at the annual Society for Cinema and Media Studies conference, Vancouver, Canada, March 2-5, 2006.
[2] This evaluation was completed under the supervision of Ryan Kelsey and Cornelia Brunner as well as the editorial support of Catherine Jhee.

B. SUMMARY OF FINDINGS

Overall, the design and deployment of the *Glossary* supported the curricular objectives of Richard Peña's "Introduction to Film Studies." With the site integrated into the course objectives, students connected the *Glossary* with course content taught by Peña and made use of the various resources on the site for class discussions, screenings, readings, and course papers. Cross-referencing terms improved students' abilities to reinforce and recognize the various connections that exist among the film terms covered by Peña. In addition, video clips that include faculty commentary and graphic annotations further supported the students' understanding of a term and how it applies across various films. The *Glossary* should continue to be offered and developed as a pedagogical tool in Peña's introductory class.

It is difficult to determine whether the implementation of the *Glossary* in classes other than Peña's helped achieve the pedagogical goals of these courses. Data is mixed as far as which site elements were helpful and which were not in classes other than Peña's as these courses tended to use the *Glossary* only as a general resource and did not to recognize any intellectual architecture of the site. The architecture of the *Glossary* was based on Peña's methodology of teaching film vocabulary, but not in a manner that would force a user to go through the site exactly as it is taught in Peña's introductory class. By implementing the *Film Language Glossary* as an active classroom tool, as opposed to a general resource, we begin to indicate how we might redefine our understanding of digital glossaries in education. In order to meet the long-term goal of making the *Film Language Glossary* an extensive learning tool that can be repurposed for many courses, in the Film Division and beyond, continued strategies for reinforcing class expectations and supporting student interaction are recommended for the direct integration and subsequent evaluation of the *Glossary*.

II. INTRODUCTION: The Film Language Glossary
A. PROJECT DESCRIPTION

The *Film Language Glossary* is intended for students involved in the production and study of motion pictures. Its focus is on defining film terms and film language, and it is analogous to the *Sonic Glossary*, an environment built by CCNMTL for the Music Department, in its purpose as a

teaching resource.[3] The *Film Language Glossary* does for the moving image and the art of filmmaking what the *Sonic Glossary* does for sound and music.

The *Film Language Glossary* defines essential terms used in basic and advanced film courses. It does not replace classroom teaching; rather, the *Film Language Glossary* is an instrument that enhances screenings, readings, lectures, and discussions throughout the duration of a course. Students therefore develop a more thorough lexicon of film vocabulary, for their own needs or as required by a course. Furthermore, professors are able to make more dynamic in-class illustrations and spend less time covering terminology.

The *Glossary* is used primarily by the Columbia University community.[4] The first course that this resource was designed for and implemented in is Richard Peña's "Introduction to Film Studies." Other film studies courses that have since made use of this resource include "Introduction to Film Studies" (undergraduate); "Practical Film Analysis," "Topics in World Cinema," and "Seminar in Film Studies."

In addition to its implementation in Film Division courses, the *Glossary* is also helpful for students working in interdisciplinary research with an emphasis on film. Such research is currently conducted in departments as varied as History, English and Comparative Literature, American Studies, Political Science and International Affairs, all of which use the Butler Media Collection and Services and consult with Nancy Friedland regarding collection content and curricular needs.

To build a glossary that meets the various and changing needs of Film Division courses and other film-related courses at Columbia, the environment's design follows an organic production model. Specifically, the content of the *Glossary* does not need to be produced and uploaded all at once— doing so would make it difficult to produce in a timely manner; rather, content can be added periodically, from semester to semester, based on the evaluation results from Peña's course as well as on newly identified needs from other faculty using it. The belief is that an organic glossary has the potential to be self-sustaining—that is, the Film Division will eventually be able

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[3] The Sonic Glossary, produced by CCNMTL and Professor Ian Bent, can be found at the following URL: https://www1.columbia.edu/sec/itc/music/sonic/.

[4] *The Glossary*'s project manager, John Frankfurt, implemented *The Film Language Glossary* in his lecture course "Practical Film Analysis," at Hunter College, Department of Film and Media, in the fall of 2005.

to take the lead in managing the site (making additions and changes), with CCNMTL lending support when necessary.

B. CONTEXT

In Fall 2003, Richard Peña, a professor in the Film Division of the School of the Arts (SOA), and Nancy Friedland, the head of media services and the film-studies librarian at Butler Library, submitted a project application to CCNTML for an online film glossary. The glossary would serve three purposes. In order of priority, they are:

1) as a tool for Peña's "Introduction to Film Studies" course;
2) as a tool to be offered to other Columbia faculty teaching film in the Film Division and elsewhere on campus; and, finally,
3) as a library resource available to members of the Columbia community.

In Spring 2004, CCNMTL began working with Peña and Friedland to create the *Glossary*. A prototype of the *Film Language Glossary* was built by Summer 2004. After a limited deployment during the fall 2004 semester, the prototype was used as the basis for the curricular and functional specifications documentation produced the following spring semester. Several Columbia faculty members contributed film terms, made clip selections, and added audio commentary to the *Glossary*. Peña, in addition to his own contributions, served as the executive editor for all content added to the site.

C. HISTORY/JUSTIFICATION

Any group producing a new glossary or dictionary on any subject must be aware of those who preceded them in the field. And while it is important to acknowledge earlier works both in print and online, it is even more crucial to specify how a new glossary differs from others.

Print

The Glossary of Film Terms, compiled by John Mercer and published by the University Film and Video Association, offers an extensive list of film terms, but its definitions are generally limited to one or two brief sentences. Other books that are extensive yet for the most part offer short definitions include Frank Beaver's *Dictionary of Film Terms*, Virginia Oakey's *Dictionary of Film and Television Terms*, Lynne Naylor Ensign and Robert Knapton's *The Complete Dictionary of Television and Film*, and Ralph S. Singleton's *Filmmaker's Dictionary*. It is

important to point out the problems inherent in printed glossaries and dictionaries: they tend to be oversized, expensive, and usually available only on reserve at libraries. The ease and accessibility of an online film glossary are benefits that cannot be overlooked.

Online

There are a growing number of film glossaries and dictionaries that are available online. Most of these, however, tend to be entirely textual and have very basic layouts, reminiscent more of a Word document than a Web page, and give little indication of how users might navigate them beyond an alphabetical listing of terms. Some examples include the New School's *Glossary of Film Terms*, Rice University's *Film Glossary*, and Kodak's *Glossary of Film and Video Terms*. *Rosebud*, a film glossary designed by the University of Maryland's Film Division, is a good work in progress that takes advantage of many of the strengths of online media. A number of the term definitions have links to sample film clips or short animated demonstrations of lighting and camera techniques. The limitations with *Rosebud* lie in the way content is displayed on the site, as well as the quality and presentation of the media elements. Content appears on a single long page, and there is not a clear difference between a term title and its corresponding definition. As for the media in *Rosebud*, clips are too small and open a new page within the same window; the only way to get back to the corresponding term from the film clip is to click the "Back" button in the browser, which subsequently ends the clip.

The Film Language Glossary

The *Film Language Glossary*'s emphasis is not only on scope but on content. Through the use of multimedia elements within definitions, users have a more thorough understanding of the terms being defined—an explanation of the theory and a demonstration of the practice. CCNMTL's *Film Language Glossary* is designed to have a much clearer layout and navigation, informed by how a professor—in this case, Peña—teaches his or her course. The *Film Language Glossary* features links to media that are embedded within the definitions, allowing users to watch a clip while still referring to the term, and leading to better understanding. Furthermore, with many clips, a user has the option of viewing graphic illustrations within clips—highlighting angles, lighting, or camera movement—or on an audio commentary provided by a faculty expert.

The final difference between our new glossary and previous endeavors, both in print and online, is that of implementation. Specifically, there is no evidence for any previous effort to integrate a film glossary directly into the curricular context of a particular course.

D. Fall 2005 Courses

In the fall of 2005, the *Film Language Glossary* was implemented in a total of seven courses as either a class resource or as an integrated part of the curriculum.

Class Resource Implementation

During the Fall 2005 semester, the *Film Language Glossary* was implemented as a general resource for five courses by professors who chose to list the URL in their syllabus and/or make an announcement about the site during one of the first class sessions. Nancy Friedland, who meets with many of the film-studies classes at the start of the semester, also provided an overview of the site. The classes that used the *Glossary* as a class resource were:

Annette Insdorf, "Seminar in Film Studies" (Graduate, SOA, Film Division), 14 students

David McKenna, "Screenwriting" (Undergraduate, SOA, Film Division), 11 students

Richard Peña, "Seminar in Film Studies" (Graduate, SOA, Film Division), 10 students

Marie Regan, "Introduction to Film Studies" (Undergraduate, Barnard College, Film Studies), 25 students

Marie Regan, "Introduction to Film Studies" (Undergraduate, SOA, Film Division) 29 students

Full Curricular Implementation

Two courses undertook full curricular implementation of the *Film Language Glossary* in the fall of 2005. Specific assignments were built around the *Glossary*, and the instructors and students made use of the various resources on the site for class discussions, screenings, readings, and course papers. These two courses were:

Richard Peña, "Introduction to Film Studies" (Graduate, SOA, Film Division), 59 students

John Frankfurt, "Practical Film Analysis" (Undergraduate, Hunter College, Department of Film and Media), 37 students

Since Peña is the principal faculty client for this project, and his course "Introduction to Film Studies" directly informs the design of the *Glossary*, this evaluation will focus on the implementation in his course. The other courses listed will be referenced when needed, in order to inform the evaluation of the design and the implementation. The recommendations for Peña's course should inform future course implementations.

III. Richard Peña, "Introduction to Film Studies" (Graduate, SOA)

A. CURRICULAR CONTEXT

"Introduction to Film Studies" is a first-year requirement for all students pursuing their M.F.A. in the Film Division, and is to be taken as part of an integrated three-year program of workshops and lectures, along with a chosen specialized concentration in screenwriting, directing, or producing. The course is a semester-long graduate survey, with an average enrollment of 70 students, open to both majors and non-majors. The goal of the course is to give a comprehensive lexicon of the motion picture as art, technology, and industry. "Introduction to Film Studies" provides an overview of production, distribution, and exhibition and addresses concepts and techniques for all types of film, including fictional, documentary, and experimental. Throughout the semester, the students are assigned three papers: two that address broad issues raised in the class concerning the field of film studies, and a final one that requires a close textual analysis of a particular film.

The class meets once a week for four hours. The first hour involves a lecture and discussion on the previous week's screening, and how it applies to the relevant readings; the second hour involves a lecture and discussion on a new film and relevant readings. The last two hours are used for an in-class screening.

B. CURRICULAR PROBLEMS

One of the primary "take-aways" from "Introduction to Film Studies" is a more developed lexicon of vocabulary related to the technology, business, theory, and history of film. The core terminology that the students are accountable for falls under the following three rubrics: 1) Cinematography (what happens in, on, or with the camera apparatus itself); 2) Mise-en-Scène (what happens in front of the camera); and 3) Editing (the various ways to assemble a film in order to convey story or ideas). As the semester progresses, students are expected to have access to and make use of this film terminology in class discussions and in their final close-analysis papers. Before the development of the *Glossary*, understanding how terms relate to one another and which of the three rubrics they fall under was brought about directly, through lectures, or through screenings and readings.[5] As a result, students sometimes found remembering the terms to be difficult.

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[5] The key reading that supports Peña's teaching of film terminology is David Bordwell and Kristen Thompson's *Film Art: An Introduction* (McGraw-Hill, 2003).

Richard Peña finds that to best teach the language of film it is crucial to visually demonstrate the terminology, but there was no tool that was representative of the highly visual aspect of film studies. Peña previously brought in either VHS or DVD copies of films to show particular examples of terms, cued to the desired point. There are, however, problems with bringing VHS or DVD copies to class: it can be complicated and time-consuming to track down all the copies needed; multiple copies can be bulky and hard to carry around; and it is often difficult for students to see the examples shown by Peña outside of class. To sum up, the three central curricular problems in Peña's class were as follows:

1. There was no easy method for closely associating film examples with particular terms.
2. There was no easy means for students to watch, on their own, sample clips that were screened in class or that would help them better understand an assigned reading.
3. There was no systematic way to show or see how individual film terms are connected to one another or how they specifically relate to the core required terminology rubrics: "Cinematography", "Mise-en-Scène", and "Editing".

C. CURRICULAR HYPOTHESES

Based on the problems identified in Peña's course, the following hypotheses were proposed as the basis for the design and implementation of the *Film Language Glossary*:

- Directing students to use an online resource that employs embedded media juxtaposed with definitions will help them to closely associate film examples with particular terms.
- If students are made aware of the specific portion or aspect of a video that they should be attending to, they will be able to pinpoint a visual example as it relates to a definition.
- If there are cross-references within the terms, students and professors will be able to more easily demonstrate and understand the relationship between terms and place them under the rubrics of "Cinematography", "Mise-en-Scène", and "Editing".
- Using hyperlinks and keywords within definitions will allow students to gain a deeper understanding of a given term, because they will see its relation to other terms and where it is situated in the larger lexicon of film language.
- If an online video delivery method is provided that allows students to watch clips side by side—one after the other or simultaneously—students will recognize how film techniques can recur or change from one film to another.

Over all, the goal of the *Glossary* in Peña's class is to help students gain:

- the textual and visual language required to do close readings of films;
- a greater ability to contextualize films in the discourse of film history, theory, and production;
- an improved capacity to internalize and repurpose the language of film studies for future coursework.

D. CURRICULAR ACTIVITIES

The types of assignments using the *Film Language Glossary* differ depending on the course instructor. The design of the *Glossary*, while supporting what Richard Peña teaches—in particular, the hierarchy of film terminology—is general enough to accommodate different teaching styles, since it will eventually be used in many classes in the Film Division and beyond. The design should also be flexible enough for additions to be made from semester to semester. Below are three examples of how the *Film Language Glossary* is used in Peña's "Introduction to Film Studies":

1. ASSIGNING SPECIFIC TERMS: In addition to the readings and the screening for each class session, students are assigned specific terms to learn in the *Glossary*.

     ASSIGNING SPECIFIC TERMS: WALK-THROUGH
     In addition to screening *Citizen Kane* (Orson Welles, 1941) and reading from Andre Bazin's *Orson Welles*, students are assigned the following terms: "Mise-en-Scène," "Deep Focus," and "Long Take"—all techniques found consistently in *Citizen Kane* and discussed at length by Bazin. In addition to reading the terms, the students are required to consult the clips embedded in each term and recognize the relationship between the terms. In the next session, students are expected to demonstrate how terms covered in the assignment are related to one another—for instance, "Deep Focus" and "Mise-en-Scène"—and begin to have an understanding of how to recognize and reapply the film terminology to other films besides *Citizen Kane*.

1. "Mise-en-Scène" term

The instructor assigns students to view a specific term, such as "Mise-en-Scène."

2. Watching clips in "Mise-en-Scène" term

While reading the definition of the term, students are required to watch the clips in the body of the definition. Multiple clips allow students to see different instances of the same term in numerous films. Two of the six clips in this term are visible here.

3. Connecting Mise-en-Scène to Deep Focus

In the body of the "Mise-en-Scène" definition and at the end of the term, students link to the other assigned terms for the session, "Deep Focus" and "Long Take." They can also explore other related terms that haven't been assigned, such as "Cinematography."

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4. "Deep Focus" term

Students can navigate to the other assigned terms, like "Deep Focus," through "Mise-en-Scène" (or vice versa) to begin to understand the relationship between the two terms

5. *Citizen Kane* clip in "Deep Focus" term

Within the terms, students watch the clips. With the audio commentary and graphic illustration on, students will see the specific portion or aspect of the video that they should be attending to as it relates to the definition. The students can also pause and go forward and backward in the clip.

6. Connecting "Long Take" to "Mise-en-Scène" and "Deep Focus"

At the end of "Deep Focus," students link to the other assigned terms for the session, such as "Long Take." They can also explore other related terms that haven't been assigned, like "Depth of Field," "Wide-Angle Lens," and "Wide-Angle Shot."

7. "Long Take" term

Students can link to the other assigned terms, such as "Long Take," through the assigned terms "Mise-en-Scène" and "Deep Focus" (or vice versa). Again, within the term there are clips to watch: "Citizen Kane" (the film screened in the class session) and Georges Méliès's "Trip to the Moon" (1902).

2. ASSIGNING SPECIFIC CLIPS: Each class session, students are assigned specific clips to study in the *Glossary*.

ASSIGNING SPECIFIC CLIPS: PARTIAL WALK-THROUGH

Following a screening of *Birth of a Nation* (D. W. Griffith, 1915), students are also assigned to go to the Film Clip Index to view several other Griffith clips in *The Glossary—The Lonely Villa* (1909), *The Musketeers of Pig Alley* (1912), *Death's Marathon* (1912), and *The Mothering Heart* (1913)—in order to further understand the evolution and development of early film narrative via Griffith.

The Mothering Heart (1913)

Students can sort by film title, director, and year on the Film Clip Index page. After sorting the list by director in order to find all the D. W. Griffith clips in the index, students can watch "The Mothering Heart" and the other assigned clips.

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3. CLOSE-ANALYSIS PAPER: At the end of the semester, the students are assigned a paper in which they provide a close analysis of Otto Preminger's *Laura* (1944), requiring them to reapply the film terminology covered in class lectures and readings throughout the semester.

IV. GOALS FOR FORMATIVE EVALUATION OF THE *Film Language Glossary*

The *Film Language Glossary* was evaluated in the fall of 2005 using formative evaluation methods in order to yield the kind of information that, even though it does not constitute conclusive (or at least statistically significant) evidence, helps inform future design decisions and deployment strategies. The information gathered for the evaluation of the *Glossary* is not summative which would constitute measuring its effectiveness.[6] While effectiveness is also an issue in the formative evaluation of the *Glossary*, it is only among a range of issues—and the important questions related to this tool are not about how effective a product it is but about the design choices that may pose obstacles to its effectiveness.[7]

A. METHODOLOGY

CCNMTL engaged in several activities in order to evaluate the *Glossary* in Richard Peña's course:[8]

- Student Surveys/Mental Models
- Student Testimonies
- Review of Student Work
- Post-Class Interview with Instructor

B. SURVEY RESULTS[9]

Toward the end of the Fall 2005 semester, CCNMTL distributed an online class survey that asked students about their experience of the *Film Language Glossary*.[10] All of the classes that used the

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[6] Cornelia Brunner, "Formative Evaluation Methods for Educational Technology" (unpublished, 2006), p. 1.

[7] Ibid.

[8] While not used directly for the evaluation of *The Glossary*, CCNMTL produced weekly Web usage reports for *The Film Language Glossary*. The Web usage numbers for this report do not indicate unique user hits or duration of visits per page. While these reports are at best soft numbers (and do not constitute statistically significant evidence), it is possible to get a sense of consistency based on the average number of hits per week—800 to 1,000—and also to verify that hits were occurring on specific elements of the site, such as terms or clips, and were not limited to the main page. In addition, there did seem to be "spikes" in activity during the periods when Richard Peña assigned substantial *Glossary* work—i.e., when he asked his students to read several terms and to view numerous clips.

[9] Survey results were compiled with the assistance of Dai Kojima, a doctoral student from Teachers College at Columbia University.

Glossary were asked to take the survey. What follows are some of the points learned from the survey.

The *Glossary* was accessed more frequently in lecture and/or survey courses.
On average, 70%-90% of the students from the four lecture and/or survey courses that used the tool responded to the *Glossary* survey and had an opinion, whether positive or negative, about its various features. On the other hand, 10%-20% of the students from the three seminar courses that used the *Glossary* responded to the survey, with 60% usually having no opinion about the various *Glossary* features.

Students who were given specific assignments within the *Glossary* reported a higher level of satisfaction and a better understanding of the various functional elements of the site than those from other courses that used *The Glossary* only as a resource.
Students in Peña's "Introduction to Film Studies" and John Frankfurt's "Practical Film Analysis" reported a higher satisfaction level than students in other classes. This is especially apparent in the ratings for questions related to studying terms. For example, 91% of Peña's students said that it was helpful to learn film terms, as did 89% of Frankfurt's students, while only 29% in Marie Regan's "Introduction to Film Studies" classes did. This was consistent with the ratings for other questions, as 71% of Frankfurt's students and 91% of Peña's students said that the *Glossary* was helpful in doing class activities, while the number averaged around 50% for all other courses. Similarly, on average, students who used *The Glossary* only as a resource found 55% of all site elements to be helpful, while students in Peña's and Frankfurt's courses found 70% of all site elements to be helpful. Of the students polled in Peña's and Frankfurt's courses, 93% said that they would use the site for future coursework, while 66% of students in courses without specific *Glossary* assignments planned to use the site in the future.

Overall, the watching-clips-side-by-side and search functions were not successful elements in the *Glossary*.
Of all the students surveyed, 63% were either neutral or had no opinion concerning the *Glossary*'s feature that enabled users to watch clips side by side; 44% of all students surveyed were either neutral or had no opinion concerning the *Glossary*'s internal search function. This evidence suggests that because these site elements were not included in the site introduction or

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[10] The online survey was created on "Survey Monkey." For more information on this tool, go to the following URL: http://www.surveymonkey.com/.

class assignments, a majority of users were unaware of either the search function or the ability to watch clips side-by-side.

C. SURVEY RESULTS/MENTAL MODELS

Given that the specifications for the *Glossary* were principally based on Richard Peña's method for teaching film vocabulary in "Introduction to Film Studies"—that is, using "Cinematography", "Mise-en-Scène", and "Editing" as the three points of departure—it was important to measure to what degree students recognized this methodology in their experience of the *Glossary*. In the survey, students were asked to choose which one of four mental models best represents the underlying structure of film terms in the *Glossary*. Here are the major conclusions:

Students recognized Peña's methodology in their experience of *The Glossary*.
In this question, the students had four choices from the diagrams below, each one representing a possible experience of the *Film Language Glossary:* A, signifying one term leading out to every other term; B, representing the hierarchy method taught by Peña; C, serving as a red herring; and D, suggesting that all terms in the *Glossary* are connected, with varying degrees of relevance.
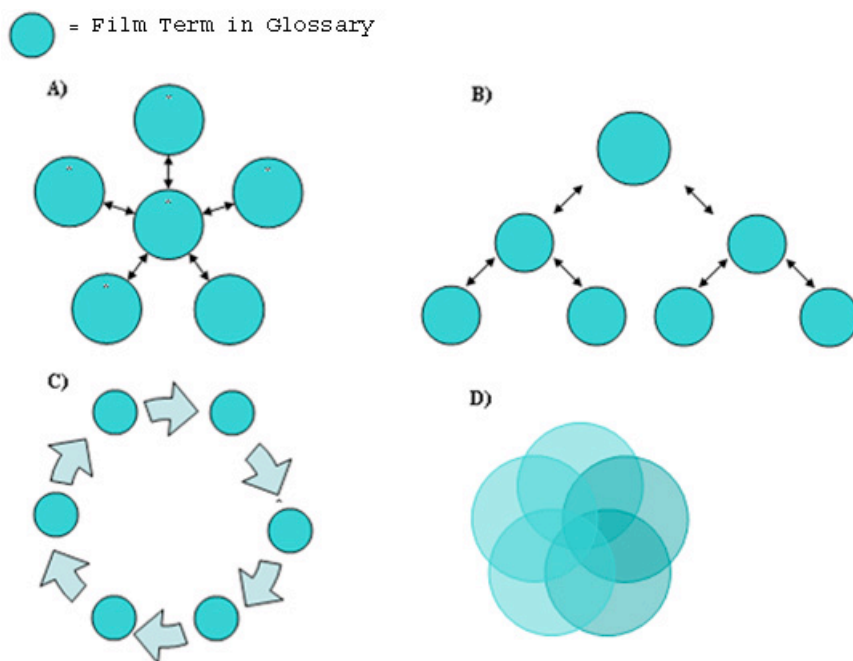
Of the students in Peña's "Introduction to Film Studies" who were presented with the four mental models, 70% selected Diagram B as being the most representative of the underlying structure of film terms in the *Glossary*, as it represented a hierarchy of terms: one major term (such as "Cinematography") related to a specific example ("Camera Movement"), which led to another

subset ("Hand Held," "Tracking Shot," and "Crane Shot"). And since the design of the *Glossary* does not require users to begin with a "top tier" term, they may begin in a subset example and work their way to one of the major terms.

The response of Peña's "Introduction to Film Studies" students to other design elements in *The Glossary*, correlated with the data from the mental model question, provides additional evidence of their recognition of the course's underlying curricular objectives. Of these students, 82% described the links to terms within terms as helpful, and 84% responded that the "See also" links at the end of terms were helpful. We see an example of both these design elements in this image from the term "Deep Focus":

Within the definition of "Deep Focus," the design of the site allows users to connect not only to clips but to other related terms through links and through "See also" at the end of each term.

For instance, in the body of the "Deep Focus" definition the word "cinematography" can be clicked on and the user will be taken to that term.

Similarly, at the end of the term "Deep Focus" there are a several "See also" terms—such as "Depth of Field," "Long Take," and "Mise-en-Scène."

The results of the mental model question support the belief that students would recognize Peña's methodology in their experience of the *Glossary*. In selecting Diagram B, a majority of Peña's students in "Introduction to Film Studies" found the hierarchy of film terms in the *Glossary* to be logical and a majority found the terms within terms and "See also"—design elements that assist in the representation of the hierarchy—to be helpful features.

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Students not taking Peña's "Introduction to Film Studies" course did not recognize his methodology—or a hierarchy of film terms—in their experience of the *Glossary*.

While the design of the *Glossary* was built with Peña's curricular goals in mind, it was implemented in such a way that users would not be compelled to navigate the environment according to Peña's methodology. The survey results show that other users did not in fact recognize a hierarchy of terms when using the *Glossary*. In Marie Regan's two undergraduate "Introduction to Film Studies" courses at Barnard and Columbia, the *Glossary* was assigned only as a resource, but data indicate that the students visited the site frequently. Nevertheless, only 41% of students polled felt that Diagram B best represented their experience of the site. Similarly, 50% of the students in these courses found the links to terms within terms to be helpful, while only 39% found the "See also" links at the end of terms helpful.

Students not taking Peña's "Introduction to Film Studies" course did not recognize any particular methodology in their experience of the *Glossary*.

Among all the classes other than Peña's that used the *Film Language Glossary*, whether there were specific assignments or not, there is no consensus as to how students viewed their experience of the site: 25% selected Diagram A, 38% Diagram B, 5% Diagram C, and 31% Diagram D.

D. STUDENT TESTIMONIES

Part of the online class survey distributed toward the end of the Fall 2005 semester included questions requiring students to elaborate briefly on their experience of the *Film Language Glossary*, in general and specifically to their classroom experience. Two major conclusions can be drawn from these testimonies:

Class expectations/requirements support experience through environment (hierarchy).
Students in Peña's "Introduction to Film Studies" indicated in their comments that they recognized the *Glossary* as being part of the over-all classroom experience: the *Glossary* was "like having Peña's class inside my computer"; "Hearing Prof. Peña in class and then online was helpful"; "The glossary stuff went well with Peña's lectures and the class readings"; "It helped to have the glossary for the final paper."

Students want more terms and a more dynamic experience in the site.

While evidence indicates that students in Peña's course consistently used the tool, connected it to the over-all curricular goals of the course, and generally had a positive experience with the environment, student testimonies suggest that they wanted even more from the site. Comments such as "Not enough terms"; "I felt that eventually I knew most of the material in the site"; and "would be happy to see entries that are even longer—and even more of them" suggest a need to expand the Glossary by adding more terms that are even more detailed. Based on these and similar comments, there is a sense that students see the environment as "closed"—the limited content is presented to them, they learn it, and they move on.

E. INTERVIEW WITH Richard Peña: SUMMARY

Toward the end of the fall 2005 semester, CCNMTL conducted an interview with Richard Peña about how he felt the *Film Language Glossary* transformed his "Introduction to Film Studies" course. Here are some of the topics that came out of the interview.

Referencing content in the *Glossary* during class lectures and discussions

Because Peña was assigning specific terms and clips from the *Glossary*, he felt that the standards were higher for both class lectures and discussions. For instance, he could refer to specific content in the *Glossary* that he knew students had studied, and, likewise, found that his students referred to *Glossary* content in their comments, thus creating a common ground of understanding for the class.

Referring students to content during office hours and in e-mail replies

Peña also felt that being able to refer to *Glossary* content was a benefit when meeting with students during office hours or when replying to e-mails. For instance, he could refer a student to a director whose clip was in the *Glossary*, or advise the student to consult a specific term when he or she was writing the close-analysis paper.

Raised expectations for the close-analysis papers

For the final paper, students were asked to conduct a close reading of a film using the methodology covered in the class. Peña felt that this assignment, more than the class discussions, was the best measurement of the students' understanding of the *Glossary*. As a result, grades

were based on evidence of close-reading skills, and on the reapplication of terms taught in class through the referencing of terms and clips in the *Glossary*.

Idea for multimedia essays

Since the original project application, Peña has been interested in creating a kind of authoring environment, in which students write their own definitions of terms and decide where to situate clips. One idea that came up in the post-class interview, which is elaborated on in the recommendations at the end of this evaluation, is a multimedia presentation maker that allows students to record their own experiences through the environment.

More student interaction/commentary on terms

On more than one occasion, Peña noticed that class discussions revolving around the *Glossary* did not focus solely on reinforcement and reflection on the terms but also included production questions about the *Glossary* itself: Why this term, and why written in this way? Why these clips and not others? Peña thought that a creation of some kind of space for student commentary would him more insight into students' understanding of the assignments. The possibilities of how this space could be represented—for instance, in a blog, wiki, discussion board or by tagging—is addressed in the recommendations section of this evaluation.

F. FINAL ASSIGNMENT: CLOSE-ANALYSIS PAPER

For the Fall 2005 implementation of the *Glossary* in Peña's "Introduction to Film Studies" course, two kinds of classroom assignments were built around the tool: first, students were assigned specific terms and clips that related to class lectures, discussions, and readings; and second, students were required to write a close-analysis paper that would measure their retention, reflection, and reapplication of terms covered in the *Glossary*. For the final close-analysis paper, students in the class were assigned the same film to analyze, *Laura* (Otto Preminger, 1944). Peña allowed CCNMTL to review a sampling of the students' papers to see what he considered to be good examples of the reapplication of terminology covered during the semester. These included:

- Direct quotations and references from the *Glossary*.
- References to other film clips from the *Glossary* to illustrate the analysis of *Laura*.

These sample papers and Peña's opinion, which he stated in his interview, that the *Glossary* raised the standards of the paper, combined with the 73% of students polled in his class who rated the *Glossary* as helpful for their final paper, support the usefulness of an assignment like this.

G. FINDINGS

From the five original curricular hypotheses, the following are the findings based on the evaluation of Peña's "Introduction to Film Studies":

1. **Hypothesis:** Directing students to use an online resource that employs embedded media within definitions will help them to closely associate film examples with particular terms.
   Findings: *Based on the survey results which rated site elements overall as helpful correlated with the students who were directed to do specific assignments in the Glossary, students are more likely to make these associations in the context of an assignment—i.e., having to read specific terms and/or watch certain clips.*

2. **Hypothesis:** If students are made aware of the specific portion or aspect of a video that they should be attending to, they will be able to pinpoint a visual example as it relates to a definition.
   Findings: *Students are more aware of, and benefit more from, this feature in a specific curricular context. This finding is supported in the class surveys where the percentages of students who found the video commentary and annotations helpful also tended to be those who had specific assignments with the Glossary.*

3. **Hypothesis:** If there are cross-references within the terms, students and professors will be able to more easily demonstrate and understand the relationship between terms and place them under the rubrics of Cinematography, Mise-en-Scène, and Editing.
   Findings: *Students in Peña's course understood his methodology—that is, the use of "Cinematography", "Mise-en-Scène", and "Editing" as the three points of departure for film language—in their experience of the Glossary.*

4. **Hypothesis:** Using hyperlinks and keywords within definitions will allow students to gain a deeper understanding of a given term, because they will see its relation to other terms and where it is situated in the larger lexicon of film language.

Findings: *The number of Peña's students giving a high rating to the usefulness of the links to terms within terms and the "See also" at the end of terms, combined with the percentage of the same students who selected the mental model that most represented the hierarchy of film terms, support the hypothesis.*

5. **Hypothesis:** If an online video delivery method is provided that allows students to watch clips side by side—one after the other or simultaneously—students will recognize how film techniques can recur or change from one film to another.
   Findings: *The low number of Peña's "Introduction to Film Studies" students who did not find watching the clips side by side to be helpful, combined with the fact that there was no specific assignment or class context that reinforced this practice, led to the conclusion that students did not benefit from this site element.*

V. RECOMMENDATIONS FOR FUTURE DESIGN ELEMENTS AND IMPLEMENTATIONS

The findings of this evaluation indicate that the strengths of the *Film Language Glossary* are best utilized when there are specific curricular objectives, a situation that was apparent in Richard Peña's "Introduction to Film Studies" course. How to build on the success in Peña's class, and how to replicate this success in other courses—these issues form the basis for the following recommendations for future design and course implementations.

- **Comparing clips—assignments and data boards**
  Given that one of the purposes of building the *Glossary* is to help students better understand film terms as demonstrated and applied to a variety of clips, there needs to be more attention given to assignments that reinforce this element. In addition to assigning a term and a clip related to a specific class session, there could also be further direction concerning these assignments, with questions or instructions for how to engage the content—i.e., "Watch clip A and clip B side by side and think about the use of 'X' term in each." The addition of a personal data "clip" board that allows a student to open more than one clip at a time would enable students to watch clips side by side.

- **Workspace—a combination of the *Glossary* with a multimedia presentation tool**
  A multimedia presentation maker that allows students to record their own experiences through the environment could build on the requirements of Peña's close-analysis paper—a

reapplication of the terms and clips covered in the course. Furthermore, it could create options for more dynamic implementations in other courses: in class presentations, multimedia essays, comparing experiences of the *Glossary*, etc.

A personal workspace would also serve further evaluation goals, particularly with concept maps—a means to get more information about one's experience through the *Glossary*. Currently in the *Glossary*, the only means for tracking one's experience are note-taking and memorization.

- **Student commentary**

  The creation of a space for student commentary or reflection—in the form of a blog, wiki, discussion board perhaps with tagging options—on terms and/or clips relating to the assigned content would also give instructors more insight into students' understanding of the assignments.

- **Reinforce expectations—faculty portals into the *Glossary***

  The data from this evaluation suggests that using the *Glossary* in conjunction with a course requires preparation with the faculty. Clearly stated goals for the students are needed regarding the specific features of the site—as is the case with Peña's "Introduction to Film Studies." But how is the *Glossary* to be dynamically integrated into courses that are not teaching Peña's method? At the top level, the most important recommendation for meaningful classroom implementation of the *Glossary* is for the instructor to understand how it can be incorporated in the course. These expectations can be raised both during the discovery period with the faculty member as well as by integrating new design features: for instance, a portal in the *Glossary*—authored by the faculty—that would outline for students an experience of the environment, specific to the course they are taking.

- **Diversity and Breadth—contributors beyond the Film Division**

  While this final recommendation is in response to the data that indicates that users in general wanted more terms and clips, it has more to do with one of the original stated goals of the *Glossary*—that is, a Columbia resource built for and by the Columbia community. As production of content of the *Glossary* continues, it is important to invite contributions from other disciplines beyond the Film Division.

VI. CONCLUSION

Glossaries are typically understood to be resources that are not integrated into the day-to-day activities of the classroom. The implementation and subsequent evaluation of the *Film Language Glossary* as an active classroom tool in the Fall 2005 semester begin to indicate the potential for how we might redefine our understanding of glossaries in education. Furthermore, they force us to reconsider the pedagogical and epistemological aspects of digital archiving in film studies. That is, by what means can digital glossaries be designed so that faculty can purposefully use them in the classroom? Assigning specific elements of digital glossaries, as was the case with the *Glossary* in Richard Peña's "Introduction to Film Studies," can lead to an interaction with the content that can reinforce and create a deeper understanding of the specific classroom goals.

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