Evaluation Summary
Film Language Glossary
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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.

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.