

De Anza College

Program Review – Annual Update Form

1. Name of individual(s) completing the form:

Milena Grozeva

2. Briefly describe how your area has used the feedback from the Comprehensive Program Review and Annual Program Review Update provided by RAPP members over the past two years (if unsure, request the feedback form from your dean/manager).

The Film/TV Department appreciates the thoughtful feedback received from the RAPP committee members. The department was commended for our clear explanation of the difference between a Film Production and Film Studies position and the need for a FT faculty in the Film Studies discipline, as well as providing a solid justification for this position request due to the growth of the number of Film Studies courses offered, which are both GE and have a 50-seat count.

Per RAPP's request, going forward, we will be submitting one program review for all of our four distinct disciplines within the Film/TV Department: Animation, Production, Screenwriting, and Film Studies. The committee also requested additional information pertaining to the Film Studies discipline and its instructional faculty needs, which the department is happy to provide below:

The Film Studies position is a replacement position due to the June 2022 retirement by long-time faculty member and former Film/TV Department Chair, Susan Tavernetti. Having a new full-time Film Studies instructor to provide the necessary leadership in this discipline will undoubtedly bolster student success while providing much needed continuity for students and service to the college via various committees, including SLO updating and curriculum revisions and expansion. The new FT faculty member will contribute to Program Review, provide a much-needed help with the department's annual Student Film & Video Show preparation, will actively participate in the Advisory Board meetings and recruit future members. This FT colleague will also engage in writing the important letters of recommendation for students who often are accepted at top film programs in the nation, organize community film screenings, collaborate with local film festivals and other outreach events, and much more.

Being granted a full-time position in Film Studies will also help the department with its goal #2: revise and expand course offerings. There are several film studies courses which we have not been able to offer in the last years due to the lack of a full-time faculty's expertise in those areas. Expanding our course offerings strengthens students' interest in the department and aids enrollment while providing a holistic film education which better prepares students in their educational careers and transfer to prominent film programs.

3. Describe any changes or updates that have occurred since you last submitted program review (program review [submissions](#)).

The Film/TV Department once again expanded our course offerings this past year. In addition to our regular 5-year course revisions, we submitted a new course in our Screenwriting discipline, *F/TV 8: Principles of Television Storytelling*, which was approved by the Curriculum Committee and will take effect in the Fall of 2026. Given the expansion in serialized entertainment, this course is quite timely in offering new curriculum to teach students how to distinguish between traditional feature film and serialized television storytelling and specifically, how to write TV pilots.

This Fall 2025, the department is thrilled to offer for the first time *F/TV 74: Game Animation*. This course will be taking advantage of the resources in our sound stage (AT113), such as the green screen and the LED wall once the latter is acquired and installed. Film/TV students will gain first-hand experience with this advanced virtual production workflow, which will make them more competitive in the job market and when transferring to other four-year film programs that have these types of facilities and incorporate them into their curriculum, such as CSU Northridge, USC, to name just few educational institutions.

Very recently, we received the excellent news that our UC-transferability submissions for *F/TV 75G: History of Animation (1900-Present)* and *F/TV 75K: Japanese Animation* have been approved. These two courses will now be renumbered as *F/TV 4* and *F/TV 5* respectively. The Department Chair and Animation lead instructor continue to work with our articulation officer, Christa Steiner, on articulation.

The Film/TV Department is currently working on expanding our credit course offerings with non-credit mirrored courses and certificates, with one certificate in Film/TV: Animation and another one in Film/TV: Production.

Another exciting development has been the approval of our LED wall project in terms of funding and purchasing. In light of this, the Department Chair has been working with our Creative Arts Dean, Kristin Skager, our video engineer, Ed Breault, as well as Mark Taylor of ETS, the De Anza team of electricians, and Katrina Tran from the CTE office, to iron out the details of working with an outside vendor, producing the scope of work, updating the quote and finalizing the process of this complex technology's acquisition and installation in our sound stage in AT113. Once the 3D tracker, server, and other equipment are acquired and installed, faculty will receive hands-on training, and students will begin learning this state-of-the-art workflow. The LED wall and virtual production equipment enhancement was approved by our Advisory Board members, including John Shike, who is also the Director of Education at SMPTE – the Society of Motion Picture and Television Engineers. In addition, our curriculum currently offers *F/TV 74: Game Animation* course, which touches on incorporating the use of this technology. The department plans to develop additional curriculum to integrate further this new tool into our coursework. However, the Film/TV Department can also incorporate the 3D tracker against our green screen in some of our current production and animation course offerings.

4. Provide a summary of the progress you have made on the goals (OKRs) identified in your last program review (as included in the comprehensive program review or annual program review update).

Goal title	Goal description	Responsible parties	Collaboration with....	What evidence have you used to monitor progress?	How have you assessed your goal?	What changes have been made based on the assessment?
#1: CTE Preparedness	As a CTE program, Film/TV: Production and Film/TV: Animation aims to provide a solid foundational preparation to students entering the animation, film and digital media industries by providing access to modern production workflows.	Milena Grozeva, Film/TV Department Chair	Film/TV faculty, specifically Mark Hamer, Rachel Silveria and Genevieve Freckelton	Implementation of motion capture technology in our new <i>F/TV 74: Game Animation</i> course Continuing to increase the professional equipment-to-student ratio	We are making progress on closing the gap in terms of access to professional equipment-to-student ratio. We are currently in the process of acquiring an LED wall and/or 3D tracker for virtual production. We have also successfully implemented our motion capture curriculum.	Having multiple conversations with the college's video engineers, Ed Breault and Mark Taylor, we will proceed with acquiring a 3D tracker first due to budget limitations. This technology will eventually be used in our Animation curriculum, in addition to Production.

<p>#2: Revise or expand course offerings</p>	<p>The Film/TV Department has created several new course offerings to address enrollment trends and to reflect the changing demand for applicable skill set.</p>	<p>Mark Hamer, Joshua Losben</p>	<p>Mark Hamer, Joshua Losben</p>	<p>eLumen submissions and Curriculum Committee approval. We are also creating non-credit mirrored courses in both Film/TV: Animation and Film/TV: Production effective Fall 2026.</p>	<p>The department has written 4 new courses: F/TV 8: Principles of TV Storytelling, F/TV 71J: Intermediate 3D Character Animation, F/TV 74: Game Animation, first offered in Fall 2025, F/TV 88: Portfolio</p>	<p>The 4 new courses in the left column have been written, but only F/TV 74 is offered in Fall 2025. F/TV 8: Principles of TV Storytelling will be effective Fall 2026, and F/TV 71J: Intermediate 3D Character Animation and F/TV 88: Portfolio will be offered in the future.</p>
<p>#3: Improved infrastructure</p>	<p>The realignment of AT102 to improve student learning experience; the acquisition of LED panel technology for modern workflows</p>	<p>Milena Grozeva</p>	<p>Mark Hamer, Rachel Silveria</p>	<p>While the goal remains the same, the department has noticed an additional and quite an urgent demand for a Mac-based lab with 30 computers due to the inability of our industry-standard audio post software</p>	<p>The PC-based lab in AT102 is unable to handle the industry standard professional software, ProTools. This has necessitated the need for another computer</p>	<p>We are in the process of planning the separate computer labs. Facilities, as well as our Creative Arts Division Dean have been involved in assessing this need.</p>

				(ProTools) to work on PC-based computers	lab, Mac-based.	
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5. If your goals (OKRs) are changing or you are adding a new goal(s), please include them below. If new goals require resources, please list requested resources that were not included in your last program review.

Goal title	Goal description	Responsible parties	Collaboration with....	What evidence will you use to monitor progress?	How will you assess achievement of the goal?
N/A					

6. Describe the impact to date of previously requested resources (personnel and instructional equipment, facilities/upgrades) including both requests that were approved and were not approved. What impact have these resources had on your program/department/office and measures of student success or client satisfaction? What have you been able to and unable to accomplish due to resource requests that were approved or not approved?

Undoubtedly, the approval of previously requested instructional equipment has continued to decrease the equipment-to-student ratio and therefore promote equity and access for all student populations. In addition, the acquisition of our motion capture equipment has enabled us to offer our new course, *F/TV 74: Game Animation*, exposing our students to this state-of-the-art industry standard technology. Currently, we are in the process of acquiring a 3D tracker, a specialized camera with its accessories, and an LED wall, also a complex state-of-the-art technology, which will introduce students to work in virtual production that can lead to better job placement and an edge when applying to competitive film and animation programs. If the department does not offer such technology, our production and animation students will not be exposed to current cutting-edge professional workflows in virtual production and render themselves less competitive in this shifting work environment. Furthermore, this 21st century technology can be a big draw for enrollment in the Film/TV Department at De Anza College.

7. How have these resources (or lack of resources) specifically affected disproportionately impacted students/clients? If you have not requested or received resources, still describe how your area has been able to serve disproportionately impacted students/clients.

The aforementioned equipment is professional and quite expensive. Therefore, students are unable to simply purchase and use it without the college's ability to acquire such state-of-the-art equipment. As stated above, access to this equipment further enables students to be successful in today's competitive job market and demonstrate real-world skills and job readiness, as well as preparedness for transfer to top four-year film and animation programs.

Access to such equipment especially affects disproportionately impacted students who don't have the means to acquire such equipment. Coming to study at De Anza is often an affordable educational pathway for disproportionately impacted students, and being trained on such high-end and cutting-edge technology when studying in the Film/TV Department here would be their path to upward social mobility. Learning an up-to-date specialized technology can ascertain better job and/or educational prospects for disproportionately impacted students in particular, who oftentimes do not have the same opportunities as students who are not disproportionately impacted. Having access to professional technology certainly helps with equity concerns.

8. Refer back to your Comprehensive Program Review and Annual Program Review Update under the section titled Assessment Cycle as well as the SLO website (<https://www.deanza.edu/slo/>) for instructional programs. In the table below, provide a brief summary of one learning outcome, the method of assessment used to assess the outcome, a summary of the assessment results, a reflection on the assessment results, and strategies your area has or plans to implement to improve student success and equity. If your area has not undergone an assessment cycle, please do so before completing the table below.

Table 1. Reflection on Learning Outcomes (SLO, AUO, SSLO)

Learning Outcome (SLO, AUO, SSLO)	F/TV 26: Introduction to Film/Television Directing, SQ25 <ul style="list-style-type: none"> • Analyze and breakdown a script for casting and location shooting. • Evaluate and guide the performance of an actor in a film production.
Method of Assessment of Learning Outcome (please elaborate)	Video projects

<p>Summary of Assessment Results</p>	<p>Students are tasked to create three hands-on video projects in which they must demonstrate their understanding of how to successfully guide the performance of an actor in the project, how to effectively block the shot using moving or static camera and proper mise-en-scene, as well as analyze and create a script breakdown for casting purposes and location shooting. In addition, students also evaluate scenes from a directorial perspective to help them guide their actors in a tangible manner.</p>
<p>Reflection on Results</p>	<p>24 students were registered and enrolled in this course in Spring Quarter 2025. All 24 students successfully passed the course with a grade of C or higher. 23 students exceeded the expectations while 1 student earning a C met or approached the expectations.</p> <p>The students who regularly attended the weekly in-person labs and completed the in-class assignments were undoubtedly more successful than those who missed two- or three-weeks' worth of class time. Factors such as a successful collaboration with one's teammates, researching for the midterm presentation and completing the three outside-of-class video projects are also indicators for one's ability to be successful in the course and to meet or exceed expectations.</p>
<p>Strategies Implemented or Plan to be Implemented (aka: enhancements)</p>	<p>Having student employees who have already taken this course support the current students by helping them as peer mentors can result in a dramatically positive change, especially for those students who struggle to come to class on a regular basis and have to miss it because of family, employment, or other obligations. This is evident from the positive results this quarter.</p> <p>The class also introduces advanced professional equipment, which takes time, patience, and additional energy to learn how to operate, let alone master. Therefore, it is important to continue to lower the student-to-equipment ratio for the benefit of the students, and especially those who may be from an economically or otherwise disadvantaged population.</p> <p>The overwhelming success of the majority of the students in this course is a testament to the vital need for peer mentors and student employees to work closely with the students and provide hands-on training on the professional equipment. Relying on our Perkins budget is crucial for maintaining student success in this course.</p>

Please email this form to your dean/manager.

9. Dean Manager Comments:

The Film/TV department is making excellent progress on their concrete goals: CTE preparedness, course expansion to meet student and industry needs, and finally, infrastructure improvements. Each goal is challenging but achievable, backed by the advisory board, the CTE department, and the Creative Arts Division. The LED wall and accessory project has entailed hours of work by the department with both project research and face-to-face meetings with engineers and campus facilities and now the purchasing department. A special thank you goes to Ed Breault, who upon retirement continues to work on perfecting the bid and working with the Purchasing department and ETS to secure a tight deadline for the public works process. This shows a special commitment to a department that has always appreciated the engineering side of their area. The department continues to embrace forward-thinking technology in animation, production, and screenwriting while maintaining the important hands-on learning embedded in the curricula. I'm thrilled that the department is also working steadily on new course designs, including mirrored noncredit offerings and working with Christa Steiner to articulate more classes. As the division moves forward with the programming stage of the new Creative Arts building in 2D and 3D design, Film/TV will have an opportunity to either share a Mac lab with the Music department or plan for their own as GID moves into the new building, freeing up lab space.

10. Vice President/Associate Vice President Comments:

The Film and Television Department continues to demonstrate strong leadership in workforce preparation, curriculum innovation, and industry alignment across animation, production, screenwriting, and film studies. The expansion of course offerings, including Game Animation and Principles of Television Storytelling, reflects responsiveness to evolving industry trends and student interest. Investments in motion capture, virtual production, and LED wall technology provide students with access to cutting-edge professional workflows that strengthen career readiness and transfer competitiveness. The department's commitment to reducing the equipment-to-student ratio advances equity by ensuring access to high-end technology for all learners.