Table of Contents

Application Summary

Competition Details

Competition Title:	Textbook Transformation Grants, Round Thirteen (Spring 2019-Spring 2020)
Category:	University System of Georgia
Award Cycle:	Round 13
Submission Deadline:	01/14/2019 at 11:59 PM

Application Information

Submitted By:	Yelizaveta Moss
Appplication ID:	2888
Application Title:	430
Date Submitted:	01/15/2019 at 7:37 AM

Personal Details

Institution Name(s):	University at North Georgia
Applicant First Name:	Yelizaveta
Applicant Last Name:	Moss
Applicant Email Address:	ygmoss@ung.edu
Applicant Phone Number:	678-717-3468
Primary Appointment Title:	Assistant Professor
Submitter First Name:	Yelizaveta
Submitter Last Name:	Moss
Submitter Email Address:	ygmoss@ung.edu
Submitter Phone Number:	678-717-3468
Submitter Title:	Assistant Professor

Application Details

Proposal Title

430

Final Semester of Project

Spring 2020

Requested Amount of Funding

$10,800

Type of Grant

No-or-Low-Cost-to-Students Learning Materials

Course Title(s)
Film Appreciation

Course Number(s)
MDST1110

Team Member 1 Name
Yelizaveta Moss

Team Member 1 Email
ygmoss@ung.edu

Team Member 2 Name
Candice Wilson

Team Member 2 Email
candice.wilson@ung.edu

Team Member 3 Name

Team Member 3 Email

Team Member 4 Name

Team Member 4 Email

Additional Team Members (Name and email address for each)

Sponsor Name
Jeff Marker

Sponsor Title
Department Head

Sponsor Department
Communication, Media, & Journalism

Original Required Commercial Materials (title, author, price)
Film Art, 11th ed., Bordwell & Thompson, $190

Looking at Movies, 5th ed., Barsam & Monahan, $116

Essential Cinema, Lewis, $128

Average Number of Students per Course Section Affected by Project in One Academic Year
28

Average Number of Sections Affected by Project in One Academic Year
22

Total Number of Students Affected by Project in One Academic Year
624

Average Number of Students Affected per Summer Semester
36

Average Number of Students Affected per Fall Semester
320

Average Number of Students Affected per Spring Semester
268

Original Total Cost per Student
$120

Post-Project Cost per Student
$0

Post-Project Savings per Student
$120

Projected Total Annual Student Savings per Academic Year
$74,880

Using OpenStax Textbook?
No

Project Goals

Students who enroll in MDST1110: Film Appreciation vary widely in their knowledge of film and art analysis. The majority of students in these core course sections are non-traditional students who do not plan on becoming Film & Digital Media majors, and the $120 cost of a textbook for the course is often prohibitive to staying in the course. We aim to remedy this high-cost textbook obstacle with an Open Educational Resource textbook that would replace the currently used textbook options.

This Textbook Transformation Grant would provide several benefits to students:

- Cost savings ($120 per student)
- A textbook tailored to the learning strategies used within the CMJ department and UNG.
- A multi-modal textbook that is interactive and engaging, especially in E-Book form.
- A unified textbook that is used across all sections of MDST1110 and that all instructors of the course have approved and contributed to.
- For Film & Digital Media students, an opportunity to be involved in the creation of video clips for educational materials and to gain production experience that will diversify their portfolio and resume.

We also plan to use student performance data from this textbook transformation in SoTL publication, which will benefit future instructors who are interested in creating audio-visual open-source textbooks, a very specific genre of educational materials.

Statement of Transformation

MDST1110 (Film Appreciation) is a course that fits Area C of the core curriculum, and it is a very popular course among incoming Freshmen students, both Film & Digital Media majors and non-majors. Many instructors teach the course with varying strategies, film focus, and textbooks. Much of the positive student feedback on this course is based on instructor style, and the current textbooks are rarely the highlight of the course. Many students do not buy the textbook because of its high-cost; some students even drop the course during Add/Drop because the textbook cost is prohibitive.

Many students have complained about the dense writing style of Film Art (Bordwell & Thompson), the most comprehensive textbook available. Other textbooks, like Looking at Movies (Barsam & Monahan) and Essential Cinema (Lewis), are imprecise in terminology, and students sometimes need to re-learn vocabulary in future Film & Digital Media courses. All of the textbooks lack at least one essential material, like technology diagrams, exercises, and writing guides, and instructors must then compensate for this lack in supplementary materials.

The Textbook Transformation Grant would allow us to create a textbook that is clearly and accurately written for our students' comprehension. We plan on making the textbook fluidly compatible with our department instructors' strategies. We will do this by surveying all instructors who have taught the course on a regular basis about external materials used in their specific classes: films screened and discussed, handouts, readings, exercises, discussion questions. We will find ways to incorporate these materials into the textbook, making the text more interactive, more companioned to lectures, and more student-oriented. We will also ask instructors of film production to write short inserts about their specialties. In particular, we will ask for inserts on screenwriting, producing, directing, acting, digital cameras, and color grading.

Recent studies have shown that creating instructor-personalized multimedia materials in online learning and distance-learning environments resulted in higher qualitative feedback on student engagement (Copley 2007; Halndelsman, Briggs, Sullivan, & Towler 2005; Mandernach 2009; Steele, Robertson, & Mandernach 2018). We would like to show that similar tactics (multimedia material companioned with a textbook) can be used for the campus-based classroom to improve student engagement with audio-visual subject matter. In fact, SoTL research argues that faculty investment in personalized multimedia is one of the most impactful ways to increase student engagement in the classroom. Though many of these studies focus on online courses, we aim to show that an impact can be made in the campus-based classroom with a textbook that has been carefully tailored to the university, the department, its faculty, and its students.

References:

Copley, J. (2007). Audio and video podcasts of lectures for campus-based students: production and evaluation of student use. Innovations in Education & Teaching International, 44 (4), 387-399.

Halndelsman, M. M., Briggs, W. L., Sullivan, N., & Towler, A. (2005). A measure of college student course engagement. The Journal of Educational Research, (3). 184.

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Transformation Action Plan

Dr. Moss and Dr. Wilson will distribute writing and editing duties by specialty: a chapter written by one will be edited by the other. Dr. Moss will write chapters 4, 5, 6, and 8. Dr. Wilson will write chapters 1, 2, 3, and 7. Chapter 9 and Introduction and Conclusion chapters will be co-written. Both team members will work with department faculty to create additional materials and inserts. Both team members will train in softwares and transform the textbook content into InDesign, Calibre, and GALILEO Open Learning Materials.

One open-source textbook in this field does already exist: Exploring Movie Construction & Production: What's so exciting about movies? from OpenSUNY. We are not satisfied with this textbook for our students for several reasons: it is too simplistic in its writing style and presents ideas at bellow a college level; it covers only about half of our course material; it is dry (for example, often using Webster's dictionary definitions); its terms are imprecise and difficult to find on the page; and it uses few images and no illustrations. We believe that our textbook will be much more appropriate to the analytic capacities of our students and will provide them with a more exciting, visually engaging companion to our instructors' work in the classroom.

Film still copyright is often a stumbling block for film textbooks. However, we have found that many film stills in textbooks are used to illustrate film technique, rather than specific films, and this sort of illustration can be achieved through other means. Though film stills are generally covered under the realm of fair use for scholarly publishing (Thompson 1993), we plan to ask for permission to use any stills in the textbook. We plan to use public domain stills (we are lucky in that 1923 films entered the public domain this year), ask permission for use of student and faculty film stills, and create original diagrams as illustration of film technique.

Our OER textbook will focus on key concepts necessary to the core instructional aims of Film Appreciation, and broadly cover film history, analysis, production, and critical film writing. The material will be broken into chapters that emerge chiefly from the film textbook canon, survey of faculty materials, and field expertise and lecture notes for Dr. Moss and Dr. Wilson, who have taught 17 sections of MDST1110 at UNG using all three of the named textbooks (Bordwell/Thompson, Barsam/Monahan, Lewis) in the classroom. Both Dr. Moss and Dr. Wilson are subject experts and will oversee the production of chapters devoted to film components like mise-en-scene, sound design, cinematography, editing, genre and film form. Short demos of technologies and softwares will be created as companion materials. Potentially audio-visual content will be produced by student filmmakers as embedded media. This will have the effect of enhancing student accessibility and interest in the material generated by their peers.

The existing film textbooks create a standardized canon of chapter sections, which we will adhere to in our textbook. See below for our proposed outline of chapters, marking textbook canon (BT = Bordwell/Thompson, BM = Barsam/Monahan, L = Lewis) and additional content not usually covered by these texts which we will include in our textbook. Glaring omissions in most textbooks, which we will remedy, are: world cinema, current industry standards and issues, lighting for diverse skin tones, short films, television, and writing about film.

Ch 1: Film History (BT, BM, L)

+ World cinema content: Japan, Hong Kong, Korea, India, Senegal, Latin America, Denmark (BM, Moss/Wilson)

+ Current industry standards and issues (BM, L, Moss/Wilson)

+ Producing insert (Moss/Wilson)

Ch. 2: Narration (BT, BM, L)

+ Narrative diagrams (Moss/Wilson)

+ Script samples (Moss/Wilson)

+ Screenwriting insert (Moss/Wilson)

+ Directing insert (Moss/Wilson)

Ch. 3: Mise-en-scene (BT, BM, L)

+ Staging & blocking diagrams (Moss/Wilson)

+ Lighting for diverse skin tones, content + external links (Moss/Wilson)

+ Lighting setups demo, original video (Moss/Wilson)

+ Acting insert (Moss/Wilson)

+ Color grading insert (Moss/Wilson)

Ch. 4: Cinematography (BT, BM, L)

+ Lenses & apertures diagrams (Moss/Wilson)

+ Aspect ratios diagrams (Moss/Wilson)

+ Lenses demo, original video (Moss/Wilson)

+ Dolly demo, original video (Moss/Wilson)

+ Digital cameras insert (Moss/Wilson)

Ch. 5: Editing (BT, BM, L)

+ 180° system diagrams (Moss/Wilson)

+ Discontinuity experiments, content + external links (Moss/Wilson)

+ Editing software demo, original video (Moss/Wilson)

Ch. 6: Sound (BT, BM, L)

+ Foley samples, linked (Moss/Wilson)

+ Sound design technology, original video (Moss/Wilson)

Ch. 7: Genre (BT)

+ Additional genres content: Film Noir, Melodrama, Musical, Science Fiction, Comedy, Action-Adventure, War (Moss/Wilson)

Ch. 8: Non-theatrical Film: Documentary, Experimental, Animation (BT, L)

+ Alternative documentary forms content (Moss/Wilson)

+ Short films content (Moss/Wilson)

+ Television content (Moss/Wilson)

Ch. 9: Writing about Film (L)

+ Analysis guides & questions (Moss/Wilson)

+ Assignments and student samples (Moss/Wilson)

We will design a rubric to measure the success of the new textbook in terms of student comprehension, usage, and effectiveness. The rubric will especially target areas that we see lacking in our current textbook selection as mentioned above. Each category in the rubric will be broken down into various levels of student understanding so that students may signal where and how much they feel the textbook has aided them over the course of the semester.

During the semesters dedicated to writing the textbook, we will distribute the rubric to MDST1110 sections (about 22 sections total, taught by varying instructors) that will be using the Borwell/Thompson, Barsam/Monahan, and Lewis textbooks to create a baseline. In future semesters, we will distribute the rubric to MDST1110 sections that will be using the new OER textbook to track changes.

We will also use UNG assessment data of MDST1110 from Fall 2017's Area C learning outcome assessment to create a broader baseline against which to measure future assessment of MDST1110.

Students will be polled at the end of each semester to track their satisfaction with the newly designed OER textbook. Students will be asked to consider their satisfaction in terms of cost, content, and accessibility. The poll will also include a final shot answer section where students can highlight areas for improvement or sections that were especially helpful for their development.

We will provide open access to Film Appreciation using GALILEO Open Learning Materials.

References:

Thompson, K. (1993). Report of the Ad Hoc Committee of the Society for Cinema Studies, "Fair Usage Publication of

Film Stills." Cinema Journal, (32)2. 3-20.

Quantitative & Qualitative Measures

Quantitative measure will entail:

- Examining the savings experienced through use of the OER textbook as opposed to the previous standard texts;
- Tracking variances in student add-drop numbers;
- Monitoring student grade distribution relative to previous semesters;
- Comparing MDST1110 assessment data from UNG's Area C learning outcome assessment.

Qualitative measure will alternatively gauge student satisfaction levels via student polling through a generated rubric. Student usage and understanding of key terminology will also be examined in student writing and course discussions.

These strategies are comparable to similar projects studied in SoTL publications, which combine grade analysis, student polling, assessment rubrics, and collected anecdotal evidence.

Timeline

Spring Semester 2019:

- **February – March**: Design and distribute faculty surveys on MDST1110 materials use; Analyze existing film textbooks and crosslist topics, films, and organization strategies to create a standard canon for a film textbook; Complete Adobe InDesign tutorials.
- **April:** Identify production instructors who will write production specialist inserts; Identify student and faculty filmmakers who will contribute film stills and film clips.

Summer Semester 2019:

- **May – June:** Write Chapters 1, 2, 4, & 5.
- **June – July:** Complete "Publishing for Educators" course from Adobe Education Exchange (6/3/19 – 7/19/19); Translate Chapters 1-3 material to InDesign.
- **July – August:** Write Chapters 3, 6, 7, & 8.

Fall Semester 2019:

- **September – November:** Write Chapter 9, Introduction, & Conclusion; Translate Chapters 1-8 material to InDesign.
- **December:** Translate Chapter 9, Introduction, & Conclusion material to InDesign; Populate chapters with reliable links to outside materials and film clips.

Spring Semester 2020:

- Pilot portions of textbook in MDST1110 Film Appreciation courses (3+ sections); Gather data on textbook use; Edit full textbook; Produce .mobi and ePub files using Calibre and test usability.

Budget

Dr. Yelizaveta Moss stipend: $5,000
Dr. Candice Wilson stipend: $5,000

Calibre (free open source software for conversion to E-Book formats): $0

Travel: $800

Total Estimated Expenses: $10,800

Sustainability Plan

Dr. Moss and Dr. Wilson will establish and maintain a Film & Digital Media OER Committee for overseeing the assessment of the textbook. This committee will also meet regularly to conduct surveys of faculty and students, discuss updates of content, and maintain the usability of links to external materials.

As the textbook becomes established, we plan to add more material to this textbook base. We will develop additional video resources, including explanatory video essays, quick filmed lecture bites, and student-produced explanatory videos of technology. We plan to apply for an additional mini-grant for this stage of supplementary video material.

As we gather more student performance data and assessment of textbook use through student feedback (2020-2021), we will write a SoTL article detailing the need, writing process, production process, and results of an audio-visual, OER media textbook transformation. We believe that this genre of textbook writing is a gap in the field of SoTL, and we would like to remedy this gap by contributing to pedagogy scholarship.

Acknowledgment

Grant Acceptance

[Acknowledged] I understand and acknowledge that acceptance of Affordable Learning Georgia grant funding constitutes a commitment to comply with the required activities listed in the RFP and that my submitted proposal will serve as the statement of work that must be completed by my project team. I further understand and acknowledge that failure to complete the deliverables in the statement of work may result in termination of the agreement and funding.

To Whom It May Concern:

I am the Head of the Communication, Media & Journalism (CMJ) Department at the University of North Georgia (UNG), the department sponsoring Dr. Liz Moss and Dr. Candice Wilson's application for a grant to support the creation of an open source Film Appreciation textbook. I am writing to offer my enthusiastic support of their application. Their project addresses a genuine need and will impact hundreds of UNG students across all majors each year. Drs. Moss and Wilson are perfectly qualified to author the text, and our department possesses all of the physical and personnel resources necessary to support their endeavor.

Drs. Moss and Wilson are kind in their assessment of current textbook options for the Film Appreciation class. As a film studies professor who has taught numerous sections of the class for over a decade, I can personally attest to the lack of an effective textbook. All options are critically flawed and very expensive. Because there are no pre-requisites for Film Appreciation, it is frequently recommended for students in their first semester of college. Instructors of the course strive to lead students to a greater appreciation of the arts and help them transition into collegiate studies. However, the cost of the textbook poses a financial challenge and impedes rather than facilitates the learning process. All instructors with experience teaching the course say they have to compensate for the quality of the text, regardless which of the three or four texts on the market they use. We have all discussed the need for a better textbook for years, so we as a faculty are highly supportive of this grant proposal.

I have complete confidence in the project's sustainability. The CMJ department employs an office administrator who assists me in all budgeting and purchasing matters, including the distribution of grant funds. We consistently offer over twenty sections of the course each year, taught by numerous instructors. Drs. Moss and Wilson will thus have ample colleagues to serve on their OER Committee and to assess the textbook both quantitatively and qualitatively. Our department offers a bachelor's degree in Film & Digital Media Production, we employ a technical support staff person and seven full-time production instructors, and we own enough production gear to support our over 250 film majors. We thus have all necessary resources on hand to support the production of the video elements of the text proper as well as ancillary materials.

Thank you in advance for giving the Film Appreciation grant the consideration it merits, and feel free to contact me with additional questions.

Sincerely,

Jeff Marker, PhD
Professor of Film
Communication, Media & Journalism Department Head
University of North Georgia
jeff.marker@ung.edu
678-717-3578

Affordable Learning Georgia

Textbook Transformation Grants, Round Thirteen
(Spring 2019 –Spring 2020)
Proposal Form and Narrative

Notes
- The proposal form and narrative .docx file is for offline drafting and review. Submitters must use the InfoReady Review online form for proposal submission.
- The only way to submit the official proposal is through the online form in Georgia Tech's InfoReady Review. The link to the online application is on the Round 13 RFP Page.
- The italic text we provide is meant for clarifications and can be deleted.

Applicant, Team, and Sponsor Information
The **applicant** is the proposed Project Lead for the grant project. The **submitter** is the person submitting the application (which may be a Grants Officer or Administrator). The submitter will often be the applicant – if so, leave the submitter fields blank.

Institution(s)	University of North Georgia
Applicant Name	Yelizaveta Goldfarb Moss
Applicant Email	ygmoss@ung.edu
Applicant Phone #	678-717-3468
Applicant Position/Title	Assistant Professor
Submitter Name	
Submitter Email	
Submitter Phone #	
Submitter Position	

Please provide the first/last names and email addresses of all team members within the proposed project. Include the applicant (Project Lead) in this list. Do not include prefixes or suffixes such as Ms., Dr., Ph.D., etc.

	Name	Email Address
Team Member 1	Yelizaveta Moss	ygmoss@ung.edu
Team Member 2	Candice Wilson	candice.wilson@ung.edu
Team Member 3		
Team Member 4		
Team Member 5		
Team Member 6		
Team Member 7		
Team Member 8		

If you have any more team members to add, please enter their names and email addresses in the text box below.

Please provide the sponsor's name, title, department, and institution. The sponsor is the provider of your Letter of Support.

Jeff Marker, Department Chair, CMJ, University of North Georgia

Project Information and Impact Data

Title of Grant Project	*Film Appreciation*
Type of Grant	"No-or-Low-Cost-to-Students Learning Materials" & "Specific Core Curriculum Courses"
Requested Amount of Funding	$10,800
Course Names and Course Numbers	MDST1110: Film Appreciation
Final Semester of Project	Spring 2020
Average Number of Students Per Course Section Affected by Project	28
Average Number of Sections Affected by Project in One Academic Year	22
Total Number of Students Affected by Project in One Academic Year	624
Average Number of Students Affected per Summer Semester	36
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Original Total Cost Per Student	$120
Post-Project Cost Per Student	$0
Post-Project Savings Per Student	$120
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Using OpenStax Textbook?	No

Narrative Section

1. Project Goals

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Ch 1: Film History (BT, BM, L)

+ World cinema content: Japan, Hong Kong, Korea, India, Senegal, Latin America, Denmark (BM, Moss/Wilson)

+ Current industry standards and issues (BM, L, Moss/Wilson)

+ Producing insert (Moss/Wilson)

Ch. 2: Narration (BT, BM, L)

+ Narrative diagrams (Moss/Wilson)

+ Script samples (Moss/Wilson)

+ Screenwriting insert (Moss/Wilson)

+ Directing insert (Moss/Wilson)

Ch. 3: Mise-en-scene (BT, BM, L)

+ Staging & blocking diagrams (Moss/Wilson)

+ Lighting for diverse skin tones, content + external links (Moss/Wilson)

+ Lighting setups demo, original video (Moss/Wilson)

+ Acting insert (Moss/Wilson)

+ Color grading insert (Moss/Wilson)

Ch. 4: Cinematography (BT, BM, L)

+ Lenses & apertures diagrams (Moss/Wilson)

+ Aspect ratios diagrams (Moss/Wilson)

+ Lenses demo, original video (Moss/Wilson)

+ Dolly demo, original video (Moss/Wilson)

+ Digital cameras insert (Moss/Wilson)

Ch. 5: Editing (BT, BM, L)

+ 180⦵ system diagrams (Moss/Wilson)

+ Discontinuity experiments, content + external links (Moss/Wilson)

+ Editing software demo, original video (Moss/Wilson)

Ch. 6: Sound (BT, BM, L)

+ Foley samples, linked (Moss/Wilson)

+ Sound design technology, original video (Moss/Wilson)

Ch. 7: Genre (BT)

+ Additional genres content: Film Noir, Melodrama, Musical, Science Fiction, Comedy, Action-Adventure, War (Moss/Wilson)

Ch. 8: Non-theatrical Film: Documentary, Experimental, Animation (BT, L)

+ Alternative documentary forms content (Moss/Wilson)

+ Short films content (Moss/Wilson)

+ Television content (Moss/Wilson)

Ch. 9: Writing about Film (L)

+ Analysis guides & questions (Moss/Wilson)

+ Assignments and student samples (Moss/Wilson)

We will design a rubric to measure the success of the new textbook in terms of student comprehension, usage, and effectiveness. The rubric will especially target areas that we see lacking in our current textbook selection as mentioned above. Each category in the rubric will be

broken down into various levels of student understanding so that students may signal where and how much they feel the textbook has aided them over the course of the semester.

During the semesters dedicated to writing the textbook, we will distribute the rubric to MDST1110 sections (about 22 sections total, taught by varying instructors) that will be using the Borwell/Thompson, Barsam/Monahan, and Lewis textbooks to create a baseline. In future semesters, we will distribute the rubric to MDST1110 sections that will be using the new OER textbook to track changes.

We will also use UNG assessment data of MDST1110 from Fall 2017's Area C learning outcome assessment to create a broader baseline against which to measure future assessment of MDST1110.

Students will be polled at the end of each semester to track their satisfaction with the newly designed OER textbook. Students will be asked to consider their satisfaction in terms of cost, content, and accessibility. The poll will also include a final shot answer section where students can highlight areas for improvement or sections that were especially helpful for their development.

We will provide open access to *Film Appreciation* using GALILEO Open Learning Materials.

References:

Thompson, K. (1993). Report of the Ad Hoc Committee of the Society for Cinema Studies, "Fair Usage Publication of Film Stills." *Cinema Journal*, (32)2. 3-20.

4. Quantitative and Qualitative Measures
Quantitative measure will entail:

- Examining the savings experienced through use of the OER textbook as opposed to the previous standard texts;
- Tracking variances in student add-drop numbers;
- Monitoring student grade distribution relative to previous semesters;
- Comparing MDST1110 assessment data from UNG's Area C learning outcome assessment.

Qualitative measure will alternatively gauge student satisfaction levels via student polling through a generated rubric. Student usage and understanding of key terminology will also be examined in student writing and course discussions.

These strategies are comparable to similar projects studied in SoTL publications, which combine grade analysis, student polling, assessment rubrics, and collected anecdotal evidence.

5. Timeline

Spring Semester 2019:

- **February – March**: Design and distribute faculty surveys on MDST1110 materials use; Analyze existing film textbooks and crosslist topics, films, and organization strategies to create a standard canon for a film textbook; Complete Adobe InDesign tutorials.
- **April:** Identify production instructors who will write production specialist inserts; Identify student and faculty filmmakers who will contribute film stills and film clips.

Summer Semester 2019:

- **May – June:** Write Chapters 1, 2, 4, & 5.
- **June – July:** Complete "Publishing for Educators" course from Adobe Education Exchange (6/3/19 – 7/19/19); Translate Chapters 1-3 material to InDesign.
- **July – August:** Write Chapters 3, 6, 7, & 8.

Fall Semester 2019:

- **September – November:** Write Chapter 9, Introduction, & Conclusion; Translate Chapters 1-8 material to InDesign.
- **December:** Translate Chapter 9, Introduction, & Conclusion material to InDesign; Populate chapters with reliable links to outside materials and film clips.

Spring Semester 2020:

- Pilot portions of textbook in MDST1110 Film Appreciation courses (3+ sections); Gather data on textbook use; Edit full textbook; Produce .mobi and ePub files using Calibre and test usability.

6. Budget

Dr. Yelizaveta Moss stipend: $5,000

Dr. Candice Wilson stipend: $5,000

Calibre (free open source software for conversion to E-Book formats): $0

Travel: $800

Total Estimated Expenses: $10,800

7. Sustainability Plan

Dr. Moss and Dr. Wilson will establish and maintain a Film & Digital Media OER Committee for overseeing the assessment of the textbook. This committee will also meet regularly to conduct surveys of faculty and students, discuss updates of content, and maintain the usability of links to external materials.

As the textbook becomes established, we plan to add more material to this textbook base. We will develop additional video resources, including explanatory video essays, quick filmed lecture bites, and student-produced explanatory videos of technology. We plan to apply for an additional mini-grant for this stage of supplementary video material.

As we gather more student performance data and assessment of textbook use through student feedback (2020-2021), we will write a SoTL article detailing the need, writing process, production process, and results of an audio-visual, OER media textbook transformation. We believe that this genre of textbook writing is a gap in the field of SoTL, and we would like to remedy this gap by contributing to pedagogy scholarship.

Note: Letter of Support