TLEF Project – Final Report

Report Completion Date: (2019/09/03)

1. PROJECT OVERVIEW

1.1. General Information

Project Title:	Teaching Integrated Storytelling in a Digital World: From Stage to Screen to Pixel
Principal Investigator:	Dr. Shannon Walsh
Report Submitted By:	Dr. Trish Everett-Kabut on behalf of Dr. Shannon Walsh
Project Initiation Date:	June 2017	**Project Completion Date:**	Sept 2019
Project Type:	☐ Large Transformation ☒ Small Innovation ☐ Flexible Learning ☐ Other: [please specify]

1.2. Project Focus Areas – *Please select all the areas that describe your project.*

☒ Resource development (e.g. learning materials, media)

☐ Infrastructure development (e.g. management tools, repositories, learning spaces)

☒ Pedagogies for student learning and/or engagement (e.g. active learning)

☐ Innovative assessments (e.g. two-stage exams, student peer-assessment)

☐ Teaching roles and training (e.g. teaching practice development, TA roles)

☒ Curriculum (e.g. program development/implementation, learning communities)

☐ Student experience outside the classroom (e.g. wellbeing, social inclusion)

☐ Experiential and work-integrated learning (e.g. co-op, community service learning)

☐ Indigenous-focused curricula and ways of knowing

☐ Diversity and inclusion in teaching and learning contexts

☐ Open educational resources

☐ Other: [please specify]

1.3. Project Summary

This project sought to develop and enhance teaching and learning between the theatre and film disciplines with a focus on experiential and technological approaches centered around the art of storytelling. Specifically, the project included curriculum mapping activities, surveys and data collection to evaluate potential areas for greater pedagogical digital collaboration across disciplinary lines in theatre and film.

Specifically, the project aimed to conduct curriculum mapping activities to evaluate and find ways to collaborate through disciplinary areas in theatre and film with an objective to 1) develop digital educational tools that explore experiential approaches to storytelling that create interdisciplinary collaborations 2) create an online resource that incorporates digital technologies (CLAS, 360 video, blogs) and peer evaluation tools that can be used in current teaching across the department, 3) enhance teaching methods and revise curriculum in light of broad changes to digital storytelling, and finally 4) create a web based student showcase for student fiction and nonfiction work to share with the community at UBC and beyond.

1.4. Team Members – *Please fill in the following table and include **_students_**, undergraduate and/or graduate, who participated in your project.*

Name	Title/Affiliation	Responsibilities/Roles
Shannon Walsh	PI, Film Production Faculty	PI
Tom Scholte	Co-PI, Film Production Faculty	Advising, concept, department liaison
Trish Everett-Kabut	Project Coordinator/RA, 2016 Theatre Studies PhD grad	Project management, coordination, design and analysis of surveys, compilation of data, networking with students and faculty, report preparation, built resource website, managed department digest
Trinh Nguyen	RA, grad student, SoTL Seed Funded	Coordination of student needs analysis survey, assistance with Qualtrics
Firas Moosvi	RA, grad student, SoTL Seed Funded	Coordination of student needs analysis survey
Eloane Venkatapen	Undergraduate student	Film Production student surveying and networking
Theresa Warbus	RA, MFA graduate student	Film Production student surveying and networking

1.5. Courses Reached – *Please fill in the following table with **_past_**, **_current_**, and **_future_** courses and sections (e.g. HIST 101, 002, 2017/2018, Sep) that have been/will be reached by your project, including courses not included in your original proposal (you may adapt this section to the context of your project as necessary).*

Course	Section	Academic Year	Term (Summer/Fall/Winter)
FIPR 101	001	2018/2019	Sep
FIPR 233	002	2017/2018/2019	Sep
FIPR 436B	001	2017/2018/2019	Jan
FIPR 536B	001	2017/2018/2019	Jan
FIPR 333	001	2018/2019	Sep
THTR 230	001	2018/2019	Sep
THTR 417	001	2018/2019	Sep
FIPR 339	001	2018/2019	Sep
THFL 100 in development	001	2020 expected launch	Sep

2. OUTPUTS AND/OR PRODUCTS

2.1. *Please __list__ project outputs and/or products (e.g. resources, infrastructure, new courses/programs). Indicate the current location of such products and provide a URL if applicable.*

Product(s)/Achievement(s):	Location:
New first-year interdisciplinary Course THFL 100	To be launched in Fall 2020 in Dept of Theatre and Film
Digital educational tools developed across department for teaching in contemporary ways. Collection or resources shared on Pedagogical Resource website for faculty, staff and TAs	https://blogs.ubc.ca/theatreandfilmped/
Comprehensive evaluation of the curriculum, needs and current uses of digital technologies	Report created with data from various surveys and interviews, available to department as PDF and Slide Show
Tested digital tools in classrooms: CLAS, Wordpress, 360 VR, flipped classrooms using Linda.com, Cell phone shooting, etc.	Approaches used in various classrooms over the course of the project.
Report on survey of Students & Faculty digital pedagogies perceptions	Available as PDF and slide show
Student portfolio and networking website PROTOTYPE	Prototype phase completed, with materials and a slide deck. With this ArtsIT has now been able to conceptualize a full site, to be phased in with a large TLEF grant.
Digital Department Digest	https://blogs.ubc.ca/theatreandfilmped/2019/10/01/october-department-digest/
Poster of Flipped classroom model	Shared with TLEF community on campus and in Dept.
Production Faculty Curriculum Coordination Committee	Met through the summer 2019 on campus

2.2. Item(s) Not Met – *Please list intended project outputs and/or products that were not attained and the reason(s) for this.*

Item(s) Not Met:	Reason:
Student party to launch website	Website is not yet launched
Final Student Portfolio site	Final site will require more support and resources to meet objectives. This will be a piece of our large TLEF project (application currently underway in consultation with CTLT and ArtsISIT/UBCIT).

3. PROJECT IMPACT

3.1. Project Impact Areas – *Please select all the areas where your project made an impact.*

☒ Student learning and knowledge
☒ Student engagement and attitudes
☒ Instructional team teaching practice and satisfaction
☒ Student wellbeing, social inclusion
☐ Awareness and capacity around strategic areas (indigenous, equity and diversity)

☐ Unit operations and processes
☐ Other: [please specify]

3.2. What were you hoping to change or where were you hoping to see an impact with this project? – *Please describe the intended <u>benefits of the project</u> for students, TAs, instructors and/or community members.*

Specifically, the goals of this project were to;
1) Better understand the strengths and weaknesses of our existing FIPR curriculum with an eye toward future curricular renewal in the other program areas;
2) Gauge student and appetite and expectations for increased theatre and film program interdisciplinarity and collaboration;
3) Transform areas of the curriculum to offer more interdisciplinary cooperation across theatre and film disciplines in order to enhance student learning;
4) Understand, improve and expand storytelling pedagogies in a digital age;
5) Gauge existing faculty attitudes and use of digital platforms for teaching and evaluation, such as CLAS and Wordpress, and expand our ability to create 'flipped classrooms' where students can utilize a range of existing online tutorials to advance technical skills beyond the classroom;
6) Share work by students in fiction and nonfiction works to a broader audience at UBC and beyond;
7) Experiment with radical forms of storytelling in a digital world, such as 360 video and cellphone filmmaking, with the goal of creating a new cross-listed flipped classroom course.

3.3. Were these changes/impacts achieved? How do you know they occurred? – *What evaluation strategies were used? How was data collected and analyzed? You are encouraged to include copies of data collection tools (e.g. surveys and interview protocols) as well as graphical representations of data and/or scenarios or quotes to represent and illustrate key themes.*

Student input was sought initially in a survey of upper level FIPR students to gauge their current satisfaction with the program and a second survey of all theatre and film undergrads expanded this data collection. Based on these results, it was clear that students expected and were not receiving an interdisciplinary experience.

We launched a phase of deep curricular renewal including in this process two new faculty hires in the Film Production (FIPR) program. This project allowed us to identify elements of curricular redundancy and gaps in training and knowledge in FIPR specifically with the goal of modifying existing courses accordingly. This process of curriculum renewal will extend beyond the period covered by this TLEF and represents an area of program renewal we hope to continue tackling in the coming years in our other program areas as well.

In the shorter term, our students will now see increased interdisciplinary cooperation through a new required team-taught flipped classroom course (THFP 100) for all majors, as well as increased faculty commitment to cooperate more across the theatre and film production disciplines, spearheaded by a core group of faculty involved in the creation of THFP 100. This course will incorporate the creation of simple cellphone films. We hope to have this course submitted to the relevant committees for approval in August 2019 and launched in September 2020.

Through our internal resource site (https://blogs.ubc.ca/theatreandfilmped/), we have sought to teach our faculty and TAs (the faculty of tomorrow) about existing UBC resources and digital teaching tools that have great potential in theatre and film classrooms. This site was built as a direct response to a faculty survey about their existing use of digital teaching tools (or lack thereof) and addresses common questions raised about UBC policies, privacy issues etc. when we reviewed the results of the survey. While UBC offers a myriad of

teaching tools, not all are relevant to our department, and some faculty were overwhelmed by existing tools created by CTLT or ArtsISIT. This site streamlines things significantly by focusing on technology for our

department's purposes. We also began a departmental digest email that updates faculty, staff and grad students about departmental events and member activity updates. This was a response to our department's geographical challenge of being located in multiple buildings across campus which is detrimental to feelings of community. Our hope is that improving communication through technological means may bridge this gap ever so slightly and the website serves as an archive for this information and shares our department's successes.

More specifically:

- We collected and created a repository of syllabi from our Film Production program to analyze curricular redundancies and ensure core disciplinary skills and content were adequately addressed while also seeking out more opportunities for interdisciplinary cross-pollination using digital tools.
- We developed a resource website focused on disseminating information about digital educational tools and campus resources of particular interest to theatre and film faculty and TAs in an effort to support more experiential approaches to storytelling involving interdisciplinary collaboration and making the most of current technologies.
- We also conducted a study of student expectations and a needs analysis to identify the extent of student interest in greater interdisciplinary collaboration and the use of digital teaching technologies.
- We contracted a local firm to develop a preliminary proposal for a web-based platform to showcase student work and encourage project-based collaboration within the department faculty, staff and students and to share their work with the community at UBC and beyond.
- Finally, we developed a new first year course for students in Theatre and Film Production areas that will look at storytelling with an interdisciplinary angle and will be team taught by Theatre and Film faculty using a flipped classroom model.

This research conclusively showed students expected and were not receiving the kind of interdisciplinary experience a hybrid theatre and film program like ours could potentially offer. They showed a great appetite for the program to move in this direction and viewed the use of technology as a positive vehicle for creating stronger connections across disciplinary boundaries.

3.4. Dissemination – *Please provide a list of __past__ and __upcoming__ scholarly activities (e.g. publications, presentations, invited talks, etc.) in which you or anyone from your team have shared information regarding this project.*

An update on our project was shared during a CTLT poster session in 2018. A final report will be delivered to our faculty during an upcoming faculty meeting and we met with a member of faculty from McMaster during Congress 2019 to discuss and share best practices in the creation of interdisciplinary courses for Theatre and Film.

4. **TEACHING PRACTICES** – *Please indicate if __your__ teaching practices or those of __others__ have changed as a result of your project. If so, in what ways? Do you see these changes as sustainable over time? Why or why not?*

Shannon has used this opportunity to experiment with new teaching technologies such as Lynda.com and the success of FIPR 233 in 2018 as a Flipped Classroom has led Shannon to begin flipping other production courses as well. In working to develop THFL 100 with colleagues from Theatre and Film Production (Patrick Rizzotti, Tom Scholte, Jacqueline Firkins, Igor Drljaca and Patrick Pennefather), we have managed to bridge

disciplinary divides between faculty and have established a collegial cohort of faculty who are keen to co-teach, continue to incorporate teaching technologies into existing courses and who will be applying for a Large TLEF grant to allow this project to be fully realized in as many courses across the department as practical.

Trish has used skills gained during the process of working on this TLEF project while teaching THTR 325A and THTR 320. She has fully incorporated Canvas into both bourses and continues to be a devotee of Prezi for classroom lecture visuals, in-class activities and course review materials for students before exams. Trish has also experimented with flipping her classrooms during key lessons in these courses. Encouraging use of teaching technologies in the classroom has also led to her students creating innovative projects such as Wikipedia entries detailing the histories of Canadian theatre companies, cell films of scenes by Canadian playwrights, and short ebooks. She has also gained experience using Wordpress and may incorporate a Wordpress site into future courses. Trish has also gained skills in project management and research coordination that will be valuable for future projects.

5. **PROJECT SUSTAINMENT** – *Please describe the sustainment strategy for the project components. How will this be sustained and potentially expanded (e.g. over the next five years). What challenges do you foresee for achieving the expected long-term impacts listed above?*

Our next steps include:

1) Launching THFL 100, our new flipped classroom interdisciplinary course for first years and reviewing and refining the course as needed;

2) Completing our curricular renewal work in the other program areas of theatre production and acting. This will require a commitment from the broader department and support from CTLT.

3) Securing funds to build and launch our networking and portfolio website for our students. This would be the first of its kind in Canadian Post-Secondary. Discussions are well underway with UBC IT and ArtsISIT.

4) Continuing our efforts to support faculty in embracing teaching technologies in Theatre and Film classrooms;

5) Continuing our efforts to find new ways to bridge the gaps between our five program areas both academically and socially.