

FILM STUDENT COLLECTIVE SURVEY RESULTS

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WHAT DO STUDENTS WANT?

Increased focus on hands-on opportunities

Increased focus on creative work

Decreased repetition

Increased structure and uniformity

Increased sense of community

Rentalworks, studio and Adobe access

WHAT IS YOUR VISION FOR OUR
PROGRAM?

IMPORTANT TO REMEMBER

The following have enormous impacts on how students have interpreted their own experiences:

- COVID-19
- Changes in instructor
- Previous academic history
- Area of residence
- Personal wishes for the program
- Fields of interest
- Time available to commit to school/ financial situation
- Friendships and relationships inside and out of the program

WHAT IS ASKED?

MOPA 100 - Learning Objectives: *I knew what the learning objectives were and they challenged me in my learning.*

MOPA 302 - Feedback: *I received grades and feedback in a timely fashion, feedback enabled me to build on mistakes, and I was able to develop throughout the course.*

Strongly disagree 1 2 3 4 Strongly agree

How would you rate your overall experience in MOPA Year 2?

1 2 3 4 5 6 7 8 9 10

Very negative Very positive

How satisfied are you with the MOPA program in general?

1 2 3 4 5 6

Very dissatisfied Very satisfied

How satisfied are you with the sense of community in our program? Within your year, between other years, and between programs.

1 2 3 4 5 6

Very dissatisfied Very satisfied

What do you feel could be done to improve this?

Your answer _____

Here is where you can write anything else that is on your mind. We want to know where you might be dissatisfied or unhappy with the program, and also what you think is going well!

Try to be as specific as possible, with examples of class numbers/names.

Overall thoughts and comments?

Your answer _____

HOW MUCH DATA IS THERE?

25 respondents from 1st Year

26 respondents from 2nd Year

22 respondents from 3rd and 4th Year

Comments total to nearly 23k words

164 graphs

HOW TO READ THIS INFORMATION

- What are the opportunities for individual classes?
- How is each year of the program experienced?
- How are streams (E.g. cinematography, directing, etc.) developing over the course of the degree?
- Where are there opportunities for non-academic endeavors?

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OPPORTUNITIES TO WORK HANDS-ON

SUGGESTIONS – WORKING HANDS ON

- Offer assignments that are low stakes, regular, and practical in conjunction with academic material

E.g. MOPA 302 and 409's film assignments, the "personal memory" assignment, short writing exercises, 305's "photo" assignment

Classes this was noted for:

100, 104, 106, 103, 207, 206, 209, 211, 213, 312, 313, 319, 325

- Offer sessions outside of class time for students to learn gear, software, and technical skills

E.g. Suz's Bolex workshop, leaving equipment at Rentalworks for students to practice with

- Avenues for 1st/2nd year students to work on 3rd/4th sets



ENCOURAGING CREATIVITY

SUGGESTIONS - CREATIVITY

- Offer assignments regularly that are smaller portions of the larger goal to encourage bite-sized creative thinking

E.g. building character profiles, creating cinematography mood boards, offering producers exercises to test their creative problem solving, creating pitches and story ideas weekly.

Classes this was noted in:

106, 206, 207, 305, 104, 319, 325, 108, 209, 103, 213, 313

- Set up students with problems and see how they work to solve them

E.g. give cinematography students a still frame and let them experiment in setting up the same lighting.

Classes this was noted in:

All producing classes, 207, 306.

- Offer avenues for “trunk production” like experimentation earlier in the program



ADDRESSING REPETITION

SUGGESTIONS - REPETITION

- Offer materials for students to proactively refresh themselves on the previous year's content

E.g. YouTube videos, readings, and articles to recap instead of during class time

- Offer sessions outside of class hours for students to brush up where they feel they need to
- Classes that have the largest overlap in material:

102/207/305

108/209

106/206

103/213/313

207/306

115/416

319/332/335



BUILDING STRUCTURE AND
UNIFORMITY

SUGGESTIONS - STRUCTURE

- All information easily located in eLearn

Class information should not be delivered only through email

Classes this was observed in:

103, 213, 220, 313, 118, 110, 120, 210, 310, 410

- Deadlines, deliverables, and assignments clearly laid out at the beginning of each course

Classes this was observed in:

103, 110, 120, 118, 207, 210, 213, 211, 310, 312, 306

- Meeting times and schedules for 10s established well before the beginning of the course

This includes crew-ups, post schedules, and production days.

- Standard naming convention for projections
- Standard turnaround time for grades and feedback
- Standard notice delivery

E.g. snow day cancellations, room changes, etc. should be communicated via email



BUILDING A STRONGER COMMUNITY

SUGGESTIONS – COMMUNITY

- Mentorship program between 1st/2nd years and 3rd/4th years

- Social events

End of year celebration with all MOPA years

- Student-led workshops, projects, and sessions that are available to all year groups

4th Year led workshops, options for 1st and 2nd years to work on 3rd and 4th year sets

- Opportunities to mix programs, e.g. ASAS, VFX, costuming, DOCS, IDF, creative writing

List of students interested in working on MOPA sets, events and mixers, etc.



GEAR, STUDIO, AND ADOBE ACCESS

SUGGESTIONS – GEAR, STUDIOS, AND ADOBE

- Access?
- I believe students would not feel so adamantly about being able to access equipment for their projects if they had more opportunities to experiment within class

S U M M A R Y

- Increased focus on hands-on opportunities
- Increased focus on creative work
- Decreased repetition
- Increased structure and uniformity
- Increased sense of community
- Rentalworks, studio, and Adobe access

- More individual, tailored information if you are interested

QUESTIONS?

