



Columbia  
COLLEGE CHICAGO

IMAGINATION  
UFVA 2012

IMAGINATION IS THE 21ST CENTURY TECHNOLOGY



AUGUST 8-11, 2012

# WELCOME

Welcome to Columbia College Chicago and the 2012 University Film and Video Association Conference. We are very excited to have Peter Sims, author of *Little Bets: How Breakthrough Ideas Emerge From Small Discoveries*, as our keynote speaker. Peter's presentation on the morning of Wednesday August 8 will set the context for the overall conference focus on creativity and imagination in film and video education. The numerous panel discussions and presentations of work to follow will summarize the current state of our field and offer opportunities to explore future directions.

This year we have a high level of participation from vendors servicing our field who will present the latest technologies, products, and services that are central to how we teach everything from theory and critical studies to hands-on screen production.

Of course, Chicago is one of the world's greatest modern cities, and the Columbia College campus is ideally placed in the South Loop for access to Lake Michigan and Grant Park with easy connections to the music and theater venues for which the city is so well known.

We hope you have a stimulating and enjoyable time at the 2012 Conference.

**Bruce Sheridan**  
**Professor & Chair,**  
**Film & Video Department**  
**Columbia College Chicago**



WE WOULD LIKE TO THANK OUR GENEROUS SPONSORS FOR THEIR SUPPORT OF UFVA 2012. PLEASE BE SURE TO VISIT THEIR BOOTHS.



Avid for hosting the Wednesday evening Welcome Reception at the Media Production Center

**Panasonic**  
ideas for life

Panasonic for hosting the Thursday night Picnic at Northerly Island.

**JVC**

JVC for hosting the Saturday evening Awards Banquet at the Adler Planetarium



Entertainment Partners for hosting all of the conference coffee breaks.

COFFEE BREAKS FOR THE CONFERENCE WILL BE HELD ON THE 8TH FLOOR AMONG THE EXHIBIT BOOTHS AND HAVE BEEN GENEROUSLY SPONSORED BY ENTERTAINMENT PARTNERS.

**Exhibitors at this year's conference include:**

Abelcine  
Adobe  
AJA Video  
Anton/Bauer  
Autodesk, Inc.  
Avid  
Entertainment Partners  
Final Draft  
Focal Press  
G-Technology  
Jungle Software  
JVC Professional Products  
Liberty Entertainment Insurance Services  
Michael Wiese Productions  
Mole-Richardson Company  
Panasonic  
Professional Sound Services  
Scayl, Inc.  
Scenios  
Sony  
Southern Illinois University Press  
The Tiffen Company  
Write Brothers, Inc.

## MONDAY, AUGUST 6TH, 2012

**UFVA BOARD OF DIRECTORS MEETING, 9:00 – 5:00 / ROOM 801-B**

## TUESDAY, AUGUST 7TH, 2012

**UFVF TRUSTEES MEETING, 9:00 – 5:00 / ROOM 801-B**

**GRADUATE FELLOWSHIP PROGRAM – HOW TO CONFERENCE,  
5:30 – 7:00 / ROOM 803**

**GRAD STUDENT MIXER, 7:00 – 9:00 / ROOM 801-B-C**

## WEDNESDAY, AUGUST 8TH, 2012

### **SESSION 1 / 8:30 – 10:15**



#### **PLENARY SESSION 1A / FILM ROW CINEMA**

##### **Imagination is the 21st Century Technology**

*Peter Sims, Keynote Speaker*

Peter Sims is currently one of the most successful provocateurs when it comes to the concept of incremental, accumulative ideation. A major reason why many students (and probably some teachers) tend to look for single magic bullets – one grand idea; a broad technological solution

such as “I have to use the RED camera,” is because they don’t understand the value of making what Sims calls, “Little Bets.”

While Sims comes out of the entrepreneurial business world, he pays close attention to the creative arts and industries, and draws some of his important conclusions from analyzing large scale entertainment organizations like Pixar, where traditional hierarchies have been abandoned or changed to networked, collaborative approaches to creativity.

### **COFFEE BREAK 10:15 – 10:30**

### **SESSION 2 / 10:30 – 12:15**

#### **SCREENING 2A / ROOM 402**

##### **A Mind in Quicksand...(56 mins.)**

*Sharon Zurek, Columbia College Chicago*

Determined to learn about a mentally and physically devastating illness, Kim explores her family history and speaks with doctors, researchers, fellow Huntington’s sufferers, family members and caregivers.

##### **The Last Interview (8 mins.)**

*Zachary Mehrbach, Columbia College Chicago*

*Respondent - Dustin Morrow, Portland State University*

A love-starved woman explains to a pseudo-hypothetical interviewer how she compensates for her loneliness by following others and fantasizing about what could have, or could...be.

#### **SCREENING 2B / ROOM 502**

##### **The Perfect Skate (12 mins.)**

*Andrew Dena, Columbia College Chicago*

*Respondent - Alexandra Anderson, University of South Carolina*

An awkward teen, attempts to overcome his lack of roller skating skills to ask the school beauty queen to a couples-only skate. With the help of his best friend, he overcomes his clumsy feet, and the school bully, to discover the truth about his dream girl.

##### **Dating #Fail (17 mins.)**

*Alexandra Anderson, University of South Carolina*

*Respondent - Andrew Dena, Columbia College Chicago*

A comedy of errors in the age of constant communication.

##### **Soma Girls (27 mins.)**

*Nandini Sikand, Lafayette College*

*Respondent - Tania Khalaf, University of North Texas*

*Soma Girls* explores the lives of girls growing up in a hostel in Kolkata, India. From ages 6 to 17, the film follows these intelligent, funny and high-energy girls as they overcome extraordinary circumstances to lead ordinary lives.

#### **SCREENING 2C / ROOM 504**

##### **Alaskaland (75 mins.)**

*Chinonya Chukwu, Temple University*

*Respondent - Marlene Booth, University of Hawai'i*

The story of an estranged Nigerian-American man who reunites with his

estranged sister in their hometown of Fairbanks, Alaska.

### SCREENING 2D / ROOM 302

#### **Precious Knowledge (70 mins.)**

*Jacob Bricca, Wesleyan University*

Just two weeks after Arizona passed the infamous anti-immigrant bill 1070, it outlawed the teaching of Ethnic Studies in the public schools. *Precious Knowledge*, which premiered on Independent Lens in May, follows the epic battle between teachers, administrators and legislators over the Tucson Raza Studies program that ignited the controversy.

#### **Why Me? Tom Moran's Long Walk (27 mins.)**

*Mike Grundmann, James Madison University*

A kinesiology professor transforms his struggle with cerebral palsy into sports and fitness success for disabled kids.

### SCREENING 2E / ROOM 709

#### **The Ghost of Grandma Doris (16 mins.)**

*John Bruner, Taylor University*

*Respondent - Sam Kauffman, Boston University*

Two cousins quest to reconcile the ghost of Grandma Doris with her beloved husband Henry. The boys learn that some arguments never die, but love transcends the grave.

#### **Roy: Dream Catcher (60 mins.)**

*Andrew Bateman, Temple University*

*Respondent - Richard Lile, Columbia College Chicago*

An observational film of an aging, cantankerous collector who left his home in New York and came west to live by his own rules in the Land of Enchantment. Now, some 30 years later, he is forced to confront his past decisions.

### PANEL 2F / ROOM 313

#### **Best Practices For Using U - Stream And Peer-To-Peer Webcasting Solutions Inside And Outside The Classroom**

With the growing number of available peer to peer and live web streaming solutions, like U-Stream, faculty members are facing new many challenges. This panel will discuss best practices for using these tools inside and outside of the classroom.

*Scott Alboum, Rider University, Moderator*

*Dr. Barry Janes, Rider University*

*Dr. Shawn Kildea, Rider University*

### PANEL 2G / ROOM 307-309

#### **Contemporary Issues In Documentary: Four Perspectives**

These papers examine contemporary issues in documentary through analysis of four films through various theoretical frameworks.

*Mary Dalton, Wake Forest University, Moderator*

*Peter Carolla, Wake Forest University*

#### **Musical Images And A Paradoxical Message: Tony Gatlif's Latcho Drom**

*Vanessa Moorer, Wake Forest University*

#### **Good Hair: The "Mane" Issues And Shortcomings**

*Jessica Pic, Wake Forest University*

#### **Suicide On Film: An Examination Of The Ethics And Implications Of Eric Steel's The Bridge**

*Hillary Pierce, Wake Forest University*

#### **The Birth Of The Southern Gothic Documentary: Ruth Leitman's Alma, Before And After**

### PANEL 2H / ROOM 711

#### **Documentary Working Group Panel**

A discussion with the Documentary Working Group in search of fresh approaches to teaching documentary storytelling. Topics include ethics, documentary truth and catalyzing it, risk-taking and working beyond one's comfort zone, and soliciting extensive audience feedback as part of a rigorous completion process.

*Michael Rabiger - Moderator*

*Mark Freeman, San Diego State University*

*Robert Johnson, Framingham State University*

### PANEL 2J / ROOM 317

#### **Structuring Academic Programs To Reflect And Prepare Students For The Industry**

How can we, as professors, adapt our programs to better reflect the 21st Century Entertainment Industry? A look at jobs and their skills, and how academia can prepare students for them.

*David Landau, Fairleigh Dickinson University, Moderator*

#### **Ever Read The Credits?**

Paul Schneider, Boston University

### **The Film, TV and New Media Curriculum For The 21st Century**

Jared Rappaport, Cal State University

### **Writing For The Reel World**

## **PANEL 2K / ROOM 319**

### **New – Conventional And Unconventional**

Carol Robinson, Kent State University, Trumbull, Moderator

#### **The Cinematic Qualities Of “Charley” By Flying Words Project**

Charley is actually two poems in dialectic tension with each other, telling the same story, one in American Sign Language (including gestures and other visual effects) and the other in English (including gestures and other sound effects).

Yvonne Leach, Drexel University

#### **The British “Skins” As Exemplary Teen TV: Superior Structure, Blending Of Authenticity And Farce, And Cinematic Style**

## **SCREENWRITING 2L / ROOM 503**

### **Finished Scripts Workshop**

**Scarcely Viral** by Emily Edwards - University of North Carolina Greensboro

1st Respondent: Claudia Myers - American University

2nd Respondent: Kevin Corbett - Central Michigan University

**Devil Blues** by Troy Perkins, University of Wisconsin, Oshkosh

1st Respondent - Emily Edwards, University of North Carolina Greensboro

2nd Respondent - Chris Auer, Savannah College of Art & Design

## **WORKSHOP 2M / ROOM 503**

### **Storyboarding Workshop**

Monte Patterson, Ohio University

This workshop explores the basic principles of pre-visualizing for time-based media, including drawing techniques, perspective, and shot theory.

## **NEW MEDIA 2N / CONAWAY CENTER, 1ST FLOOR**

### **Expose, Intervene, Occupy: Re-interpreting Public Space**

Annette Barbier, Columbia College Chicago

Respondent - Stephanie Tripp, University of Tampa

The work is an Augmented Reality application for internet enabled mobile devices that interrogates the meaning of public space using models, images, text and movies overlaid on locations in Chicago's loop. [http://v1b3.com/?page\\_id=614](http://v1b3.com/?page_id=614)

### **Tampa Tarot**

Stephanie Tripp, University of Tampa

Respondent - Annette Barbier, Columbia College Chicago

A web-based multimedia project that generates tarot readings steeped in Tampa's history and mythology. The custom-designed cards are mapped onto specific locations in the city, and users are invited to visit the sites and share their stories.

## **LUNCH 12:15-1:30**

### **GRADUATE FELLOWSHIP PROGRAM – HISTORY OF**

### **THE UFVA / ROOM 319**

### **DOCUMENTARY WORKING GROUP LUNCH**

## **SESSION 3 / 1:30 – 3:15**

### **SCREENING 3A / ROOM 402**

#### **Children Go Where I Send You (45 mins.)**

Caroline Stephenson, Columbia College Chicago and Jochen Kunstler

Respondent - Roberto Oregel, University of California, Los Angeles

Children Go Where I Send You tells the story of historic African American Rosenwald Schools in rural Hertford County, North Carolina.

#### **Eloy Take Two (30 mins.)**

Roberto Oregel, University of California, Los Angeles

Respondent - Caroline Stephenson, Columbia College Chicago, and Jochen Kunstler

A documentary that guides us through the streets of Los Angeles and into the studio and creative mind of artist and musician Eloy Torrez, famous for painting the celebrated mural of Anthony Quinn on the downtown Victor Clothing Building, as well as other urban murals.

### **SCREENING 3B / ROOM 502**

#### **Blue December (4 mins.)**

Dustin Morrow, Portland State University

Respondent - Zachary Mehrbach, Columbia College Chicago

An abstract, musical portrait of the memory of a marriage's dissolution. Using music and images heavily manipulated in post-production, the video seeks to capture the mixture of emotions – frustration, anger, sadness, remorse – that accompany the growing apart of two people in a failing marriage.

#### **Chase (13 mins.)**

*Malia Bruker, Temple University*

*Respondent - Wayne Derrick, BBC Wales*

In our increasingly corporatized, disconnected world, one romance survives. Guiding us through her own story of love letters and junk mail, Malia Bruker explores the isolating nature of modern life in this comedic documentary.

#### **Barney and the Martians (9 mins.)**

*Adam Schwartz, University of Alabama*

*Respondent - William Meador, University of Central Arkansas*

An old man and a young boy bond while trying to contact Martians on an old ham radio.

#### **The Shut-in's Window (10 mins.)**

*Ross Morin, Connecticut College*

*Respondent - Bobby Lewis, University of North Texas*

A man reflects on his guilt after witnessing the events surrounding the disappearance of a young girl in the woods.

### **SCREENING 3C / ROOM 504**

#### **Stealing Las Vegas (87 mins.)**

*Warren D. Cobb and Francisco Menendez, University of Nevada, Las Vegas*

*Respondent - Deron Albright, Saint Joseph's University*

When a greedy Las Vegas casino owner threatens to lay off and take away pensions from his low-end staff of janitors, florists, and repairmen, they are forced to take matters into their own hands to even the odds.

### **SCREENING 3D / ROOM 705**

#### **Pidgin: The Voice of Hawai'i (57 mins.)**

*Marlene Booth, University of Hawai'i*

*Respondent - Chinonya Chukwu, Temple University*

Born on sugar plantations, spoken by more than half of Hawai'i's people, part English, part Hawaiian, with other languages mixed in, Pidgin captures the essence of multi-ethnic Hawai'i. This film profiles the language of Hawai'i's working people from plantation jargon to a source of island identity and pride.

#### **Going to Hell (15 mins.)**

*Bruce Hutchinson, University of Central Arkansas*

*Respondent - Wenhwa Tsao, Columbia College Chicago*

Three people have barricaded themselves in their house as a zombie epidemic spreads around the world. But for Hope and Isabel, the bigger problem is inside the house. Josh may be infected, and they don't know what to do with him...

### **SCREENING 3E / ROOM 709**

#### **Where's the Bloody Money? (14 mins.)**

*Sam Kauffmann, Boston University*

*Respondent - John Bruner, Taylor University*

A bank heist succeeds brilliantly, until the robbers start counting the money.

#### **Living Thinkers... (60 mins.)**

*Roxana Walker-Canton, Fairfield University*

*Respondent - Hong Zhou, Southern Illinois University Carbondale*

The documentary critically examines the impact of race, gender, and class in the experiences of Black women in academia. Through their education narratives, Black women identify factors determining the quality of their education and the impact that these factors have on their lives as present-day intellectuals, administrators, and academic support workers.

### **PANEL 3F / ROOM 711**

#### **Environmental Media in Action**

Our environment is at risk. How can we as media makers influence behavior and outcomes? A panel of documentary makers who create environmental media in search of solutions will discuss this topic.

*Mara Alper, Ithaca College, Moderator*

#### **Environmental Media as a Call to Action**

*Melinda Levin, University Of North Texas*

#### **Environmental Media And Trans-Disciplinary Collaborations: Mesa Verde Region Case Study**

*Dennis Aig, Montana State University Bozeman*

#### **From Movie To Movement: Towards A Poetics Of Engagement**

*Elizabeth Coffman, Loyola Marymount Chicago*

**Networked Storytelling And The Environment – “Veins In The Gulf” In Louisiana**

*Ted Hardin, Columbia College Chicago*

**Networked Storytelling And The Environment – “Veins In The Gulf” In Louisiana**

**PANEL 3G / ROOM 803**

**Top Ten Reasons Why It's a Great Time To Be A Filmmaker**

Meet with 12 best-selling authors from Michael Wiese Productions and discover how to generate great discussions about why filmmaking should be studied and promoted in the University system, the influence of storytelling of future generations what teachers can do to inspire and encourage their students.

*Ken Lee, Michael Wiese Productions, Moderator*

Ellen Besen, Animation Unleashed

**PANEL 3H / ROOM 307-309**

**Best Practices In Film And Academia**

*Joe Wallenstein, USC School Of Cinematic Arts, Moderator*

**Safety And Student Film Making**

*Karen D. Carpenter, California State University Northridge*

**A Holistic Approach To Production Safety Training**

*Linda Brown, USC School Of Cinematic Arts*

**Safety Is Safety Is Not On Afterthought: Incorporating Best Practices In Student Productions**

*Ted Wachs, New York University, Tisch School Of The Arts*

**Safety Crash Course (For Students With No Production Experience)**

**PANEL 3J / ROOM 317**

**Convention, Ethnography, And Meaning**

*Steven Lipkin, Western Michigan University, Moderator*

**Post 9/11 American Television Drama: 24 And Generation Kill As Melodrama**

24 and Generation Kill utilize but work in differing ways with the strategies of melodrama to question the adequacy of institutions in the face of terrorist threats.

*Ryan Copping, University Of Southampton*

**Recontextualizing War Trauma: The Four Horsemen Of The Apocalypse And Its Contemporary Critical And Audience Response**

A look at the contemporary response of critics and audiences to Rex Ingram's 1921 blockbuster The Four Horsemen of the Apocalypse, with a focus on how society was contextualizing the experience of World War One.

*Alyssa Pearson, Temple University*

**Breaking Up And Breaking Norms: Investigating Cultural Implications Of Non-Conventional Romantic Comedies**

This study investigates the traditional narrative formula within romantic comedy films, and how three recent releases have diverged from the expected happy ending.

*Rulon Wood, Westminster College*

**Interactive Ethnography And The Belgian Congo**

This paper describes the process of creating an interactive ethnographic film. As part of the presentation, the author presents a hyperlinked ethnography that examines the Royal Museum of Central Africa.

**SCREENWRITING 3K / ROOM 503**

**Finished Scripts Workshop**

**A Short Leash** by Carol Watson, Lynn University

1st Respondent - Anastasia Basche, Columbia College Chicago

2nd Respondent - Troy Perkins, University of Wisconsin-Oshkosh

**The Visitor** by Anastasia Basche, Columbia College Chicago

1st Respondent - Michael McAlexander, Frostburg State University

2nd Respondent - Laszlo Santha, NYU, Tisch School of the Arts



## WORKSHOP 3L / ROOM 801 B-C

### Staging Masters To Create Character And Conflict, Part 1

*Claudia Weill, University of Southern California*

How to stage a scene so that the event is physicalized, creating power as well as subtlety. We will work on a series of exercises to create masters tells the story in the most vivid possible way.

## NEW MEDIA 3M / CONAWAY CENTER, 1ST FLOOR

### Seasons

*Rebecca Ormond, Webster University*

*Respondent - Jonathan Olshefski, Rowan University*

*Seasons* is a live-action, time-lapse cubist motion picture in a repeating 3-minute stereoscopic 3D loop. *Seasons* layers stereoscopic 3D objects in "floating planes" over both 2D and stereoscopic 3D images to create seasonal "worm holes." [www.rebeccaormond.com](http://www.rebeccaormond.com)

### 7 in Bed

*Ellen Wetmore, University of Massachusetts Lowell*

*Respondent - Rebecca Ormond, Webster University*

*Seven in Bed* is an art installation featuring an interactive video projection in which visitors can insert themselves into the video stream by stepping into bed. <http://vimeo.com/32878992>

### Closer; A Moment with Charles

*Jonathan Olshefski, Rowan University*

*Respondent - Ellen Wetmore, University of Massachusetts Lowell*

*Closer* is a new media installation that explores the issues regarding proximity to marginalized populations and how distance denotes ignorance while closeness is rewarded with a deeper more nuanced understanding and the potential for empathy. <http://blip.tv/jonolshefski>

## COFFEE BREAK 3:15 – 3:30

## SESSION 4 / 3:30 – 5:15

### SCREENING 4A / ROOM 302

#### Disappearing France (5 mins.)

*Marie Ullrich, Columbia College Chicago*

*Respondent - Michelle Citron, Columbia College Chicago*

The elderly women of Nice, France, seem to exist only intermittently.

16 WEDNESDAY

#### 30 Years (12 mins.)

*Richard Life, Columbia College Chicago*

*Respondent - Andrew Bateman, Temple University*

Josh's mother, Venita Loring, remembers what it is like to realize you are the mother of a murderer. Despite the viciousness of her son's crime, she still sees Josh as a kindhearted, likeable young man who 'wouldn't hurt a fly'. However, Josh's incarceration over the past decade has pushed Venita and her family to the brink. With twenty years remaining on a thirty-year sentence, Venita continues to search for relief and a sense of normalcy in a life that has become anything but normal.

#### Leftovers (25 mins.)

*Michelle Citron, Columbia College Chicago*

Norma and Virginia lived together in Chicago for forty-five years. They died one after the other alone in their home, the vibrant lesbian community of their youth long gone. *Leftovers* explores the unforeseen trajectory of lives lived at the margins through the snapshots that Norma and Virginia left behind.

## SCREENING 4B / ROOM 402

#### Towing (15 mins.)

*Wenhwa Tsao, Columbia College Chicago*

*Respondent - Bruce Hutchinson, University of Central Arkansas*

*Towing* is a film about a female veteran's struggle to make the adjustment to civilian life, one fateful night her experiences in the war comes back to challenge her as she's yet again forced to face meaningless death. *Towing* explores themes of gender, race and class with a feminine perspective on the emotional effects of war.

#### The Wedding Ring (15 mins.)

*James Babanikos, University of Florida*

The old woman is suffering from Alzheimer's, but her mind conjures up memories of the life she once lived, of the child she once was. Her vacant stare belies the images, the activity, the stories that reverberate inside her head.

#### The Four Horsemen of the Apocalypse (10 mins.)

*Marc Russo, North Carolina State University*

*Respondent - Anne Haydock, Grand Valley State University*

The signs have begun. Silence, the first horsemen, prevents us from communicating. Then comes the Decay of our social order. The next sign is Consumption as we build on the ruins of our past. In the end Mother Nature will defend herself, which will ultimately lead to our Death.

WEDNESDAY 17

### **Nunna Mia e la Barca (13 mins.)**

*Jacob Dodd, State University of New York Oswego*

A film that explores my grandmother's daily life and references her Italian history.

The film connects my grandmother's present routine with her past experience of enduring the sinking of the boat, the Andrea Doria.

### **SCREENING 4C / ROOM 502**

#### **The Eye Enters Life (13 mins.)**

*Jes Therkelsen, College of William and Mary*

A video project that re-imagines the city symphony in a modern capacity. Does difference or does sameness emerge between these very different, but very similar spaces, places, and faces.

### **"Forward Into the Past": Gems from the Archives 11 (75 mins.)**

*Jay Gemski & Russ Harnden, GW University & Toy Box Entertainment*

Film Collectors Jay Gemski and Russ Harnden provide a special look into the past and future with an all new program of rare archive films from their respective collections.

### **SCREENING 4D / ROOM 504**

#### **The Blue Bike (14 mins.)**

*Hong Zhou, Southern Illinois University Carbondale*

*Respondent - Roxana Walker-Canton, Fairfield University*

A little boy's desire for a bicycle may mean betrayal to his brother.

#### **We Sing Our Own (5 mins.)**

*Derek Taylor, Southern Connecticut State University*

*Respondent - Shanti Thakur, Hunter College*

A lyrical portrait of the marred surfaces and lines of demarcation still present in Bosnian cities years after the genocide of the early 1990s.

#### **Red Tulips: A Story About Forgetting (14 mins.)**

*Shanti Thakur, Hunter College*

*Respondent - Derek Taylor, Southern Connecticut State University*

In a magical world where memory lasts only a few hours, James must re-learn who is wife and daughter are....and the one thing he needs to know to go forth in the world.

### **SCREENING 4E / ROOM 705**

#### **I Colonize the Golden Triangle (From Behind Glass) (13 mins.)**

*Jason Halprin, Minnesota State University Moorhead*

*Respondent - Kathy Bruner, Taylor University*

Being a tourist can mean keeping a place at arms length while extracting its cultural resources. Travel to exotic locales and historical revisionism results in joyous exploration and crass economic exchange. Recordings from a trip to India's Golden Triangle produce a document that walks the line between discovery and exploitation.

#### **TRIBE: The Nenets...(59 mins.)**

*Wayne Derrick BBC Wales*

*Respondent - Malia Bruker, Temple University*

Presenter Bruce Parry spends a month living with the Nenets - reindeer herders of Siberia. The popular BBC and Discovery series *Going Tribal* follows the reindeer herding and nomadic Nenets in northern Siberia during their winter migration.

### **PANEL 4F / ROOM 313**

#### **Film Production on a Small College Budget**

The high cost of film production equipment leaves many smaller programs struggling to stay on the cutting edge. But renting may be a smart alternative, giving students a real-world look at independent filmmaking.

*Jerry Gibbs, Curry College, Moderator*

*Dorria Dimanno, Curry College*

*Todd Davis, Curry College*

### **PANEL 4G / ROOM 307-309**

#### **Disrupting Traditional Models**

This panel will explore hybrid models of teaching that include online and offline, or traditional classroom learning.

*Brigid Maher, American University, Moderator*

#### **The Online Digital Skills Classroom—America And Beyond**

*Karla Berry*

#### **Developing An International Community With Clouds**

Hans Rosenwinkel, University Of Colorado Denver

**Strategic Global Residencies For Online Education**

Kari Barber, American University

**Holding Virtual Labs**

**PANEL 4H / ROOM 711**

**The Politics Of Food In Film**

Using foodways analysis, this panel focuses on analyzing images of food and food behavior woven into films' narrative design and mise-en-scène, images that shape understanding of material circumstances, character interactions, and social dynamics.

Diane Carson, St. Louis Community College At Meramec, Moderator

**Dysfunctional Behavior And The Politics Of Food In South Korea's "301/302"**

Cynthia Baron, Bowling Green State University

**Seduction And Mass-Produced Sweets In A Society Without Commensality**

**PANEL 4J / ROOM 317**

**Joie De Re-Vivre: Approaches To The Experimental Film Remake**

This panel investigates practical, theoretical, and pedagogical approaches to remakes of classic experimental films. Presentations will include a variety of specific case studies.

Jennifer Proctor, University Of Michigan-Dearborn, Moderator

**Hauntology And The Experimental Film Remake**

Evan Meaney, The University Of Tennessee

**Remake As Divergent Meta-Narratology**

Sasha Waters Freyer, University Of Iowa

**This Is Not A Remake**

Simon Tarr, University Of South Carolina

**Remake As Hacking**

**PANEL 4K / ROOM 407-E**

**Constructing Documentary, Real Or Otherwise**

Matthew Von Vogt, University Of Chicago

**M and The Realization Of The Security Camera Aesthetic**

This paper examines the way in Fritz Lang's M (1930) self-reflexively imagines the cinematic medium as a potential tool with which to aid society.

Brooke Dagnan, Eastern Michigan University

**Our Imagined Realities Manipulated: The Blurred Line Between Experimental And Documentary Films**

Exploring the boundary between experimental and documentary films, this paper analyzes formal construction methods and how these films challenge the audience's imagination asking that conventional notions of reality be reconsidered and reimagined.

David Tarleton, Columbia College Chicago

**Subtractive Editing: A Process-Oriented Approach To Documentary Construction**

This presentation describes a repeatable, systematic method for editing documentary film and video projects called subtractive editing. Software agnostic, this process empowers the editor to discover the story and structure of the film organically.

**PANEL 4L / ROOM 319**

**Practices Old and New**

David Waldman, University of Nevada Las Vegas, Moderator

**How Using A Light Meter May Promote Better Pre-Production And More Effective Visual Storytelling**

In a time when students learn to light by looking at LCD monitors, is there still value in teaching the use of incident and reflective light meters? Does teaching contrast ratios and pre-visualization promote more specific visual story-telling?

Harlan Bosmajian, Emerson College

**Interacting With Space And Light In A Physical Way**

Lighting with a meter vs. lighting with a monitor. Getting students out from behind the monitor to walk the set and to get a sense of their lighting choices. How can we get them excited to use and to trust their meters?

Francisco Menendez, University of Nevada, Las Vegas

**Surviving The Fear of the Stereographer: Questioning A New Set Of Rules**

**PANEL 4M / ROOM 803**

**Update on Fair Use**

The latest news on the fair use front, orphan works and a new low-cost app to make the life of the indie film producer much easier.

*Michael Donaldson, Donaldson and Califf, Moderator*

**SCREENWRITING 4N / ROOM 503**

**Finished Scripts Workshop**

**Stolen Girls** by Laszlo Santha, NYU, Tisch School of the Arts /

*1st Respondent - Troy Perkins, University of Wisconsin-Oshkosh*

*2nd Respondent - Duane Byrge, Virginia State University*

**Fort Bliss** by Claudia Myers, American University

*1st Respondent - Chris Auer, Savannah College of Art & Design*

*2nd Respondent - Anastasia Basche, Columbia College Chicago*

**WORKSHOP 4P / ROOM 801 B-C**

**Staging Masters To Create Character And Conflict, Part 2**

*Claudia Weill, University of Southern California*

How to stage a scene so that the event is physicalized, creating power as well as subtlety. We will work on a series of exercises to create masters tells the story in the most vivid possible way.

**VENDOR EXHIBITS / 10:15 – 5:00**

**NEW MEDIA EXHIBITS / 10:15 – 5:00**

**CONAWAY CENTER, 1ST FLOOR**

**CONFERENCE PHOTOGRAPH / 5:10 – 5:30**

At the 11th Street Bridge, 11th & Michigan Avenue. Meet in the Ludington lobby for directions.

**WELCOME RECEPTION 6:00 – 9:00**

At the Media Production Center. Trolleys will pick up attendees in front of the Ludington Building. Sponsored by AVID.



**SESSION 5 / 8:30 – 10:15**

**SCREENING 5A / ROOM 402**

**Peace and the Quiet (43 mins.)**

*Beth Balaban, Emerson College*

*Respondent - Sara Masetti, University of North Texas*

Kathie Malley-Morrison and Dot Walsh, two peace activists transitioning into their golden years, struggle to make their work relevant. Set against the backdrop of two American wars and an economic crisis, the film ultimately begs the question: Are we as individuals morally responsible for the actions of our government?

**A Silent Cry (30 mins.)**

*Arvind Daman Singh, University of North Texas*

A documentary “voicing” the smothered voices against abuse embedded in the immigration issues.

**SCREENING 5B / ROOM 302**

**Shine from the Valley (5 mins.)**

*Beverly Seckinger, University of Arizona*

*Respondent - Mara Alper, Ithaca College*

Music video for Tucson musician Mitzi Cowell’s anthem in response to the tragic shootings of January 8th 2011. Shot by a crew of University of Arizona students, the video has been embraced by the Fund for Civility, Respect and Understanding, founded by Gabrielle Giffords’ staffer Ron Barber in the wake of the shootings.

**Of Another Time (13 mins.)**

*Kathy Bruner, Taylor University*

*Respondent - Jason Halprin, Minnesota State University Moorhead*

The film explores the passion of living history re-enactors at the Mississinewa 1812 event in Indiana.

**The Trap of Saving Cambodia (27 mins.)**

*Timothy Sorel, University of Florida*

*Respondent - Kate Raney, Ohio University*

Follow American, David Pred, as he fights to shine a global spotlight on the troubling issues facing today’s Cambodia and its beleaguered population. The

film reveals allegations the World Bank, joined by superpowers such as the United States and China, is funneling billions of dollars in aid to this repressive regime – referred to globally as an international criminal enterprise.

### SCREENING 5C / ROOM 502

#### **Touch (8 mins.)**

*Jonathan Moeller, Columbia College Chicago*

*Respondent - Aggie Ebrahimi Bazaz, Temple University*

A young man's girlfriend witnesses him flirting at work. They don't talk about it and their relationship begins to drift apart. The young man must choose between the girl in the office, and trying to rebuild the once happy relationship with his girlfriend.

#### **Damian's Song (16 mins.),**

*April Wilson, Columbia College Chicago*

*Respondent - Mark Freeman, San Diego State University*

*Damian's Song* is a short documentary chronicling how the untimely death of teenage grassroots activist Damian Turner led his family and friends to a push for a Level 1 trauma center on the south side of Chicago.

#### **Inheritance (27 mins.),**

*Aggie Ebrahimi Bazaz, Temple University*

*Respondent - Jonathan Moeller, Columbia College Chicago*

Iranian-American filmmaker, Aggie Ebrahimi Bazaz, intimately explores the contemporaneous events of Islamic Revolution and divorce that uprooted her family and embroiled them in the complicated process of diasporic identity formation. A veritable collage of voices and eras, *Inheritance* roots itself within the politics of gender, memory, nation-state, and religion.

### SCREENING 5D / ROOM 504

#### **Give Me the Banjo (83 mins.)**

*Marc Fields, Emerson College*

Narrated by Steve Martin, *Give Me the Banjo* traces the colorful and contested journey of America's quintessential instrument from its African roots to the present, with performances and commentary by Pete Seeger, Earl Scruggs, Bela Fleck, Mike Seeger and the Carolina Chocolate Drops.

### SCREENING 5E / ROOM 705

#### **Unfinished Journey: A City in Transition (26 mins.)**

*Mark Huelsbeck, Flagler College*

*Respondent - Sally Rubin, Chapman University*

*Unfinished Journey* records St. Augustine's acknowledgment of its conflicted racial past through special events conducted during the summer of 2011. The efforts of Ambassador Andrew Young, the St. Augustine foot soldiers, and beach protestors are chronicled to acknowledge public history and foster reconciliation.

#### **Above the Ashes (29 mins.)**

*Michelle Carpenter, University of Colorado Denver*

*Above the Ashes* is an award winning documentary that reveals untold heroes, the strength of mountain communities and the devastation caused by the catastrophic Fourmile fire that ravaged the mountain communities to the west of Boulder, Colorado.

### PANEL 5F / ROOM 313

#### **Faculty Making Features**

How to balance academia with feature film productions? Hear from a panelists with a variety of experience to learn the different ways your colleagues are making movies while teaching.

*Frances Perkins, University Of Wisconsin Fox Valley, Moderator*

*Marc Moody, University of Hawaii at Manoa*

*Sharon Teo, University Of Nebraska Lincoln*

*Jared Rappaport, California State University Northridge*

*Julian Grant, Columbia College Chicago*

*Warren D. Cobb, University Of Nevada Las Vegas*

### PANEL 5G / ROOM 317

#### **Added Value: The Musicalization Of Dramatic Films**

An exploration of several successful dramatic films that were then transformed into equally successful musicals, with a specific emphasis on how musicals compress dramatic structure and then expand emotion with the addition of song and dance.

*Chris Auer, Savannah College Of Art And Design, Moderator*

*B.J. Sears, Savannah College Of Art And Design*

## PANEL 5H / ROOM 711

### **Women, Documentary And Advocacy**

How do gender, documentary and advocacy work go together? This panel will consider how female documentarians have worked in the field, producing gender-specific stories & networking to keep their stories in active distribution for positive outcomes.

*Elizabeth Coffman, Loyola University Chicago, Moderator*

*Ruth Leitman, Columbia College Chicago*

*Danielle Beverly, Marquette University*

*Laurie Little, Columbia College Chicago*

## PANEL 5J / ROOM 307-309

### **Film Moments: An Imaginative Challenge**

To explore the imaginative powers of scholarship, the panelists were asked to consider any film, with the lone caveat that they must center their papers on but one select moment in the film, and then use that as a foundation for their discussions.

*Gregg Bachman, The University Of Tampa, Moderator*

### **If Life Were Only Like This**

*Frank Tomasulo, Sarah Lawrence College & City College Of New York, CUNY*

### **Memorable Moments: Teaching Mise-En-Scène With The Opening Sequence Of Antonioni's Eclipse (1962)**

*Nina Martin, Connecticut College*

### **Haunted Interiors: Space, Subjectivity And Last Year At Marienbad**

*Charlene Regester, University Of North Carolina*

### **Cinematic Moments Of Masquerades – Crossing Racial, Gender, And Class Boundaries**

*Ashley M. Donnelly, Ball State University*

### **21st Century Political Genius: Kubrick's Anti-War Politics In *The Best War Movie Of All Time***

## PANEL 5K / ROOM 319

### **Cinema: Experiment, Form, And Function**

*Toni Perrine, Grand Valley State University, Moderator*

*Film Trek: The Cinematic Experience Of Walking*

Many popular films of the last decade have involved epic treks enhanced or made possible by digital effects. This paper will examine the long trek to compare the visual experience of walking to its cinematic representation in the 21st century.

*Jake Ivan Dole, Carleton University*

### **Make-Believe is an Inner Place: Embedded Narratives and Placement Cues in Hollywood**

This paper explores themes of imagination in Hollywood films as placement cues that generate viewer embodiment by evoking preconceptual bodily experience.

*Monte Patterson, Ohio University*

### **The Final Image: Finding Meaning In The End**

This paper is an analysis of film endings and how the final image of films function as the final part of the film's dramatic structure, as well as the last thing the viewer sees before the credits roll.

## SCREENWRITING 5L / ROOM 503

### **Works in Progress**

**Kid Africa** by Robert Arnett, Old Dominion University

1st Respondent - Kevin Corbett, Central Michigan University

2nd Respondent - Claudia Myers, American University

**Come Again** by Michael Tierno, East Carolina University

1st Respondent - Laszlo Santha, NYU, Tisch School of the Arts

2nd Respondent - Emily Edwards, University of North Carolina Greensboro

## WORKSHOP 5M / ROOM 623

### **The Joy of X; Learning to Work With and Teach Final Cut Pro X, Part 1**

*Bart Weiss, University of Texas, Arlington*

A workshop to go over truths and myths of Apples Final Cut Pro X. This will be a hands-on demo of the software to show how to use this software in a university film program.

## WORKSHOP 5N / ROOM 801 B

### Film Festivals: The New Exit Strategy For Film School Students

Rona Edwards, Chapman University, Singapore, Dodge College Of Film And Media Arts  
Monika Skerbelis, UCLA Extension / Riverside Community College

A step-by-step guide to Targeting the Right Festivals, Preparing a Press Kit & how to promote the film & the filmmaker. With more than 4000+ festivals, this is the new exit strategy for the 21st Century Film Student.

## COFFEE BREAK 10:15 – 10:30

## SESSION 6 / 10:30 – 12:15

### SCREENING 6A / ROOM 709

#### A Tooth Tale (7 mins., Work-in-Progress)

Ron Fleischer, Columbia College Chicago

Respondent - Charlotte Taylor, Blue Ridge Community College

Traditionally animated (hand drawn) short film employing digital technology.

#### The Edge of Summer (4 mins.),

Charlotte Taylor, Blue Ridge Community College

Respondent - Raymond Rea, Minnesota State University Moorhead

A stereoscopic silhouette animation about a girl who falls in love with the sun. Shot on a handmade animation stand, using a custom designed 3D optical system. This film is designed to be viewed in 3D using a handmade polarized stereoscopic viewing system.

#### Cat's Cradle (4 mins.),

Raymond Area, Minnesota State University Moorhead

Respondent - Ron Fleischer, Columbia College Chicago

A short experimental animation that integrates xerox cell animation and analog rotoscope techniques with digital effects. The film/video was scored by Helena Thompson of Purest Spiritual Pigs (Minneapolis). The story? Try. Fail. Try. Fail. Try. Failure becomes beautiful in it's own light.

### SCREENING 6B / ROOM 402

#### 4.0 (19 mins.)

David Kost, Chapman University

A grade-obsessed college student must question her values when she has a hard time getting an "A" from an eccentric professor.

#### Cut Out (14 mins., Work-in-Progress)

Mary Novak, Columbia College Chicago

Respondent - Steve Snediker

A young woman becomes friendly with a teen in her neighborhood and finds herself caught up in gang violence.

#### Carlisle's Secret (25 mins.)

Steve Snediker, John Brown University

Respondent - Mary Novak, Columbia College Chicago

After the untimely death of his mother, a 12 year-old boy steals his estranged father's book of secrets, only to lose it to bullies at his new school. He must pursue a restored relationship with his father to learn a deeper magic that helps him overcome the bullies and reclaim the book.

### SCREENING 6C / ROOM 502

#### The Christmas Tree (12 mins.)

Angel Kristi Williams, Columbia College Chicago

Respondent - Thavary Krouch, Columbia College Chicago

A struggling single father prepares to spend his first Christmas alone with his daughter, but when their tree is lost on Christmas Eve, he's placed in a troubling predicament.

#### Black Ink on Rice Paper (20 mins., Work-in-Progress)

Thavary Krouch, Columbia College Chicago

Respondent - Jason Robinson, Virginia Commonwealth University

A short documentary that focuses on the life and art of Linda Saphan. After escaping war-torn Cambodia to grow up in Canada, Linda began a quest in her early 20's to reconnect with her past and make sense of her displaced identity. In her return to Cambodia after many years away, she discovered her artistic voice and ultimately, found her calling.

#### A.W.O.L. (22 minutes)

John Swanstrom, American University of Sharjah

An American soldier, Marquette (David Morse), is captured and tortured in Vietnam. At the height of agony, Marquette suddenly finds himself home, living an idyllic life in the US with a loving wife and children that he doesn't recall ever having seen before.

## SCREENING 6D / ROOM 504

### **Ring Laila (25 mins.)**

*Anuradha Rana, Columbia College Chicago*

A short documentary about two Indian Muslim women who reassess gender roles to train and compete as boxers. It is a film about empowerment and the fighting spirit that inspires people to dream for something better amidst seemingly insurmountable odds.

### **Deep Down: a Story from the Heart of Coal Country (57 mins.),**

*Sally Rubin, Chapman University*

*Respondent - Mark Huelsbeck*

Beverly and Terry grew up on opposite sides of a mountain in eastern Kentucky, where coal is king. When a mountaintop-removal coal-mine encroaches on their community, they find themselves on opposing sides of a debate dividing their community and the world: who controls, consumes, and benefits from our planet's shrinking supply of natural resources?

## SCREENING 6E / ROOM 705

### **Wanda - the Girl Behind the Gun (95 mins.)**

*Carolyn Macartney, Southern Methodist University*

A 1920's era documentary-narrative hybrid film that tells the true story of Wanda, a passionate, volatile, Wild West sharpshooter. Struggling to escape the mistakes of her past, she commits a final act of recklessness when she shoots her fourth and final husband.

## SCREENING 6F / ROOM 302

### **The First Fagin (86 mins.)**

*Alan Rosenthal, Hebrew University*

Was Fagin in *Oliver Twist* based on a real person, who finished up in the worst prisons of Australia. This film examines that intriguing question. Shot in the wilds of Tasmania The First Fagin looks at the amazing life of Ikey Solomon, a 19th century Jewish receiver of stolen goods, whose adventures took him in 1830 from the floating prisons of the Hulks, to Newgate Prison, London, and to the cruel penal islands of Van Diemen's Land.

## PANEL 6G / ROOM 313

### **Teaching Directing In The 21st Century: What's Changed, What Hasn't**

While the basics of how to tell a compelling story on film hasn't really changed, formats and delivery systems have. Our panelists discuss what hasn't changed, and what has.

*Jack Sholder, Western Carolina University, Moderator*

### **Lessons From Hitch: Using Hitchcock To Teach Directing**

*Francisco Menendez, University Of Nevada Las Vegas*

### **Do I Drive The Scene Using Suspense Or Surprise? Earning The Wisdom To Know The Difference**

*Lisa Gottlieb, University Of Miami*

### **Making Episodic Series For The Web – Capstone Class & Gateway To Careers In Television**

*Marc May, University Of Nevada Las Vegas*

### **Teaching Opposites; How To Create Anticipation And Pay Off In A Scene.**

## PANEL 6H / ROOM 307-309

### **Tenure And Promotion: Navigating The Process**

Panelists from public and private institutions across the country offer insights and suggestions for junior faculty and job-seekers on how best to prepare for the process of tenure and promotion.

*Joe Bierman, Rowan University, Moderator*

*Sandy Dickson, Wake Forest University*

### **Building A Strong Portfolio: Creative Partnerships And Multi-Platform Opportunities**

*Melinda Levin, University Of North Texas*

### **Navigating Academy Buzzwords: Interdisciplinary Research, Grant Infusion, Creative Scholarship, And Peer Review During The Tenure And Promotion Process**

*Suzanne Regan, California State University Los Angeles*

### **Navigating A Teaching Career In An Increasingly Unstable Profession**

*Rob Yeo, University Of Wisconsin Milwaukee*

### **Jogging The Yellow-Brick Minefield: The Means To Tenure In 2012**

## PANEL 6J / ROOM 711

### **Grad Students: How To Position Yourself For The Academic Job Market**



Joseph Brown, University Of North Texas/UFVA Student Rep, Moderator

Jonathan Anderegg, The Ohio State University

### **Filmmakers In The Ivory Tower: Finding Your Place**

Connie Jeannette Wilkerson, University Of Utah

### **Living Your Teaching Philosophy**

Mary Beth Woodson, University Of Kansas

### **Building A Teaching Portfolio**

Frank Tomasulo, City College Of New York, City University Of New York

### **The Academic Job Search And Interview**

## **PANEL 6K / ROOM 317**

### **Concepts Of Authorship In Documentary Film**

The panelists will explore various patterns of authorship in documentary and how this manifests itself in the work of filmmakers.

Ben Levin, University Of North Texas, Moderator

### **Teaching A Course On The Films Of Frederick Wiseman**

Jennifer Machiorlatti, Western Michigan University

### **The Indigenous Voice In Documentary**

John Terry, Rhode Island School Of Design

### **Transitions In The Authorship Of Documentary Films**

George Larke-Walsh, University Of North Texas

### **Authorship In Documentary: The Creation Of Character**

## **PANEL 6L / ROOM 319**

### **The Aesthetics Of Art Cinema**

Zoran Samardzija, Columbia College Chicago, Moderator

### **In Defense Of Slow Cinema: Teaching The Aesthetics Of The Long-Take**

In my presentation, I challenge terms of the slow cinema debate. I argue that such directors exhibit a diverse range in their staging and construction of cinematic time. In doing so, I hope to complicate our understanding of long-take aesthetics.

Chris Yogerst, UW-Washington County

### **Finding Autumn: (500) Days Of Summer, Rhetoric, And Art Cinema**

This paper examines (500) Days of Summer as an independent art film that works as a response to the unrealistic nature of popular films about relationships.

Wayne Munson, Fitchburg State University

### **Lost In The Funhouse: Into-The-Abyss Narrative And The Discreet Charm Of The Bourgeoisie**

A reflection on mise-en-abime (into the abyss or “bottomless pit”) narrative in cinema – its sources, effects and implications – with a particular look at one of its best examples, The Discreet Charm of the Bourgeoisie (directed by Luis Bunuel, 1973).

## **SCREENWRITING 6M / ROOM 503**

### **Works in Progress**

**In The Seam** by Nelson Chipman, Point Park University

1st Respondent - Kyle Bergerson, University of Oklahoma

2nd Respondent - Z. Eric Yang, University of Central Arkansas

**CIL** by Marie Smith - University of South Carolina

1st Respondent - Z. Eric Yang - University of Central Arkansas

2nd Respondent - Michael McAlexander - Frostburg State University

## **WORKSHOP 6N / ROOM 623**

### **The Joy of X; Learning to Work With and Teach Final Cut Pro X, Part 2**

Bart Weiss, University of Texas, Arlington

A workshop to go over truths and myths of Apples Final Cut Pro X. This will be a hands-on demo of the software to show how to use this software in a university film program.

## **NEW MEDIA 6P / CONAWAY CENTER, 1ST FLOOR**

### **Marginalia: Drop**

Jeff Warmouth, Fitchburg State University

Respondent - Joonhee Park, Wheaton College and David Hooker

Multiple iterations of the artist carry boxes, and drop them into a pile. From Marginalia, a series of performance-based video compositions projected onto walls that explore the body's relationship to marginal aspects of our environments. [http://jeffu.tv/works\\_drop.html](http://jeffu.tv/works_drop.html)

## The Service

Joonhee Park, Wheaton College and David Hooker

Respondent - Jeff Warmouth, Fitchburg State University

A dual screen video project involves a performance in which two tennis players rally in the woods. Each screen shows one player and because the screens are switched, the players stand back to back. The actions of the play are directed outward.

## LUNCH 12:15-1:30

## SCRIPT CAUCUS LUNCH

## GRADUATE FELLOWS LUNCH WITH UFVA BOARD

## BASKETBALL / 1:00 – 3:00 (off-site)

MEET IN LUDINGTON LOBBY

## SESSION 7 / 1:30 – 3:15

### SCREENING 7A / ROOM 705

#### Mating For Life (49 mins.)

Cindy Stillwell, Montana State University

Respondent - Beverly Seckinger, University of Arizona

This intimate documentary, narrated by the filmmaker, focuses on a personal pilgrimage to witness the annual spring migration of the sandhill cranes: a metaphor for human transformation. *Mating for Life* evokes a meditation on nature and art, and poses essential questions about our need for both connection and solitude.

### SCREENING 7B / ROOM 709

#### Remote Control (10 mins.)

Eugene Rodriguez, De Anza College

*Remote Control* uses satire to examine the dysfunctional order of a suburban Latino family. Set in 1968, Father, Mother and their two sons confront each other about their respective “black/white” world views which then leads to an out-of-control farcical family brawl.

## Chicago Blues (30 mins., Work-in-Progress)

Vaun Monroe, Columbia College Chicago

Respondent - Timothy Sorel, University of Florida

A dramatic series set in Chicago: Tensions in an under budgeted and over populated inner city Chicago high school explode when a group of Latino kids beat a Black adolescent to death for dating a Puerto Rican girl.

### SCREENING 7C / ROOM 504

#### The Cleo Project (12 mins., Work-in-Progress)

Kate Raney, Ohio University

*The Cleo Projects* asks multiple women to perform as Cleo in a scene from Cleo From 5 to 7. One camera documented the director working through the process of performance and another shot the scene itself. The video captures the complex negotiation between performing femininity and embodying the self.

#### Informant (75 mins.)

Jamie Meltzer, Stanford University

A feature-length documentary film that investigates the turbulent life and journey of Brandon Darby, a prominent radical activist turned FBI informant.

### SCREENING 7D / ROOM 502

#### Nothing to Undo (4 mins.)

Jason Robinson, Virginia Commonwealth University

Respondent - Angel Kristi Williams, Columbia College Chicago

I use the camera on my iPhone to capture small moments in my life. Making dinner. Playing soccer with my son. A trip to the museum. *Nothing to Undo* is an abstract collage of these memories, an attempt to organize, preserve and remember.

#### Queens Dream (15 mins.)

Mark Freeman, San Diego State University

Respondent - Yun-Heng Lee, University of North Texas

A dance-for-camera choreographed by Yolande Snaith (*Eyes Wide Shut*) shot in Niki de St. Phalle's Queen Califia's Magical Circle.

#### Vermillion Cliffs (20 mins., Work-in-Progress)

Yun-Heng Lee, University of North Texas

Respondent - April Wilson, Columbia College Chicago

*Vermillion Cliffs*, a place where the residents live without their memories from the past but feel they are loved during all moments of the day.

## SCREENING 7E / ROOM 402

### **Undocumented Dreams (12 mins.)**

*Sara Masetti, University of North Texas*

*Respondent - Beth Balaban, Emerson College*

A cinema vérité style short documentary about DREAMers, the U.S. undocumented youth movement behind the Dream Act campaign.

### **An Incomplete History of the Travelogue, 1925 (10 mins.),**

*Sasha Waters Freyer, University of Iowa*

*An Incomplete History of the Travelogue, 1925* is a lyrical essay film that captures the spirit of adventure embodied by *The Great Gatsby* (published in 1925) in fragments from home movies of a wealthy American family abroad in Europe and North Africa. The Travelogue contemplates the human condition found in this ephemera – a condition which, as we already know, defies conclusive explanation.

## PANEL 7F / ROOM 307-309

### **Roles in Production - Historical and New**

*Charles Merzbacher, Boston University, Moderator*

#### **Using Video For Academic Analysis: The Medium Is The Medium**

How can video be used to make a persuasive and compelling argument in an academic setting? By examining some effective examples of expository video, we will attempt to arrive at the beginnings of an *Elements of Style for the Video Essay*.

*Kacey Morrow, Western Washington University*

#### **Fragmented Structures: From Film And Tv To Art And Design**

With the rise of the digital revolution, the traditional narrative is no more. People receive, process, and share large amounts of information in a new way. Narrative is a crucial component of communication and must change across various mediums.

*Rachel Lyon, Northern Kentucky University*

#### **Digital Divisions: Racial (In)Justice And The Limits Of Social Informatics In The State Of Georgia vs. Troy Anthony Davis**

The recent decision by the GA State Board of Pardons to execute Troy Anthony Davis for the murder of police officer Mark McPhail raises a number of legal, social, and media issues that coalesce around questions of racial justice and reconciliation.

*Jonathan Cavallero, University Of Arkansas*

### **Written Out Of The Story: The Forgotten Role Of Live Television Directors In 1950s Anthology Programs**

This paper investigates the essential role of direction in 1950s live television dramas. Often overshadowed by more famous writers and producers, directors like Delbert Mann and Sidney Lumet elevated TV's cultural standing during its early years.

## PANEL 7G / ROOM 711

### **Creative Practice In Pedagogy**

*Derek Taylor, Southern Connecticut State University, Moderator*

#### **The Creative Inventory Assignment**

This presentation will deconstruct an assignment developed for senior-level students in a media production capstone course wherein they assembled an "inventory" of media influences as a meaningful way to demonstrate the idea of creative identity.

*Dan Fleming, University Of Waikato, New Zealand*

#### **Pedagogy And The Virtual: Understanding Post-Classical Cinema Non-Negatively**

This paper asks if we have been too ready to define post-classical narrative film in negative terms (as 'not-classical') and proposes that the notion of virtuality affords a way of thinking post-classical film form more positively.

*Rob Hahn, St. Louis Community College Meramec*

#### **Not Film Theory - Film Fact**

The real life adventures of the art and craft of documentarians Werner Herzog and Albert Maysles, Composer Mychael Danna, and Independent filmmaker and marketing guru Tom Laughlin.

*E. Alyn Warren, National University*

#### **Critique And The Creative Process 2: Resistance Is Futile**

Imagination and the creative process are at the center of filmmaking. Innovation is said to be the engine of economic prosperity. What are the essential elements of a creative education that develops self-reliant and productive creative thinkers?

## PANEL 7H / ROOM 313

### From Anima To Shape Shifter – Roles Of Women In Cinema History

*Jaime Bihlmeyer, Missouri State University, Moderator*

#### Alien: The Pre-Oedipal Horror Of (M)Other

*Jonathan Olshefski, Rowan University*

#### Transmedia Documentary – An Empowered Subject And An Active Audience

Interactive documentary has revolutionized the viewer experience, but the subject is often marginalized. This paper looks at the potential for new technologies to empower subjects with control of their own representation through interactive media.

*Beverly Thompson, Siena College*

#### Documenting Sex Workers

This presentation will focus on the challenges of documentary filmmaking in a BDSM community, including establishing trust and intimacy with participants, visual exposure, and ethical representations of people's sexual behaviors.

## PANEL 7J / ROOM 317

### Cinema Legal And Illegal – Playing By Hollywood's Rules

*Dennis Conway, Valdosta State University, Moderator*

#### Are Incentives From U.S. State Film Offices To Media Productions Worth The Money?

More American state film offices are offering incentives to media productions, but no studies “crunch the numbers” state by state, and explore what they are. I inventory and measure the various “goodies” given to production companies.

*William M. Akers, Belmont University*

#### The Hollywood Internship Program

A look at the structure and value of Vandy In Hollywood, Harvardwood, and other entertainment industry intern programs.

## PANEL 7K / ROOM 803

### Screenwriting In The New Millennium

*Mary Dalton, Wake Forest University, Moderator*

#### Bad Teacher Is Bad For Teachers

This essay establishes a context for evaluating bad teacher characters in Hollywood films and provides a close reading of the 2011 movie *Bad Teacher*.

*Nelson Chipman, Point Park University*

#### The Future Screenwriter: A Brave New World

With the monumental shift in the way audiences are digesting visual narrative from tablet computers to interactive gaming, this paper will cover the “rethinking” how to prepare for a life as a screenwriter in today's brave new world.

*J.J. Murphy, University Of Wisconsin Madison*

#### Scripting On The Fly: Matthew Porterfield's Putty Hill

Using Matthew Porterfield's Putty Hill (2011) as a case study, my paper explores how eschewing a traditional script allowed the filmmaker to engage more imaginatively with the production by comparing his short treatment to the final film.

*Richard Allen, Texas Christian University*

#### Beginning, Middle, End Of An Era: Has Technology Trumped Aristotle?

Some contend the tenets of dramatic structure have remained constant since Aristotle. But with radical changes in how 21st century audiences view entertainment, this essay suggests screenplay structure is changing...maybe for the better.

## PANEL 7L / ROOM 319

### Small Programs, Big Ideas: How Small Film Programs Are Using New Technology And Techniques For Growth

Three professors, all in their 1st positions, share their experiences teaching at small film programs. After sharing, there will be an open discussion with all participants focused on creating a support network among colleagues in similar situations.

*Marek Dojs, Southern Arkansas University, Moderator*

#### Digital Cinema

*Liz Daggett, Rhodes College-Experiential Learning*

*Laurel Petty, Eastern New Mexico University-Interdisciplinary Collaboration*

*Bradford Gyori, Tribeca Flashpoint*

#### Mentorship Modes: Strategies For Influencing Interactive Learners

*Mentorship Modes* is a guide for teachers interested in transitioning from primarily

lecture-based instruction to a more student-centered approach that fosters self-organization, problem solving and innovation.

## SCREENWRITING 7M / ROOM 503

### Works in Progress

**Kalfou** by Desha Dauchan - UC Irvine

1st Respondent - Shari Thompson, Howard University

2nd Respondent - Kyle Bergerson, University of Oklahoma

**Haven** by Dina Fiasconaro - Stevenson University

1st Respondent - Duane Byrge, Virginia State University

2nd Respondent - Dean Goldberg, Mount Saint Mary College

## WORKSHOP 7N / ROOM 607-A

### From Final Cut X to Logic Pro: Finish your Audio in Logic Pro

Michael Tierno, East Carolina University

Lock picture in Final Cut X then import project into Logic Pro and finish your sound edit mix there. This workshop will demonstrate how to do this with a short film designed to teach this workflow.

## WORKSHOP 7P / ROOM 801 B

### Screenplay Development from the Inside Out

Rona Edwards, Chapman University, Singapore, Dodge College of Film & Media Arts

Monika Skerbelis, UCLA Extension / Riverside Community College

An inside look at what happens to material submitted to a studio or prod. company. Topics include loglines, coverage, development notes, and the players who have the power to put projects into development or give a resounding pass.

## NEW MEDIA 7Q / CONAWAY CENTER, 1ST FLOOR

### 9Andreas9

Anthony Stagliano, University of South Carolina

Respondent - Art Nomura, Loyola Marymount University

2-channel video installation on 99 cent stores, and a reply to Gursky's photographic diptych, 99 Cent. Gursky's high-angle photos reduce the store to graphical relations; 9Andreas9 ranges among the aisles and those people who work and shop there.

### Spline Describing a Phone

Jennifer Proctor, University of Michigan Dearborn

Respondent - Anthony Stagliano, University of South Carolina

A miniature remake of Anthony McCall's 1973 installation, *Line Describing A Cone*. The work proposes a kind of haunting – the ghostly effects of light made visible by fog, and the notion that the remade work is inescapably haunted by the original. <http://cargo.jenniferproctor.com/Spline-Describing-a-Phone>

### Lei-a, Before and After

Art Nomura, Loyola Marymount University

Respondent - Jennifer Proctor, University of Michigan Dearborn

Lei-a, Before and After is a five channel installation that explores the tension between the hologram of Princess Leia from Star Wars, a 1969 conceptual artwork, the public's expectations of holography, and the realities of holographic technology.

## COFFEE BREAK 3:15 – 3:30

## SESSION 8 / 3:30 – 5:15

### UFVA MEMBERSHIP MEETING / FILM ROW CINEMA, 8TH FLOOR

## VENDOR EXHIBITS / 10:15 – 5:00

## NEW MEDIA EXHIBITS / 10:15 – 5:00

## UFVA PICNIC AT NORTHERLY ISLAND / 6:00 – 9:30

Join your colleagues for Blues in the Night at beautiful Northerly Island. Trolleys will pick up conference attendees in front of the Ludington Building starting at 5:30. Sponsored by Panasonic

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## FRIDAY, AUGUST 10TH

**GOLF AND LUNCH AT JACKSON PARK GOLF COURSE 7:00 AM – 2:00 PM**  
**GOLFERS WILL MEET IN FRONT OF THE LUDINGTON BUILDING AT 7:00 AM FOR TRANSPORT TO THE COURSE.**

## SESSION 9 / 8:30 – 10:15

## SCREENING 9A / ROOM 402

### **Almost There (75 mins., Work-in-Progress)**

*Dan Rybicky, Columbia College Chicago*

*Respondent - Sheldon Schiffer, Georgia State University*

*Almost There* examines the history and controversy of the still-evolving field of “outsider” art by focusing on the complicated journey of one 80 year-old artist whose life changes when his work is publicly exhibited, his home is condemned and a long-buried secret comes to light.

## SCREENING 9B / ROOM 502

### **Home Movies (75 mins.)**

*Thomas Russell, Brigham Young University*

*Respondent - Hannah Dallman, Columbia College Chicago*

This documentary turns from commerce and industry to consider the intensity, trouble and tenderness of the first and best kind of film: the home movie.

## SCREENING 9C / ROOM 504

### **Clear Vision (8 mins., Work-in-Progress)**

*Ted Hardin, Columbia College Chicago*

*Respondent - Mark Kerins, Southern Methodist University*

Tears are a delicate part of our lens system and can improve visual acuity. Who knew that crying can improve your vision? This piece is a meditation on ‘seeing’ philosophically and literally after a filmmaker undergoes corrective eye surgery.

### **Time and Zion (15 mins.)**

*Stu Minnis, Virginia Wesleyan College*

*Respondent - Ted Hardin, Columbia College Chicago*

An experimental documentary film that explores deep time through the geological context of Zion Canyon, Utah.

### **Do Something Different (20 mins.)**

*Bart Weiss, University of Texas Arlington*

*Respondent - Stu Minnis, Virginia Wesleyan College*

A film about the band Brave Combo.

## SCREENING 9D / ROOM 302

### **Gender Studies (2 mins.)**

*Matthew Rice, University of South Carolina*

An animated dark comedy located at the intersection of gender portrayal and violence.

### **Passing Through (7 mins.)**

*Rob Sabal, Emerson College*

*Passing Through* confronts the tension between the beauty of abstract imagery and the power of representational images gathered during a train trip from Tokyo to tsunami-battered Ishinomaki in May 2011.

### **White Manor (46 mins.)**

*Ashkan Soltani, Minnesota State University Mankato*

*Respondent - Ruth Leitman, Columbia College Chicago*

The story of few remaining residents of a mobile home park in Midvale city, Utah that are facing eviction and uncertain future.

## SCREENING 9E / ROOM 705

### **Five 5-minute Landscapes (28 mins.)**

*R. William Rowley, Southern Illinois University*

*Respondent - Lorna Ann Johnson-Frizell, The College of New Jersey*

...paying attention to sites where the narrative traces of our interactions with, in, and on the landscape converge, intersect and/or run parallel.

### **...about Love (38 mins.),**

*Lorna Ann Johnson-Frizell, The College of New Jersey*

*Respondent - R. William Rowley, Southern Illinois University*

This American Life meets Modern Love. ...*about love* is a humorous and poignant look at love and loving told from the perspective of real people. ...*about love* celebrates the human need to love and be loved and explores the lengths we go to find that magical feeling.

## SCREENING 9F / ROOM 709

### **Irlanda Elizabeth (25 mins., Work-in-Progress)**

*Mary Horan, Columbia College Chicago*

*Respondent - Jonathon Quam, University of North Texas*

A short portrait documentary that follows a woman through her daily routine as she cares for her ex-husband as he deteriorates from Alzheimer’s and dementia.

### **Blood Brothers (30 mins., Work-in-Progress)**

*Jonathon Quam, University of North Texas*

*Respondent - Mary Horan, Columbia College Chicago*

After being abused as children, two young men from different homes form a bond as a way to overcome their troubled past. This poetic documentary explores the lush world they created in order to transform their understanding of love, friendship, and brotherhood.

## SCREENING 9G / ROOM 513

### **Out of Place (9 mins.)**

*Joseph Brown, University of North Texas*

*Respondent - Brian Lange, Columbia College Chicago*

*Out of Place* is a personal documentary that asks the question, "what does it mean to have a sense of place?"

### **Jazz Dreams II (75 mins.)**

*Geoffrey Poister*

*Jazz Dreams II* follows three young jazz musicians from New Orleans for fourteen years as they embark on difficult careers. The film features Jason Marsalis, the youngest member of the famed Marsalis family; Irvin Mayfield, a Grammy Award winning trumpet player/composer, and Courtney Bryan, a sensitive pianist attending the arts high school that graduated Wynton Marsalis, Nicholas Peyton, and Harry Connick Jr. We watch them grow from high school, through the death and destruction of Hurricane Katrina, to becoming parents and entrepreneurs.

## SCREENING 9H / ROOM 407-E

### **Gringos at the Gate (75 mins.)**

*Michael Whalen, Santa Clara University*

*Respondent - Clay Haskell, Colorado College-Mississippi*

The players and fans of the U.S. and Mexican national soccer teams love this simple game but have unwittingly become pawns of a larger social and historical struggle. And for Mexican-Americans living in the U.S. who they root for has become a question of identity; am I Mexican or American?

## PANEL 9J / ROOM 711

### **Life After Film School: The Industry Perspective**

*Norman Hollyn, University Of Southern California, Moderator*

### **Becoming A Professional Editor**

*Barbara Doyle, Chapman University*

### **To Intern, Or Not To Intern?**

*Linda Brown, University Of Southern California*

### **An Update On Life After Film School: What's Next?**

## PANEL 9K / ROOM 307-309

### **To Market, To Market: How To Sell Your Project And Jump Start Your Career**

Meet with 12 best-selling authors from Michael Wiese Productions to address how, with today's evolving technology and distribution models, one of the most daunting challenges for writers and filmmakers alike is to get your project to stand out from the crowd and get noticed. The marketplace is inundated with new submissions daily.

*Jen Grisanti and Kathie Fong Yoneda, Michael Wiese Productions, Moderator(s)*

## PANEL 9L / ROOM 313

### **Producing Community Videos With Professionalism And Imagination: Documentary Advocacy And Service Learning**

When students create films and videos to help further the goals for non-profit organizations, practical as well as pedagogical issue have to be considered. Student work will be screened.

*Laura Linder, Marist College, Moderator*

### **Imagining A Better Future: Helping Non-Profits Through Senior Capstone Video Projects**

*Laszlo Fulop, The University Of New Orleans*

### **Service Learning And The Cultural Domain**

*Jacob Bricca, Wesleyan University*

### **Documentary Advocacy At Wesleyan: Student Filmmaking For The Common Good**

*Lisa Mills, University Of Central Florida*

### **Community Partnerships And Student Documentaries: The Glories And The Pitfalls**

*Mark Huelsbeck & Swarnavel Pillai, Flagler College & Michigan State University*

### **Documentary: Public History And Service Learning**

## PANEL 9M / ROOM 317

### **International Influences And Origins**

Joseph Kraemer, Temple University, Moderator

### **Waltz With Bashir: Trauma And Representation In The Animated Documentary**

An exploration of the hypothesis posited in Ari Folman's animated documentary *Waltz with Bashir* that the blending of and nonfiction genres is a means by which to visually express the unrepresentable nature of trauma and human suffering.

Northrop Davis, University Of South Carolina

### **Manga/Anime And Hollywood; An Intense Interaction From The Birth Of The Japanese Forms**

Examines the confluence of manga/anime and Hollywood that has been going on since Tezuka, father-creator of manga/anime gave birth to them through Kubrick asking him to be art director on 2001: A Space Odyssey and accelerating into the present.

John Swanstrom, American University Of Sharjah

### **Towards A New Wave Of Arab Cinema: Student Films From The United Arab Emirates (2002 - 2012)**

This paper examines the emerging film culture in the United Arab Emirates through a study of select student films produced between 2002 and 2012. It also addresses how censorship influences both established and emerging film cultures and practices.

Jaeyoon Park, Washburn University

### **Like Father, Like Daughter: Action Heroines Of Korean Blockbuster Films**

This paper examines the representation of action heroines in recent Korean blockbusters while focusing on how their images function to negotiate narrative, thematic, and stylistic features of Hollywood blockbusters.

## **PANEL 9N / ROOM 319**

### **Obstacles And Gender Transcendence In Cinematic Art**

Deborah Jae Alexander, University Of Phoenix Louisville, Moderator

### **Gender Communication Differences And Issues In Theatrical Motion Picture Directing, 1896-1968**

When considering early women film directors, questions arise pertaining to communication issues on the set. What experiences pertaining to gender issues occurred during the directing process when women directed motion pictures between 1896 and 1968?

Novia Shih-Shan Chen, Simon Fraser University

### **Normalizing Disability, Decentralizing Heterosexual Temporality: Dissecting Queerness In Zero Chou's Drifting Flowers**

Challenging the extent to which queer/disabled existence has hitherto been deployed to buttress compulsory able-bodiedness, the film invents a queer survival of alternatives, idealizing a form of unprecedented non-heteronormative subjectivity.

Ross Morin, Connecticut College

### **Sexism, Misogyny And The Fear Of The Feminine In Student Films**

An argument that media production students are not being adequately educated in critical media literacy. Through an analysis of 115 student films, this paper discusses the repeated alarmingly negative representations of women.

Seyi Adebajo, Hunter College

### **Queering African Cinema**

David Kato a Uganda teacher and Lesbian Gay Bisexual Transgender Queer (LGBTQ) Human rights activist was murdered January 26, 2011 in his home. How could the world be different if there were positive images of Queers in Africa and African Cinema?

## **SCREENWRITING 9P / ROOM 503**

### **Works in Progress**

**Honeybee** by Michael McAlexander, Frostburg State University /

1st Respondent - Dana Weidman, Dutchess Community College

2nd Respondent - Dean Goldberg, Mount Saint Mary College

## **WORKSHOP 9Q / ROOM 801-A**

### **SxS: Sony Super 35mm + Stevenson Students**

G.T. Keplinger, Stevenson University

**Stevenson University students recently shot a short film on a Super 35mm PMWF3K camera & documented the process with the NEXFS100UK.** In this hands-on collaborative workshop, learn why Sony's Super 35mm cameras are great tools for the classroom.



## WORKSHOP 9R / ROOM 801 B-C

### Creative Visualization, Part 1

*Cari Callis, Columbia College Chicago*

*Sue Mroz, Columbia College Chicago*

A workshop that explores the relationship of a holistic curriculum to the creative process by fostering communication, creative collaboration and self discovery.

## NEW MEDIA 9S / CONAWAY CENTER, 1ST FLOOR

### Entelechia Again

*Cecil Decker, University of South Carolina*

*Respondent - Dave Tolchinsky, Northwestern University*

Entelechy: a realization or actuality as opposed to a potentiality. Again: once more; another time; anew; in addition.

### Subtext Construction Manual

*Jennifer Rarick, American InterContinental University*

*Respondent - Cecil Decker, University of South Carolina*

Animated experimental sound composition with sound design. Sound is intentionally un-rooted in the image – creating an unHINGING of sort – opening different paths for each viewer/listener.

### Love Match Game

*Jingwen Guo, University of South Carolina*

*Respondent - Jennifer Rarick, American InterContinental University*

A fortune telling game that combines elements of the Chinese and Western horoscopes. The game has three distinct visual windows with unique design elements.

## COFFEE BREAK 10:15 – 10:30

## SESSION 10 / 10:30 – 12:15

### SCREENING 10A / ROOM 705

#### Algren (75 mins.)

*Michael Caplan, Columbia College Chicago*

*Respondent - Adrienne Carageorge, Rochester Institute of Technology*

A feature length documentary that spotlights the creative legacy of one of the most underrated American writers of the twentieth century, Nelson Algren.

### SCREENING 10B / ROOM 709

#### Transmigration (75 mins.)

*Sheldon Schiffer, Georgia State University*

*Respondent - Dan Rybicky, Columbia College Chicago*

Curtis is looking for an escape to a foreign land, joins his estranged Brazilian biologist brother Francis on a spontaneous journey to find a rare jungle beetle. While hiking, Curtis is bitten by a snake. As he enters a venom induced hallucinogenic state, the two brothers are captured as slaves by a fantasy tribe of Amazonian women, and given to the tribal queen. With the aid of another slave, Curtis must plot a rescue of Francis and their escape, unless he finds his new situation better than the life he left behind.

### SCREENING 10C / ROOM 502

#### Frankenkinder (13 mins.)

*Anastasia Basche, Columbia College Chicago*

*Respondent - Ross Morin, Connecticut College*

*Frankenkinder* is the story of MIA, a superficial woman torn between the 'unconditional love' of a mother and her desire for social acceptance when she gives birth to a green baby.

#### Dorkumentary (15 mins.)

*David Tarleton, Columbia College Chicago*

*Dorkumentary* is an all-improv comedy web series made by husband and wife team David Tarleton and Adria Dawn.

#### Admissions (50 mins.)

*Chloe Smolarski, City University of New York*

A character driven, creative nonfiction film exploring the stories of four undocumented college students. Trapped at the intersection of education policy and broken immigration systems, the obstacles these students face – financial, legal and psychological – are presented, demonstrating the dehumanizing effects of marginalization and unequal educational access.

### SCREENING 10D / ROOM 302

#### The Drumbeat of China (6 mins.)

*Michael Keeley, Allegheny College*

This short experimental documentary captures the frenetic energy of modern China as experienced by first time visitors in their attempt to capture snapshots of ancient and contemporary sites.

### **The Persistence of Forgetting (12min)**

*Jeremy Newman, The Richard Stockton College of New Jersey*

*Respondent - Laurel Petty, Eastern New Mexico University*

This experimental video short explores the culture of divorce through a Jungian conception of time.

### **On Dream Street (18 mins.)**

*Skip Blumberg, Hofstra University*

*Respondent - Blis DeVault, Xavier University*

*On Dream Street* is a behind-the-scenes documentary short about a group of very special performers, Dreamstreet, a professionally-directed collaboration of performers with developmental disabilities, as they create, rehearse and perform to an enthusiastic audience in NYC's Central Park bandshell.

## **SCREENING 10E / ROOM 504**

### **Those Inescapable Slivers of Celluloid (7 mins.)**

*Jeremy Moss, Franklin & Marshall College*

*Respondent - Michael Gunter, University of Central Arkansas*

Stumbling upon sun bleached bullet-riddled vintage porn sequestered in hidden desert nooks and sagebrush, circuit boards and shattered glass along off-the-path shooting ranges, rotting cow parts in ritual-like mounds, a prophet's omniscient and culpable gaze; contemplating ideology and place, attempting to apply memory to moving image.

### **Stage Fright (55 mins.)**

*Kyle Brannon, American University*

*Respondent - Dylan Nelson, Colorado College*

Narrative web series developed with NBC Washington for production in a class at American University. The project was produced and directed by faculty with students writing and crewing the production.

## **SCREENING 10F / ROOM 402**

### **This is the Best Day of Your Life (7 mins.)**

*Anne Haydock, Grand Valley State University*

*Respondent - Marc Russo, North Carolina State University*

A portrait of a woman forcing a zipper.

### **Birthday Girl (8 mins.)**

*Frances Perkins, University of Wisconsin Fox Valley*

*Respondent - Sarah Monroe, Eastern Washington University*

Angry, big-city teen Katie reluctantly travels to live with her uncle, a rural farmer with a conspicuous limp. The two seemingly have nothing in common, until a striking flower catches Katie's eye, stirring memories of birthdays past.

### **I Love You...Me Neither (20 mins.)**

*Sarah Monroe, Eastern Washington University*

*Respondent - Frances Perkins, University of Wisconsin Fox Valley*

An overweight woman gathers her courage to meet the man she loves but has never seen for the first time. The promise of romance inspires her but will she let weight prevent her from fulfilling it?

## **PANEL 10G / ROOM 711**

### **Screenwriting in the 21st Century: Lessons from Development Hell**

It's not enough for students seeking professional careers to learn to write. They also need to learn the dynamics of the industry. The Entertainment Industry Caucus presents four views of the development process that can be used for class lessons.

*Peter Kiwitt, Rochester Institute Of Technology, Moderator*

### **The Studio As Auteur?**

*Hafed Bouassida, Minneapolis Community And Technical College*

### **Development Hell, Or Creative Heaven?**

*Keith Giglio, Syracuse University*

### **Writers Who Argue Live In Little Houses: The Screenwriter, Student & Development Notes**

*Diane Walsh, The University Of The Arts*

### **Teaching Screenwriting Via The Professional Simulation Method**

## **PANEL 10H / ROOM 313**

### **Your Friends are Your Future: Collaboration, Leadership and Strategies for Life after College**

*Deborah Reinisch, NYU Kanbar Institute of Film & TV, Moderator—Student Entrepreneurism*

*Karen Loop, Columbia College Chicago—Leadership and Team Building*

*Kristiina Hackel, Cal State Los Angeles—DIY Alumni Networks*

## PANEL 10J / ROOM 803

### **Strategic Planning For Film/Video Production Programs: Making It Work**

Strategic planning is an important and often required process that can be a powerful tool for driving a program's future. This panel discusses its multi-year experience in developing and implementing its plans.

*William Meador, University Of Central Arkansas, Moderator*

### **Strategic Planning Documentation For Film/Video Production Programs: The First Step**

*Bruce Hutchinson, University Of Central Arkansas*

### **Strategic Planning Implementation For Film/Video Production Programs: The Most Important Step**

*Chris Churchill, University Of Central Arkansas*

### **Strategic Planning Operations For Film/Video Production Programs: Beyond The Classroom**

## PANEL 10K / ROOM 317

### **The Power Of The Image In Indigenous Media**

*Jennifer Machiorlatti, Western Michigan University, Moderator*

### **Native American Public Television And The Importance Of Indigenous Media**

Native American Public Television is profiled in this presentation, stressing the vital role it plays in supporting Indigenous (Native) film and television production, as well as new web-based education.

*Jonathan Olshefski, Rowan University*

### **The Final Wife; The Gender And The Bluebeard Archetype Across Mediums**

*The Final Wife* uses Carol Clover's *Final Girl* as a lens through which to analyze power, agency and oscillating gender roles in the "Bluebeard" faerie tale archetype as it manifests in artifacts of literature, cinema and new media.

## PANEL 10L / ROOM 307-309

### **UFVA Graduate Student Fellows' Research and Creative Work Showcase**

This panel features the presentations of the 2012 UFVA Graduate Student Fellowship Recipients (6 fellows). 2012 is this fellowship's inaugural year! Please attend, support our graduate fellows, and learn about this exciting new program.

*Joseph Brown, University Of North Texas/UFVA Student Representative, Moderator*

*Malia Bruker - Temple University*

*Grace Gipson - Georgia State*

*John Goshorn - U of Central Florida*

*Helen Hood Scheer - Stanford*

*Jonathan Quam - University of North Texas*

*Melissa Rogers - Emerson College*

## PANEL 10M / ROOM 319

### **How Does Traditional Storytelling Work With Digital Distribution And Interactive Documentary?**

How do traditional storytelling skills work in the expanding world of interactive and on-line documentary? As distribution platforms expand there seem to be more and more opportunities for interactivity.

*Alice Elliott, New York University, Moderator*

*Indira S. Somani, Washington And Lee University*

### **Cross Cultural Identity In The Digital Documentary**

*Sally Rubin, Chapman University*

### **Regional Environmental Connections Go Global Virtually**

*Jay Rosenstein, University Of Illinois Urbana*

### **The Lord Is Not On Trial Here Today-The Individual Viewer And The Digital Revolution**

## SCREENWRITING 10N / ROOM 503

### **Works in Progress**

**The Correspondents** by Michael Green, Arizona State University

*1st Respondent - Jonathan Mason, Rowan University*

*2nd Respondent - Fritz Kiersch, Oklahoma City University*

## WORKSHOP 10P / ROOM 621

### **Surely you Ingest! XDCAM Tapeless Workflow for Safety and Flexibility**

*Charles Roberts, Fitchburg State University*

A hands-on demo of ingesting tapeless Sony XDCAM content using Avid Media Composer and Adobe Premiere in a safe and resilient way.

## WORKSHOP 10Q / ROOM 801 B-C

### **Creative Visualization, Part 2**

*Cari Callis, Columbia College Chicago*

*Sue Mroz, Columbia College Chicago*

A workshop that explores the relationship of a holistic curriculum to the creative process by fostering communication, creative collaboration and self discovery.

## NEW MEDIA 10R / CONAWAY CENTER, 1ST FLOOR

### **Pacing**

*Ellen Wetmore, University of Massachusetts Lowell*

*Respondent - Kacey Morrow, Western Washington University*

A video installation that explores the transitory nature of the human presence.

The composition plays with time, memory, mortality, and the sublime. Throughout there is a narrative of sleep and restlessness, loss and memory.

<http://vimeo.com/31256629>

### **Travel, Vanish**

*Kacey Morrow, Western Washington University*

*Respondent - Ellen Wetmore, University of Massachusetts Lowell*

Are you are a tourist or traveler? This video allows you to look beyond the camera's viewfinder, seeing 360 degrees of tourist destinations juxtaposed with authentic locations, while also liberating you from experiencing a standard passage of time. <https://vimeo.com/22865733>

## LUNCH 12:15 – 1:30

## GRADUATE STUDENT CAUCUS LUNCH

## ENTERTAINMENT INDUSTRY CAUCUS LUNCH

## SESSION 11 / 1:30 – 3:15

### SCREENING 11A / ROOM 504

#### **Journey to Hope (75 mins.)**

*Tania Khalaf, University of North Texas*

*Respondent - Michael Caplan, Columbia College Chicago*

A group of eager young therapists from Texas travel to an overcrowded orphanage in a third world country where they are overwhelmed by children with severe behavioral problems.

### SCREENING 11B / ROOM 705

#### **Tony & Janina's American Wedding (85 mins.)**

*Ruth Leitman, Columbia College Chicago*

*Respondent - Ashkan Soltani, Minnesota State University, Mankato*

Tony & Janina's American Wedding breaks out of the negative media stereotypes of the undocumented, as we follow one Chicago Polish family through the red tape of the current U.S. immigration system. The film and its outreach campaign, lead to the overturning of the Department of Homeland Security's decision of this case.

### SCREENING 11C / ROOM 709

#### **Europa (15 mins.)**

*William Meador, University of Central Arkansas*

*Respondent - Adam Schwartz, University of Alabama*

A dramatic science-fiction story about an astronaut who encounters intelligent alien life on Jupiter's moon Europa, and the reaction his meeting provokes when he returns to Earth.

### SCREENING 11D / ROOM 502

#### **The Agony and Sweat of the Human Spirit (15 mins.)**

*D. Jesse Damazo, University of Iowa*

A quiet ukuleleist and his talkative manager struggle to realize their artistic vision in this comic story of loss and friendship.

#### **Smith College Book Sale (30 mins., Work-in-Progress)**

*Christopher Reed, Stevenson University*

*Respondent - James Joyce, Montana State University*

*The Smith College Book Sale* was started in 1959 by the Smith College Club of Baltimore to raise money for young women in Maryland who could not otherwise afford to attend Smith. This is the story of the women of the sale who work to help other women succeed.

### SCREENING 11E / ROOM 302

#### **The Half Century Song (11 mins., Work-in-Progress)**

*Arturo Sinclair, Ithaca College*

*Respondent - Eugene Martin, University of North Texas*

Since the Independence war and throughout the Mexican revolution, itinerant musicians have been a long tradition in Mexico's history. Their songs reveal Mexico's cultural identity, depicting stories of war and romance, of endurance and corruption, of tenderness and loss.

**Beirut (52 mins., Work-in-Progress)**

Eugene Martin, University of North Texas

Respondent - Marek Dojs, Southern Arkansas University

Beirut is an experimental documentary about an inner city neighborhood in North Philadelphia. Part diary film, landscape narrative, and verite, the story interweaves the experiences of four people from Beirut as told by themselves. A rich percussive score punctuates the lyrical images of this harsh landscape.

**SCREENING 11F / ROOM 402****Chutes and Gates (8 mins.)**

Michael Gunter, University of Central Arkansas

Respondent - Jeremy Moss, Franklin & Marshall College

A young boy's Grandpa teaches him the ins and outs of farming.

**White Horse (10 mins.),**

Brian Lange, Columbia College Chicago

Respondent - Joseph Brown, University of North Texas

A young woman and her abusive father stay at a motel where the young woman is visited by a manifestation of her younger self in the form of the first horseman of the apocalypse.

**Beverly's Garden (15 mins.)**

Hannah Dallman, Columbia College Chicago

Too elderly to visit, it is only in the afterlife that Beverly is able to finally give her new great-granddaughter a gift.

**PANEL 11G / ROOM 313****Dimensions in Cinematic Character Development**

Aspects of cinematic character development often overlooked in the traditional screenwriting curriculum, including the short form, multi-episode TV format, and silent film. Also examined are creating vivid minor characters and character POV.

Mick Hurbis-Cherrier, Hunter College-CUNY, Moderator

**Controlling Character Identification And POV**

Jeff Rush, Temple University

**Character Development In Long-Form Serial Drama**

John S Douglass, American University

**Creating Vivid And Compelling Secondary Characters**

Kristiina Hackel, California State University Los Angeles

**Character Without Dialogue: Silent Storytelling In *The Artist*****PANEL 11H / ROOM 317****Imagining Civil Rights And Human Rights Documentaries Making A Difference In The 21st Century**

This program explores making and teaching Civil Rights and Human Rights documentaries in the 21st Century. It features distinguished filmmakers-educators and award-winning films and trans-media projects imagined and designed to make an impact today.

Daniel Miller, University Of Oregon, Moderator

**Civil Rights And Human Rights Documentaries Making A Difference**

Dylan Nelson, Colorado College

**Making It Fresh: Narrating Civil Rights And Human Rights History**

Clay Haskell, Colorado College Mississippi

**Messiah And The Dustbin Of History: Telling The Story That Doesn't Fit**

Aldo Bello, Mind & Media, Inc

**Beyond The Screen: Designing The Documentary *Film Dream: An American Story For Maximum Impact*****PANEL 11J / ROOM 319****Developing Web Series**

How can you harness web series productions to get the most out of your students?

Kyle Bergersen, University Of Oklahoma, Moderator

**Creative TV Incubator**

Daniel Robin, Georgia State University

**Neighborhood Film Series**

Randy Finch, University Of Central Florida Plant

**City Stories**

Patty Newton, University Of Texas Arlington

**Improv**

## PANEL 11K / ROOM 711

### **Social And Directorial Responsibility: Fostering Ethical Filmmaking In The 21st Century**

How do issues of social and directorial responsibility inform approaches to teaching and making films? This panel will explore ways that film engages with the audience in imaginative ways, charting the new terrain of socially responsible media.

*Enie Vaisburd, Pacific University Oregon, Moderator*

### **Video Activism: Imaginative Communication As Community Building**

*Jennifer Hardacker, Pacific University*

### **Video Activism: Imaginative Communication As Community Building**

*Kathy Bruner, Taylor University*

### **Filmmaking That Engages The Heart**

*John Bruner, Taylor University*

### **Filmmaking That Engages The Heart**

*Melanie La Rosa, Hunter College, CUNY*

### **Public Representation Of Private Life: Collaborating On Biography**

*Aubrie Campbell Canfield, Actuality Media, Co-Founder And Production Manager*

### **Our Responsibility To Tell Stories That Matter**

## PANEL 11L / ROOM 307-309

### **A Call To Action: Gender Issues In Film And Television**

Research and experience paint a picture of gender inequity in film & television. Continuing the work of the gender caucus, this roundtable discussion will develop a plan of action UFVA members can take to create change for women in these industries.

*Sheila Schroeder, University Of Denver, Moderator*

### **Research And Representation: Women Behind The Camera**

*Laura Vasquez, Northern Illinois University*

### **Research And Representation: Women In Front Of The Camera**

*Diane Carson, St. Louis Community College Meramec*

### **Discussion Points: How Do We Create Measurable Change For Women In Film And Television?**

## SCREENWRITING 11M / ROOM 503

### **Finished Scripts Workshop**

**Seeing Someone** by Dean Goldberg, Mount Saint Mary College, and by Dana Weidman, Duchess Community College

*1st Respondent - Fritz Kiersch, Oklahoma City University*

*2nd Respondent - Jonathan Mason, Rowan University*

**Minimum Safe Distance** by Heather Addison, Western Michigan University

*1st Respondent - Carol Watson, Lynn University*

*2nd Respondent - Dana Weidman, Duchess Community College*

## WORKSHOP 11N / ROOM 513

### **Recreating Reality with a Dynamic Cinema Sound Mix**

*Lee Payton, Columbia College*

In this workshop we will create the final sound mix for the short film *Contention*. Using ProTools software, we will re-record and mix all the categories of designed cinema sound, including original music, into a dynamic 5.1 surround sound mix.

## WORKSHOP 11P / ROOM 515

### **Special Camera Effects**

*Jacob Dodd, State University of New York, Oswego*

This workshop will focus on the instruction of in camera effects using Bolex 16mm cameras. Special emphasis will be on multiple exposures and matting effects achieved through the use of the Bolex Camera's filter holder and backwind function.

## NEW MEDIA 11Q / CONAWAY CENTER, 1ST FLOOR

### **Framing Parenting**

*Leena Jayaswal & Brigid Maher*

*Respondent - Sheldon Schiffer, Georgia State University*

Using animated photographs also known as Cinemagraphs we will explore the reality of family representation.

### **Punk Rock Mommy**

*Jonathan Olshefski, Rowan University*

*Respondent - Leena Jayaswal, American University and Brigid Maher, American University*

*Punk Rock Mommy* is an interactive website that explores the ephemeral nature of life through the journey of Andrea Collins-Smith and her 14 month battle with cancer. <http://myfaeriestory.com/punkrockmommy/PunkRockMommyIdeas.html>

### **The Rise and Fall of Black Velvet Flag Game**

*Sheldon Schiffer, Georgia State University*

*Respondent - Jonathan Olshefski, Rowan University*

Play the cycle of punk youth culture from the 1980s and try not to end up in jail or suburbia. Throw the dice and get a life.

<http://www.sheldonschiffer.com/game/game.html>

## **COFFEE BREAK 3:15 – 3:30**

## **SESSION 12 / 3:30 – 5:15**

### **SCREENING 12A / ROOM 402**

#### **The Hollywood Complex (85 mins.)**

*Dylan Nelson, Colorado College and Clay Haskell, Colorado College, Mississippi*

*Respondent - Kyle Brannon, American University*

Every year, thousands of children flock to Hollywood from across the United States. They come dreaming of stardom and many stay at the Oakwood Apartments, a temporary housing complex that caters to 'showbiz kids'. *The Hollywood Complex* follows half a dozen Oakwood families as they navigate tremendous financial, professional, and personal obstacles in pursuit of fame and fortune.

### **SCREENING 12B / ROOM 502**

#### **Provisional Response (5 mins.)**

*Anthony Stagliano, University of South Carolina*

Provisional Response is a two part split screen short experimental film made from archival and found footage, in exploring the hidden relationships between mass movements and the technological apparatus, modern transportation, used to move human bodies through their spatial environment. These unseen relations generate unexpected possibilities and effects.

### **Far Away Next Door (53 mins., Work-in-Progress)**

*Liz Daggett, Rhodes College*

*Respondent - Carol L. Robinson, Kent State University Trumbull*

*Far Away Next Door* is a documentary about a group of inner-city kids who spend six weeks creating, writing, and rehearsing their own original play. The kids discover ways to work their own lives into the play, but with rivalries, street violence, and family drama, will the show be ready when the curtain rises?

### **SCREENING 12C / ROOM 504**

#### **Shock (10 mins.)**

*James Joyce, Montana State University*

*Respondent - Christopher Reed, Stevenson University*

Alienated from family and friends after a recent tragedy, Christie struggles with her place in college and life as she watches her roommate's tortoise while finishing an engineering project started by her brother.

### **1996 (75 mins., Work-in-Progress)**

*Matt Meyer, George Fox University*

A NASA physicist feels his life was derailed back in 1996, when he couldn't save his sister from a high school shooting. So now, 19 years later, he figures out a way to go back in time to try to change things.

### **SCREENING 12D / ROOM 705**

#### **Everything Went Down (75 mins.),**

*Dustin Morrow, Portland State University*

*Respondent - Anastasia Basche - Columbia College Chicago*

A realist musical in the style of the beloved Irish film *Once*, this narrative feature seeks to explore the healing capacity of music, stemming from the filmmaker's experience working with music therapy programs for children.

### **SCREENING 12E / ROOM 302**

#### **Sanctity of Sanctuary: Paul Strauss and the Equinox Farm (90 mins.)**

*Blis DeVault, Xavier University*

*Respondent - Skip Blumberg, Hofstra University*

Meigs County, Ohio, in the foothills of Appalachia, is the home of renowned herbalist Paul Strauss. Paul has rehabilitated land left bare by strip mines and has helped to create the United Plant Savers Sanctuary to preserve endangered medicinal plants. This feature documentary speaks to a man's passion for nature and his marriage to the earth. This film is an igniting of the green spark and a call to living a sustainable life!

## SCREENING 12F / ROOM 709

### **Yard Work is Hard Work (28 mins.)**

*Jodie Mack, Dartmouth College*

A 28-minute musical that explores simultaneous disillusionment and hope in glorious color and song.

### **A Lesson of Love (60 mins., Work-in-Progress)**

*Michael McAlexander, Frostburg State University*

*Respondent - Thomas Russell, Brigham Young University*

*A Lesson of Love* is the story of a professor recruited to teach at a small Appalachian college and who falls in love with a deeply religious local woman. The unlikely love is torn apart as they try to answer the question: Can love exist without God?

## PANEL 12G / ROOM 313

### **Nothing Up My Sleeve...Presto! Introducing Multicultural Content To Film School Curriculum**

How can professors introduce multicultural content into the curriculum without alienating students?

*Vaun Monroe, Columbia College Chicago, Moderator*

*Aaron Greer, Loyola University Chicago*

*Keith Mehlinger, Morgan State University*

## PANEL 12H / ROOM 317

### **New Millennial Cinema**

*Andrew Bateman, Temple University, Moderator*

#### **Cosmic Equation**

This paper conducts a close reading of Slam (1998) to illustrate the influence that the mythos of Sun Ra has on the narrative thereby effectively putting a closed ending to what is often considered an open text.

*Gretchen Bisplinghoff, Northern Illinois University*

### **Imagining A New Icon**

Silent film star Gene Gauntier created an Irish Colleen who gave a “voice” to women at a unique moment in cinematic history and Irish political history and women’s history before censorship and the studio system stereotyped roles and silenced voices.

*Andy Smith, Lafayette College*

### **Slightest Shifts: Imagining And Imaging A Brave New Space For Art**

How does one imagine and enact a vision of interdisciplinary arts production? *Slightest Shifts* is a series of video portraits of artists/teachers/students/community members portrayed at their craft in reclaimed post-industrial spaces.

*S. Cagney Gentry, Adjunct Faculty*

### **What Is [Art] Cinema? Slow Cinema In The 21st Century**

The frontier of cinema is not only forged by technological innovation. Instead, our relationship with story will change completely. Slow Cinema will achieve a new relationship with story that is specific to this era of media interactivity.

## PANEL 12J / ROOM 711

### **Community-Based Service Learning And Critical Media Production**

This panel explores imaginative, pedagogical experiments with critical media production strategies and service learning that aim toward the promotion of critical media literacy.

*Michelle Glaros, Centenary College Of Louisiana, Moderator*

### **The Veterans History Project: Service Learning As Critical Media Production**

*Sarah Menke-Fish, American University*

### **Beyond The Walls Of The University For First Year Students,**

*Kevin Howley, Depauw University*

### **Teaching The Alternative**

*Sam Kauffmann, Boston University*

### **Helping Students Create Media About Social Issues**



## PANEL 12K / ROOM 319

### Film Studies – International Past And Present

*Rick Worland, Southern Methodist University, Moderator*

#### **Boots And Saddles: The Cavalry Western In The Vietnam Era, 1965-1972**

Considers cavalry westerns of the Vietnam era that speak about the war in evolving ways thematically and stylistically. Considers *Major Dundee*, *Duel at Diablo*, *Soldier Blue*, and *Ulzana's Raid*.

*Anne Ciecko, University Of Massachusetts, Amherst and Rahul K. Roy*

#### **Rescored Cinematic Folklore And Cultural Hybridity: 20th And 21st Century Screen Composition For “The Adventures Of Prince Achmed”**

This presentation will examine history and practices of film scoring/rescoring for the pioneering animated film *The Adventures of Prince Ahmed*: source materials, cultural representations, technology, artistic choices, image/sound relations.

*Vanessa Ament-Gjenvick, Georgia State University*

#### **Growing The Movie: Collaborative, Collective, And Sequential Authorship On Francis Ford Coppola's Bram Stoker's Dracula**

In our postmodern world scholars are looking to the future and redefining the past. As we evaluate the term “auteur,” we can consider Francis Ford Coppola as one such director who reimagined the auteur spirit.

*Pete Porter, Eastern Washington University*

#### **Rise Of The Planet Of The Apes And The 21st Century Animal Movie**

*Rise of the Planet of the Apes* (2011) creates otherwise impossible nonhuman performances with CGI and performance capture. This paper surveys emerging technologies and philosophies to grasp the potential of movies to represent nonhumans.

## PANEL 12L / ROOM 307-309

### Elements - Landscape And Environment In Cinema

*William Siska, University Of Utah, Moderator*

#### **21st Century Western Landscapes In The Imagining Of America**

Use of landscape in recent American westerns *No Country For Old Men* and *There Will Be Blood* reveals a change in tone from inspirational mountains and buttes leading to positive endings, to parched desert and plains supporting pessimistic outcomes.

*Chris Lippard, University Of Utah*

#### **Turning The Soil, Crossing The Divide: Movement And Imagination In The Color Of Olives, Border Incident, and The Three Burials Of Melquiades Estrada**

This paper considers how the camera records movement around borders, and how creativity and imagination are used to counter abusive technologies in *The Color of Olives*, *Border Incident*, and *The Three Burials of Melquiades Estrada*.

*Elizabeth Haas, Fairfield University*

#### **Documenting Disaster & Imagining The End: Apocalyptic Films In The 21st Century**

This paper will explore disaster documentaries in tension with apocalyptic/post-apocalyptic films to explore the distinguishing role technology plays in each genre's response to a 21st century America marked by catastrophe.

*Scott L. Baugh, Texas Tech University*

#### **Water For Silver And Gold: Environmentalism And Elementalism In Contemporary Westerns**

In *Rango* (2011) and *Meek's Cutoff* (2010), water replaces the narrative objective conventionally served in Westerns by material wealth (e.g., gold, silver) with a fuller appreciation for the essence and balance of natural resources.

## SCREENWRITING 12M / ROOM 503

### Short Scripts Workshop

**Wait for Me, Italia** by Jonathan Mason, Rowan University

1st Respondent - Dina Fiasconaro, Stevenson University

2nd Respondent - Michael Muhme, Western Michigan University

**Unromantic** by Michael Muhme, Western Michigan University

1st Respondent - Jonathan Mason, Rowan University

2nd Respondent - Emily Edwards, University of North Carolina Greensboro

## WORKSHOP 12N / FILM ROW CINEMA, 8TH FLOOR

### Imagination Empowered – Digital Media Creation And Collaboration In the Cloud

*Al Kovalik, Independent, Past Avid Enterprise Strategist and Fellow*

Join Al Kovalick, a thought leader and sought-after technology strategist as he shares his view and examples of how collaboration and cloud computing are changing the way video and other digital media empowers imagination in the 21st Century.

## NEW MEDIA 12P / CONAWAY CENTER, 1ST FLOOR

### Apple/Apple (Beta)

*Dave Tolchinsky, Northwestern University*

*Respondent - Roberta Friedman, Montclair State University*

7-inch 45 rpm vinyl, phonograph, audio, motor, gears, hair dryer, various electronics and apple boxes. <http://davidetolchinsky.com/appleapple-beta/>

### The Painted Lady

*Andres Tapia-Urzuu, The Art Institute of Pittsburgh*

*Respondent - Jingwen Guo, University of South Carolina*

*The Painted Lady* is an interactive 3D modeling film experience. The work involves the representation of a 1900's Victorian house in 3D with different produced short films being displayed in each of its 30 windows to be explored by an audience. <http://studioamakawa.com/paintedlady.html>

### 49 Waltzes for the Gated City

*Roberta Friedman, Montclair State University and Daniel Lowenthal*

*Respondent - Andres Tapia-Urzuu, The Art Institute of Pittsburgh*

A video realization of a graphic score documenting 147 randomly selected sites within the old city of Beijing during the summer of 2007, while China was preparing for the 2008 summer Olympics.

## VENDORS / 10:15 – 3:30

## NEW MEDIA EXHIBITS / 10:15 – 5:00

## NEW MEDIA RECEPTION / 6:00 – 8:00

In the Conaway Center, first floor of the Ludington Building. Sponsored by the School of Media Arts, Columbia College Chicago

## SATURDAY, AUGUST 11TH

## SESSION 13 / 8:30 – 10:15

### SCREENING 13A / ROOM 402

#### The Union Man (9 mins.)

*Bobby Lewis, University of North Texas*

*Respondent - Kelly Wittenberg*

Oscar Wilde said, "There are moments when art attains almost to the dignity of manual labor." Shot in black and white, *The Union Man* captures the inexplicable nuisances and subtleties that one faces while engaged in work that is often taken for granted.

#### Gun Shot Valley (10 mins., Work-in-Progress)

*Thomas Castillo, Bowling Green State University*

*Respondent - Jonathan Anderegg, Ohio State University*

On October 23, 1982, Cochise County sheriff's deputies attempted to serve traffic-related arrest warrants on members of the Christ Miracle Healing Center and Church in the small southern Arizona community of Miracle Valley. The tragic events of that day remain contentious, puzzling, and not fully understood.

#### Honoring Home (15 mins., Work-in-Progress)

*Changhee Chun, Ithaca College*

*Respondent - Jim Crawford*

*Honoring Home* is a human documentary about Han Lin and his family. They fled from Burma after the Student Uprising in 1988, lived in the jungles at the Thai-Burma border and eventually came to Ithaca, NY as political refugees. This documentary is an attempt to capture the life story of Han Lin and his family members, while also raising awareness about the history and current political situation in Burma.

### SCREENING 13B / ROOM 502

#### The Hope of Education (7 mins., Work-in-Progress)

*Erick Green, East Carolina University*

*The Hope of Education* is a short documentary film about the adult students of the Beaufort County Ed Tech Center in Washington, NC who returned to obtain their high school diplomas after previously dropping out due to the social circumstances associated with poverty, such as incarceration and teen pregnancy.

**Running Through Tall Grass (60 mins., Work-in-Progress)**

Tania Khalaf, University of North Texas

Respondent - Arturo Sinclair, Ithaca College

At the age of one, Cody had his legs amputated. At four, Cody learned how to walk. At seven, Cody became an athlete. Since then, Cody has inspired millions of people and has appeared on many talk shows and news specials. The documentary follows Cody from birth till now.

**SCREENING 13C / ROOM 504****Drift (3 mins., Work-in-Progress)**

Enie Vaisburd, Pacific University Oregon

While the winter weather strengthens its presence, the mind drifts to the warmth of childhood summers in Brazil.

**Customer Service (9 mins.)**

Karin Kelly, Drexel University

A downtrodden customer service rep, smitten by the local barista, discovers that what goes around comes around and that nice guys can indeed finish first.

**I'm 14 (12 mins., Work-in-Progress)**

Joonhee Park, Wheaton College

Shinae is a 14 year-old girl lives in a slum area in Ulaanbaatar, Mongolia. This film portraits Shinae's 14 days of life and 14 stories about her.

**Stage Four (56 mins., Work-in-Progress)**

Benjamin Steger, George Mason University

Stage Four, a feature length documentary, follows Mary and George, a couple married for over fifty years. With George on the verge of retirement, Mary is diagnosed with terminal breast cancer. For six years, this intimate family drama documents their journey through illness, treatment, remission, relapse and beyond.

**SCREENING 13D / ROOM 705****The Road Leads Here (3 mins., Work-in-Progress)**

Jennifer Hardacker, Pacific University

Respondent - Kacey Morrow, Western Washington University

The Road Leads Here is a short experimental film that evokes a sense of place, and celebrates the lush, mossy green world of the Pacific Northwest that the filmmaker now calls home.

**All The Wrong Friends (60 mins., Work-in-Progress)**

Mark Kerins, Southern Methodist University

Respondent - Bart Weiss, University of Texas Arlington

A group of high school friends reunite for a vacation a year after graduating but find their relationships have changed – and after one of them turns up dead, suspicions and accusations fly. No one is safe once everyone suspects everyone else in this dark comedy.

**SCREENING 13E / ROOM 709****A Dream Lost in Dream (55 mins.)**

Arvind Daman Singh, University of North Texas

People from all over the world come to America with very overpowering imagination of “America” as their answer to their economic, professional, educational, social, and/or political aspirations. A Dream Lost in Dream attempts to project the cultural, financial, professional and emotional dilemma that many first generation South Asians face when they reach America.

**PANEL 13F / ROOM 803****International Exchange at Chapman University's Dodge College: The Merits of Cross-Cultural Collaboration**

This panel explores the benefits of international exchanges in narrative and documentary film production, examining the merits of multi-cultural collaborations, both for the educational experiences of film students and the final creative products.

Sally Rubin, Chapman University, Moderator

**Cross-Cultural Exchange In Singapore And Malaysia**

James Gardner, Chapman University

**Cross-Cultural Film Production In Korea**

Jeff Swimmer, Chapman University

**International Production In Africa And Beyond**

Michael Kowalski, Chapman University

**International Exchange In Taiwan**

Rod Plummer, Chapman University

**International Exchange In Singapore**

## PANEL 13G / ROOM 307-309

### Old Workflows - New Platforms

*Warren Bass, Temple University, Moderator*

#### **The Palm-Size Camcorder In The Age Of The HD SLR**

This presentation examines the relevance, the pedagogy, the politics, and the production capabilities of Canon's ultra-compact XA10 "professional" palm-sized camcorder.

*Jonathan Mason, Rowan University*

#### **Story: The Most Cutting-Edge Technology. Tools For Integrating The Writer's Room Into The Film Production Curriculum**

*William M. Akers, Belmont University*

#### **Starting A Motion Picture Program**

If you were going to launch a motion picture production program, what should you keep in mind?

*Diana Jaher, University Of Illinois Urbana-Champaign*

#### **21st Century Technology And The Casting Process**

This paper explores how 21st century technology affects the casting process by examining the casting director's use of digital cameras and internet websites to record, disseminate, and shape auditions.

## PANEL 13H / ROOM 313

### Doing It The Hard Way: Perspectives On Handmade Cinema

Experimental filmmakers working in a variety of handmade modes will discuss their process and the relevance of doing it the hard way in a digital age.

*Anne Haydock, Grand Valley State University, Moderator*

#### **Out Of Sync And Beyond The Frame: Experiments In Small Format Hybrid Filmmaking**

*Charlotte Taylor, Blue Ridge Community College*

#### **An Experiment In Animated Stereoscopic Cinema And The Handmade**

*Jodie Mack, Dartmouth College*

#### **Artisanal Cinema: Re-Inventing The Reel**

*Lauren Cook, University Of Hartford*

### Light Painting: Cameraless Films In The Age Of Mechanical Reproduction

## PANEL 13J / ROOM 317

### Challenges In 3d Color Theory And Post

*Bill Baykan, Tribeca-Flashpoint Media Arts Academy, Moderator*

#### **Teaching The Invisible: Three Challenges For Post-Production Instructors**

Media post-production instructors must balance technical and aesthetic demands, class size constraints and initial skill sets that vary widely. This paper explores responses to these three challenges using group-oriented, project-based strategies.

*Gregg Perkins, The University Of Tampa*

#### **Alex Ross Perry's "The Color Wheel"**

This essay analyzes Alex Ross Perry's script, casting, and direction in the film *The Color Wheel* to argue that the film is ultimately about the gulf of alienation and confusion within the millennial generation's idea of the self, and of the future.

*Michael Gunter, University Of Central Arkansas*

#### **Stereoscopic Filmmaking In The Classroom**

This paper addresses the aesthetic and technical issues surrounding stereoscopic (3D) filmmaking in the classroom and its impact on composition, editing and shot selection, and their effect on the perception of depth.

*Matt Meyer, George Fox University*

#### **Imagination Meets Limitation; Top Ten Things Not To Do In 3-D**

If your students make mistakes in 2-D films, their audiences will chuckle knowingly. If they make mistakes in 3-D, the audience may become physically ill. If you're thinking of integrating 3-D into your film program, here are some pitfalls to avoid.

## PANEL 13K / ROOM 319

### Final Cut Schmo: Why "Flexible" And "Adaptable" Are The 2 Most Important Qualities Of The 21st-Century Media Education Model

*Christopher Reed, Stevenson University, Moderator*

#### **Love The One You're With: Lessons From Apple On 'Flexibility' And 'Adaptability'**

Brett Levner, University Of Nevada Las Vegas

### **Leaving Final Cut Studio, But When And To What?**

Dina Fiasconaro, Stevenson University

### **Writing And The New Technologies**

G.T. Keplinger, Stevenson University

### **Is Bad The New Good On YouTube?**

## **PANEL 13L / ROOM 711**

### **Media Wrong Strategies For 20th Century**

Steven Ginsberg, Ithaca College, Los Angeles, Moderator

#### **But What I Really Want To Do Is Write....**

An exploration of internships available to aspiring TV writers and screenwriters in the entertainment industry. Issues include strategies advisors can use to gear students to their own specific goals and interest areas.

Justin Schumaker, Texas Tech University

#### **Preservation Through Play: L.A. Noire As Cinematic Preservation Of The Noir Discourse**

This paper argues that Rockstar's L.A. Noire does not simply adapt the films of the noir discourse for its narrative. Instead, L.A. Noire preserves the noir discourse through play. Films preserved through gameplay are The Naked City and The Set-Up.

Keith Giglio, Syracuse University

#### **Aristotle vs. Mario: Writers And Video Game Narrative**

This presentation focuses on the tools of storytelling in the medium of video-games.

Jack Boozer, Georgia State University

#### **Re-Envisioning The Story: Character Narrator Status In Film Adaptation**

## **PANEL 13M / ROOM 513**

## **The Soundtrack; Theory and Practice**

David Stone, Savannah College of Art and Design, Moderator

### **New Criteria for Amalgamated Soundtrack Aesthetics**

Lee Payton, Columbia College Chicago

#### **Eradicating the Voodoo of Cinema Sound: The '50-50 Discussion'**

This paper contemporizes the ancient link between the human ear and brain, using simple, mathematical and physical truths. We explore ways that this can be used to help film students develop a broader context for understanding sound for cinema.

## **SCREENWRITING 13N / ROOM 503**

### **Short Scripts Workshop**

**Multicultural** by Dennis Conway, Valdosta State University

1st Respondent - Michael Muhme, Western Michigan University

2nd Respondent - Carol Watson, Lynn University

## **WORKSHOP 13P / ROOM 302**

### **This Experience Nearly Killed Me, But I Would Definitely Do It Again: How to Flirt with Disaster in Order to Achieve Valuable Learning Outcomes from an Intensive Group Production Experience**

Courtney Hermann, Art Institute of Portland

This workshop employs a multimedia approach to demonstrating methods, equipment, and organizational models that maximize learning outcomes for students and generate quality end products within the context of intensive group production experiences.

## **NEW MEDIA 13Q / CONAWAY CENTER, 1ST FLOOR**

### **On the Air**

Ozge Samanci, Northwestern University

Respondent - Roxana Walker-Canton, Fairfield University

On the Air is a full-body interactive installation that uses sensor data and animations. On the Air uses the viewer's distance to the installation as part of the content creation. <http://www.ordinarycomics.com/ontheair/web/radio.mov>

### **Velcro + Cupcakes: QR Coeds in Public Art**

*Laura Zaylea, Georgia State University*

*Respondent - Ozge Samanci, Northwestern University*

Two series of stickers, designed to be posted in public spaces, that use QR codes to link to a series of abstract videos that can be viewed on portable electronic devices. <http://velcrocupcakes.com>

### **We The People**

*Roxana Walker-Canton, Fairfield University*

*Respondent - Laura Zaylea, Georgia State University*

We The People is an interactive new media installation that invites participants to reflect on the significance of political participation in the democratic process in the US respective of race, class and gender.

## **COFFEE BREAK 10:15 – 10:30**

## **CAROLE FIELDING GRANTS BREAKFAST RECEPTION 10:15 – 10:30 / ROOM 801 B-C**

### **SESSION 14 / 10:30 – 12:15**

#### **Announcement, Winners of the 2012 UFVA Juried Films & Videos/Juried Script Competition /Film Row Cinema, 8th Floor**

*Carole Fielding Grant Winners*

*Kodak Scholarship Winners*

## **LUNCH 12:15 – 1:30**

### **SESSION 15 / 1:30 – 3:15**

#### **SCREENING 15A / ROOM 402**

##### **A Culture Known: Indigenous Culture in Siberia (60 mins., Work-in-Progress)**

*Marek Dojs, Southern Arkansas University*

*Respondent - Michael McAlexander, Frostburg State University*

In the summer of 2009 two American girls of Native American descent travel to Siberia to meet several indigenous groups.

#### **SCREENING 15B / ROOM 502**

##### **Immigrants (60 mins., Work-in-Progress)**

*Laszlo Fulop, University of New Orleans*

*Respondent - Weimin Zhang, San Francisco State University*

*Immigrants* is a study of the influx of legal, professional, “creative-class” immigrants to the United States. The interviewees are foreign-born artists, professors, researchers, scientists, etc. Our film is principally interested in the individual immigration experiences of members of this creative class.

#### **SCREENING 15C / ROOM 504**

##### **Hospice Nurses (18 mins., Work-in-Progress)**

*Jim Crawford, University of North Texas*

*Respondent - Changhee Chun, Ithaca College*

Where one hundred percent of their patients die, success is measured differently for hospice nurses. Within each home they enter, a family may be in crisis, yet it is their mission to create a safe and caring environment in which patients and their families may share their last days together in comfort and dignity.

##### **Shoot That Rat! (60 mins., Work-in-Progress)**

*Mikael Kreuzriegler, Loyola Marymount University*

Finding themselves on – of all places! – the city garbage dump for their first date, two lonely souls are forced to risk everything to find true intimacy and companionship. A film adaptation of Peter Turrini’s play *Shooting Rats* (Austria, 1971). A provocative critique of consumerism, and a story of amour fou.

#### **SCREENING 15D / ROOM 705**

##### **Monologue (8 mins., Work-in-Progress)**

*Jonathan Anderegg, Ohio State University*

*Respondent - Thomas Castillo, Bowling Green State University*

While auditioning for the role of narrator in a commercial for anti-depressant medication, an aging actor confronts his loss of self to his career and his medication.

##### **A Private Judgment (51 mins., Work-in-Progress)**

*Diana Nicolae, Rowan University*

*Respondent - Jonathan Gayles*

A community of camera-shy nuns in Northern Romania spends its days balancing religious devotion and repelling the incessant invasion of the modern world. Residing in a 16th century monastery and popular tourist attraction, they struggle to keep their faith and traditions alive.

## SCREENING 15E / ROOM 709

### **Synchrony (4 mins., Work-in-Progress)**

*Kacey Morrow, Western Washington University*

*Respondent - Jennifer Hardacker, Pacific University*

Synchrony — n. the state of being synchronous; simultaneity. Two tourists traveling alone and worlds apart, unknowingly hold an inescapable connection.

### **You See Me (60 mins.)**

*Linda Brown, University of Southern California*

The film explores the subject of loss and the challenges of self-identification and role reversal within the parent-child dynamic. While documenting her father's struggle to recover from a stroke, his death and the effect of both on her family, Linda returns to questions about familial relationships, identity, and grief addressed in an earlier work.

## PANEL 15F / ROOM 313

### **Story, Storytelling And Imagination In The 21st Century: Screenwriting And Spectacle In The New Digital Epoch**

This panel will investigate the evolution of story, storytelling and imagination in the new digital epoch.

*David Thomas, Ohio University, Moderator*

### **Revisiting Experiential Density In The New Digital Epoch; What's Changed, What Has Not?**

*Tommy Britt, George Mason University*

### **Protagonists As "Content Creators" In The Films Of Christopher Nolan**

*David Brock, West Virginia State University*

### **Tim Burton's Use Of The Visual Style And The Gothic Hero To Enhance Experiential Density**

## PANEL 15G / ROOM 317

### **Maximizing The Camera: At Home And Abroad**

*Jeffrey Wisotsky, Bronx Community College, Moderator*

### **The Speakeasy Television Studio At Bronx Community College: Videotaping Student Speeches For Public Speaking And Critical Listening Classes,**

*Changhee Chun, Ithaca College*

### **Teaching Cross-Cultural Documentary Research & Production Course In Summer Study Abroad**

## PANEL 15H / ROOM 319

### **Sound Conversations With (Un)Sound People**

Sound is one of the most powerful, and under-appreciated, aspects of film. This panel brings together sound enthusiasts from the editing room and the classroom to discuss how you (and your students) can use sound more effectively.

*Matt Meyer, George Fox University, Moderator*

### **Pure Imagination; The Magic Of Sound Design**

*Kelley Baker, Independent Filmmaker And Traveling Lecturer*

### **How To Avoid Fixing It In Post**

*Vinay Shrivastava, San Francisco State University*

## PANEL 15J / ROOM 711

### **Imagining The Film Festival As A Pedagogical Tool In The 21st Century**

We'll explore how three different schools have incorporated film festivals into their programs – as a showcase for student films, as a pedagogical tool in teaching filmmaking, and as an introduction to promotion and marketing of films.

*Mark von Schlemmer, University Of Central Missouri, Moderator*

### **The Show Me Justice Film Festival – Convergence Of Imagination And Production**

*Dana Weidman, Dutchess Community College*

### **Using Film Festivals And Juried Screenings On And Off Campus To Enhance Instruction**

*David Waldman, University Of Nevada Las Vegas*

### **Spring Flicks**

## PANEL 15K / ROOM 307-309

### **Keepin' Current**

In the ever changing arena of film and TV production, it isn't just technology that keeps changing. HD, 3-D, web series, Reality TV are all things that are here to

stay and that we, as educators, must stay up to date with.

*David Landau, Fairleigh Dickinson University, Moderator*

### **New Areas Of Cinematography? What's Working And Not Working?**

*Troy DeVold, Michael Wiese Productions*

### **How Reality TV Is Reforming Production And Editing**

*Northrop Davis, University Of South Carolina*

### **Wind From The East**

*Peter Kiwitt, Rochester Institute Of Technology*

### **Is Two Better Than One? Multiple Camera "Single Camera" Production**

## **PANEL 15L / ROOM 803**

### **Our Conversion Story: Forward Thinking, Slow Moving, Fine Tuning The Balance Between Tradition And Innovation At NYU**

The range of challenges and triumphs associated with transitioning a large department's signature film production class into an all-digital version while keeping the spirit, intensity and traditions of the original.

*Rosanne Limoncelli, New York University, Moderator*

*Rick Litvin, New York University*

*Peter Rea, New York University*

## **SCREENWRITING 15M / ROOM 503**

### **Grad Student Script Workshop**

**Mayflower** by *Jeremy Brent Nielsen (grad student), University of Utah*

*1st Respondent - Lynne Bond (grad student), Southern Illinois University, Carbondale*

*2nd Respondent - Shari Thompson, Howard University*

## **COFFEE BREAK 3:15 – 3:30**

## **SESSION 16 / 3:30 – 5:15**

## **SCREENING 16A / ROOM 402**

### **Listening to You, Listening to Me, Listening to Every Man, Woman & Child (60 mins., Work-in-Progress)**

*Carol L. Robinson, Kent State University Trumbull*

*Respondent - Liz Dagget, Rhodes College*

In 2009, Kent Trumbull Theatre produced American Deaf playwright Willy Conley's adaptation of the medieval morality play, *Everyman*. This documentary is a behind-the-scenes exploration of the play's town-and-gown production – a congested intersection of identity clashes in terms of: language, (dis)ability, age, race, gender, religion, secularism, environmentalism, medievalism, and postmodernism.

## **SCREENING 16B / ROOM 502**

### **An Ageless Web (18 mins.)**

*Laurel Petty, Eastern New Mexico University*

*Respondent - Jeremy Newman, The Richard Stockton College of New Jersey*

*An Ageless Web* is a documentary that traces the impetus behind the craft and community of handweaving through Exie and Annette, the two eldest members of Wednesday Weavers, a vibrant, autonomous, and self-funded group of weavers in Denver, Colorado.

### **White Scripts and Black Supermen (52 mins.),**

*Jonathan Gayles, Georgia State University*

*Respondent - Diana Nicolae, Rowan University*

Through interviews with prominent artists, scholars and cultural critics along with images from the comic books themselves, this film examines the degree to which early Black superheroes generally adhered to common stereotypes about Black men. From the humorous, to the offensive, early Black superheroes are critically considered.

## **SCREENING 16C / ROOM 504**

### **Everything's Fine (10 mins., Work-in-Progress)**

*Michael Mulcahy, University of Arizona*

Peter Berg isn't sure what he needs and may be unhappy with what he finds.

### **The Destiny of Lesser Animals (75 mins.)**

*Deron Albright, Saint Joseph's University*

*Respondent - Warren Cobb, University of Nevada Las Vegas*

Infusing the policier genre with West African cinematic traditions and a neorealist emphasis on daily life, *The Destiny of Lesser Animals* follows Ghanaian police



inspector Boniface Koomsin as he embarks upon a crime-laden journey to recover the one thing that can help him realize his ultimate dream— to escape the ghosts of his past and return to America.

### SCREENING 16D / ROOM 705

#### **The Last Days of Beijing Hutongs (77 mins.),**

*Weimin Zhang, San Francisco State University*

*Respondent - Laszlo Fulop, University of New Orleans*

Beijing's Hutongs, the traditional city structure with a unique ancient architectural style dating back to the Yuan dynasty (1206-1341) have been fading into the shade and greatly destroyed after massive demolishing under the rapid economic boom in China. *The Last Days of Beijing's Hutongs* explores the complexities of modernization and development in urban environments, and the effect it has on individual lives.

### PANEL 16E / ROOM 307-309

#### **Challenges Of Teaching - Directing In The Classroom**

*William ("Bill") Linsman, Boston University, Moderator*

#### **Pre-Visualization; What Is It? Why Should We Learn About It And Teach It**

For decades directors have organized their thinking; shot lists, 3X5 cards, storyboards. But now see the sequence of shots, the blocking, compositions, lighting; the entire flow of the filmmakers vision. What is pre-vis all about?

*Joel Moffett, University Of Hawaii Manoa*

#### **How To Move The Camera**

Directing Movement: How to dramatize action by moving the camera in relation to the actor.

*Steven Ross, University Of Memphis*

#### **Teaching Film Directing Using Two Versions Of The Same Scene From A Streetcar Named Desire**

A good tool for teaching exactly what a director can do to interpret a script is to screen and analyze the same four-minute scene from two faithful versions of *A Streetcar Named Desire*: Elia Kazan's 1951 film and Glenn Jordan's 1995 version.

### PANEL 16F / ROOM 711

#### **In Class On Set: Mentoring Students In Faculty-Led Productions**

Faculty members are increasingly working alongside students on their own professional productions—offering credit, pay, or something in-between. This panel explores how to best mentor and engage advanced production students in a pedagogically sound way.

*Brad Barber, Brigham Young University, Moderator*

#### **Offering Credit And A Credit: A Documentary TV Series Made With Students**

*Mark Kerins, Southern Methodist University*

#### **Democratic Filmmaking As A Learning Experience**

*Lisa Mills, University Of Central Florida*

#### **Compensating Students For Work On Faculty Films**

*Tom Russell & Courtney Russell, Brigham Young University*

#### **Mentoring The Feature Film**

### PANEL 16G / ROOM 313

#### **Transmedia; One Story, Many Media**

The modern narrative property cannot exist in one media alone. From film to television to games to webisodes to novels to comic books, and beyond, any major media property that expects to stand out from the crowd has to do so on multiple platforms. Traditional single media, or simple adaptations – where the storyline from one media piece is adapted into another media – is rapidly becoming old school. In its place is the idea of transmedia storytelling, where one giant, encompassing, engaging story is told across multiple media, with each platform telling its own contained story, but at the same time only part of the larger story.

*Michael Niederman, Columbia College Chicago, Moderator*

*Tom Dowd, Columbia College Chicago*

*Michael Fry, Columbia College Chicago*

*Joseph Steiff, Columbia College Chicago*

**PANEL 16H / ROOM 317**

**Late For Class: Imagination, Technology, And Cliché In Student Media Work**

If imagination is the 21st century technology, how do we as media educators encourage imagination instead of clichés in student film and video work?

*Laska Jimsen, Carleton College, Moderator*

**Cliché, Ideology, And Free Speech In The Media Arts Classroom**

*Caitlin Horsmon, University Of Missouri Kansas City*

**Zombies And Ninjas Beware; Strategies For More Nuanced Student Projects**

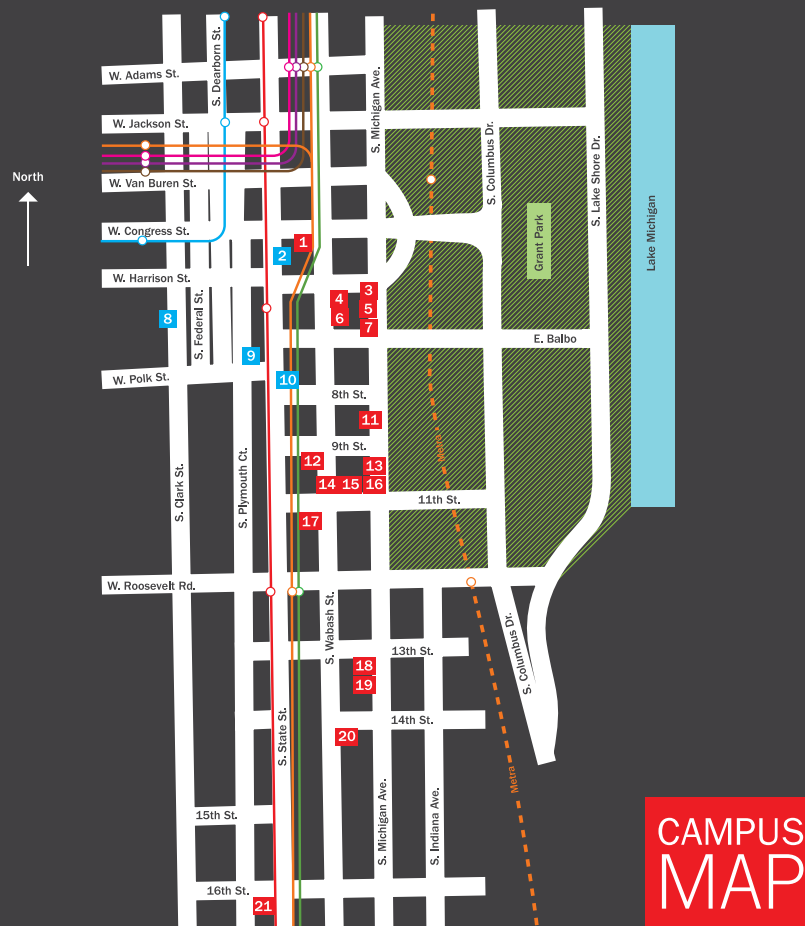
*Jason Coyle, Temple University*

**Conflict Theory And Narrative Filmmaking In Introductory Media Arts Courses**

**NEW MEDIA EXHIBITS / 9:00 – 10:30**

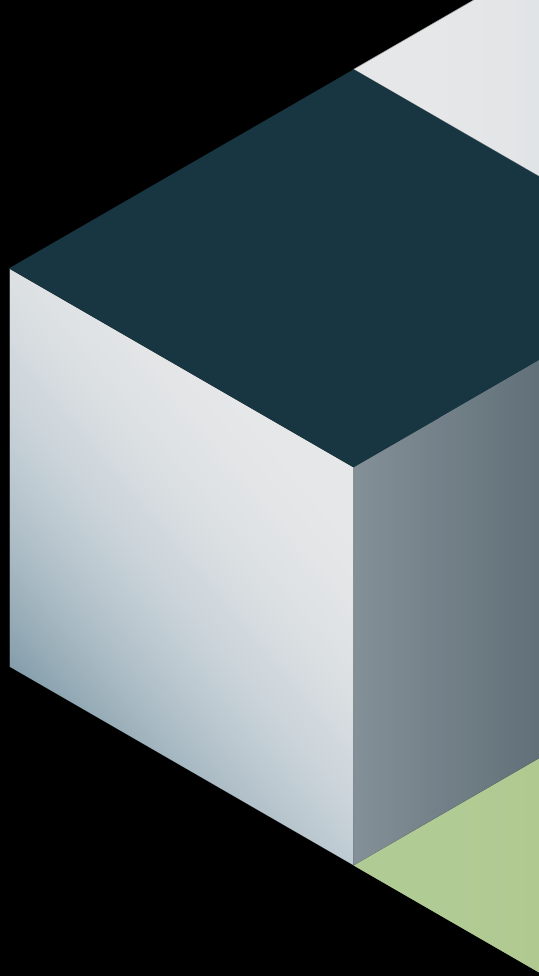
**UFVA BANQUET AT THE ADLER PLANETARIUM / 6:00 – 9:00**

Trolleys will pick up conference attendees in front of the Ludington Building starting at 5:45. Sponsored by JVC.



- 1 33 E. Congress Building (C)
- 2 University Center / 525 S. State (UC)
- 3 Alexandroff Campus Center / 600 S. Michigan (ACC)
- 4 619 S. Wabash Building (SN)
- 5 618 S. Michigan Building (SE)
- 6 Wabash Campus Building / 623 S. Wabash (W)
- 7 South Campus Building / 624 S. Michigan (S)
- 8 Dwight Lofts / 642 S. Clark
- 9 Plymouth Court / 731 S. Plymouth (PLYM)
- 10 2 East 8th
- 11 820 S. Michigan
- 12 916 S. Wabash Building (NS)
- 13 1006 S. Michigan Building (STE)
- 14 Sculpture Garden
- 15 11th Street Campus / 72 E. 11th (TC)
- 16 The Music Center / 1014 S. Michigan (MC)
- 17 1104 Center / 1104 S. Wabash (EC)
- 18 The Dance Center / 1306 S. Michigan (DC)
- 19 Sherwood Conservatory of Music / 1312 S. Michigan Building (SHM)
- 20 1415 S. Wabash Building (TFX)
- 21 Media Production Center / 16th & State (MPC)

Residence Centers



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