PLEASE READ ME BEFORE
YOU LOOK AT THE SCHEDULE!

This is a Version 3.1 of the 2019 UFVA Conference Schedule “Land of 10,000 Tales”.

This schedule is an ever-changing story based on conflicts, dropouts, topic changes, etc. While I try to minimize movement from one day/time to another, it’s sometimes inevitable. So, please look again at where your session/s are. Do not assume that your session is exactly the same as it was. Respondents may have moved from one film to another.

This is NOT a final version of the schedule, and other changes might occur before the July 10 deadline for changes.

For any issue you find, please write to me directly at hdmotyl@siu.edu. Please do not send changes to the home office, because the message will only be forwarded to me. To eliminate the possibility of something getting overlooked or lost, please send your message directly to me.

What to report back to me from the searchable schedule:

1. Misspellings
2. Conflicts
3. Screenings, New Media, Workshop presenters! Please look for missing or wrong descriptions of your event.
4. Papers and Panels presenters! The title of your paper/presentation serves as the description of your event. Make sure the title is correct.
5. Conflicts with another presentation/screening that you must attend because it’s yours or you’re participating in it. Not a friend’s.
6. Updated (or missing) affiliations

Screenings people! Respondent responsibilities!

If you asked for a respondent, you must respond to a film, too. Respondents are listed on the schedule.

All respondents must see the films before the conference, and write a response and/or critique on your institution’s letterhead. So, filmmakers and
respondents reach out to each other ASAP, exchange your work, and get viewing and critiquing.

If you need to find the email for your respondent, or for the filmmaker whose work you’re responding to, you can find the emails in the UFVA database. Sign into the site, and under the Membership pull down menu, click on “look up members.”

Or go to this link: Member Search

You can also search their institution’s faculty website listings, since their name and institution is provided in the schedule.

This schedule has been created for a four-day conference, and so events are booked across the four days. We cannot have all the events on the second and third day to accommodate member travel, so please keep that in mind when you see your event. And while we always do our best to accommodate personal travel plans, you should prepare to book your travel around the conference schedule, and not expect the conference planners to book the conference around your travel.

Reminder on dates
Registration for the conference continues right up to and through the conference. The registration fee now is $400. Anyone not registered by July 10th will have his/her name and event eliminated from the program—in print, online, or in the app.

July 10th is also the deadline for conference program corrections. The sooner you get the corrections to me the better. Changes received after the 10th will most likely not get made.

See you in Minneapolis!
HD
Your Conference VP
hdmotyl@siu.edu
UFVA 2019 SCHEDULE
“Land of 10,000 Tales”
Draft 3.1  12 June 2019

Caucus Meetings
All meetings will be over lunch at 100PM
The designated rooms are directly adjacent to the
Christensen Center Dining Hall on the second floor.

Tues July 30
Animation Riverside Room
Inclusion and Diversity East Commons

Wed July 31
Documentary Working Group East Commons
Entertainment Industry Augsburg Room

Thur Aug 1
History and Theory Riverside Room
New Media Augsburg Room
Script East Commons

Fri Aug 2
Environmental Augsburg Room
Gender Riverside Room
Graduate Student East Commons

Sports Tournaments
Golf
Wed, July 31  8AM tee time. Hiawatha Golf Course

Basketball
Thur, Aug 1  400PM XX??
**LEGEND**

Screenings are **yellow**. Panels are **green**. Workshops are **magenta**. New Media is **brown**. Scripts are **aqua**.

**FOSS**=Foss Lobeck Miles Center  
**HAGF**=Hagfors Center  
**CHRIS**=Christensen Center  
**MUSIC**=Anderson Music Hall  
**DORMS**=Anderson Residence Hall

**DOC**=Documentary  
**FIC**=Fiction  
**EXP**=Experimental  
**ANI**=Animation

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<th>Time</th>
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<tr>
<td>9A–12P</td>
<td><strong>UFVF Board Meeting</strong></td>
<td><strong>CHRIS</strong>: Marshall Room 1st Floor</td>
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<td>12–1P</td>
<td>Lunch for UFVF/UFVA Boards</td>
<td><strong>CHRIS</strong>: Marshall Room 1st Floor</td>
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<td>1–5P</td>
<td><strong>UFVA Board Meeting</strong></td>
<td><strong>CHRIS</strong>: Marshall Room 1st Floor</td>
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<td>10–6P</td>
<td>Registration and Dorm Check-in</td>
<td><strong>DORMS</strong>: Anderson Residence Hall</td>
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<td>11A–5P</td>
<td>Vendors Area Setup</td>
<td><strong>HAGF</strong> 150</td>
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<tr>
<td>11A–7P</td>
<td>New Media Setup</td>
<td><strong>MUSIC</strong> M3</td>
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| 7–8P  | Grad Student Meet and Greet                | **DORMS**: Floor House Lounge, Anderson Hall  
Facilitated by Joe Brown, UFVA Executive Vice President |
<p>| 8–9P  | Grad Student &quot;How to Conference&quot;           | <strong>DORMS</strong>: Floor House Lounge, Anderson       |
| 9–??  | Grad Student Mixer                         | <strong>TBD</strong>                                       |</p>
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<thead>
<tr>
<th>Time</th>
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<tbody>
<tr>
<td>830-5P</td>
<td>Vendors Area Open</td>
<td>HAGF–Room 150</td>
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<tr>
<td>830-5P</td>
<td>Registration and Dorm Check-in</td>
<td>HAGF–Hagfors Lobby</td>
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<tr>
<td>830-1015A</td>
<td><strong>Session 1</strong></td>
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<td><strong>Screening 1A</strong></td>
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<td><em>Silicone Soul</em>, Melody Gilbert, Frozen Feet Films, DOC, 71 mins.</td>
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<td></td>
<td>Explores the emotional connection some people have to their synthetic companions and what that means for the future of human relationships. The film is a collection of resoundingly human stories that reflect universal themes—the desire for love, compassion and communication.</td>
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<td><strong>Screening 1B</strong></td>
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<td><em>My Florida Home</em>, Matthew Herbertz, Florida Southern College, NAR 10 mins.</td>
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<td>An estranged daughter returns home to confront her elderly mother’s caregiver.</td>
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<td>Respondent Edward Loupe, Ohio University</td>
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<td><strong>Life After Life</strong>, Christopher Boulton, University of Tampa, DOC 53 mins.</td>
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<td>When Sarah, Eneida, and Juanita join a dance outreach program for seniors, they catch the eye of a local choreographer who challenges them to create and perform an original modern dance in one week.</td>
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<td>Respondent Jonathon Leslie-Quam, Midwestern State University</td>
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<td><strong>Screening 1C</strong></td>
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<td><em>Building A Dream</em>, Karl Ulrich, University of Nevada Las Vegas, DOC 5 mins.</td>
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<td>Villagers in the southern jungles of Belize must walk 30 miles of unpaved roads and trails to reach the nearest medical center, about 10 hours each way, resulting in the loss wages, and routine checkups a financial impossibility. One non-profit organization is changing that by building a small health clinic in the heart of the jungle.</td>
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<td>Respondent Bill Pace, Seton Hall University</td>
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<td><strong>The Marrying Kind</strong>, Michael Mulcahy, University of Arizona, DOC, 26 mins.</td>
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<td>The marriage, divorce and re-marriage of Lois and David Mulcahy is explored in this essay film. By witnessing the prosaic and poignant details of a relationship that spanned 55 years, the audience is invited to ponder why people get together and what drives them apart.</td>
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<td>Respondent Kristine Weatherston, Temple University</td>
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<td><strong>Buying Time</strong>, Sara Barger, Old Dominion University, DOC, 31 mins.</td>
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<td>Melanie Davis, a nurse and mother of 2, must illegally obtain cannabis products to treat her daughter’s pain and seizures caused by a rare form of brain cancer.</td>
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<td><strong>Screening 1D</strong></td>
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<td><em>Trump Dump</em>, Jennifer Zaylea, The University of the Arts, EXP, 2 mins.</td>
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<td>Questioning the ability of the American people to, once again, rise above the many differences that exist in the USA to maintain the dream of democracy.</td>
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<td>Representative Kelly Wittenberg, Western Michigan University, EXP, 9 mins.</td>
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1. typical of a class, group, or body of opinion. 2. a person chosen or elected to speak and act on behalf of others in a legislative assembly or deliberative body. 3. serving as a portrayal or symbol of something.


Respondent Vincenzo Mistretta, University of Southern Mississippi.

The Cage of Sand, Edward Rankus, University of North Carolina at Chapel Hill, EXP, 11 mins.

If asked to say what this work is about in one word, the answer—which is woven into the soundtrack—would be a Joycean one: it’s a “collideorscape.”

Light of Its History, Alex Ingersoll, University of Wisconsin - Stevens Point, EXP, 7 mins.

Mapping time with geological media. Fumbling to reach through time to the things themselves. Constructed using boulder stereograms, martian landscapes, mutable pixels, and glacial erratics. Subtitles from The Story of an African Farm (1883) by Olive Schreiner.

Respondent Gregg Perkins, The University of Tampa

Panel 1F
I Immersion: Human Connections in Virtual and Augmented Realities
Daniel Cross, Concordia University
“2D Imagery in 3D VR Immersive Environments”
Heather McIntosh, Minnesota State University, Mankato
“An Invitation to “Enter the Room:” Humanitarian Storytelling, Space, and Emotion in Augmented Reality”
Rebecca Ormond, CSU Chico
“Filming the Female Protagonist in a Frameless 360° Cinematic VR Experience”

Panel 1G
Future Directions/Global Perspectives
Co-hosted by CILECT North America, this panel will address future directions of our courses and programs. Panelists will offer insights from their experiences as educators and institutional leaders. Through active Q & A we will solicit and propose ideas for best practices that will lead to the next generation of media education in the US and around the world.
Karla Berry, Southern Illinois University Carbondale
Jean Desormeaux, Sheridan College
Barbara Evans, York University
Michael Kowalski, Chapman University
Leena Jayaswal, American University

Panel 1H
Dangerous & Powerful: Female Characters with Impact
Ryan Copping
“If You Have No Men: You Have No War!: Women and Pacifism in Great War Cinema of the 1930s”

Anna Weinstein, Auburn University

Mary Beth Woodson
“This Girl is Dangerous’: White Women and Race in Get Out and
Panel 1J

Documentary Evolution & Revolution
Jonathan Olshefski, Rowan University
“Manifestations: The Excruciating Evolution of a Film”
The documentary QUEST endured a winding, ten-year journey through different cuts, versions and even formats before it achieved its definitive form. QUEST developed from a photo essay to a short film to a feature length documentary. Though many edits and approaches were incorporated and later discarded, this pile of experimental wreckage was essential to the realization of the final film.

Elizabeth Collins, Bowling Green State University
“Confronting Gish: A Legacy of White Supremacy on Campus and the Students Who Will Change Everything”
This paper is connected to the documentary project of the same name, and further explores issues of representation, safety and comfort for students within film and media programs on college campuses. Specifically, this study closely examines the case of Bowling Green State University and the renaming of the Gish Film Theater and Gallery which was relocated to the student union in 2019.

G. T. Keplinger, Stevenson University
“Non-traditional scholarship: From documentary to book and back”
I did a documentary on The Seldom Scene for my MFA thesis film and between 1999-2006. I screened a work in progress of my film at the 2013 UFVA conference and I posted some excerpts online. An author saw them and contacted me about the book he had started; after several chats, we decided to collaborate on the book. Now, my co-author and I plan to complete the documentary and the release it. In my paper, I elaborate on my methodology of working on the book from a documentary film project and back.

Panel 1K

Not Joking Around: Humor and Social Change in Mediated Storytelling
Giovanna Chesler, George Washington University
“Can We Laugh at This? Comedy in Social Issue Storytelling”

Nico Opper, Santa Clara University
“Humor: A Dose of Medicine, A Coping Mechanism, A Storytelling Hook”

Caty Borum Chattoo, American University

Script 1L

The Shoot
by Rani Crowe, Ball State University

Love as Practice for Dying
by Shayna Connelly, DePaul University

I, Sphere
by Andrew Gay, Southern Oregon University
Each of the writers will respond to the other authors’ scripts.

| Workshop 1P |  
|---|---|
| **Sticks & Stones, Tablets & Phones: Stop-Motion Animation with Mobile Devices**  
Lynn Tomlinson, Towson University  
Jo Meuris, Nevada State College  
Natural objects and recycled materials can come to life through stop-motion animation. Apps for mobile devices help make animation portable and accessible for faculty and students alike. Animators Lynn Tomlinson and Jo Meuris lead this environmentally-oriented hands-on workshop. Participants will work quickly and collaboratively crafting short animated sequences. |

| Workshop 1Q |  
|---|---|
| **Experience ‘The Three Wells of Screenwriting’**  
Matthew Kalil, Michael Wiese Productions  
Learn how to inspire your students to access their unique wells of creativity in order to write the kinds of screenplays and make films that only they can. In this experiential workshop, participants will learn entertaining exercises and powerful workshop tools to help their students be more effective and conscious creators of content that matters. |

| 1015–1045A | **Coffee Break**  
HAGF 150  
Sponsored by  
**SCHOOL of COMMUNICATION**  
**AMERICAN UNIVERSITY • WASHINGTON, DC**  
**Film & Media Arts**  
**“Coffee with the Board”**  
HAGF Lobby  
Get a beverage and then meet Board members, learn more about UFVA, chat about the future of the organization, find out about volunteering. |

| 1045A–1230P | **Session 2**  
**Screening 2A**  
**This is Cindy**, Carolina Posse, Columbia College Chicago, NAR, 30 mins. A ‘Super-Realtor’ confronts her biggest challenge yet, to sell a house that is inhabited by a poltergeist.  
**The Children’s City**, (WIP), DOC, 17 mins. Meghan O’Hara, California State University Monterey Bay Mike Attie, University of the Arts  
JA BizTown is an 8,000 square foot kid-sized model city where each day over 150 students take on jobs from Mayor to Bank CEO to UPS driver in order to learn “how the real world works.” This immersive short film offers a glimpse into the culture of work and the system of capitalism from a child’s perspective.  
**Carousel** (WIP), Stephen Crout, University of Illinois Urbana–Champaign, NAR, 17 mins. Explores the consequences faced when childhood trauma lingers unresolved into adulthood.  
**Respondent** Alex Ingersoll, University of Wisconsin - Stevens Point.  
**Third Party Witness**, Bill Pace, Seton Hall University, NAR, 11 mins. |
Two young lawyers meet to take the deposition of a witness with a secret... only to discover the truth of their own.  
Respondent: David Atkins, Quinnipiac University

**Screening 2B**

*The Lost City of the Monkey God*, Mitchell Block, University of Southern California, DOC, 103 mins.  
Follows explorer Steve Elkins and a team of archaeologists, anthropologists, scientists and filmmakers in this true-life adventure as they overcome torrential rains, dense jungles, poisonous reptiles and deadly disease carrying flies to search one of the last unexplored places on Earth for a lost Maya city.

**Screening 2C**

*Damaged Goods*, Sarah Hogencamp, Asbury University, NAR, 70 mins.  
With an ex-boyfriend who is taking her money, a boss threatening to fire her, and a landlord who won't fix her apartment, Amanda's life may not be ideal, but she's fine - she's got things under control. That is, until her estranged father comes back into her life.  
Respondent: Sonja Bertucci, University of Richmond.

**Screening 2D**

*The Fountain*, Stephen Crompton, Bowling Green State University, DOC, 5 mins.  
North Port, Florida’s Warm Mineral Springs serve as a popular attraction for American and International visitors who believe its waters hold medicinal qualities, lending support to claims it is the mythical Fountain of Youth. Curt Bowen, a deep water explorer, ventures beneath the surface to discover what truths lie within.  
Respondent: Joe Kraemer, Towson University

*The Garbageman Cometh*, David Atkins, Quinnipiac University, DOC, 10 mins.  
Documents a day in the life of sanitation worker Frank Chesson, a hard-working, eternally optimistic, lover-of-birds.  
Respondent: Giovanna Chesler, George Mason University

*Are You Me?*, Jennifer Suwak, Kutztown University, DOC, 49 mins.  
An examination of relationship dynamics, and the cyclical nature of living, relationships and adapting to life changes. It features Octogenarian Frieda Suwak, and the relationship with her daughter/caretaker as she navigates mid to end stage Alzheimer’s.  
Respondent: Randy Caspersen, Northern Illinois University

**Panel 2F**

*Hybridity and Mixed-Media in Animation*  
Brad Lewter, Ithaca College  
"3D to 2D: Mixed-Media Animation with Motion Capture"

Tom Gasek, Rochester Institute of Technology  
"The Value of Photographic Reality in the World of Animated Imagination"

Mari Jaye Blanchard, Rochester Institute of Technology  
"Line of Action: Two-Dimensional Animation in a Three-Dimensional Space"

Jason Harrington, Ithaca College  
"Hybridity and Mixed Animation: From Spider-Verse to Roger Rabbit"
### Panel 2G
**The New Moment: Teaching in the Wake of Social Change**  
Megan Sperry, State University of New York at New Paltz  
“Teaching Women in Film in the midst of the #MeToo Movement”

James Joyce, Montana State University  
“Addressing Accidental Bias when Telling Stories”

Matthew Herbertz, Florida Southern College  
“Sexism in the Film Classroom: A Straight White Male Perspective”

### Panel 2H
**Fostering Multidisciplinarity and Collaboration in the Film Curriculum**  
This presentation will discuss different approaches to fostering film-based multidisciplinary experiences for students at liberal arts institutions. Each panelist will share a different approach with the shared goal to bring students together, foster strong group work, promote inclusivity, and complete dynamic projects that reflect a diverse range of topics.

Megan Rossman, Purchase College  
Sam Smartt, Calvin College  
Alex Bordini, University of Massachusetts Amherst  
Samantha Farinella, Independent Filmmaker

### Panel 2J
**New Cinemas (and Not-So-New): National and Regional Film in Context**  
“Inventing Myth to Preserve Cultural Memory”  
Tom Brislin, University of Hawai‘i at Manoa

“Contemporary Myanmar Cinema: The Good, The Bad, & The Ugly in the Myanmar Film Industry”  
Sam Aung, American University

“The Contribution of the Tanzanian Film Industry to Regional and National Development”  
Mona Mwakalinga, University of Dar es Salaam

### Script 2L
**Mannish Boy**  
by Dan LaTourette, Rochester Institute of Technology

**Becoming Eddie**  
By Ed Lee, Assistant Professor, Emerson College  
A comedy short about a Korean American boy in the 1980s who wishes to fit in with his mostly white American classmates through pop culture. But when his wish comes true, it produces unexpected and outrageous results.

**What We’re Supposed to Be**  
by Andrew Reed, University of Pikeville

Each of the writers will respond to the other authors’ scripts.

### Script 2M
**At Death’s Door**  
by Kat A. Cooper, American University
Apples to Apples
by Jen Poland, Cleveland State University

Ferals: Pilot
by Megan Fitzgerald, Nova Southeastern University

Unaccompanied
by Jessica Marcy, American University

Each of the writers will respond to the other authors’ scripts.

Forgiven/Forgotten
Joonhee Park, Wheaton College
Respondent: Stephanie Tripp, The University of Tampa
A story of reconciliation post-Rwanda Genocide in 1994. This project is a series of video portraits of Rwanda Genocide victims and their perpetrators. This project blurs the boundaries of the documentary form from informing to experiencing, observing to meeting, and from conversing to contemplating.

Why bother teaching lighting?
David Landau, Farleigh-Dickinson University
Cameras are so sensitive now why do we need to teach anyone lighting? A lot of reasons actually. students can shoot with fewer lights, even sometimes without lights, but they still need to compose and utilize the lighting to better enhance the picture and tell the support they are trying to tell.

Improvisation and Psychodrama as Forms of Alternative Scripting
J.J. Murphy, University of Wisconsin Madison
Based on examples and clips from my new book, Rewriting Indie Cinema: Improvisation, Psychodrama, and the Screenplay (Columbia University Press, April 2019), this workshop will explore an arsenal of alternative scripting tools and techniques that students can easily employ in making better and more spontaneous narrative films.

Caucus Meetings
Animation Riverside Room
Inclusion and Diversity East Commons

Screening 3A
City Swim (WIP), Joseph Brown, Marquette University, DOC, 15 mins.
Chronicles the first open river swim in Milwaukee, Wisconsin in 75+ years. The film celebrates the renewed health of the Milwaukee River while telling the stories of the swimmers who participated in this historic swim.
Respondent Elizabeth Collins, Bowling Green State University

Plants, Prayers & Pollinators, WIP, Randy Caspersen, Northern Illinois University, DOC, 45 mins.
Inspired to action by the loss of midwestern prairie habitat and the decline of the monarch butterfly population, this documentary follows the multi-year efforts of a gardener, pastor, and master naturalist to
transform a rural church’s backyard into a sanctuary for pollinating animals, an educational garden for the community, and a sacred space for spiritual contemplation.  
**Respondent** Jennifer Suwak, Kutztown University.

| Screening 3B |  
| **Burton Before and After**, Courtney Hermann, Portland State University, DOC, 15 mins. | Fifteen years after Burton’s gender-affirming transition, his longtime friend uncovers a cache of home video and invite him to go on-camera to revisit the old footage. Concerned about outing himself to co-workers unaware of his gender reassignment, Burton declines, until he has a change of heart. |  
**American Fumble: The Story of RJ Soward**, Carolina Posse, Columbia College Chicago, DOC, 30 mins. | Record-setting USC wide receiver and NFL First Round Draft Pick RJ Sowword, shares his accounts of the compulsions that drove him out of the league and threaten to end his life. |  
**What Remains**, Emily Harmon, Independent, DOC, 13 mins. | A mother fights to save the remaining 10 percent of a 12,000 year old forest, facing off against an energy company determined to cut down the remaining trees in order to mine coal. | **Respondent** Scott Schimmel, University of Hawaii at Manoa. |

| Screening 3C |  
| **Through the Cracks**, Ben Scholle, Lindenwood University, DOC, 99 mins. | In July, 2002, Johnny Johnson was arrested and charged with the abduction and murder of 6-year-old Cassandra Williamson in Valley Park, Missouri. A juror described the killing as “the worst possible crime.” This film seeks to answer the question: Does the worst possible crime deserve the worst possible punishment? |  
| **Firebones (WIP)**, Bart Weiss, University of Texas at Arlington, NAR, 70 mins. | An eight-episode serial intended for mobile devices. In the story, a poet and filmmaker travel to the Arkansas Delta in search of ice cream and get engrossed in the mystery of how a Pentecostal preacher disappeared. Along the way they meet a YouTuber from Lebanon, a beekeeper spaceman, and many other colorful characters. | **Respondent** Sarah Hogencamp, Asbury University |

<p>| Screening 3D |<br />
| <strong>The Bishop Massacre</strong>, Jay Sykes, Ohio Wesleyan University, NAR, 10 mins. | The film centers around a team of three student investigative journalists who try to find clues to the whereabouts of three students and one professor who all lacked one thing: school spirit. | <strong>Respondent</strong> Calisto Lemashon Oolngojine, Independent. |<br />
| <strong>Dakota</strong>, Brian MacNeel, Independent, NAR, 17 mins. | When Dakota’s transgender identity is finally revealed, Jace is confronted with a decision: betray his cousin or stand up to his friends and lose face in this small community. |<br />
| <strong>The Drone</strong>, Wojciech Lorenc, Sam Houston State University, NAR, 14 mins. | Written by BAFTA Nominee John J. McLaughlin (Black Swan, Hitchcock, Carnivale, and many more), The Drone tells a story of DJ - a small quadcopter who is simply trying to fit in. | <strong>Respondent</strong> Michael Mulcahy, University of Arizona |</p>
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<td><strong>Implementing Diversity and Inclusion In and Out of the Classroom</strong></td>
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<td>Ruth Goldman, SUNY-Buffalo State</td>
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<td>“Creating &amp; Sustaining a Diverse and Inclusive Media Arts Organization: A Case Study of Buffalo’s Squeaky Wheel”</td>
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<td>River Branch, Allegheny College</td>
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<td>“Pedagogical Disruptions: Transformative Visual Storytelling as an Outgrowth of Privileging History, Theory, Industry and Context in the Classroom”</td>
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<tr>
<td>Allie Sultan, Middle Tennessee State University</td>
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<td>“Using Web Series to Create an Inclusive Production Pipeline”</td>
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<td><strong>Fronteras: The Borderlands of Latin American Nations and Identities</strong></td>
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<td>Jessica Marcy, American University</td>
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<td>“Crossing Over: How Unaccompanied Minors are Transformed in Their Cinematic Journeys From Central America to the United States”</td>
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<td>Adán Avalos, California State University, Fresno</td>
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<td>“Disrupting Macho in Mexican Cinema: The Audience, Sexuality, and Gender—Bending Sexicomedias”</td>
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<td><strong>Documentary How (and Why): Practice and Philosophy in Nonfiction</strong></td>
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<td>Chase Ogden, Eastern Washington University</td>
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<td>“Documentary Ethics and Sound Design”</td>
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<td>Daniel Mydlack, Towson University</td>
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<td>“Any Random Image, Take Me There”: A Radical Approach to Immediacy and Intimacy”</td>
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<td>Jacob Bricca, University of Arizona</td>
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<td>“Tips for Editing a Verité Dialogue Scene”</td>
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<td>M. Africanus Aveh, University of Ghana, Legon</td>
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<tr>
<td>“Sewoena – Act of Fate: The Challenges of Telling Sensitive but Necessary Stories”</td>
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<tr>
<th>Panel 3J</th>
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<tr>
<td><strong>Beyond Hollywood: Filmmaking As Today’s Literacy</strong></td>
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<tr>
<td>Far from Hollywood, colleges in America and abroad are becoming major creators and consumers of visual media. Film/Video departments should recognize the world is now a village and should encourage all students to create and study content for a global audience. The Panelists will discuss today’s global film/video literacy as the capstone of tomorrow’s university education.</td>
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<tr>
<td>Robert Gerst, Massachusetts College of Art and Design</td>
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<tr>
<td>“In Today’s Undergraduate Education, Filmmaking (and Performing) Can Take Center Stage”</td>
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<tr>
<td>Rona Edwards, Chapman University &amp; Columbia College Chicago</td>
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<tr>
<td>“Global Storytelling for An International Community”</td>
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<td>“Academics With 10,000 Ideas: How To Use Creative Theory To Ensure Your Idea Is Noticed In The Social Media Age”</td>
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<td>“Media Literacy’s New Frontier Beyond the Film Department”</td>
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<tr>
<td><strong>Script 3L</strong></td>
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<td><strong>Squeegee Boy</strong></td>
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<td><strong>Dust</strong></td>
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<tr>
<td><strong>My Black Friend</strong></td>
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<tr>
<td>Each of the writers will respond to the other authors’ scripts.</td>
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<td><strong>Script 3M</strong></td>
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<tr>
<td><strong>Downballot</strong></td>
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<td><strong>Counter Revolution</strong></td>
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<tr>
<td>Each of the writers will respond to the other authors’ scripts.</td>
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<tr>
<td><strong>New Media 3N</strong></td>
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<tr>
<td><strong>Wish You Were Here</strong></td>
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<td>Wish You Were Here is a VR &amp; Video Installation Wish You Were Here is inspired by the ancient Temple of Heaven, which is a traditional site for the ritual and praying for the good of the community, and wealth of society. Presently, the site of the temple has become a city park where locals practice their own version of entertainment. The footage was collected from 2010-2018.</td>
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<td><strong>New Media 3P</strong></td>
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<td><strong>Circular Forest</strong></td>
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<tr>
<td>Respondent: Aleem Hossain, Occidental College</td>
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<tr>
<td>Circular Forest is an installation of animation and video projected onto a painting. Inspired by a single panning shot in Frederick Back’s 1987 film “The Man who Planted Trees”, I created a collage of still frames then paint over and beyond the collage to create an expanded space of the forest. I animated birds, leaves, stream, clouds using digital paint tools in Photoshop to emulate a real media style. Light and animation projected onto the painting bring the forest to life.</td>
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<tr>
<td><strong>Workshop 3Q</strong></td>
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<tr>
<td>“Effective Camera Exercises for Teaching Cinematography to Student Groups”</td>
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<td>This participatory workshop explores how complex cinematographic thinking can be taught through accessible exercises that can be modeled and scaffolded for student groups. A three-part developing shot exercise explores; how story can unfold in a single shot, how</td>
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</table>
focal length affects the rendition of space, movement and relationships, and how composition and long/short-siding can modify meaning.

**Workshop 3R**

**Teaching Documentary Online**
Betsy McLane, Independent Filmmaker
Mitchell W. Block, University of Southern California
How to create effective online courses and teaching tools for documentary. NOTE: I submitted this workshop last year, but was unable to attend the conference. I continue to teach a variety of subjects using online education. Mitchell Block is added to this proposal since he is teaching online courses for students in China.

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<tr>
<th>Time</th>
<th>Event</th>
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<tr>
<td>3:30-4:00P</td>
<td>Coffee Break</td>
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<td><strong>AMERICAN UNIVERSITY • WASHINGTON, DC</strong></td>
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<td><strong>Film &amp; Media Arts</strong></td>
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<td><strong>“Coffee with the Board”</strong></td>
<td>HAGF Lobby</td>
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<td>Get a beverage and then meet Board members, learn more about UFVA, chat about the future of the organization, find out about volunteering.</td>
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<tr>
<td>4:00-5:30P</td>
<td><strong>Session 4</strong></td>
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<td>Plenary/Keynote</td>
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<td>5:30-7:30P</td>
<td><strong>Welcome Reception</strong></td>
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<td>830A-5P</td>
<td>Vendors Area Open</td>
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<td>830A-5P</td>
<td>Registration and Dorm Check-in</td>
<td>Hagfors Lobby</td>
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| 830A-1015A | Session 5                               | **Screening 5A**<br>*The Derby*, Remington Smith, Independent, work at University of Louisville, DOC, 15 mins.<br>Following the haves and the have-nots during Kentucky Derby weekend, *The Derby* explores unseen sides of this major sporting event. From an anonymous reveler on Millionaires Row, to Guatemalan equine workers supporting their relatives, the film offers a peek beyond the mint juleps and fancy hats and into the heart of the fastest two minutes in sports.<br>Respondent Raymond Rea, Minnesota State University Moorhead  

**The Fishing Widows of Bay St. Lawrence (WIP)**, Mary Jane Doherty, Boston University, DOC, 17 mins.<br>Five selected scenes from a short feature. A portrait about a tiny town in a remote part of Nova Scotia where both the town and the fishing industry are now dominated by a group of sisters, all widows in their sixties.

**Families Can Be Together Forever**, Colleen Kelly Poplin, Emerson College, DOC, 30 mins.<br>Follows the filmmaker’s journey out of the Mormon church—a journey unexpectedly aligned with her first pregnancy. Explores the emotional and spiritual weight of leaving Mormonism, its effect on the mother she hopes to become, and its effect on the mother who raised her.<br>Respondent Mary Trunk, Mount Saint Mary’s University

**Screening 5B**<br>**Under The Walnut Tree**, Leah Bedrosian Peterson, Lycoming College, ANI, 7 mins. A young boy has been displaced during the massacre of his people. After wandering alone for days, he is ready to give up but fights to continue to safety. Loosely based on the true story of Chahan Natalie, who survived the Hamidian Massacres, the precursor to the Armenian Genocide.<br>Respondent Meghann Artes, DePaul University

**489 Days**, Rania Elmalky, University of North Texas, ANI/DOC. 16 mins. The story of Egyptian-American Mohamed Soltan, who survived 16 months of hunger strike in an Egyptian prison. It is also the larger story of an estimated 60,000 political detainees currently held in Egypt without due process.<br>Respondent Boaz Dvir, Penn State University

**Minuet for a Disappearance**, Maaman Rezaee, University of New Mexico, ANI/DOC/EXP. 6 mins. An experiment to bring to life the memories of her father, a political prisoner in Iran, through fragmentation of childhood violin practices, drawings on 16mm film, and documentation of letters, gifts and a video clip sent from prison.<br>Respondent Wenhua Shi, UMass-Boston

creating successful media in modern higher ed.
Respondent Zoya Baker, Hunter College

**Traces with Elikem**, Ariana Gerstein, Binghamton University, ANI/EXP. 8 mins. Traces performed and captured by scanner and monitor surfaces, punctuated by sounds vibrating and percussive. With the participation of Samuel Elikem Kwame Nyamuame, Ph.D. Visiting Assistant Professor of Ethnomusicology and Dance Departments of Music, Theater (Dance) & Africana Studies

**Tetradic Truchet**, Jeremy Bessoff, Ohio University, ANI/EXP, 3 mins. A study of pattern created through randomness. Respondent Jonathan Olsheski, Rowan University

**Screening 5C**

**For Ahkeem**, Jeremy S. Levine & Landon Van Soest, Transient Pictures & Wiseman Studio, DOC, 91 mins. After a school fight lands 17-year-old Daje Shelton in a court-supervised alternative high school, she's determined to turn things around and make a better future for herself in her rough St. Louis neighborhood. *For Ahkeem* illuminates challenges that many Black teenagers face in America today, and witnesses the strength, resilience, and determination it takes to survive. Respondent Balmiki Pokhrel, University of Texas Arlington

**Screening 5D**

**Incognita’s Infamous Adventures** (WIP), Allie Sultan, Middle Tennessee State University, NAR, 70 mins. AJ Pazeski (Incognita) has hit a slump in her superhero career. One day a new guy shows up at the office, her best friend and sidekick disappears, and her boss is on her case to work the weekend. - A musical web series featuring fifteen original songs by Nashville-based singer/songwriter Sarah Michele Bailey. Respondent Lexi Bass, Duke University

**Panel 5F**

**New Directions for Digital Storytelling**
This panel looks at new ways that filmmakers are taking the issues of storytelling in the mobile age.

Barton Weiss, University of Texas at Arlington
"What is a Go-Show?"

Joonhee Park, Wheaton College
"The Lumiere Brothers’ in the YouTube Era"

David Tarleton, Columbia College Chicago
"Immersive and Interactive Cinema"

Gregg Perkins, University of Tampa
"Moede NCMA"

**Panel 5G**

**Helping Students Find Meaningful Work After Graduation**
Sam Kauffmann, Boston University
Sarah Hogencamp, Asbury University

This panel will give production faculty members ideas on how to help their students find jobs in the motion picture industry through proven tips and case studies.
### Panel 5H
**Write Now: Screenwriting Trends and Tips in the 21st Century**
Suzanne Regan, California State University Los Angeles
"The Television Writers Room: The Organization of Long Form Storytelling"
Andrew Millians, Lindenwood University
"Truly Dramatic Chipmunk: The Use of Viral Video in the Serious Screenwriting Course"

### Panel 5J
**Situating New Media: Core Principles in Practice**
Jenny Hanson, Augsburg University
Where is New Media situated in the University structure? This panel seeks to connect the practice of new media to the larger discipline of New Media as a theoretical and academic domain.

### Panel 5K
**Transracial Adoptees and Documentary Media**
This presentation will demonstrate the various ways in which adult transracial adoptees have been utilizing documentary media (still image, audio, and audio/visual) to enact change in the institutions and practices of adoption.
Barry Thornburg, High Point University
Eboni Johnson, University of North Texas

### Script 5L
**Seattle Noir: The Burden of Names**
by Robert Arnett, Old Dominion University

**’Til Death**
by Jessica Folk, Western Kentucky University

**Ill Repute**
by Kynan Dias, University of Nevada Las Vegas

*Each of the writers will respond to the other authors’ scripts.*

### New Media 5N
"There are people on this speck . . . ."
Tom Sanny, Colorado College (Retired)
A meditation on our place as filmmakers in the solar system.

### New Media 5P
**Hutong in Live**
Weimin Zhang, San Francisco State University
Hutong Days VR project for Oculus Rift. An immersive experience touring through Beijing hutongs to learn the cultural and history of old Beijing, an ancient capital city with over 700 years of history.

### Workshop 5Q
**Gameful Learning in Production Classrooms**
Jen Proctor, University of Michigan Dearborn
I will share approaches, resources, and tools for introducing gameful course design (sometimes called gamification) into production courses. Gameful learning provides new kinds of incentives for students to
engage course content and gives students greater agency over their learning and encourages greater risk-taking. The workshop will be hands-on with the LMS Gradecraft.

**Workshop 5R**

**Templates, Outlining & Prepping in Final Draft 11**
Alejandro Seri, Final Draft
A look at different Templates, various ways of structuring, and techniques for breaking down and prepping a short film in the newest Final Draft 11 screenwriting software.

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<thead>
<tr>
<th>Time</th>
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<tr>
<td>1015-1045A</td>
<td><strong>Coffee Break</strong></td>
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<td>1045A-1230P</td>
<td><strong>Session 6</strong></td>
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<td><strong>Screening 6A</strong></td>
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<td>In my own records of 12 years, predatory birds repeatedly appear as emblems of sexual predation. <strong>Bluebirds Are Born</strong> highlights our ability to adapt, evolve, transcend and survive, this film elaborates a form of adaptation completely unique to the human animal — the ability to synthesize the knowledge of our unconscious with our concrete reality.</td>
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<td><strong>Respondent</strong></td>
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<td><strong>Allie Sultan, Middle Tennessee State University</strong></td>
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<td><strong>Screening 6B</strong></td>
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<td><strong>Luminous</strong>, Sam Smartt, Calvin College, DOC 25 mins.</td>
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<td>Astronomy professor Larry Molnar believes he can find the unfindable - a star that is about to explode. When Larry and his students stumble across a strange star, they embark on a dramatic journey of scientific discovery, which brings the unlikely team into the international spotlight.</td>
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<td><strong>Respondent</strong></td>
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<td><strong>Julie Goldstein, Grand Valley State University</strong></td>
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<td><strong>Suzuki Speaks</strong>, Tony Papa, Independent, DOC, 36 mins.</td>
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<td>A thought-provoking film. Earth. Air. Fire. Water. Life. David Suzuki delivers one of the most powerful messages of his career – the relationship between the four ‘sacred’ elements and their influence on the ‘interconnectedness’ we feel individually, with each other and with the rest of the world.</td>
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<td><strong>Screening 6C</strong></td>
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<td><strong>The Pick Up</strong>, Giovanna Chesler, George Mason University, NAR, 10 mins.</td>
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<td>Sullen teen Melanie’s trip home from swim practice takes her on a bumpy ride, facing adulthood, when mom picks up a strange, hot jogger. <strong>Respondent</strong> Matthew Herbertz, Florida Southern College</td>
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<td><strong>Detour</strong>, Shelly Brandon, University of Texas, Arlington, NAR, 14 mins.</td>
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<td>A comedy about a suicidal girl who gets held up at gunpoint by a nice guy out to prove he can be a bad boy.</td>
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<td><strong>Respondee</strong></td>
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<tr>
<td>DK Odessa, Elon University</td>
<td>Neil's Problem, Brian MacNeel, Independent, NAR</td>
<td>15 mins.</td>
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<tr>
<td>Shayna Connelly, DePaul University</td>
<td>Quiver, Brian MacNeel, Independent, NAR</td>
<td>14 mins.</td>
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<tr>
<td>James Joyce, Montana State University</td>
<td>The Cookie Bridesmaid, Brian MacNeel, Independent</td>
<td>6 mins.</td>
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<tr>
<td>John Scott, Ithaca College</td>
<td>Elizabeth Bishop and the Art of Losing, John Scott, Ithaca College</td>
<td>90 mins.</td>
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<tr>
<td>Joseph Brown, Marquette University</td>
<td>Winter Cranes, Joseph Brown, Marquette University</td>
<td>4 mins.</td>
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<tr>
<td>Karla Berry, Southern Illinois University Carbondale</td>
<td>Trails Project, Karla Berry, Southern Illinois University Carbondale</td>
<td>30 mins.</td>
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<td>Stephen Crompton, Bowling Green State University</td>
<td>The Villagers, Stephen Crompton, Bowling Green State University</td>
<td>30 mins.</td>
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<td></td>
<td>WOMEN DIRECTING DOCS: Opportunities and Challenges, Joonhee Park, Wheaton College</td>
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Mark Freeman, San Diego State University, Co-chair Documentary Working Group

_Time for Ilhan_
Norah Shapiro, Flying Pieces Productions
A portrait of Ilhan Omar who made history, becoming the first Somali Muslim woman to be elected to state office in America. Norah will focus on the impact campaign created for this film and the lessons she learned that can help filmmakers and students on their own journey of how to make a campaign that works.

_Not in my Lifetime_
Pam Colby, Independent Mediamaker
This work addresses the issues Colby faced making a first person doc about a GLBTQ issue and what she thinks students and professors can learn from her experience. The film premiered at the 2018 Minneapolis St. Paul International Film Festival.

_Silicone Soul_
Melody Gilbert, Frozen Feet Films/University of Minnesota
Who are we to judge who—or what—people choose to love? Melody will focus on how she included her former students in the production of this film.

Panel 6G
Dennis Conway, Valdosta State University
Andrew Reed, University of Pikeville
“Hosting a Film Festival on Campus”
Gregg Perkins, University of Tampa
“Launching A Film Festival in Your City”
Enie Vaisburd & Jennifer Hardacker, Pacific University
“The Pedagogical Approach to Film Festivals (Co-Presentation)”

Panel 6H
_Here to There: Connecting Students to the Industry in a Non-Industry Town_
Kynan Dias, University of Nevada, Las Vegas
Heather Addison, University of Nevada, Las Vegas
Francisco Menendez, University of Nevada, Las Vegas
Karl Ulrich, University of Nevada, Las Vegas
Marc May, Towson University

Many film programs situated outside of film and TV hubs have students who dream of working within the industry (and faculty who may not know how to help bridge the gap). This panel from the University of Nevada, Las Vegas, will present programs and initiatives, both in-classroom and extra-curricular, that have led to an outsized alumni presence in Los Angeles and may be replicable in other locales.

Panel 6J
_Traumatic Cinema: Psychological Turmoil on Screen_
Julia Fahey, Boston University
“The Articulation of Postwar Trauma in Italian Neorealism and Film Noir”
<table>
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<tr>
<th>Panel 6K</th>
<th>Building Blocks: Narrative Construction, Deconstruction, and Application</th>
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<tbody>
<tr>
<td>E. Alyn Warren III, National University</td>
<td>“What’s in the Box? Breaking down the dramatic narrative”</td>
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<tr>
<th>Script 6L</th>
<th>Hawthorne: Betrayals</th>
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<tr>
<td>by Scott Bastedo, Kutztown University</td>
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<tr>
<td>How to Hunt an Angel</td>
<td>by David Carren, University of Texas Rio Grande Valley</td>
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<td>Step-Angels</td>
<td>by Anna Weinstein, Auburn University</td>
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Each of the writers will respond to the other authors’ scripts.

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<tr>
<th>Script 6M</th>
<th>Camgirl</th>
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<td>by Warren Lewis, California State University Fullerton</td>
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<tr>
<td>Land Lord</td>
<td>by Remington Smith, University of Louisville</td>
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<tr>
<td>Picture Man</td>
<td>by Broderick Fox, Occidental College</td>
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<tr>
<th>New Media 6N</th>
<th>I Never Told You</th>
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<tr>
<td>Aleem Hossain, Occidental College</td>
<td>Respondent: Zoya Baker, Hunter College</td>
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I Never Told You asks individual volunteers to speak directly into a virtual reality camera as if they are talking to a specific person in their life or from their past, and tell that person something they’ve never told them. Unlike a traditional doc where you might observe someone relating a personal message, in this project the user ‘becomes’ the recipient of the message. We are exploring a new relationship between audience and documentary subject.

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<tr>
<th>New Media 6P</th>
<th>Things That Want To Be Held...That I Want To Hold</th>
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<tr>
<td>Paul Echeverria, Western Connecticut State University Blanca Echeverria, Independent Artist</td>
<td>Respondent: Lynn Tomlinson, Towson University</td>
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Things That Want To Be Held...That I Want To Hold examines the ritual of couvade, a process by which an expecting father accepts physical variation during the ongoing months of pregnancy. The project combines
sculptural ceramic works, durational performance, and social media to establish an ongoing symbiosis that emulates the multiple stages of child-bearing.

**Workshop 6Q**

**Copyright and Fair Use for Filmmakers: Test Your Knowledge**

**Patricia Aufderheide**, American University

**Michael Donaldson**, Esq.

**Jack Lerner**, University of California Irvine

Filmmakers have been leaders in developing clear thinking about copyright and fair use. Through their work, major innovations in business practice have resulted in the last decade. Insurers accept fair use claims; broadcasters accept work laced with fairly used materials; and filmmakers who understand fair use law have been able to get major media companies to pay them for use of their work that they previously and falsely claimed was fair use.

Are you up to date? Do you think you know how to:

- Challenge someone’s fair use claim on your work?
- Get a DMCA exemption to break encryption?
- Decide when fair use is OK?
- Use fair use in fiction films?

Take the copyright quiz!

**Workshop 6R**

**AI and Generative Sound Design for Film and Media**

Woody Hood, Wake Forest University

The central goal of this workshop is to demonstrate the application of AI music composition and sound design hardware and software. AI music, or generative composition, offers several great opportunities that I think will improve the creative work or our peers and sound design pedagogy in our production courses.

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<th>1230–145P</th>
<th><strong>LUNCH</strong> Christensen Center 2nd floor</th>
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**Caucus Meetings**

- Documentary Working Group: East Commons
- Entertainment Industry: Augsburg Room

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<tr>
<th>145–330P</th>
<th><strong>Session 7</strong></th>
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**Screening 7A**

*Making Montgomery Clift*, Robert Clift, University of Pittsburgh, DOC, 88 mins.

Classic film star and queer icon Montgomery Clift's legacy has long been a story of tragedy and self-destruction. When his nephew dives into the family archives, a much more complicated picture emerges.

Respondent: John Scott, Ithaca College

**Screening 7B**

*Citizen Blue: The Life of an American Filmmaker*, Daniel Miller, University of Oregon, DOC, 90 mins

James Blue was a profoundly important and contributive cinema maker, scholar, teacher and director. He was, in every sense, a citizen of the world. This is his story and through him, the story of cinema, media and society in the transformative twentieth century, told by those who knew, loved, and were influenced by him, including George Stevens Jr., James Ivory, Sir Colin Young, and Adele Santos. It features his profoundly evocative, poetic, groundbreaking, and socially responsible films.

**Screening 7C**

*Life in Synchro* (WIP), Angela Pinaglia, Kutztown University, DOC, 51 mins.

Follows a hodgepodge collection of ice skaters devoted to the little-known sport of synchronized skating. The film is structured around
three main storylines during one skating season and interweaves back and forth between the main characters and the teams they are connected to.  
Respondent Kat A. Cooper, American University.

### Screening 7D

**Gems from the Archives**
Curated by Jay Gemski and Russ Harnden
Listing TBD

### Screening 7E

**Rubi: A DACA Dreamer in Trump's America**, Carolyn Brown, University of North Texas, University of Richmond, DOC, 28 mins.
Rubi is an intimate true-life portrait of 22-year old Rubi Escalona, an undocumented Mexican-American DACA DREAMer. Rubi and her parents (also undocumented) recount their family's harrowing immigration story.
Respondent Ted Hardin, Columbia College Chicago

**Mentor**, Abbey Hoekzema, Georgia Southern University, DOC, 25 mins. An exploration of Tre's mission to change the prospects for the young men in West Savannah.
Respondent Carolyn Brown, University of North Texas

**El País de la Eterna Primavera** (Land of the Eternal Spring), Boaz Dvir, Penn State University, DOC, 4 mins.
Follows San Francisco-based photojournalist Jason Henry as he treks to Guatemala’s most infamous landfill, Teculután. He tries to maintain his composure as he shoots children rampaging through the garbage searching for shreds of sustenance in a monstrous heap of human and animal waste and burning ash.
Respondent Joseph Brown, Marquette University

### Panel 7F

**How to Get Your Book Published**
Michael Wiese Productions actively seeks new authors at UFVA. In this Panel discussion find out a) What types of books Michael Wiese Productions www.mwp.com are looking for b) How to submit a proposal c) How a book can benefit your career d) How the publishing process works
Ken Lee, Michael Wiese Productions
Dorothy Rompalske, David Lynch Graduate School of Cinematic Arts
William Lin III, Studio School and Joseph Campbell Writers’ Room
Arvid Unsgaard, Film Gotland- Story Academy (Ingmar Bergman Island)
Greg Loftin, Writing for the Cut
Kathie Fong Yoneda, The Script Selling Game
Matthew Kalil, The Three Wells of Screenwriting
Deb S Patz, Film Production Management 101 and Write, Shoot, Edit
Jason Kolinsky, Chief Marketing Officer at Save the Cat

### Panel 7G

**Remembering Steve Hank, Ray Fielding, and Norm Hollyn**
Diane Carson, St. Louis Community College at Meramec Francisco Menendez, University of Nevada Las Vegas
This session will be a memorial to recently passed UFVA members who have contributed significantly to our organization. It will be an informal reminiscing about Steve Hank, Ray Fielding, and Norm Hollyn, as well as other colleagues we may lose this year or that we've overlooked.
Feel free to come and go as your schedule permits to remember our dear friends.

### Panel 7H

**Auteurs and More: Women Behind the Screen (and beyond It)**

- Chrissy Guest, Ithaca College
  "The Formation and Advancement of Animation Studios Through the Innovation, Artistry, and Persistence of Women"

- Jonathan Cavallero, Bates College
  “Women Directors on Hill Street Blues: Gabrielle Beaumont and Randa Haines”

- Benjamin Ogrodnik, University of Pittsburgh
  “Dynamics of Precarity and Emotional Labor in Film Curatorship: The Case of Sally Dixon’s Film Section at the Carnegie Museum of Art, 1970–1975”

- Bethany Burr, University of Utah
  “Stories We [Should] Tell (Me, You, and everyone we know): Crafting universal specificity through realistic multiplicity and Polley’s call for the multi-player creator”

### Panel 7J

**Documentary, Human Rights and Social Justice**

- Beverly Seckinger, University of Arizona
  “Human Rights and Documentary Media: New Opportunities for Interdisciplinary Collaboration and International Outreach”

- Jenny Hanson, Augsburg University
  “Social Change Documentary”

- Rania Elmalky, University of North Texas
  “Animated Documentary and Testimonies of Suffering”

- Nicole Koschmann, Ithaca College
  “Experiential Learning in the Borderlands”

- Niklas Vollmer, Georgia State University
  “Community-based Mediamaking with Underrepresented Populations”

### Panel 7K

**Premiere: DePaul University Film and Television Faculty Reflect on the Importance of an Internal Student Film Festival**

- Robert Steel, DePaul University
- Meghann Artes, DePaul University
- Shayna Connelly, DePaul University
- Scott Myers, DePaul University
- Savvas Paritsis, DePaul University

### Script 7L

**Sunlight on the Banana Plantations**

by Viviana Goelkel, Belmont University

*Foreign Encounters* (Working Title)

by Maaman Rezaee, University of New Mexico
### The Pump
by Maria Gigante, Cleveland State University

Each of the writers will respond to the other authors’ scripts.

### New Media 7N
**This Is "I"**
Jennifer Zaylea, The University of the Arts  
Respondent: Sharon Mooney, Loyola Marymount University

Projection mapping (site specific) and audio installation questioning how we view ourselves in a public forum. Do we see ourselves as different from or the same as those we surround ourselves with? This question is being asked while simultaneously altering your view/sound of yourself (the viewer) as you see a distorted reflection of yourself projected into an architectural space that also speaks to this self-perceived image. Are we all immigrants? -- Are we all the exact same? -- When do we determine what difference is? -- Who has that right to proclaim such a category? Age old questions using new forms of media to implicate each of us in this system of categorization.

### New Media 7P
**Memory Distrust**
Sharon Mooney, Loyola Marymount University  
Respondent: Jennifer Zaylea, The University of the Arts

This hologram project consists of a series of very short, very dark, formative personal experiences that happened to the artist growing up. The stories are so surreal and sometimes off-putting, so much so that the artist questions if they actually happened.

### Workshop 7Q
**Score It! How to work with a composer for the results you want**
Scott Hallgren, Kent State University

An exploration of practical scoring for picture, and how filmmakers and composers of all levels can work together to help achieve the best scores for student and professional projects.

### Workshop 7R
**Art of the Pitch: Pitching your Documentary Film,**  
Meghan O’Hara, California State University Monterey Bay  
Mike Attie, University of the Arts

The “Pitch Forum” is an increasingly common event at film festivals and markets, especially within the non-fiction filmmaking community. What was once a primarily national/international market-based event has expanded to become increasingly local and issue based. This hands-on workshop will lead participants through the development of a live pitch of their documentary work-in-progress.

### Workshop 7S
**Resolve: The Cut Page**
Bart Weiss, University of Texas Arlington

With the advent of Resolve 16, Black Magic design created a new interface for editing called the Cut page, a new way of editing quickly. This will be a hands-on workshop, where we use the program to learn how to create a quick edit or to make the first pass at a larger project. This was designed to work on a laptop, so bring yours with the FREE app already downloaded. Bring your own footage or I’ll supply some. If you want my files beforehand email me bart@uta.edu.

### 330-4P
**Coffee Break**
Hagfors 150

Sponsored by
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<th>Time</th>
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<tr>
<td>4–530P</td>
<td><strong>Session 8</strong></td>
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<td><strong>Membership Annual Meeting</strong></td>
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<td>MUSIC M1 Sateren Auditorium</td>
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<td>530–730P</td>
<td><strong>New Media Reception</strong></td>
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<td>Cocktails, hors d’oeuvre and cutting-edge art!</td>
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<td>MUSIC M3</td>
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<td>730P–9P</td>
<td><strong>Carole Fielding and UFVF/Kodak Scholarship Winners Screening</strong></td>
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<td>MUSIC M1 Sateren Auditorium</td>
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<td>830A-5P</td>
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<td>830A-1015A</td>
<td><strong>Session 9</strong></td>
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<td><strong>Screening 9A</strong></td>
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<td><em>Atena/Nets</em>, Mark Freeman, San Diego State University, EXP, 7 mins.</td>
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<td>A site-specific contemporary dance set in Jamestown, a traditional fishing community in the capital of Ghana. Rising stars in Ghana’s dance community, are enmeshed in the challenges of daily life, drawing from Ghanaian customs and traditions, they cast a wide net, remaking their world.</td>
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<td><strong>Respondent</strong> Alex Ingersoll, University of Wisconsin - Stevens Point.</td>
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<td><em>Nadja</em>, Vincenzo Mistretta, University of Southern Mississippi, EXP, 17 mins.</td>
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<td>Inspired by the surrealist novel Nadja by Andre Breton, the film shuttles between everyday life, memory, fear, and longing—ultimately asking: what is reality, what is art, what is the self—and what is the nature of the veil that divides or fails to divide them?</td>
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<td><strong>Respondent</strong> Jesseca Ynez Simmons, University of Dayton</td>
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<td><em>Glitchtown 02: Texting With Ruth</em>, Paul Echeverria, Western Connecticut State University, EXP, 9 mins.</td>
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<td>Our future relatives will be able to access an ongoing narrative of our daily selves. Conversely, the present generation has limited access to documentation about family members who lived during the pre-digital era and our perceptions regarding mortality and renaissance are in a state of fluctuation.</td>
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<td><strong>Respondent</strong> Mark Freeman, San Diego State University.</td>
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<td><em>In Glass Houses</em>, Ariana Gerstein, Binghamton University, EXP, 8 mins.</td>
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<td>Exploring methods used to facilitate a real research project whose aim it is to capture and analyze human micro-expressions for use by a variety of industries. This film takes a moment to touch on our use of technology and vice versa.</td>
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<td><em>The Vanishing American</em>, Wago Kreider, Southern Illinois University Carbondale, EXP, 8 mins.</td>
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<td>The desert landscape of the Navajo Nation reservation at Monument Valley, accompanied by a multi-layered soundtrack from films shot there. The title refers to the 1925 silent film—shot on location at this site—one of the first movies to address the mistreatment of indigenous people by settlers.</td>
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<td><strong>XCTRY</strong>, Bill Brown, UNC-Chapel Hill, EXP, 6 mins.</td>
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<td>Leaving one hometown and looking for the next one.</td>
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<td><strong>Respondent</strong> Kelly Wittenberg, Western Michigan University</td>
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<td><strong>Screening 9B</strong></td>
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<td><em>Experimental Curator: The Sally Dixon Story</em> (WIP), Brigid Maher, American University, DOC, 60 mins.</td>
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<td><strong>Respondent</strong> Meg Knowles, Buffalo State College</td>
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| Screening 9C | The Archivettes, Megan Rossman, Purchase College, DOC, 61 mins.  
Deborah Edel and Joan Nestle co-founded the Lesbian Herstory Archives, the world’s largest collection of materials by and about lesbians. For more than 40 years, through many of the major milestones in LGBTQ+ history, the all-volunteer organization has literally rescued history from the trash.  
Respondent Bart Weiss, University of Texas at Arlington |
| --- | --- |
An abstract meditation on how cinema and the mechanization of time shapes collective memory.  
Respondent Leah Bedrosian Peterson, Lycoming College. |
|  | Dusky Seaside (WIP), Gregg Perkins, The University of Tampa, ANI/DOC/EXP, 15 mins.  
Experimental Documentary about the Dusky Seaside Sparrow.  
Respondent Rania Elmalky, University of North Texas. |
|  | Devour (WIP), Kate Raney, Ohio University, ANI/EXP. 3 mins.  
Consumption considered, the din of dining.  
|  | Oh Baby!, Meghann Artes, DePaul University, ANI/EXP. 9 mins.  
Miracle, science and luck all play a part in this vibrant and fantastic imagining of how life begins.  
Respondent Wojciech Lorenc, Sam Houston State University |
|  | A Community Media Kit Show, John Akre, Hamline University, ANI/DOC. 7 mins.  
How do you build an understanding of the community you live in? I did this with several tools: a bicycle, a camera, and this movie. |
|  | Gutai, Wenhua Shi, UMass-Boston, ANI/EXP. 6 mins.  
A radical use of single frame image capture that examines his strange and familiar hometown in China. The film title comes from postwar Japanese avant garde artist group Gu-Tai. The film is the result of intense looking and seeing what might not be there.  
Respondent Jeremy Bessoff, Ohio University. |
|  | Baghdad Graphic, (WIP), DK Odessa, Elon University, ANI/DOC, 17 mins.  
In this graphic novel "in motion," an Iraqi journalist comes to terms with the invasion and destruction of his country, his job, and eventually his family. An intensely intimate portrait of the costs of war.  
Respondent Stephen Crout, University of Illinois Urbana-Champaign. |
| Screening 9E | Other People’s Footage: Fair Use In Scripted Films,  
Carson Johnson Productions, LLC, DOC, 64 mins.  
Robert Johnson, Jr., Framingham State University  
Diane Carson, St. Louis Community College at Meramec  
Examines and clarifies how the three criteria that must be met to validate fair use in non-fiction films, also applies to their use in fiction films, presenting examples that interrogate the arguments for |
### Panel 9F

**On Campus, In Classrooms, For Careers: Why Festivals Have Us Reeling**

Laura Vazquez, Northern Illinois University  
"Festivals, Independent Productions and the Future of Film Culture"

Elsa Lankford, Towson University  
"Sustainability of Film and Media Festivals Through the Lens of Academic Promotion and Workload"

Ann Breidenbach, Stephens College  
"Citizen Jane Film Festival: Outtakes and Retakes"

Susan Kerns, Columbia College Chicago  
"Indie and Short Film Distribution: What Filmmakers Need to Know Right Now"

### Panel 9G

**Incorporating Accessibility Principles into Video Production Classes**

Nicole Triche, Elon University  
Sana Haq, Elon University  
Staci Saltz, Elon University

At our university, we are interested in establishing guidelines for video production students to make their videos accessible to a variety of audiences and to be more in line with industry standards. Implementing these guidelines into the curriculum could give our students and faculty a deeper understanding of diverse audiences and steps needed to ensure their work can reach them.

### Panel 9H

**Technological Breakthroughs: Aftermaths for Film Makers and Film Watchers**

“Infinite Access to Indie Cinema? Netflix and Media Convergence”  
Sarah Sinwell, University of Utah

“Projecting in the Dark: The Uncertain Future of Mid-Budget Films in Movie Theaters”  
Frank Deese, Rochester Institute of Technology

“Disorganized: Finding Fair Labor for VFX Artists”  
Shaina Holmes, Syracuse University  
Imraan Farukhi, Syracuse University

### Panel 9J

**Divergent Cinematic Practices: Innovative Approaches to Teaching Novel Student Populations**

Michelle Glaros, Centenary College of Louisiana  
“Highland Story Project: Deploying Documentary Filmmaking Techniques in First-Year Research and Writing Seminars”

Philip Hopper, University of Northern Iowa  
“The Portrait Project or the Presentation of the Self in a Studio Context”

Eileen White, Queensborough Community College
“Preaching to a Different Choir: Production Pedagogy in Non-Production Courses”
Julia Smith, New Mexico State University

“Stepping Out of the Classroom: Self-Presentation and Collaboration with Students on Creative Projects”

Panel 9K

Terms, Trends, and Troubles: The 21st Century Documentary Landscape
Kevin Corbett, Central Michigan University
“Stoking Fyres: the Dueling Documentary”

Max Dosser, Sandhills Community College
“Guilty Until Proven Innocent: A Taxonomy of Narrators in True Crime Documentary Series”

Patricia Aufderheide, American University
“Public TV, Filmmakers, and the Challenge of Change”

Shanti Thakur, Hunter College
“Verbatim Theater’s Influence on Hybrid Documentary”

Script 9L

The Black Lens
by Jonathan Anderegg, George Fox University

Journey to Questica
by Cristina Pippa, Missouri State University

Playing House
by Wenhwa Tsao, Columbia College Chicago

The Crying Man
by Emily Edwards, University of North Carolina Greensboro

Each of the writers will respond to the other authors’ scripts.

New Media 9N

Behind the Wall
Marc May, Towson University
Francisco Menendez, University of Nevada, Las Vegas

Respondent: Scott Schimmel, University of Hawaii Manoa
A 9-minute, 360 video, story experience. In the desert of the American southwest, ICE raids a construction job and 17-year old undocumented Antonio secretly hides in the panic room of the house he's building. The owner? An infamous, anti-immigrant Sheriff who moves his family in. But as Antonio surreptitiously watches the family, he falls in love with the sheriff’s gay teenage son.

New Media 9P

Goodby Paradise
Scott Schimmel, School of Communications UH Manoa

Respondent: Marc May, Towson University
Journey to the Maskelyne Islands in Vanuatu, a tropical paradise on in the Pacific Ocean. Through this immersive experience learn firsthand the devastating effects that climate change is having on this community and reflect on our deeper responsibility to our fellow human beings.

Workshop 9Q
**Moments of Truth**: A classroom tool for discussion  
Chuck Workman, Chapman University  
This workshop will screen *Moments of Truth*, Workman’s 10-minute film that includes clips from about 150 different documentaries, with comments by documentary filmmakers including Barbara Kopple, Agnes Varda, Werner Herzog, Michael Moore, Ken Burns, Ava DuVernay, and others. In montage form, it tells the story of the documentary: film scholars and professionals could use *Moments of Truth* as an introduction in classes. Workman will discuss how and why it was made, the particulars of its construction, and the method of selecting the films, in the context of a discussion about the relevance of the documentary today, its importance in various social and political movements, and its impact on students and younger audiences.

**Workshop 9R**  
Teaching the Acting-Focused Filmmaking Class  
David Tarleton, Columbia College Chicago  
Adria Dawn, Tarleton/Dawn Productions  
Most filmmaking classes focus on students learning to work in production: as directors, DPs, etc. We have now taught eight filmmaking classes for students who are principally actors, rather than crew. We will demonstrate this alternative model used in both “Filmmaking For Social Change” and “REEL Class”: where students help ideate and act in films that the instructors produce, write and direct.

**1015–1045A**  
Coffee Break  
Hagfors 150  
Sponsored by  
**SCHOOL of COMMUNICATION**  
**AMERICAN UNIVERSITY • WASHINGTON, DC**  
**Film & Media Arts**

**1045A–1230P**  
Session 10  
**Screening 10A**  
*18 Years In*, Jonathan Mabee, Missouri State University, NAR, 20 mins.  
As a Navy veteran who helped start both the wars in Afghanistan and Iraq, *18 Years In* explores the realities I would have faced as a father, had I had a daughter at age 20 (instead of 34) who wanted to join the military – just like her father, uncles, and great-grandfathers.  
**Respondent** Joseph Brown, Marquette University

*Reunion*, Megan Fitzgerald, Ohio University School of Film, NAR, 18 mins. Amidst a deadly epidemiological outbreak, Eve performs a treacherous feat to protect her child and is abducted. Thereafter, two skilled professionals are hell bent to deliver Eve from the mercy of a researcher on the verge of inhuman vengeance.

*I Am, But I’m Not*, Barry Thornburg, Emerson College, DOC, 30 mins. Is about three women from the same orphanage in India who were raised separately by white Americans in the Western United States. Though they share common experiences, each of these Indian American adoptees choose a different way to grapple with the tug-of-war between their birth heritage and the culture in which they were raised.  
**Respondent** Ryan Murray, Towson University
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<tr>
<th>Screening 10B</th>
<th><strong>Land Hacks: Masculine Media Anxiety Disorder (or 55 Film Locations Near Bakersfield)</strong>, John Caldwell, UCLA, and Agora Telefilm, LLC, EXP/DOC, 60 mins. Filmmaker retracts Oakies and 55 Hollywood locations in rural California, has three heart attacks, and uses them to narrate a snapshot of white male victimization in the Trump-era. A troubling reflection on industrial land- and mind-hacking at ground-zero in the red-vs-blue-state culture wars. Respondent Megan Rossman, Purchase College</th>
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<tr>
<td>Screening 10C</td>
<td><strong>Legends of the Fabricated Wild</strong> (WIP), Nick Twardus, University of Central Florida, DOC/EXP, 15 mins. Subtle movement and precise compositions provide a transcendental perspective on the natural Florida landscape framing the complex interaction between a filmmaker and the collective unconsciousness of the natural environment. Respondent Mary Slaughter, CSU Bakersfield</td>
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<td><strong>A Hole in the Ground</strong> (WIP), Kelly Wittenberg, Western Michigan University, EXP, 10 mins. You’re born alone and you die alone. No matter how you feel about that, this too shall pass. Respondent Paul Echeverria, Western Connecticut State University.</td>
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<td><strong>In Case Things Go Poorly</strong>, Alex Ingersoll, University of Wisconsin - Stevens Point, EXP, 7 mins. “And ever, when the dream of night renews the phantom to my sight, cold sweat-drops gather on my limbs.” S. T. Coleridge, Ode on the Departing Year, VI. (1796) Respondent Ross Morin, Connecticut College</td>
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<td><strong>Middle</strong>, Ryan Murray, Towson University, EXP, 6 mins. Three meanings of the middle finger, explored through children’s YouTube videos, 90s music video reenactment, and altered action movies. Changhee Chun, University of Texas at Arlington.</td>
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<td><strong>Rebirth</strong>, Changhee Chun, University of Texas at Arlington, EXP, 5 mins. Re·birth /rēˈberθ/ noun the process of being reincarnated or born again. Respondent Bill Brown, UNC-Chapel Hill</td>
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<td><strong>The Film Machine</strong>, Also Sisters, University of Utah, EXP, 6 mins. An assault to the horror genre and the conceited traditional narrative starring Whitney Palmer. Shot in barely 5 hours on mostly three long takes.</td>
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<td>Screening 10D</td>
<td><strong>The Greek Holocaust</strong>, Mitchell Block (Producer), University of Southern California, DOC, 90 mins. The story of the Greek Jews during the Holocaust, the Axis occupation, the resistance, and the role of the Christian clergy; a hymn to love, life, and courageous it is discovered by a young woman in her quest to uncover her Greek Jewish family’s history.</td>
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<td>Screening 10E</td>
<td><strong>Empty Net</strong>, Hans Rosenwinkel, University of Colorado</td>
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<td>Panel 10F</td>
<td>The Intrinsic Story: Screenwriting Lessons from Around Us</td>
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<td>Adam Davis, Nevada State College</td>
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<td>“The Intellectual Geometry of the Arc: Character and Dialectic”</td>
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<td>William Linn, Joseph Campbell Writers’ Room on Campus of Studio School</td>
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<td>“Story Psychles”</td>
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<td>Patti McCarthy, Whittier College</td>
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<td>“Focus on &quot;Her&quot; in Your Hero: Crafting the Heroine’s Journey for the Screen”</td>
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<tr>
<th>Panel 10G</th>
<th>Backwards, Forwards, and Right In Front of You: New Orders of Operation</th>
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<tr>
<td>Michael Grabowski, Manhattan College</td>
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<td>“Teaching Production Backwards: Cognitive Theory, Post-production, and Story”</td>
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<td>Michael Mulcahy, The University of Arizona</td>
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<td>“Backwards Design, or A Framework for Linking Outcomes, Assignments and Instructions”</td>
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<td>Andrew Gay, Southern Oregon University</td>
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<td>“The Available Resources Story Development Board”</td>
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<th>Panel 10H</th>
<th>Blurring the Documentary Lines: Lessons from Film, TV, and Theater</th>
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<tr>
<td>David Resha, Oxford College of Emory University</td>
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<tr>
<td>“‘Extraneous Scenes’: Audience Test Responses to the Drew Associates Films”</td>
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<td>C. Thomas Lewis, Indiana University Purdue University - Indianapolis</td>
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<td>“Notes on Participatory Narrative Filmmaking from Kenya to Indiana”</td>
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<td>Hugo Ljungbäck, University of Wisconsin-Milwaukee</td>
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<td>“Preserving UWM’s Videotape Archive, or, How an Undergrad Recovered Willem Dafoe’s First Screen Performance”</td>
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<th>Panel 10J</th>
<th>Auteurs, Their Times and Places</th>
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<td>Toni Perrine, Grand Valley State University</td>
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<td>“Edward Curtis In The Land of the Headhunters”</td>
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<td>Aruna Ekanayake, University of California Los Angeles</td>
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<td>“Post-Colonial Domesticity, Imprisonment, and Invisibility in the Cinema of Haile Gerima”</td>
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<td>Youssef Osman, Elon University</td>
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<td>“The Creative Role of Visual Composition in Youssef Chahine’s Storytelling”</td>
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Panel 10K

The Learning Cycle: Assessing Teachers and Students
“Experimenting with Assessment: Teaching Students to Be Artists and Taking Leadership Over Learning”
Johannes Bockwoldt, SUNY Geneseo

“Through the Looking-glass: On perceiving and wringing bias from the student evaluation process”
Kerri Yost, Stephens College

Jack Lucido, Western State Colorado University

“Film Instructor Approved: An emerging model of teacher focused assessment strategies”
Troy McKay, University of Minnesota - Twin Cities

Script 10L

Hyenas
by Alex Bordino, University of Massachusetts Amherst
Dana Weidman, Dutchess Community College

Cuba Libre (A Serpent’s Dream)
by Ruth Halaj Reitan, Independent Filmmaker

Steps to Bridgeport
by Adam Brockman, Illinois State University

Cornerstone
by Christopher Arnold, Stony Brook University

Each of the writers will respond to the other authors’ scripts.

Script 10M

The Snow Leopard
by Charles Dye, Virginia Tech

The Roadie for Varmint Wraith: A Rock Story
by Teddy Champion, Birmingham-Southern College

The High Road
by Troy Perkins, Southern Methodist University

Each of the writers will respond to the other authors’ scripts.

New Media 10N

On the Concord and Merrimack
Tim Wojcik, Fitchburg State University and Emerson College
Guy Dupont, Tufts University
Respondent: Kevin Roy, Eastern Oregon University

As you chart the course that Thoreau traveled in 1839, allow pollutants of mind to layer the surface you see. Submerged in the sounds of these waters, you see degrees of distress in the current—as caused by chemical pollution and driven by the individual’s own brain wave activity. Along the way, you are encouraged to listen without association, to see without attachment, to breathe, and to be. Real-
New Media 10P
Tell
Kevin Roy, Eastern Oregon University
Respondent: Tim Wojcik, Fitchburg State University and Emerson College
Two figurative compositions, composed as a diptych, dynamically juxtapose as they animate in response to participant-viewer input. Programmable controllers connect to each separate panel to scroll, and thus activate each screen independently. The work explores the intersection of new and traditional media, inviting participant-viewers and a wider audience into a scrolling dialogue, a conversation.

Workshop 10Q
Crafting Useful Assessments
Caitlin Horsmon, University of Missouri Kansas City
This interactive workshop will cover the basics of degree, program and course assessment allowing participants to workshop their assessment materials and methods.

Workshop 10P
Experience 16mm filmmaking and film editing in this hands-on workshop.
Welsey Ellenwood, XXX
Participants will have the opportunity to discover or rediscover the mechanics of 16mm film camera, 16mm editing using splice blocks and viewers, and create a short work. Note: The workshop is limited in size. Final films will be sent out for processing and then transferred to vide. A link to the digital transfer will be shared when the film is processed.

1230-145P
LUNCH  Christensen Center 2nd floor

Caucus Meetings
History and Theory  Riverside Room
New Media  Augsburg Room
Script  East Commons

145-330P
Session 11

Screening 11A
Fear Itself, Kat A. Cooper, American University, DOC, 6 mins.
Laurel’s House of Horror’s art director, Anthony Casalotti takes us on a journey through one of Maryland’s scariest haunted houses and what it takes to put it all together.
Respondent Barry Thornburg, High Point University

Under Pressure: The Hidden Story of Pregnancy and Preeclampsia, Kristine Weatherston, Temple University, DOC, 26 mins.
Under Pressure: The Hidden Story of Pregnancy and Preeclampsia is a documentary that explores a serious but often misunderstood disease of pregnancy, its signs and symptoms, and the mothers and families affected by this disease.
Respondent Susan Skoog, Montclair State University

Toward A FutureLand, Tirrea Billings, Reflect Media Group, DOC, 10 mins.
About the convening that took place at the Arcus Center for Social Justice Leadership (ACSJL) featuring land activists from across the
globe. The ACSJL contends that this intimate convening based on global struggles for land allows us to examine the commodities and consumption of space as well as the reach and watch of colonial and corporate power.

**Screening 11B**

**American Life,** Calisto Lemashon Ololngojine, Independent, NAR, 9 mins.
17-year-old Michael uses boxing for moments of escape from his violent Chicago community. But, when a gang won't stop using his brother Tray, he leaves his gloves behind and does what he feels he must to protect his family.
**Respondent** Ruth Halaj Reitan, University of Miami.

**The Black Basilisk** (WIP), Edward Loupe, Ohio University School of Film, NAR, 10 mins.
A woman, trying to get away with murder, receives help from the creature who lives in the drain under her bathroom sink. A short horror story in the vein of *The Twilight Zone.*
**Respondent** Robert Clift, University of Pittsburgh.

**Matched,** Alex Willemin, Jacksonville University, NAR, 10 mins.
A man steals the kidney from his Tinder date in order to save is daughter.

**Hard Corn** (WIP), Ruth Halaj Reitan, University of Miami, NAR, 8 mins.
In this postmodern homage to communist montage cinema and its “desiring matrix,” a post-apocalyptic Russian prostitute tries to fix her sexual fantasy coordinates by watching old Soviet movies.
**Respondent** James Joyce, Montana State University.

**Just Another Day,** Joe Kraemer, Towson University, NAR, 11 mins.
The experiences of a handful of students, professors and staff who come face to face with an active shooter attack on a college campus. Addressing what to do, this important public service message seeks to promote increased awareness and preparedness.
**Respondent** Dana Ware, University of Utah.

**Screening 11C**

**Movement in Structure,** Shaun Clarke, Emerson College, EXP, 4 mins.
A short dance film exploring the relationship between a dancer and the space he performs in.
**Respondent** DK Odessa, Elon University.

**Virtual Memory,** Julie Goldstein, Grand Valley State University, EXP/DOC, 23 mins.
Once there was a time when images were made from head to hand. Projection of a holographic image. Virtual becomes a replacement space.
**Respondent** Sam Smartt, Calvin College.

**Permutations,** Gregg Perkins, The University of Tampa, EXP/DOC, 5 mins.
An experimental film depicting the landscape of Florida.
**Respondent** Dorothea Braemer, SUNY Buffalo State.

**The Last Adjunct,** Dorothea Braemer, SUNY Buffalo State College, DOC/EXP. 15 mins.
<table>
<thead>
<tr>
<th>Screening 11D</th>
<th>William Allen White: What’s the Matter with Kansas, DOC, 86 mins.</th>
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<tbody>
<tr>
<td>Director: Kevin Wilmont, Cinematographer: Matthew Jacobsen, University of Kansas, Editor, Co-writer: Mark von Schlemmer, University of Central Missouri.</td>
<td>Nationally known as the editor of the Emporia Gazette, William Allen White was a progressive Republican in the early part of the 20th century with a commitment to racial tolerance. He was a friend to presidents and a prolific author. Connects White’s use of words to drive the Ku Klux Klan out of Kansas and the responsibility modern journalists have when covering issues surrounding race, free speech, and demagoguery, making this early progressive writer/newspaperman as relevant today as ever before.</td>
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<tr>
<td>Respondent Boaz Dvir, Penn State University</td>
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<tr>
<td>Part adventure travelogue, part anthropological study, and certainly an explosive human rights exposé, CUT conclusively proves that female genital mutilation (FGM) can be found as a native practice on all inhabitable continents. From war zones in the Middle-East to bucolic Middle America, the film visits 15 countries and features key interviews with FGM survivors, activists, cutters, doctors and researchers to uncover an often secret practice shrouded in centuries of traditions, mysticisms and irrationalities.</td>
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<td>Respondent Brigid Maher, American University</td>
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<tr>
<th>Panel 11F</th>
<th>&quot;SOS&quot; - Safety On Set</th>
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<tr>
<td>Ted Wachs, New York University, Joe Wallenstein, University of Southern California, Jeff Stolow, New York University</td>
<td>Joseph Wallenstein, (author of “Nothing Dies For Film”) on how USC made 15,000 films without a single accident, including the use of stunts and pyrotechnics. He explains the green light process employed at USC. Jeff Stolow will present the NYU Production Advisement program. All NYU intermediate and advance student productions are assigned a Production Advisor to assist in the creation of the Production Package. This is a professor that assists in solving production issues and helps the student directors/producers complete their production package and file for insurance in advance of the first day of their production. This allows the directors time to work with their cast before production begins. Ted Wachs, NYU, will present the &quot;Production Safety and Set Protocol&quot; class that is a prerequisite to all production classes and a degree requirement. This will include</td>
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the history of safety training at NYU, where it is today, and the hope for the future. The NYU Safety Handbook, Production Safety & Safety Protocol syllabus, and equipment cheat-sheets will be discussed and shared with the attendees. The result of this program has been an outstanding safety record and better student final productions.

<table>
<thead>
<tr>
<th>Panel 11G</th>
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<tbody>
<tr>
<td><strong>Teaching Undergraduate Film Production Classes as a Graduate Teaching Assistant (GTA)</strong></td>
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<tr>
<td>Changhee Chun, University of Texas at Arlington</td>
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<tr>
<td>Shelly Brandon, University of Texas at Arlington</td>
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<tr>
<td>“The Blind Leading the Bold: Improving Communication Between Student Directors and New Actors”</td>
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<td>Kelly Gray, University of Texas at Arlington</td>
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<td>“The Independent Producer: The Micro Budget Producer”</td>
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<td>Tania Ali, University of Texas at Arlington</td>
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<tr>
<td>“Auditioning for Mainstream TV and Film”</td>
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<tr>
<td>Balmiki Pokhrel, University of Texas at Arlington</td>
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<tr>
<td>“The Equipment Checkout Room: Learning and Connection Hub for Undergrad Filmmakers”</td>
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<th>Panel 11H</th>
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<tr>
<td><strong>Sight and Sound: Case Studies in the Development of Cinematic Style</strong></td>
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<tr>
<td>Jack Beck, Rochester Institute of Technology</td>
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<tr>
<td>“Bressonian Method of 'Complementarity': Guiding Tenets to Image/Sound Imbalance”</td>
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<tr>
<td>Joseph Colvin, University of Arkansas at Little Rock</td>
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<tr>
<td>“‘Ease Up a Little, Caravaggio!’: Painterly Style in American Cinematography”</td>
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<tr>
<td>John Overton, University of New Orleans</td>
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<tr>
<td>“The Persistent Legacy of Rembrandt in Cinematic Lighting”</td>
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<tr>
<th>Panel 11J</th>
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<tr>
<td><strong>Digital Stories: How Technology is Transforming the Narrative Experience</strong></td>
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<tr>
<td>Evan Lieberman, Cleveland State University</td>
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<tr>
<td>“Open Channels: How Digital Distribution Has Transformed the Moving Image”</td>
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<td>Cigdem Slankard, Cleveland State University</td>
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<tr>
<td>“Looking Around: Cinematic VR and Content Creation/Distribution”</td>
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<tr>
<td>Jennifer Poland, Cleveland State University</td>
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<tr>
<td>“The Buzz in Your Pocket: How Technology is Changing Narrative and the Narrative Experience”</td>
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<tr>
<td>Maria Gigante, Cleveland State University</td>
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<tr>
<td>“I’ll Do It Myself: Underrepresented Creators Bring the Authenticity We’ve Been Missing”</td>
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</table>

| Panel 11K |
### Combatting Lazy Sound Design in Student Productions of the Digital Age: Royalty-free Licensing, Fair-Use, Original Intent

Stacy Barton, Metropolitan State University of Denver

“Pitfalls”

Jonathan Waters, Vanderbilt University

“Strategies”

Jessica McGaugh, University of Colorado Denver

“Motivations”

### Script 11L

**Chapters from the Life of Maria**
by Laszlo Fulop, University of New Orleans

**The Last Solution**
by Michael McAlexander, California State University Fullerton

**Sweetheart Ranch**
by Giovanna Chesler, George Mason University

**Lost Sheep**
by Fred Jones, Southeast Missouri State University

Each of the writers will respond to the other authors’ scripts.

### New Media 11N

**Rockhaven Creepers Trilogy**

Elizabeth Leister, Multimedia Production, CTVA, CSUN

Respondent: Ryan Murray, Towson University

Inspired by "The Yellow Wallpaper" written by Charlotte Perkins Gilman in 1932, Rockhaven Creepers Trilogy utilizes cinematic virtual reality to bring the viewer into the space of the abandoned Rockhaven Sanitarium. Each room is inhabited by a dancer, a character who embodies, through movement, the various “nervous disorders” associated with female health in the 1930’s through present day.

### New Media 11F

**Aqua Dome**

Lynn Tomlinson, Towson University

Elsa Lankford, Towson University

Zoe Friedman & Multiple Student Collaborators (listed in gallery)

Respondent Paul Echeverria, Western Connecticut State University

*Aqua Dome* is a collaborative animated dome-film and artwork. Working with over 150 collaborators across disciplines and age groups, Aqua Dome combines mixed-media stop motion animation and animated kaleidoscopic collage video projection with an immersive soundscape in four movements.

### Workshop 11Q

**The Long and Winding Road: Finding Allies and Strategies in the Tenure and Promotion Review Process**

Jennifer Machiorlatti, Western Michigan University

Wenhwa Tsao, Columbia College Chicago

David O. Thomas, Ohio University

Dr. Wen-Shing Ho, Shanghai Jiao Tong University

This workshop offers insights on the preparation of Academic Review, Tenure and Promotion materials. Four diverse scholars/educators share experiences and case studies across the curriculum.
### Workshop 11R
**Flash Fiction: A Savior for Production Classes**
Harlan Bosmajian, Emerson College

This workshop will explore how faculty can use Flash Fiction stories (stories under one page long) as source material for a wide range of filmmaking classes. The concise narrative, distinct voice, and visually evocative nature of Flash Fiction stories elegantly lend themselves as creative springboards for production classes that are not screenplay focused. The workshop will demonstrate how Flash Fiction can be utilized to create 2-3 minute student projects in the context of a narrative filmmaking class, and how these stories are adaptable to all other film genres as well.

### 330-4P
**Coffee Break Vendors Area**
Sponsored by [SCHOOL of COMMUNICATION AMERICAN UNIVERSITY • WASHINGTON, DC](#)

**300-545P**

### Session 12

**Screening 12A**
**I Can Only Be Mary Lane** (WIP), Jesseca Ynez Simmons, University of Dayton, DOC, 59 mins.
At 82, Mary Lane is one of the last legendary Blues musicians that made the Great Migration from America’s south. She is widely respected in Chicago; she has never gotten the wider recognition she deserves. We see Mary as she records her second studio album and first in 20 years. Her producer thinks it could win her a Grammy.

**Respondent** William Allen, Florida Southern College

**Screening 12B**
**For the Birds**, Aaron Schuelke, California State University, Fresno, NAR 23 mins.
Eight-year old Gabe is struggling to come to terms with his mother’s death and trying to connect with his distant father. As he wrestles with the meaning of mortality, he develops a fixation on birds, especially dead ones.

**Respondent** David Goodman, University of Memphis

**In Transit**, Harlan Bosmajian, Emerson College, NAR, 21 mins.
Jay, an editor at an astronomy magazine, is filming the rare celestial event, a Venus transit. Right as the event is about to take place, Jay receives a call from his estranged father, Madhu, telling him that Jay’s grandmother is on her deathbed. This leads to a meaningful encounter between father and son at an airport restaurant.

**Respondent** Jonathan Mabee, Missouri State University

**A Peculiar Thud**, Ross Morin, Connecticut College, NAR, 13 mins.
Billy wakes up in the middle of the night to find a man at his door who wants to come in – and he won’t take no for an answer.

**Respondent** Maaman Rezaee, University of New Mexico

**Dog Walker**, Susan Skoog, University of the Arts, NAR, 17 mins.
After losing custody of her children in a contentious divorce, Jill who now works as a dog walker and lives in the low-income section of her upscale town, takes revenge on a privileged client.

**Respondent** Maaman Rezaee, University of New Mexico
**Screening 12C**

**Seeing the Invisible Dulong River**, Wei Zheng, Jinan University, DOC, 85 mins

Logline XXX

Respondent Mark von Schlemmer, University of Central Missouri

Respondent John Caldwell, University of California Los Angeles

**Screening 12D**

**Runaway** (WIP), Meg Knowles, Buffalo State College, DOC, 59 mins.

In the summer of 1973, my sister disappeared from a New England riding camp at age 14. My family (and police) could find no trace of her, and lived for months with traumatic uncertainty before discovering her in San Francisco where she was living in a White Panthers collective/commune. Since the day of her return, our family has never discussed our dramatically different experiences of that summer – until now.

Respondent Kate Raney, Ohio University

**Screening 12E**

**Quest**, Jonathan Olshefski, Rowan University, DOC, 104 mins

Filmed with vérité intimacy for nearly a decade, QUEST is the moving portrait of the Rainey family living in North Philadelphia. Beginning at the dawn of the Obama presidency, Christopher "Quest" Rainey, and his wife, Christine'a "Ma Quest" raise a family while nurturing a community of hip hop artists in their home music studio. It’s a safe space where all are welcome, but this creative sanctuary can’t always shield them from the strife that grips their neighborhood. Epic in scope, QUEST is a vivid illumination of race and class in America, and a testament to love, healing and hope.

Respondent Jeremy S. Levine, Hunter College

**Panel 12F**

**Publish Not Perish**

Moderated by David Landau, Farleigh Dickinson University

A panel discussion of published authors and publishers on and how to get published in book, magazine and on-line form. Publishing helps in the promotion and tenure process in all colleges. It’s also a why to share your expertise with generations to come.

**Panel 12G**

**Better Together: Hybrid Learning and Teaching**

Karl Ulrich, University of Nevada, Las Vegas

"Integrating Cooperative Learning and Peer Teaching with Production Based Research Assignments"

David Wang, James Madison University

Adrienne Hooker, James Madison University

"Infusing Creative Energy to Encourage Civic Values and Action in Project-Based Learning and Community-Based Research"

**Panel 12H**

**Noir: A Genre Redefining Itself**

Robert Arnett, Old Dominion University

"Transition Noir 1960s-Early 1970s"

William Covey, Slippery Rock University of Pennsylvania

“Old Media: Genre, The Press Kit, and NIGHT MOVES”

Nathan Scoll, University of Utah
### Panel 12J
**Teaching Inside/Out: New Ways to Promote Diversity in Media Programs**
Rani Crowe, Ball State University
"Introducing Mixtape: The Inclusive Educator’s Diverse Playlist"

Emily Edwards, University of NC Greensboro
"Storyboarding Theory: Teaching Abstract Ideas to Visual Students"

Bobby Chastain, Purdue University
"Using Learning Communities and Other Co-Curricular Opportunities to Promote Diversity in Media Education"

### Script 12L
**Deathdealer**  
by Andy Watts, Ithaca College

**Stranger on a Page**  
by Dennis Conway, Valdosta State University

**Top Secret Rosies (pilot)**  
by LeAnn Erickson, Temple University

*Each of the writers will respond to the other authors’ scripts.*

### Workshop 12Q
**Being Creatively Limited**  
William Pace, Seton Hill University

All too often student filmmakers bemoan the lack of their institution’s equipment and resources, thus "limiting" their creativity. However, very often it’s the lack of specialized resources that sparks filmmakers to become truly creative. This workshop aims to show how by providing students with a precise set of limitations and restrictions teachers can help them tap into true creativity.

### Workshop 12R
**Virtual Cinematography**  
Julie Goldstein, Grand Valley State University

This workshop will introduce you to a three-dimensional interface and the tools associated with simulating cinematic experiences. These techniques can be used as an introduction to cinematic space, for pre-visualization, generating computer graphics, as well as in the animation and new media classrooms. Issues related to integrating these techniques into curriculum models will be addressed.

### 630P–930P
**BBQ and Mini-golf at Walker Art Center**

**WALKER**

*Annual Photo on the Terraces*
<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Event</th>
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<tbody>
<tr>
<td>830A-3P</td>
<td>Vendors Area Open</td>
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<tr>
<td>830A-1015A</td>
<td>Session 13</td>
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</tbody>
</table>
| 830A-1015A | Screening 13A      | **Rogers Park**, Kyle Henry, Northwestern University, NAR, 85 mins.  
Two Chicago couples struggle to keep their love alive when secrets and long-simmering resentments rise to the surface. |
Floating Pilgrims is a yearlong portrait of a southern, marina  
community who resides on a forgotten lake located just off the  
Mississippi River.  
**Respondent** Karl Ulrich, University of Nevada Las Vegas |
| 830A-1015A | Screening 13C | **Chroma**, Mary Trunk, Mount Saint Mary’s University, DOC, 18 mins.  
Chroma, a collaboration between abstract painter Margie Schlossman and composer Lisa Bost-Sandberg follows in the spirit of the project,  
showcasing both the 8 pairings of paintings and music, as well as the  
individual participants, rehearsal and public performance.  
**Respondent** Changhee Chun, University of Texas at Arlington.  |
| 830A-1015A | Screening 13C | **Quadnickel**, Tania Khalaf, University of North Texas, DOC, 15 mins.  
Logline XXX  
**Respondent** Wojciech Lorenc, Sam Houston State University.  |
| 830A-1015A | Screening 13C | **My First Funeral**, Kourtney White, University of Northwestern-St. Paul, NAR, 14 mins.  
Fresh out of seminary, Pastor Paul has diligently prepared for his  
first funeral. He soon realizes that no amount of preparation can  
ready him for this funeral.  |
| 830A-1015A | Screening 13C | **A Dark Matter**, Jason Balas, University of North Texas, NAR, 14 mins.  
His world perfect and madly in love with his wife, Jim studies and  
contemplates the Universe when an unspeakable tragedy shatters it all.  
**Respondent** Shayna Connelly, DePaul University.  |
| 830A-1015A | Screening 13C | **A Little Help Here**, Alyn Warren, National University, Digital Cinema MFA program, NAR, 13 mins.  
Walter orders Chinese food and plans to watch an old movie with his  
younger sister Sarah, an aspiring actress. She reveals she’s going on  
a date with a guy she just met at the market, and she wants to sell  
their childhood home and move to New York.  
**Respondent** Bethany Joy Burr, University of Utah.  |
| 830A-1015A | Screening 13C | **Seen from Above**, Patrick Brooks, Fairfield University, NAR, 12 mins.  
While vacationing with her family at a mountain lake, teenage Vivian  
finds herself drawn to a boy neighbour and his remote-control drone.  |
**Screening 13D**  
*Tales of My Cities,* (WIP) Sunil Kilaru, University of North Texas, DOC, 90 mins.  
The poetic observation of life in the cities of Hyderabad and Secunderabad, the first-person exploration of culture in the cities. The viewer finds a surreal peace in the life and atmosphere of the city where life extends from century old traditions to the hi-tech pace of life.  
Respondent Hans Rosenwinkel, University of Colorado Denver

**Screening 13E**  
The Gathering of Strangers—the Making of the Merchant in Venice, WIP, Ted Hardin, Columbia College Chicago, DOC, 74 mins.  

**Panel 13F**  
Sally’s Cinematic Impact  
The panel will focus on four major contributions of Sally Dixon who started as the first Film Curator at the Carnegie Museum of Art in 1969. Sally Dixon later moved to the Twin Cities where she was an active member of the film scene starting in 1979 when she became the Acting Executive Director of Film in the Cities.  
Brigid Maher, American University  
“The Impact of Sally Dixon”  
Lindsay Mattock, University of Iowa  
“Sally Dixon’s Travel Sheets”  
Sheryl Mousley, Walker Art Center  
“Sally and Film in the Cities”  
Ben Ogrodnik, University of Pittsburgh  
“Sally as a Feminist Curator”

**Panel 13G**  
Producing Roundtable: Fundamentals for Student Producers  
Charles Merzbacher, Boston University  
Barbara Doyle, Chapman University  
David O. Thomas, Ohio University  
Stanislav Semerdjiev, The National Academy for Theater and Film Arts – Sofia, Bulgaria  
This panel will take a deep dive into the challenges of producing student productions. From script development through pre-production, production, post-production and distribution, a team of veteran film educators will discuss road-tested strategies for teaching each aspect of the student producer’s role.

**Panel 13H**  
Off On the Right Foot: Preparing Students for Life After Film School  
Ryan Watson, University of South Florida  
“Encouraging Film/Video Entrepreneurship Among The Next Generation”  
Dorothea Braemer, SUNY Buffalo State College  
“Teaching Alternative Distribution Models”  
Jeffrey Wisotsky, Bronx Community College
“How to Produce a Live Web-Cast and TV Series on Campus That Creates Opportunities for Film Students Looking to Join NY State’s Thriving Film and Television Industry”
Courtney Hermann, Portland State University

“Beyond Career Services: Incorporating Professional Development into an Undergraduate Film Curriculum”

Panel 13J
In-the-Know: Practical Lessons for Film Production and Education
Dennis Keeling, Columbia College Chicago
“Demystifying the Digital Cinema Package: A Do-It-Yourself Workflow”
Eileen White, Queensborough Community College
“Getting out of the (8)K Hole of Gear Acquisition: Teaching for the Unwritten Future”
Brian Plow, Ohio State University
Jeremy Bessoif, Ohio State University
“Recycled Images: The Use of the Found Film to Teach Creative Formalist Editing Techniques in the Digital Age”
Troy McKay, University of Minnesota - Twin Cities
“Collaboration across disciplines: Applying streaming video production as an educational platform”

Script 13L
The Watch
by Max Dosser, Sandhills Community College

Dead in the Water
by Alex Willemin, Jacksonville State University

Even Cowgirls Love Retail
by Stacy Barton, Metropolitan State University of Denver

Each of the writers will respond to the other authors’ scripts.

New Media 13N
Designed by
Konstantia Kontaxis, University of Miami
Ed Talavera, University of Miami
"Designed by" visits the studios of three emerging female product designers for an intimate look at their process. An immersive companion to anyone who is interested in learning more about women in the field of industrial design.

New Media 13P
Labors of Commemoration, Part 2
Stephanie Tripp, The University of Tampa
Respondent: Joonhee Park, Wheaton College
This project explores the paradoxical negotiations between memory and forgetting that populate our personal and family narratives. It combines 360-degree video of the artist's family home just before it was sold with objects that once filled the home, and images and audio recordings of the people who once lived there.
| Workshop 13Q | Creating a Summer Film Program: How to Take Your Classroom on Set  
Steph Borklund, Stephens College  
Kerri Yost, Stephens College  
Chase Thompson, Stephens College  
This workshop is a how-to guide to create a real “film set” on your college campus offering your students the experience of working with filmmakers and mentors in a guided environment that offers them hands-on responsibilities and leadership experiences. Most importantly, students have the chance to take risks in a nurturing environment, ask questions, and learn all the roles of a true film set. |
| --- | --- |
| Workshop 13R | Crosstalk 2: Creating Curriculum that Bridges the Live Action-Animation Divide  
Ellen Besen, Sheridan College  
Jo Meuris, Nevada State University  
Deb Patz, Michael Wiese Productions  
Tony Papa, Independent  
Roy Cross, Concordia University  
Crosstalk the Sequel! Join us for a return to the Great Live Action-Animation Divide in search of solutions. Live action and animation are increasingly overlapped, yet still taught separately. In 2018, we discussed the nature of this educational gap, uncovering deficits both technical and conceptual. This year we’re going hands-on to explore concrete ways the gap can be bridged. |
| 1015–1045A | Coffee Break Vendors Area  
Sponsored by  
[JM2815-1230P]  
1045A–1230P | Session 14  
Screening 14A  
*What Is Done*, Michael Murphy, University of Montana, NAR, 29 mins.  
Jennie, a caring and respected nurse is filled with rage and self-loathing, seeking out violent sexual encounters and drinking to blackout. This, in a big way since she made the decision to take in her estranged father, a WWII vet and alcoholic, who is showing signs of dementia. This takes place in a 24-hour period on the family’s modest farm on the hottest day of the summer.  
Respondent John Goshorn, Georgia Southern University.  
*Divided States: Pilot*, John Goshorn, Georgia Southern University, NAR. 29 mins.  
When a religious vision convinces cash advance tycoon Teddy Richardson that he is the chosen one to stop the president’s agenda, he enlists the help of his mischievous 90-year old grandmother to take over the local party chapter and jumpstart his political career.  
Respondent Michael Murphy, University of Montana.  
Screening 14B  
*Cojot*, WIP, Boaz Dvir, Penn State University, DOC, 81 mins.  
A suspenseful character study, “Cojot” tells the little-known story of Michel Cojot, a Holocaust survivor who set out to kill his father’s
Nazi executioner and ended up playing a pivotal role in one of history's most daring hostage-rescue operations. In this rough-cut screening, viewers will have a chance to give Dvir feedback in person and via an anonymous survey.

Respondent Jacob Bricca, University of Arizona

Screening 14C

Hebo, Kevin Wells, University of North Carolina at Greensboro, DOC, 11 mins.
Explores the work of Sam Ezell, an outsider folk artist in Hillsborough, North Carolina. He had a stroke that blinded him in one eye, and he feared he’d have to quit painting. Sam began experimenting with painting large abstracts as a way to improve his vision, and has been hooked ever since. Hebo chronicles Sam’s surprising artistic journey and explores the creative spirit in the face of adversity.

Respondent Angela Pinaglia, Kutztown University

Ghostal’s Galaxy (WIP), William Allen, Florida Southern College, DOC, 58 mins.

Respondent Jesseca Ynez Simmons, University of Dayton

Screening 14D

Empathy in VR, Dana Ware, University of Utah, VR/DOC, 13 mins.
This video essay demonstrates how the viewer’s ability to control the gaze increases their presence and can help invoke empathy and ultimately lead to action.

Respondent Shelly Brandon, University of Texas Arlington

Beaver, Shields, and Superstar(s), Bethany Joy Burr, University of Utah, EXP/NAR, 11 mins.
This video essay argues that indie media has produced work that evidences the need for rethinking copyright as a concept.

Respondent Alyn Warren, National University

Branch, Kelly Gray, University of Texas at Arlington, NAR, 8 mins.
Aretha's book store has become a victim of a hate crime but she finds a way through a secret coded slave language called “tut” to seek out revenge.

Respondent David Tarleton, Columbia College Chicago.

AM I, Balmiki Pokhrel, University of Texas at Arlington, NAR, 7 mins.
A comedy social drama that circles around the idea that yawning is contagious and if a person sitting next to yawning person doesn’t yawn, he/she is considered a psychopath.

Respondent Kevin Obsatz, University of Minnesota.

Century, Kevin Obsatz, University of Minnesota, NAR, 7 mins.
A listless suburban matriarch has a torrid affair with a punching bag, upsetting the delicate ecosystem of electronic ennui in her household.

Respondent Kelly Gray, University of Texas at Arlington.

Two More Minutes, Erik Gunneson, University of Wisconsin – Madison, NAR, 7 mins.
After a couple orders a pizza at their favorite bar, a difficult conversation collides with a children's music concert.
### Blackout

David Tarleton, Columbia College Chicago, Adria Dawn, Tarleton/Dawn Productions  
NAR, 7 mins.  
A teen girl wishes for a deeper connection to her older brother, when he throws a party at their house, she will do anything to be accepted. Made in collaboration with middle-school-aged children, inspired by their stories and the development process, the film is intended to foster social awareness and change.  
Respondent: Stephen Crompton, Bowling Green State University

### Screening 14E

**On the Road**, Changhee Chun, University of Texas at Arlington, DOC, 19 mins.  
Highlighting the journeys of Moazzem and Maruf, two migrant workers from Bangladesh in Korea, on their quest for a brighter future—the “Korean Dream.”  
Respondent: Mary Trunk, Mount Saint Mary’s University

**Change Takes Courage** (WIP), Ulya Aviral, Rhode Island School of Design; Berklee College of Music, MUSVID, 4 mins.  
A woman faces hatred in a form of energy in an altered state of mind and fights it to save her inner youths.  
Respondent: Jay Sykes, Ohio Wesleyan University

**Self-Portrait: Impermanence**, Nick Twardus, University of Central Florida, EXP, 4 mins.  
Examining impermanence within the natural Florida landscape.  
Respondent: Tania Khalaf, University of North Texas

**Valley Girl**, Shaun Wright, James Madison University, DOC/EXP, 4 mins.  
Explores the reality and challenges that one young woman faced growing up as an undocumented immigrant in Virginia’s Shenandoah Valley.

**Clown Alley**, Tania Khalaf, University of North Texas, DOC, 15 mins.  
Logline XXX  
Respondent: Gregg Perkins, The University of Tampa

### Panel 14F

“Tales From The Trenches:” Life in the Big City for Millennial Filmmakers and How We Can Help Them Survive  
Jeff Phillips, Belmont University  
Barbara Doyle, Chapman University  
We send students out with a degree in their hands, but is it enough? Today’s film school graduates face new and unique challenges in transitioning to the professional world. Film schools need to adapt to their changing needs by teaching them skills beyond the college curriculum.

### Panel 14G

**FLOW**  
Film’s workflow and immersive media’s pipelines are being intertwined to create new avenues to produce projects. This panel looks at different flows and pipelines for immersive media and film from the perspective of filmmakers who moved into immersive media.

Jeremy Warner, California State University, Bakersfield  
“Back to the Workflow: Utilizing XR Pipelines to Create Traditional Films”
<table>
<thead>
<tr>
<th>Panel 14H</th>
<th>New Narrative Trends in 2019</th>
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<tbody>
<tr>
<td>Evan Smith, Syracuse University</td>
<td>“Interactive Movies: After 23 Years, Did Netflix Find the Key?”</td>
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<tr>
<td>Francisco Menendez, University of Nevada, Las Vegas</td>
<td>“’Bandersnatch’ Not: The Perils of the Branching Narrative”</td>
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<tr>
<td>Northrop Davis, University of South Carolina</td>
<td>“The Hole’: Manga Hybridity--A Creatively Satisfying, Academically Funded Storytelling Project”</td>
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<tr>
<td>William Akers, Belmont University</td>
<td>“The New Normal: Three Skills Students Need”</td>
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<thead>
<tr>
<th>Panel 14J</th>
<th>Embedding Title IX Awareness and DEI in the Foundational Curriculum &amp; Mentoring Students for Leadership Positions to Ensure Inclusion, Diversity, and a Sense of Belonging</th>
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<tbody>
<tr>
<td>Cari Callis, Columbia College Chicago</td>
<td>Christina Lane, University of Miami</td>
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<td>Wenhwa Tsao, Columbia College Chicago</td>
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<tr>
<th>Panel 14K</th>
<th>Again!: Time Travel, Recreation, Resurrection, and Emulation</th>
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<tbody>
<tr>
<td>Heather Addison, University of Nevada, Las Vegas</td>
<td>“Back to the Future and Forward to the Past: Theorizing Cinematic Time Travel”</td>
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<tr>
<td>Michael A. Unger, Sogang University Graduate School of Media</td>
<td>“The Cultivation of Insider Status: Retro Culture in Vinyl and the Retro Period Serial Drama”</td>
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<tr>
<td>Elizabeth Walters, Boston University</td>
<td>“A Netflix Original: The Unexpected Journey of Orson Welles”</td>
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<tr>
<td>Tom Brislin, University of Hawai’i at Manoa</td>
<td>“Rebels Within The Wall”</td>
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<table>
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<tr>
<th>Script 14L</th>
<th>Daisy</th>
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<tbody>
<tr>
<td>by Viviana Goelkel</td>
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<table>
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<tr>
<th>Hunting Season</th>
<th>by Sheila Schroeder, University of Denver</th>
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<tr>
<th>The Garbageman Cometh</th>
<th>by David Atkins</th>
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Each of the writers will respond to the other authors’ scripts.

**Workshop 14Q**

**Mentoring Workshop for Gender, Diversity & Inclusion Caucuses**

Maaman Rezaee, University of New Mexico  
Caitlin Horsmon, University of Missouri Kansas City  
Chrissy Guest, Ithaca College  
Ruth Goldman, SUNY Buffalo  

This workshop is focused on exploring best practices for mentoring members of marginalized and under-represented contingent and full-time faculty. This two-part workshop will utilize ‘speed mentorship’ exercises and mock case studies to explore workshop participants’ mentorship needs and provide building blocks for mentorship skills to support faculty growth and retention.

**Workshop 14R**

**Best Handouts, Ever!**

Will Akers, Belmont University  

When I did the Best Handouts, Ever! workshop at UFVA Las Cruces, I was pleased by the response. When I create a workshop, I gravitate toward subjects that will help my teaching. I’m a huge fan of handouts and, while handouts won’t save the world, they do help students. Ergo, back by popular demand, a Handout Workshop! Email your most useful Writing, Preproduction, Production, and Post Production handouts. During the workshop in Minneapolis, I’ll put them on screen and you’ll tell us how to use them. Then, I’ll collect email addresses and distribute the handouts. EMAIL .DOC FILES OF YOUR BEST HANOUTS BEFORE JULY 1. will.akers@belmont.edu Thanks! I look forward to getting your handouts and seeing you at the workshop at Augsburg.

**1230-145P**

**LUNCH  Christensen Center 2nd floor**

Caucus Meetings  
- Environmental Augsburg Room  
- Gender Riverside Room  
- Graduate Student East Commons

**145-330P**

**Session 15**

**Screening 15A**

*Twenty Years Old Again*, Joonhee Park, Wheaton College, DOC, 30 mins.  
A twenty-year-old young lady who has four names: Esther, Jinhmun, Jean, and Charis. As a missionary kid, she has moved 27 times in her life and remembers airports as her home. Each country she has lived counts age differently. This film asks her simple questions like what her names are and how old she is.  
**Respondent** Stephen Crompton, Bowling Green State University

*Among the Hemlocks. Fantastic Stories from Fredonia, NY*, Roslin Smith, SUNY Fredonia, DOC, 27 mins.  
Depicts the history of Fredonia using voices of Fredonia residents. Historical photographs, newspaper clippings, re-enactments, interviews and voice-overs bring to life humorous, strange and factual stories from long ago.

*The Past in the Present: At Home with Gunther Schuller*, Mary Trunk, Mount Saint Mary’s University, DOC, 11 mins.  
Captures Pulitzer-Prize-winning composer, Gunther Schuller at his home as he goes about his daily routines revealing his creative process and love of both Classical and Jazz music that culminated in his creation of Third Stream music.  
**Respondent** Bridget Fitzgerald, Wake Forest University
### Screening 15B

**The Album**, Raymond Rea, Minnesota State University Moorhead, DOC/EXP. 15 mins.

Pays homage to a photo album from the 1940s/50s/60s given to me by a Great Uncle who was also a pre-Stonewall Gay Man. The film examines generational changes in one family by looking at the changes in GLBT presence.

**Respondent** Remington Smith, University of Louisville

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### Screening 15C

**Emerald Ice**, Jesseca Ynez Simmons, University of Dayton, DOC/EXP. 16 mins.

A cinematic journey exploring the mind of the American poet Diane Wakoski. This short experimental film brings to the screen her work—the sprawling beauty that is Diane’s emotional spectrum.

**Respondent** Shaun Clarke, Emerson College

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### Screening 15D

**A Place of Bones** (WIP), Mary Slaughter, CSU Bakersfield, DOC/EXP. 16 mins.

A meditation on the devastating effects of climate change on California’s environment, and the collective unwillingness of many communities to enact changes that could slow the process.

**Respondent** Nick Twardus, University of Central Florida

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### Screening 15E

**Missing in Brooks County** (WIP), Jacob Bricca and Jeff Bemiss, University of Arizona, DOC, 80 mins.

Two families search for their loved ones, who disappeared in the vast private ranches of Brooks County, Texas. An urgent film with a perspective on the immigration crisis at the southern border that few people have seen.

**Respondent** John Chua, Independent Producer

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### Screening 15F

**Masterjam**, James Curry, Augsburg University, DOC, 57 mins.

The fallout of a sibling’s suicide on a family, the accelerated deaths of the parents and the investigation into the root cause, the challenges of American (and African-American) family life are presented in a vulnerable and relatable way.

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### Panel 15F

**Creative Shifts: Impacts of Evolution in Academic Creative and Research Agendas**

Panelists will share stories of the changes in their creative work as their academic careers have progressed and discuss the benefits and challenges facing academics who evolve in their work. Audience participation is encouraged.

- **Casey Hayward**, Bentley University
  “See Change: Evolving my Creative Agenda Mid-Career”

- **Danielle Beverly**, Northwestern University
  “From Professor to Mentor to Colleague: Collaborating with Former Students”

- **Ben Scholle**, Lindenwood University
  “Jack of All Trades or Master of None?: Specialization Versus Versatility in Academic Film Careers”

- **Sheila Schroeder**, University of Denver
  “Jill of All Trades: Creating meaningful inclusive filmmaking”
Panel 15G
How Students & Faculty Filmmakers Can Show Their Shorts at Cannes Film Festival
Monika Skerbelis, AMPAV Student Programs at the Cannes Film Festival
Michael Bremer, AMPAV Student Programs at the Cannes Film Festival

Short Film Programmer Monika Skerbelis and American Pavilion Student Programs Director Michael Bremer will demystify the various opportunities that film educators and student filmmakers have at the world-renowned Cannes Film Festival, including the Cannes Marché’s Short Film Corner, The American Pavilion’s Emerging Filmmaker Showcase, and Cinéfondation.

Panel 15H
From Intermediate to Advanced: Teaching Screenwriting Past the Basics
David Carren, University of Texas Rio Grande Valley
David Landau, Farleigh Dickinson University
Greg Loftin, Ravensbourne University London
Ellen Besen, author, Animation Unleashed

This roundtable discussion will focus on the most effective approach to the instruction of an intermediate of advanced class in screenwriting as opposed to the basic introductory course usually offered in a department’s degree plan. Analysis will focus on teaching tips, sources, and materials for this level of course with particular attention paid to the efficacy of utilizing produced screenplays.

Panel 15J
Your Film is Great But is It Marketable? How to Give Your Filmmaking Students the Marketing Edge
Russel Schwartz, Chapman University
Katherine MacDonald, Paramount Pictures

Understanding the marketing process is essential for all filmmaking students, whether they are producers, directors, screenwriters or business and finance oriented. Incorporating marketing principals into the filmmaking curriculum will allow you to enhance your students’ skill set and better prepare them for their post college careers. A sample lesson plan will be provided.

Panel 15K
Teaching the Hidden Ethical Concerns in Documentary Courses
Jonathan Quam, Midwestern State University
“Teaching Documentary and the Unwritten Ethical Code”

Bobby Lewis, Missouri State University
“Informed Consent: Subject and Filmmaker”

David Goodman, University of Memphis
“Preproduction Research and The Development of Critical Awareness”

Abbey Hoekzema, Georgia Southern University
“Gender Relationships in Documentary Production”

New Media 15N
Eyelydian
Ryan Murray, Towson University
**Respondent:** Elizabeth Leister, Multimedia Production, CTVA, CSUN

Eyelydian is a 360° video that uses abstraction, animated geometric patterning, and photographic images to call to mind the colors, patterns, and visions seen as light filters through closed eyelids.

**Workshop 15Q**

**Volumetric Film and Photogrammetry**
Krzysztof Pietroszek, American University
Amelia Tyson, Independent Filmmaker
Carlos Macher, Independent Filmmaker

This workshop will cover how these technologies fit in the Artificial Reality Continuum (ARC), including a description of the ARC, and what their respective characteristics are and what is involved in their image/shape capturing processes. We will look at the tools used to record in a volumetric fashion and how to recreate an object from hundreds of pictures through photogrammetry. The workshop will include examples of completed work and will end with a hands-on experience in class using both technologies.

**Workshop 15R**

**0 Plus Ideas About Short Films**
Mitchell Block, University of Southern California

So many short films are made and so few succeed. I have been working in short films for over 40 years. This is a workshop I do for students about how to make a great short film. The goal is to win awards, make money and get work.

<table>
<thead>
<tr>
<th>2-6</th>
<th>UFVA Board Meeting (2-6P)</th>
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<td>Marshall Room, CHRIS 1st floor</td>
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<tr>
<th>4-545P</th>
<th><strong>Session 16</strong></th>
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**Screening 16A**

**Confronting Gish,** Elizabeth Collins, Bowling Green State University, DOC, 15 mins.
The students of Bowling Green State University fight to change the name of the Gish Film Theater.

**Respondent** Harlan Bosmajian, Emerson College

**32°,** Bridget Fitzgerald, Wake Forest University, DOC, 13 mins.
About the economic impact of climate change on the Appalachian ski industry, offering insight into what the future holds for a sport threatened by global warming.

**Respondent** Mike Attie, University of the Arts

**Mickey’s Pets,** Ashley Brandon, University of Texas Arlington, DOC, 13 mins.
With a trusty peacock in tow a young taxidermist must overcome her insecurities to win first place at the U.S. National Taxidermy Championships.

**Moment to Moment,** Mike Attie, University of the Arts, DOC, 13 mins.
Follows Carl and Susan, husband and wife, scientist and artist, as they navigate the challenges of Carl’s Alzheimer’s diagnosis. Is both a love story and an incredible testament to human resilience and creativity in the face of a debilitating disease.

**Respondent** Emily Harmon, Independent.
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<thead>
<tr>
<th>Event</th>
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<tr>
<td>Xiqu Goes West</td>
<td>Scott Schimmel, University of Hawaii at Manoa, DOC, 12 mins.</td>
<td>As western cultural expansion wreaks havoc on traditional Chinese arts, four Chinese opera masters travel to Hawaii to train a group of American students in their disappearing craft. Respondent: Kevin Wells, University of North Carolina at Greensboro</td>
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<tr>
<td>Screening 16B</td>
<td>Stranger from Within (Etranger de l'Interieur), Sonja Bertucci, University of Richmond, DOC, 77 mins.</td>
<td>After years of absence, the filmmaker returns to Kosovo, the birthplace of her Serbian mother, to come to terms with what has happened to a place that she knew from her childhood memories. She embarks on this personal journey for a little girl in Serbia, Kristina, who is afraid to go to Kosovo, and records her encounters with the Kosovars, their daily struggles and joys, their fears and their hopes, their memories and their outlook for the future in a region grappling with a history marked by war, trauma, and poverty. Respondent: John Caldwell, University of California Los Angeles</td>
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<tr>
<td>Screening 16C</td>
<td>Shaholly, Wojciech Lorenc, Sam Houston State University, DOC, 4 mins.</td>
<td>Shaholly Ayers, a congenital amputee, was told she could never become a model. We see her struggles, and eventual big break that allows her to live her dreams and change the way people perceive disability. Respondent: Nick Twardus, University of Central Florida</td>
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<td>Forward</td>
<td>Jonathon Leslie-Quam, Midwestern State University, DOC, 54 mins.</td>
<td>An observational portrait of a progressive city at a crossroads of racial disparity. Examining how Madison dealt with this same crossroads at other points in its history and how the community uses this new opportunity to come together for change. Respondent: Christopher Boulton, University of Tampa</td>
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<tr>
<td>Panel 16F</td>
<td>Future Tense: Questioning Our Understanding of Animation, Virtual Reality, and Gaming</td>
<td>Imraan Farukhi, Syracuse University Shaina Holmes, Syracuse University &quot;Visual Sampling: The Practice, Liability, and Ethics of VFX Composites and Animation&quot; Jeremy Warner, California State University, Bakersfield “Don’t You Forget About Me: Using Film History to Evolve Virtual Reality” Jeff Spoonhower, University of Notre Dame “What Lies Beneath: Subtextual Storytelling Techniques in Video Games”</td>
</tr>
<tr>
<td>Special Panel/Workshop</td>
<td>Master Class with Zeinabu Irene Davis</td>
<td>2019 Winner of the George C. Stoney Award for Outstanding Documentary Work This is a master class that will focus on collaboration and experiential learning with students while making a documentary feature. The class will lay out details of designing a</td>
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documentary production course where students collaborate on a long-term project to gain both professional insight and experience as well as contribute to important lessons about race and gender. Davis will screen and discuss examples from her work and from her students work.

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| 7P–930P | **Red Carpet Event**  
FOSS Atrium and  
MUSIC Sateren Auditorium  
Cocktails, finger foods, fun, frolic, and photo ops. Really.  
Event co-sponsored with **TWIN CITIES FILM FEST** |

MC for the evening: Comedian Shannon Paul  
Live music by UFVA’s own The C47s  
Four Short films made in Minnesota  
Presented by the filmmakers!  
UFVA Awards Presentation  
Special Sing-along!  
DON’T MISS IT!