

UNIVERSITY FILM AND VIDEO ASSOCIATION CONFERENCE PROGRAM

August 5-9, 2014

Montana State University, Bozeman, MT

Event Sponsors

Entertainment Partners
Montana Film Office
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Vendor Exhibition Hours

Location: 244 and 233 Visual Communications Building (Studios A & B)

Wednesday, Aug 6th: 10:15 am – 5 pm
Thursday, Aug 7th: 8:30 am – 5 pm
Friday, Aug 8th: 8:30 am – 5 pm
Saturday, Aug 9th: 8:30 am – 5 pm

Please check the conference website (<http://ufva2014.com>) for a description of the exciting punch-card raffle prizes offered by our Conference Sponsors and Vendors.

List of Exhibitors

Ablecine	Jungle Software
Actuality Media	JVC Professional
Adobe	Photo Video Edu
Adorama	Michael Wiese Production
AIB (Academy for International Education)	MyFLIK
American University	Mole Richardson Co.
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Final Draft	Student Filmmakers
Focal Press - Routledge	Tiffen Software
Fujifilm North America Corporation	Tom Kane Production
Film Skills	Vitec Video

Need Help?

Need Help? Staff tech assistants can be identified by their blue staff shirts and will be assigned to each presentation venue. Two phone lines have been established, too. For help call either (406) 223-9129 or (406) 223-4921. Phones will be active beginning at 12:00 PM on August 5th, 2014.

Tuesday, August 5th

UFVF Board Meeting – 8:00 am to 12:00 pm
(Alumni Foundation Building – Great Room)

UFVA Board Meeting – 1:00 to 5:00 pm
(Alumni Foundation Building – Great Room)

Grad Fellows: Meet and Greet – 6:00 to 7:00 pm
(148 Visual Communications Building)
Hosted by Joseph Brown, Marquette University

Grad Students: How to Conference – 7:00 to 8:00 pm
(148 Visual Communications Building)
Joseph Brown, Marquette University (Moderator)

Grad Student Mixer – 8:00 pm
(Bacchus Pub, 105 West Main Street)

Wednesday, August 6th

SESSION 1 – 8:30 to 10:15 am

Keynote Conversation - Christine Vachon with Norman Hollyn (101 Gaines Hall)

Made possible in part by the Montana Film Office and the Montana State University School of Film and Photography.

COFFEE BREAK – 10:15 to 10:30 am (Studio B in Visual Communications Building)

Sponsored by American University

VENDOR EXHIBITS OPEN – 10:15 am to 5:00 pm

SESSION 2 – 10:30 am to 12:15 pm

SCREENING 2A (108 Reid Hall)

Lise Raven, Montclair State University – **Kinderwald** (Fiction, 87 min)
Respondent: Paul Harrill, University of Tennessee

Pennsylvania 1854. German immigrant John Linden is responsible for his brother's widow Flora and her two young sons. When the little boys vanish into the mountains without a trace, the neighboring community first helps, then begins to suspect the young couple. Neither John nor Flora believes the boys are gone forever, until a brutal attack becomes a mysterious test of faith. Filmed entirely outdoors, *Kinderwald* explores the fragile bonds between man and the land he seeks to tame.

SCREENING 2B (105 Reid Hall)

Dennis Henry, University of Nebraska Lincoln – **Berenice** (Fiction, 8 min)
Respondent: Jenny Hatchadorian, Montana State University (Moderator)

Based on the classic Poe story, this short film explores a young man's obsessive love that goes beyond the boundaries of death.

Ronald Eltanal, DePaul University – **Nostalgic** (Fiction, 11 min, WIP)
Respondent: Thomas Castillo, Bowling Green State University

Clinging to memories of his deceased wife and his son as a child, an aging scientist must choose between his remaining time with his now-adult son, before the onset of dementia, or an experimental drug that would permanently lock him in his memories, unable to make new ones. This short film touches on the themes of technology versus nature, the nature of identity, and the malleability of memory.

Thomas Castillo, Bowling Green State University – **The Island of Lost Things** (Fiction, 16 min, WIP)
Respondent: Brett Levner, University of Nevada Las Vegas

In the midst of financial difficulties, Ezequiel finds himself on a mysterious island where he encounters comedic, absurd, and upsetting memories.

SCREENING 2C (104 Reid Hall)

Matthew Jacobson, University of Kansas – **Jayhawkers** (Fiction, 107 min)
Respondent: Maria Sanders, Central Washington University (Moderator)

Jayhawkers is the latest film from director Kevin Willmott (*CSA: Confederate States Of America*). *Jayhawkers* is the story of how four men changed basketball, and a small town, for good. When Wilt Chamberlain came to the University of Kansas to play for legendary coach Forrest “Phog” Allen, Lawrence was still a segregated city. With the support of Chancellor Franklin Murphy, and the friendship of jazz musician Nathan Davis, Wilt’s presence helped to change the game and the community forever.

SCREENING 2D (103 Reid Hall)

Michael Gunter, University of Central Arkansas – **The Long Drive Goodnight** (Fiction, 8 min, WIP)
Respondent: Cooper Justus, Columbia College Chicago (Moderator)

With miles to go before he sleeps, Guy must drive across town in order to save his job. Will he make it? The only things standing in his way are a comatose friend, his sleepy roommate, and miles of empty road.

Eugene Martin, University of North Texas – **Micha** (Fiction, 71 min)
Respondent: Marie Ullrich, Grand Valley State University

The death of Micha’s Lebanese father eight years ago left him and his Mexican mother destitute. The sudden death of Micha’s mother gives him no choice but to depart Mexico and seek work and a future in the United States. Micha attempts to navigate the northern route of migrant workers and service workers to build a life for himself in Texas.

SCREENING 2E (102 Reid Hall)

Brenda Burmesiter, Duke University – **Keep This** (Experimental, 27 min)

"Keep This" is an experimental documentary that charts a path of family transition as family land is sold, parents age and children grow up. Simple images of family dinners and the burial of placentas explore the tensions between identity and the politics of place. There is a futility in the act of documenting these moments in an effort to get back towards something that has been lost, allowing for land and memory to intersect.

Edward Rankus, University of North Carolina – **Thorns vs. Roses** (Experimental, 14 min)

A collage piece of a sort. Morticia trims yet another rose stem, while Bugs Bunny takes up Zen. Guilt-racked, a nun tries furtively to cleanse herself of imagined sin. Various divas flail to no avail. Lips, lipstick, frozen lips; “is anybody listening to me?” “No dear, they are not.” But we the audience hear shakuhachi music.

Evan Meaney, University of South Carolina – **a_ceibas_cycle.zip** (Experimental, 42 min)
Respondent: Kelly Wittenberg, Western Michigan University (Moderator)

“a_ceibas_cycle.zip” is a single channel remix of “the ceibas cycle” – a ten-part, multimedia exploration of glitches, ghosts and the digital archive, produced between 2007 and 2012.

PANEL 2F: Finding Our Way In, Getting the Word Out: Part 1 (243 Gaines Hall)

Concerned media makers seek stories that move people to take action. Forces in our environment -- rising sea levels, vanishing freshwater supplies, growing population, endangered species and cultures, extensive mining and climate change -- are rapidly affecting the scenario on our planet. This two-part panel presents approaches to these issues. Sponsored jointly by the Documentary Working Group & the Environmental Caucus. (Part 2 is at 1:30 pm.)

Dennis Aig, Montana State University (Moderator)

Mark Freeman, San Diego State University (DWG updates)

Gianna Savoie, Montana State University – **From Movie to Movement: *Our Blue Canoe***

As the fate of our environment may ultimately rest with the public's perception, media makers are playing a vital role in conservation, now more than ever. Using the feature documentary *Our Blue Canoe* as a launching point, we'll engage in a lively discussion about this alchemy we call storytelling and the magic that can happen when a movie generates a movement.

Melinda Levin, University of North Texas – **Activist Documentary: The Case of Outer Mongolia**

As one of the world's newest democracies, the ancient Mongolian culture and ecology are undergoing deep and swift changes. Selections from a new documentary directed by Melinda Levin and Liz Daggett and shot in the harsh winter of Outer Mongolia will exhibit how climate and social change are subtly and profoundly affecting this evolving, nomadic society.

PANEL 2G: Finding & Developing New Ideas: Thinking Outside the Box - Narrative Story Structure from the Outside In (148 Gaines Hall)

This panel will present innovative ways to encourage your students to find new and original ideas for television, feature films and new media. It will also debate the traditional form of narrative storytelling with the world of transmedia, storytelling where the universe may dictate the rules of the narrative. In addition, the Hollywood development process will be explored, asking the question, is there really room for thinking outside the box?

John Schimmel, University of California Riverside – **Thinking Outside the Story Structure Box**

In my own work, I am writing for games where the writer has no control over the protagonist and character decisions are reflected in the reactions of non-protagonist characters. Specifically, I am working on a piece about a spiritual leader for whom any drama must be provided by characters other than himself – because his life is dedicated to eliminating drama. The presentation will explore a few of these and present the possibility that in developing material we need not necessarily be bound to the rules of "Save the Cat."

Keith Giglio, Syracuse University – **Writers and the Blank Page – Professionals Steal; Amateurs Create**

In the broadband age, where ideas are cannibalized from magazines long before they hit the newsstand, where video games and comic books are the new IP (intellectual property) – how does the writer come up with an idea that is uniquely familiar? Yes, that sounds like a contradiction. With theories and exercises, this presentation takes the writer away from the laptop and to the most important seat in all of filmmaking: the one occupied by the audience.

Monika Skerbelis, Riverside Community College – **The Importance of Understanding the Studio Development Process and the Ever-Rigorous Search for Story**

Based upon my fifteen years of studio story department experience (Paramount Pictures, 20th Century Fox and Universal Pictures) and as the co-author of two critically acclaimed books, *I Liked It, Didn't*

Love It: Screenplay Development from the Inside Out and *The Complete Filmmakers Guide to Film Festivals: Your All Access Pass to Launching your Film on the Festival Circuit*, this presentation will cover “what happens to screenplays when they are submitted to studios.”

Rona Edwards, Chapman University (Moderator) – **Finding & Developing New Ideas: Thinking Outside the Box to Come Up With Original & Compelling Stories to Tell**

There are many ways to exercise your creativity but where does inspiration come from? It can be from anywhere and anything. It can be found in every day life or observation of what is going on around you. This presentation will discuss a tried and true method that I co-developed with Monika Skerbelis called "the Idea Form" that energizes, inspires, and encourages students, writers, directors, producers and development execs to stretch their imagination and storytelling skills.

Ross Brown, Chapman University – **Life Is Funny . . . If You Pay Attention**

When you're a writer, ideas for new material present themselves to you all the time. Something unexpected happens in your life, or you hear a song or read something that sparks the pilot light of a story. The question is: are you aware enough to recognize those ideas when they pop up? Because if you're not, they can disappear just as quickly.

PANEL 2H: An International Community of Practice: Media Curricula Around the Globe (144 Gaines Hall)

As we consider the global media landscape, will our media education paradigms stay relevant to our students seeking future media careers? Members of UFVA and CILECT have launched a global community of practice to compare and assess media curricula at institutions around the globe. Using virtual meeting technology, collaborators are reviewing existing curricula, and examining forthcoming strategies over the next year. This panel will present findings from the first phase of the project.

Karla Berry, Southern Illinois University (Moderator)

Jean Desormeaux, Sheridan College

Alison Wotherspoon, Flinders University

Brian (Donall) Damude, Ryerson University

Malcolm Purkey, AFDA Film School

Suzanne Regan, California State Los Angeles

Ben Shedd, Nanyang Technological University

PANEL 2J: Are Film Textbooks Obsolete? (143 Gaines Hall)

Are film textbooks obsolete? No, but they are going to look and sound different in the very near future. Film education is going through a revolution. Increasingly, students find textbooks less engaging and seek interactive materials. Michael Wiese Productions discusses the latest educational tools for film education, including webinars and ebooks on the Apple platform.

Ken Lee (Moderator)

Ellen Besen, *Animation Unleashed*

Gil Bettman, *Directing the Camera*

Jeffrey Michael Bays, *Between the Scenes*

PANEL 2K: Gender, the Body, and Cinematic Space (030 Gaines Hall)

Lonnie Martin, American University (Moderator) – **The Feminist “Shape”: Condit, Carpenter, & the Creation of a “Female Gaze” in Horror**

John Carpenter’s *Halloween* is easily one of the most influential films in the horror genre over the past forty years. Cecelia Condit’s 1981 short video, “Possibly in Michigan,” while far less well known than Carpenter’s film, has helped to create a feminist counter-cinema (a “female gaze” if you will) that has slowly crept into horror cinema over the past four decades. To this end, my paper compares Condit’s “Possibly in Michigan” with Carpenter’s *Halloween*.

Charlene Gilbert, University of Toledo – **Foreign Bodies: Race, Disability and Gender in James Cameron’s *Avatar***

James Cameron’s *Avatar* is a science fiction narrative that uses race, disability, and gender to create a future that, despite its cinematic and technological advances, continues to construct dominant narratives about difference as imagined in mainstream Hollywood films. The film’s mise-en-scene engages, delights, but ultimately fails to transform, challenge or acknowledge the power relations that are the foundation for Cameron’s master narrative.

Elizabeth Haas, Fairfield University – **Technologies of Embodiment: Disability in Popular War Films**

From movies about WWI, WWII, Vietnam and Iraq to more recent sci-fi films about intergalactic warfare, popular American war films frequently feature figures of disability. Representing embodiment in the extreme, this genre’s disabled soldier’s body wears the damage of war as it has been fought and as it has been imagined. As such their bodies bear the markings of both the technology of war and the technology of image making. The interdependence of these technologies shows up in the cultural imagination of each war’s “signature wound.”

SCRIPTWRITING 2L (148 Visual Communications Building)

David Atkins, Quinnipiac University – **5 Stories About Eva** (short)
Respondent: Tom Garrett, Sam Houston State University

“Five Stories About Eva” is an experimental screenplay for a film composed of five 3-minute segments focusing on human morality, which progress chronologically backwards through time, gradually revealing the life of a desperate woman and the ultimate source of her pressing existential difficulties.

Jonathan Mason, Rowan University – **Inch’Allah Brooklyn** (short)
1st Respondent: Heather Addison, Western Michigan University (Moderator)
2nd Respondent: David Atkins, Quinnipiac University

In love with his big brother’s girlfriend and completely penniless, precocious 9-year old Rachid trades his way up through the streets of Brooklyn on a mission to find her a diamond necklace.

WORKSHOP 2N (211 VCB, Photo Studio, Visual Communications Building)

David Landau, Fairleigh Dickinson University – **Lighting: What Every Student Needs to Know and How to Teach It**

This workshop will demonstrate simple lighting techniques that can be employed on any project using a minimal number of lights. It will explain lighting placement, including how to find and work safely with electricity. David Landau is a five-time Telly award-winning cinematographer and gaffer of TV’s *Project Runway Allstars*, director of the cinematography program at FDU, and author of the new book *Lighting for Cinematography* from Bloomsbury Academic.

WORKSHOP 2P (159 Visual Communications Building)

Youssef Osman, Elon University – **Red Camera Workflow and Color Grading**

A simple introduction to the RED Scarlet camera and shooting in 4K resolution, with a discussion of the complete post-production workflow, including color grading with the REDCINE software.

LUNCH – 12:15 to 1:30 pm

UFVA History/Theory Caucus (Alumni Lounge, Strand Union Building)
Contact Frank Tomasulo (franktomasulo@yahoo.com)

UFVA Documentary Working Group/Environmental Caucus (Alumni Lounge, Strand Union Building)
Contact Mark Freeman (mfreeman@mail.sdsu.edu) or Robert Johnson (rjohnson1@framingham.edu)

SESSION 3 – 1:30 to 3:15 pm

SCREENING 3A (108 Reid Hall)

Maria Sanders, Central Washington University – **Temperance** (Fiction, 27 min, WIP)
Respondent: Michael Johnston, Temple University

In a small town, a single woman takes in a lost, drunk girl who has stumbled into her home. The next day, they must find the girl's phone and car, while piecing together the disturbing events of the night before.

Jenny Hatchadorian, Montana State University – **Present Company Excluded** (Fiction, 20 min. excerpt, WIP)
Respondent: Vaun Monroe, Columbia College Chicago (Moderator)

“Present Company Excluded” is a low-budget, coming-of-age comedy and drama. The film centers on crass, awkward, 21-year-old Chris, who, with no female role models around, tries to break into her wealthy and glamorous neighbor's world. Chris is a unique character because she is a masculine woman who is heterosexual. Drifting from her long-time friend, Chris begins to explore opportunities that teeter between self-realization and self-destruction.

SCREENING 3B (105 Reid Hall)

Michael Tierno and Erick Green, East Carolina University – **The Smart Rocks** (Fiction, series of 5 short films, 90 min)
Respondent: Eugene Martin, University of North Texas

Ashley is a robotics genius who got tired of being an orphan so she created a cyborg dad. Together they run a nightclub where they play gigs and fight incoming evil.

SCREENING 3C (104 Reid Hall)

Paul Harrill and Ashley Maynor, University of Tennessee – **Something, Anything** (Fiction, 90 min)
Respondent: David Warfield, Morgan State University

When a tragedy shatters her plans for domestic bliss, a seemingly typical Southern newlywed gradually transforms into a spiritual seeker, quietly threatening the closest relationships around her.

SCREENING 3D (103 Reid Hall)

Cooper Justus, Columbia College Chicago – **Bedtime** (Fiction, 6 min, WIP)
Respondent: Michael Gunter, University of Central Arkansas (Moderator)

A young boy enlists his older brother's to help get past a monster hiding under the bed. The boy is forced to overcome his fears and face the monster when his brother is cornered in battle.

Marie Ullrich, Grand Valley State University – **The Alley Cat** (Fiction, 65 min)
Respondent: Matthew Jacobson, University of Kansas

When an underground bike messenger race goes sour, Jasper goes on a physical and spiritual journey on her bicycle through Chicago's nighttime streets, to an emotion-filled destination.

SCREENING 3E (102 Reid Hall)

Jonathan Rattner, Vanderbilt University – **End, End, End** (Experimental, 9 min)
Respondent: Joshua Waterstone, University of Nebraska

"End, End, End" is a meditation on the fragmentary nature of thoughts, memories, and emotions. Combining found recordings of a man marking the beginning and end of analog audio tapes with a collage of images of the natural world, this experimental short weaves in and out of the past and present, stopping along the way to reflect on death, love, and the appropriate way to make a cup of coffee. This work suggests at once a desire for narrative understanding and the impossibility of ever achieving it.

Sarah Childress, Bowdoin College – **Flow** (Experimental, 10 min)
Respondent, Dustin Morrow, Portland State University (Moderator)

An exploration of how different cinematic landscapes frame the constantly changing image and power dynamics of human-nature interactions. In these landscape journeys, nature and human shape one another: the filmmaker's collaboration with nature produces landscapes where characters engage a perceptive environment in minimalist narratives that invite viewers to create their own unique stories.

PANEL 3F: Finding Our Way In, Getting the Word Out: Part 2 (243 Gaines Hall)

Concerned media makers seek stories that move people to take action. Forces in our environment -- rising sea levels, vanishing freshwater supplies, growing population, endangered species and cultures, extensive mining and climate change -- are rapidly affecting the scenario on our planet. This two-part panel presents approaches to these issues. Sponsored jointly by the Documentary Working Group & the Environmental Caucus. (Part 1 is at 10:30 am.)

Dennis Aig, Montana State University (Moderator)

Mark Freeman, San Diego State University (DWG updates)

Elizabeth Coffman, Loyola University Chicago and Ted Hardin, Columbia College Chicago – **Venice Is Thinking**

"Venice Is Thinking" documents the threatened cultural heritage of Venice, Italy and the collaborative problem-solving process for Venetian flood control issues. With recent rises in sea level, the future of

some of the world's most praised art and architecture is in question. Our presentation showcases key figures (both local and global) involved in this informal, but increasingly strident think tank, as well as our own attempts to document the process in order to show models for thinking through environmental problems in collaborative and occasionally successful ways.

Bradley Rappa, Ithaca College – **Losing Ground**

The more people rely on the so-called conveniences of consumer culture, the more they lose their connection to the natural environment and the imperatives of maintaining ecological biodiversity. I will present selections of my most recent work, which documents the many traditionally sustainable pastoral families in Mongolia that are being forced to leave their lifestyle behind due to the privatization of land, the detrimental impacts of open pit mining, and the effects of the changing climate on the environment and social structures.

Ben Shedd, Nanyang Technological University (Discussant)

PANEL 3G: Narrative Analysis: Classic Perspectives and Emerging Tools (148 Gaines Hall)

B. Rich, Isthmus Films (Moderator) – **The Evolution of Story: Taking Cues from Nature**

The mold we have adopted throughout history to shape our stories is just that, a blip on a chart. Most of the structures of Nature involve cycles and systems without clear winners and losers. They reflect a web of connectivity and interdependence, a forest more than a lone tree in a field. This paper proposes that with the advent of new technology, both for creating and experiencing them, our stories can begin to adopt forms from other aspects of Nature, which both mirror our changing world and offer direction for its future journeys.

Andrew Utterson, Ithaca College New York – **Metaphors of Birth and Death: Narrative Reflections on the Nature and Life Cycle of Cinema**

As filmmakers, academics, and others continue to pronounce nothing less than the "death" of cinema, this paper will examine a wave of recent films whose narratives implicitly and explicitly explore the fundamental "nature" of cinema, reflexively examining the continued relevance and definition of the medium in an era of rapidly changing screen technologies, contexts, and cultures. In doing so, it will focus on the illuminating revelations of a recent wave of "post"-cinema, works whose stories exist very consciously in the present and past tenses simultaneously.

Jonathan Mason, Rowan University has withdrawn his paper **"Infographics as a Visual Tool for Analyzing Movies"**

Christopher Reed, Stephenson University – **00-Cinema: What the James Bond Film Series Teaches Us About the Evolution of Film and Culture over the Past 50 Years**

In this multimedia paper, illustrated with examples from James Bond films and novels, I examine how story changes across time and format. My research comes out of a course designed for production students that I prepared and taught recently, and I will include some examples of student-created Bond-themed work in my presentation. In this way, I will show how there is more to "00-Cinema" than just girls, guns and gadgets; there's a whole of shaking and stirring of the conventions of storytelling, as well.

PANEL 3H: CINEMATIC CURRICULUM COLLABORATION: Designing an Interdisciplinary Cinema and Screen Studies Program (144 Gaines Hall)

This panel was inadvertently left off of the program, but WILL be presented.

At SUNY Oswego, filmmaking is located within the English and Creative Writing Department. Our program unites film theory, screenwriting, and production within an interdisciplinary curriculum that overcomes traditional departmental divisions. This panel will compare courses in each area to discover how a variety of disciplines in filmmaking work together to prepare students for an ever-changing film environment.

Jacob Dodd, State University of New York Oswego (Moderator) – **Building Production Skills Through Special Topics Courses**

The presentation will explore how Oswego's Cinema and Screen Studies Program created a special topics curriculum that meets technical learning outcomes by incorporating both celluloid and digital production courses. These topics courses develop marketable skills in the areas of directing, producing, editing, sound design, and cinematography.

Juliet Giglio, SUNY Oswego – **You Can't Film the Blank Page**

At Oswego, the creative writing curriculum includes three levels of screenwriting that allows students an introduction to writing for the screen and then the opportunity to become more serious if that's where their interest lies. This presentation will discuss how Cinema majors learn to collaborate with each other, an essential element for success in their future careers as screenwriters, filmmakers or theorists.

Allain Daigle, SUNY Oswego – **"I Hate Theory": Reframing Perceptions and Applications of Theory & Criticism**

Oswego's Cinema program supports students' critical awareness through a tripartite foundation of classical, genre, and transnational film theory. I will present our theory and criticism course models to give an overview of the frameworks within which students learn to contextualize their own applications and the historical and cultural film literacy these courses provide.

PANEL 3J: 2014 Grad Student Fellows: Research & Creative Activities Presentation (043 Gaines Hall)

Joseph Brown, Marquette University (Moderator)

Participating Grad Fellows:

- Emily Fraser – Stanford University
- Katherine Gorringer – Stanford University
- Abbey Hoekzema – University of North Texas
- Lonnie Martin – American University
- Nichole Opper – San Francisco State University
- Mark Partridge – Temple University

PANEL 3K: Mastering Cinema: Auteurs and Style (030 Gaines Hall)

Gregg Bachman, University of Tampa (Moderator) – **Liminal Pursuits: A Look Inside the Coen Brothers**

This paper will explore the ways that the film *Inside Llewyn Davis*, through its narrative construction, visual and sound design, and thematic motifs, serves as an exemplar of the Coen brothers' "brand," which depends on unmoored characters. Spurred by outside forces or restless desires, such characters often find themselves at the mercy of the whims of others or the randomness of life, which influences the Coens' tendency to forge narratives that lie outside the classic mainstream design. It is my contention that this tendency is a mark of the Coens' birthright as assimilated Jewish-Americans.

Scott Baugh, Texas Tech University – **Discontinuities in Willie Varela's "Burning World"**

A prolific and provocative Mexican-American experimental artist, Willie Varela explores political issues related to his Mexican heritage and his self-proclaimed Chicano identity, even as his artwork draws comparison to styles of the Visionary school, updating and reconfiguring the “personalism” of cinema’s avant-garde tradition. In combining these two relatively disparate artistic impulses, Vaela’s work frequently draws self-reflexive attention to conventional aspects of narrative and continuity and proposes its own alternative models.

Robert Arnett, Old Dominion University – **Understanding Tony Scott: The Second British Invasion, Assimilation, and the Post-Classical Hollywood**

The much-ignored director Tony Scott acts as vehicle for understanding post-classical Hollywood films. Through Scott, this paper recontextualizes and reconsiders the post-classical era. Scott is part of the second British Invasion, became an assimilated Hollywood director in the 1990s, and went on to establish an archetypal cinema of post-classical Hollywood films.

SCRIPTWRITING 3L (148 Visual Communications Building)

Tom Garrett, Sam Houston State University and Doug Kramer – **Rosie** (feature)

1st Respondent: Kyle Bergersen, University of Oklahoma (Moderator)

2nd Respondent: Brett Levner, University of Nevada Las Vegas

An intelligent, likeable East L.A. diner waitress ends up in the high fashion world of Beverly Hills boutiques. Rosie’s plate-spinning act becomes nearly impossible.

Brett Levner, University of Nevada Las Vegas – **The Track** (feature)

1st Respondent: Tom Garrett, Sam Houston State University

2nd Respondent: Antonieta Astudillo, Emerson College

Joe Doyle, 22, is one of the best petty art thieves in New York. On a trip to Italy, he seizes the opportunity to steal the sword of silent screen legend Rudolph Valentino.

NEW MEDIA 3M (182 Visual Communications Building)

Anuradha Rana and Doris Rusch, DePaul University – **For The Records: Communicating Mental Illness through Embodied Experience and Inclusive Design**

Respondent: Shelly Hokanson, James Madison University (Moderator)

“For the Record” is an interactive documentary about four young adults who live with mental health issues such as Attention Deficit Disorder (ADD), Bi-polar Disorder, Eating Disorder (Anorexia Nervosa) and Obsessive Compulsive Disorder (OCD). It addresses insufficient understanding of mental illness as one of its main issues.

Shelly Hokanson, James Madison University; Tally Mulligan, Valdosta State University; and Shaun Wright, James Madison University – **Valley Immigration Stories Project**

Respondent: Anuradha Rana, DePaul University

“The Valley Immigration Stories Project” works to amplify the voices of immigrants in the Shenandoah Valley in order to share the human side of the immigration debate. With the national discussion underway, the project strives to localize these issues with the faces & stories of those who are affected the most. By sharing these stories, the project hopes to create a deeper understanding of immigration while providing facts and figures about immigrants and the potential need for immigration reform.

WORKSHOP 3N (143 Gaines Hall)

Nina Gilden Seavey, George Washington University – **Mentoring Documentary Filmmakers Across Cultures: A Case Study**

In 2008 and 2010, The Documentary Center at GWU hosted the International Emerging Filmmakers' Fellowship. Funded by the U.S. Department of State, Bureau of Educational and Cultural Affairs, the program aimed to bring emerging filmmakers from countries of "high need" to the U.S. for six intensive weeks of technical training and professional development. We have been continuing to mentor our 30 Fellows and have been able to witness and document varied outcomes that have resulted from this program that we are now ready to share with our non-fiction instructional colleagues.

WORKSHOP 3P (159 Visual Communications Building)

Ellen Wetmore, University of Massachusetts and Jeff Warmouth, Fitchburg State University – **Video Projection Mapping**

Wrap your videos around physical objects, project images onto architectural surfaces, and use the three-dimensional world to lend emphasis to your multiple narrative visuals. In this workshop, we will discuss workflows and software options, and use MadMapper software with video projectors to lay video images over geometric and irregular surfaces. Video footage will be available to use but participants are encouraged to bring their own footage. Any format is fine.

COFFEE BREAK – 3:15 to 3:30 am (Studio B in Visual Communications Building)

Sponsored by American University

SESSION 4 – 3:30 to 5:15 pm

SCREENING 4A (108 Reid Hall)

Jennifer Machiorlatti, Western Michigan University (Moderator) – **Peace During War** (Documentary, 21 min)

Fighting was the way they met. Allies are who they are now. This is the story of Michael (Too Short) Wilder and Yafinceio (Big B) Harris, two former gang members living in Kalamazoo, Michigan, who made peace after 20 years of conflict in their neighborhood. Through forgiveness and reconciliation, these former gangsters are changing the minds and hearts of urban youth. They founded Peace During War, a youth education and empowerment program – and are united in the fight against youth violence.

Jochen Kunstler, Virginia Commonwealth University and Caroline Stephenson – **Conjure: The Folklore of Dr. Jim Jordan** (Documentary, 40 min)

At the day of his death in 1963 at age 90, James Spurgeon Jordan was referred to as the last great Conjure Doctor of the Eastern Seaboard. At times, his operations, which included farming, logging and a baseball team, supported more than 100 people. The film traces the rich folklore around this extraordinary man as compiled by a local journalist. Instead of voiceovers or reenactments, the film uses scenes from a play and interweaves them with archival photos and footage.

SCREENING 4B (105 Reid Hall)

Jaime Jacobsen, Notre Dame University - Louaize – **Finding Traction** (Documentary, 56 min, WIP)
Respondent: Jennifer Hardacker, Pacific University

In an age in which obesity is the #1 killer in America, *Finding Traction* presents the inspirational story of ultra runner Nikki Kimball's quest to become the fastest person in history to run Vermont's 273 mile Long Trail. Through Nikki's incredible race against time, *Finding Traction* gives viewers a new perspective on the endurance of the human body and spirit, and informs us all of our true potential and inspires us to reach it.

Choreography by Ashley Sabin and David Redmond has been cancelled.

SCREENING 4C (104 Reid Hall)

Craig Leake, University of Memphis – **Inside Story** (Documentary, 28 min)
Respondent: Jonathan Olshefski, Rowan University (Moderator)

A white theater actress and storyteller goes into a predominantly black women's prison in Memphis, Tennessee, and teaches inmates how to write the true stories of their lives up to the point they were incarcerated. The women bond with their visitor as if she is the first person who truly has listened to them.

Warren Bass, Temple University – **The Urban World** (Documentary, 41 min)
Respondent: Theo Lipfert, Montana State University

The Urban World is set in India's fifth largest city, where a major development project is displacing tens of thousands of slum dwellers who have lived all their lives on the banks of the Sabarmati River. The film looks at the move in human terms by following the experiences of one particular family.

SCREENING 4D (103 Reid Hall)

Abbey Hoekzema, University of North Texas – **Into the Canyons** (Documentary, 20 min)
Respondent: Emily Fraser, Stanford University (Moderator)

He quit his job, wanting to recharge. This is her life long dream. Two volunteer Wilderness Rangers at Zion National Park dedicate their summer to the National Park Service. "Into the Canyons" explores life inside a national park and how to balance making nature's wonders accessible and protecting them from harm.

Andrew Reed, Philanthrophilms – **I'm with Phil** (Documentary, 70 min)

When a New Yorker named Phil Campbell discovers a rural town in Alabama that shares his name, he invites Phil Campbells from all over the world to join him there. But when a deadly disaster strikes the town, his stunt takes on an entirely different tone. Hailing from all over the world, 20 Phil Campbells journey to the tiny town of Phil Campbell, AL to help in whatever way they can, not just because it's the right thing to do, but maybe because it's what they are meant to do.

SCREENING 4E (102 Reid Hall)

Jim Goodman, High Point University – **The Ghosts We Know** (Fiction, 31 min)
Respondent: Michael Tierno, East Carolina University (Moderator)

Cary Summers, a divorced single mom, finds it difficult to recover from a broken heart. Unable to cope and provide for her two young daughters, she wanders into the middle of a forest and discovers the Lady of the Snakes. The mysterious elderly woman has been expecting her and seems to have the

answer to free Cary from her pain. Ten years later Cary finds success in raising her children, but is still alone. When she meets Jake Masters, she finds the cure must exact its price.

Fritz Kiersch, Oklahoma City University – **The Smell of Smoke From Yesterday** (Fiction, 20 min)

An architect mourns the loss of his wife through revisiting and remembering their experiences.

Jacob Dodd, State University of New York Oswego – **Spectral Transmission, Episode 1: It Waits In the Attic** (Fiction, 23 min)

Spectral Transmission is a science fiction/fantasy anthology TV series created by Jacob Dodd and six undergraduate students at SUNY Oswego. In the first episode, a young man, Eric (Jim Scannapieco), returns home after his father (Donald Masterson) suffers an accidental fall down the stairs. Eric soon discovers something lurking in the house, something from his past...something angry...and it's waiting for him...in the attic.

PANEL 4F: Ethics in Documentary Filmmaking: Historical Perspective, Contemporary Questions
(243 Gaines Hall)

To what extent are we, as documentary filmmakers, aware of the moral dimensions of our craft? In a fluid creative practice that employs no fixed rules but implies credibility or even “truth,” what ethical principles do filmmakers agree upon, and what challenges do we face in the enactment of these principles?

Ben Levin, University of North Texas – **Documentary Ethics: Historical Context in the Mid-1970s**

In the mid-1970s, Calvin Pryluck published two seminal articles that raised questions regarding relationships between documentary makers and their subjects. In the early 1980s, visual anthropologist Jay Ruby revisited the area, making connections between ethical issues faced by anthropologists and documentary filmmakers alike. This presentation will summarize Pryluck’s and Ruby’s concepts in order to place current discussions regarding documentary ethics in a historical context.

Jacob Bricca, University of Arizona – **Cinema Verité and the Reality Infection**

As documentary filmmaking has evolved in the last 20 years, its potential as a commercial entertainment engine has been exploited in several ways, most notably as “reality television.” But are these shows really so different from so-called “serious” documentary films today? My talk considers the small but pervasive ways in which the working methods and ethical assumptions of reality television have infected the style and substance of supposedly more upstanding works.

Dylan Nelson, Colorado College (Moderator) – **Illustration vs. Representation: Balancing Ethics in Archival Storytelling**

When we seek to tell the story of an event from the past, what limits are placed on our storytelling? How does one balance verisimilitude and accuracy with dramatic impact? Is there such a thing as a “greater truth” in documentary storytelling that takes precedence over the literal? My presentation will address these questions with specific examples from my work on the historic documentaries *Nanking* and *Soundtrack for a Revolution*, among others.

PANEL 4G: Traditional Formulas and Shifting Contexts: From Scriptwriting to Gaming (148 Gaines Hall)

Chriss Williams, William Paterson University (Moderator) – **Screenwriting for Tablets & Devices**

What considerations must the screenwriter make when his or her screenplay will most likely be read on a tablet or device? This paper examines the change in recent films that, as Cutting, et al found, “have more motion and movement than earlier films,” and how these changes have affected screenwriting. Specifically, it details how the screenwriter must put greater emphasis on the script’s “visual

presentation,” such as the words used and how they appear on a tablet and device, script length, and the ratio of blank page to words.

Clay Haskell, Colorado College – **Movies are Like Zebras (and Scripts are Like Mules)**

In a hundred-plus year of cinema, movie audiences have developed a set of dramatic expectations, which they hope will be met by any, given entertainment experience. This presentation describes the fundamental structure of Hollywood movies, why patterns exist in screenplays, and how to use the formula without being formulaic.

Evan Meaney, University of Southern California – **Gateway Pixels: Indie Gaming on the Syllabus**

A pedagogical approach to the inclusion of independent games as texts in a college or university setting, including a critical look at what we can expect from student discussions and critiques surrounding games as they replace the weekly reading and/or screening. Practical information on cross platform availability of games, student resource allocation, and potential playing lists (reading lists) for those new to gaming as an instructional tactic.

PANEL 4H: Issues in Teaching Film Today: New Media, New Approaches, New Students (144 Gaines Hall)

This panel foregrounds a variety of pedagogical approaches to teaching film in the context of new media practices and technologies and the concomitant interests and capacities of students. We plan to allow ample time for discussion of our own and others' perspectives and hope to send audience members away with new questions and perhaps a few new approaches.

Kevin Hanson, University of Utah – **Film School in the Post-Digital Age: Making Sense of New and Old Curriculum**

Commercial film producers struggle to define best practices for movies produced in an entirely new way. Students and schools celebrate electronic filmmaking - but are we doing a better job preparing ourselves and our students for the world we actually inhabit? This talk focuses on the strengths and weaknesses of using a variety of strategies to teach filmmaking to upper-division undergraduates and beginning graduate students.

Ben Scholle, Lindenwood University – **Pushing Baby Birds From the Nest: Assigning Production Before Teaching Production**

With many students entering the program at Lindenwood University having already made short films in high school (and in some cases already operating successful YouTube channels), it has become apparent that students do not necessarily need a formal technical grounding before they are able to create at the most basic level. This talk explores how we can move forward in integrating critical and production practice by taking advantage of new media opportunities while not letting them divert us from central concerns.

Chris Lippard, University of Utah (Moderator) – **Creative Approaches to Linking Production and Critical Approaches to Cinema**

I will discuss how creativity is emphasized in a course on Film, Dream and Memory and will focus on two very different student projects that resulted from this class in the exploration of the creative capacities of the human mind: one a dream-like experimental narrative, the other a documentary on a contemporary trauma. What do these tell us about how we can incorporate the critical and technological perspectives to produce idea-oriented work of substance that will satisfy both the students themselves and other audiences?

David Sutera, University of Kansas – **Disney’s Transmedia Convergence of the Marvel Comics Franchise as a Pedagogical Case Study in Media Literacy in Film Studies**

Many university multimedia production and communication programs strive to help their students gain competencies in being able to create and disseminate their own messages through a wide range of media formats and genres. One approach to illustrate these concepts is for educators to develop lesson plans that have students examine a prominent industrial case study that focuses on the deployment of transmedia convergence storytelling. This presentation examines the Walt Disney Company’s development of Marvel Comics as one such study.

PANEL 4J: CILECT NORTH AMERICA MEETING (043 Gaines Hall)

This will be a gathering of CILECT (Centre International de Liaison des Ecoles de Cinéma et de Télévision, or The International Association of Film and Television Schools), including officers, members, and anyone who may be interested in joining. CILECT is a partner organization with UFVA and offers many opportunities for getting involved in film education on an international basis. The meeting will distribute information about the function(s) of CILECT and the admissions process for membership.

Bob Bassett, Chapman University (Moderator)

PANEL 4K: Television and Society: Evolving Forms and Enduring Popularity (030 Gaines Hall)

Mary Dalton, Wake Forest University (Moderator) and Laura Linder, Marist College – **Sitcoms Are Not Dead: The Evolving, Resilient Situation Comedy**

Situation comedies at the turn of the century were thought to be dead. Headlines proclaimed their demise, and as the number of sitcoms dwindled on television, it seemed as if the sitcom might go the way of the TV Western. Although multi-camera style was still primarily used by most sitcoms, some sitcoms began using single camera style and a few introduced the mockumentary style. Although these new techniques have revitalized the form, the human connections depicted are what make sitcoms popular across time. Situation comedies never die; they just evolve.

Steve Tropiano, Ithaca College Los Angeles – **"Last Show of the Series": TV Series Finales as Event Television**

While most critical studies of television narratives focus on issues related to structure and genre, my paper will examine the finales of popular scripted television series from a cultural studies perspective as “event television.” From the final episode of *The Fugitive* (“The Judgement, Parts I & II,” 8/22/67, 8/29/67) in which Dr. Richard Kimble finally comes face to face with the one-armed man, to the conclusion of *Breaking Bad* (“Felina” 9/29/12), television series finales garner high ratings because their audience is not necessarily limited to its loyal fans.

G.T. Keplinger, Stephenson University – **Just the Facts: The Portrayal of Police on Television on Dragnet in the 1950s, 1960s, 1980s and 2000s**

The portrayal of police characters on television has shifted dramatically over the years along with the general public’s opinions about police. My presentation will compare and contrast the depiction of police and the changing attitudes of the public and will attempt to determine whether or not there is a correlation between the way police characters are portrayed on television and public attitudes about police; or, vice versa, whether the public’s attitudes about police shape the portrayal of police on television.

SCRIPTWRITING 4L (148 Visual Communications Building)

Kyle Bergersen, University of Oklahoma – **How I Learned to Stop Masturbating and Love Again** (feature)

1st Respondent: Emily Edwards, University of North Carolina Greensboro (Moderator)

2nd Respondent: Paul Gulino, Chapman University

A middle-aged man's masturbation habit complicates his job, his relationship, and his attempt to adopt his stepdaughter.

Joe Habraken, University of New England – **The Rain Forest** (feature)

1st Respondent: Brett Levner, University of Nevada Las Vegas (Moderator)

2nd Respondent: Antonieta Astudillo, Emerson College

A disgraced, former foreign service operative attempts to get his life back on track only to fall into a tangled coup conspiracy as an equatorial African nation slides toward civil war.

NEW MEDIA 4M (Black Box Theatre / 182 Visual Communications Building)*

*Meet at Black Box Theatre for viewing installations, then move to 182 VCB for discussions.

Kathy Kasic, Montana State University – **Enter the Wind**

Respondent: Rebecca Ormond, Webster University

“Enter the Wind” is an experiment in sensory ethnography and sensory *biophilia*. From the perspective of a Native American poet in a dream-state, the wind blows across the landscape, creating a domino effect on the earth; one culture’s hardship affects many cultures in succession.

Rebecca Ormond, Webster University – **Landscapes**

Respondent: Kathy Kasic, Montana State University

Is stereoscopic 3D a gimmick, or does it represent storytelling advances in cinema? In my latest new media piece, “Landscapes,” I explore the intricate relationships between the world we create (documented in 2D archival footage) and human nature (by wrapping the documentary into a self-reflexive 3D narrative wrapper.) “Landscapes” layers 3D floating motion picture windows over archival 2D motion pictures and stills of urban St. Louis landscapes (primarily documentary film images and newspaper photos) from the late 1800s through the 1950s with modern 3D footage.

WORKSHOP 4N (143 Gaines Hall)

Sheila Schroeder, University of Denver; Vaun Monroe, Columbia College; and Augusta Palmer, St. Francis College – **Developing Best Practices for Tenure Teaching Evaluations** **Vaun Monroe has withdrawn.

The questions that emanate from recent three legal cases (and others) will be explored in this interactive and goal-oriented session. Workshop leaders will outline some of the unique issues faculty of color, female faculty and LGBT faculty face during the tenure and promotion process. Then, working with workshop participants, the goal of the session is to begin to create a document for circulation to UFVA members that would establish standards and best practices for evaluating teaching in the field of film studies and production.

Wednesday, August 6th

WORKSHOP 4P (211 VCB, Photo Studio, Visual Communications Building)

Craig Huston, Pro AD Seminars – **Craft of the First AD on Professional and Student Films**

A thirty-year DGA member discusses the myriad duties and functions performed by the 1st AD on professional film sets, why the position is equally critical on student productions, and the importance of including the craft in every film production curriculum.

UFVA Welcome Reception – 6:00 to 9:00 pm (Duck Pond Area, outside Visual Communications Building)

Supported in part by the Montana State University College of Arts and Architecture.

Thursday, August 7th

VENDOR EXHIBITS OPEN – 8:30 am to 5:00 pm

SESSION 5 – 8:30 to 10:15 am

SCREENING 5A (108 Reid Hall)

Christopher Cutri, Brigham Young University – **Daniel Everett - Artist #1** (Documentary, 13 min) and **Andrew Ballstaedt - Artist #2** (Documentary, 10 min)

Respondent: Bubba Murray, Columbia College Chicago (Moderator)

“Daniel Everett – Artist #1” is a portrait of fine art photographer Daniel Everett. It examines the motivations behind his work as it applies to objects, cityscapes, and architecture in the natural world.

“Andrew Ballstaedt – Artist #2” looks at fine art painter Andrew Ballstaedt and the relationships close to him that have influenced his work.

Kelly Wittenberg, Western Michigan University – **Totipotency** (Experimental, 4 min, WIP) Respondent: Ted Hardin, Columbia College Chicago

This experimental film explores abstract notions of "potential" in the natural world from the viewpoint of a mother to be, as her hopes, dreams, and imagination appear both on her body and as changes in her surroundings.

SCREENING 5B (105 Reid Hall)

Theo Lipfert, Montana State University – **Invasion of the Giant Tortoises** (Documentary, 18 min)

Respondent: Warren Bass, Temple University (Moderator)

“Invasion of the Giant Tortoises” explores the controversial introduction of a non-native species to the islands of Mauritius, in the Indian Ocean. Biologists have been trying to replace the extinct Mauritian tortoise with a close relative: the giant tortoise from Aldabra. How will the island's eco-system respond? And does this example of "taxon substitution" change how environmentalists think about biodiversity?

Paul Turano, Emerson College – **Wander, Wonder, Wilderness** (Documentary, 60 min, WIP)

Respondent: Cindy Stillwell, Montana State University

This hour-long essay film chronicles the filmmaker's engagement with green spaces in an urban environment and explores the complex notions that they reveal about human ecology. *Wander, Wonder, Wilderness* is an interactive documentary project that uses film, mobile, and online technologies to encourage the community members of Greater Boston to document and share their own experiences with text, image, and sound and to discover what profound lessons and insights these natural settings can inspire.

SCREENING 5C (104 Reid Hall)

Helen Hood Scheer, Chapman University / Diablo Valley College – **The Apothecary** (Documentary, 18 min)

Respondent: Marilyn Pennell, University of Massachusetts Lowell (Moderator)

A portrait of a beloved druggist in a Colorado outpost, as he navigates a profound divide between his public and private lives while operating the only pharmacy within 4,000 square miles.

Sally Rubin, Chapman University – **Life on the Line: Coming of Age Between Nations** (Documentary, 29 min)

Respondent: Helen Hood Scheer, Chapman University / Diablo Valley College

“Life on the Life” is a cinéma vérité documentary film that follows 11-year-old Kimberly Torrez as she awaits the visa that will allow her family to reunite in the United States after their year across the line in Mexico.

SCREENING 5D (103 Reid Hall)

David Warfield, Morgan State University – **Rows** (Fiction, 87 min)

Respondent: Lise Raven, Montclair State University

Rows is a gothic fantasy/ thriller inspired by Grimm’s tales. A young woman, Rose, is tasked by her father to deliver an eviction notice to a reclusive woman in a ramshackle farmhouse. Rose soon finds herself the victim of an insidious enchantment. She must repeat a series of mysterious or frightening events in order to break the spell and save her father, and herself. Themes include human incursion into the natural world, the rational vs. the irrational, and the subversion of traditional narrative form.

SCREENING 5E (102 Reid Hall)

These films were originally scheduled as **SCREENING 6C** (Thursday, Aug 7th, 10:30-12:15 PM, 104 Reid Hall) but have since moved here, to **SCREENING 5E** (Thursday, Aug 7th, 8:30-10:15 AM, 102 Reid Hall).

Felix Ofosu-Yeboah, Columbia College Chicago – **Far Away** (Documentary, 11 min, WIP)

Respondent: Diane Hodson, Wake Forest University (Moderator)

Proudly aboard an airplane is a 24-year-old ambitious Kenyan on his way to the land of “milk and honey.” The young Charles Mbogua, like many Africans who make the journey, excels in his field of studies. Thirty-three years later, Charles, now fifty-seven, lives on the fringes, struggling to reimagine an America that once held the promise of hope and prosperity.

Hans Rosenwinkel, University of Colorado Denver – **The Current** (Documentary, 47 min)

Respondent: Allan Holzman, University of Southern California

The Current is an inspirational documentary that follows seven individuals from all walks of life, who faced incredible obstacles, but found the drive and inspiration to overcome their physical disabilities. Through water sports and the natural healing powers of the ocean, each has ultimately discovered or re-discovered the freedom of movement.

Panel 5F: Activism and Narrative: How Documentary Stories Can Change the World—or at Least Try To (243 Gaines Hall)

This panel will explore several facets of how media activism uses storytelling and other visual and communication methodologies to connect with our desire to understand and hopefully change the world. The papers examine the strategies of effective activist filmmaking practices and communication methodologies from inception to their ultimate manifestation in an Academy Award-nominated documentary. Each presenter describes the move from awareness to action, from consciousness to change.

Sheila Schroeder, University of Denver – **The Center for Digital Storytelling and Documentary Activism**

In this presentation, I will discuss the successful implementation of the Center's mission and methods in a first year seminar I teach at the University of Denver called, "Activism and Documentary Filmmaking."

Diana Nicolae, Rowan University – **Fire Safety on Campus: Student Documentary as Activism**

Using a student-produced documentary as a case study, this paper argues that documentary instructors should provide nascent activist producers with the knowledge and resources to ensure their work reaches the intended audience with the intended impact.

Laura Vazquez, Northern Illinois University (Moderator) – **Making the Invisible War Visible**

This paper explores the activist documentary campaign launched by Kirby Dick's Academy Award nominated documentary *The Invisible War* (2012).

Karen Whedbee, Northern Illinois University – **Disrupting the Marketplace of Ideas with Reverend Billy**

This paper discusses *What Would Jesus Buy?*, a film produced when Reverend Billy Talen joined with Morgan Spurlock to push the story of social and environmental activists in a radical and unconventional direction.

PANEL 5G: It's All About You: Drawing on Real Life to Create a Web Series (148 Gaines Hall)

Ross Brown, Chapman University (Moderator)

Write what you know. It's a time-honored piece of advice for students - who often respond by ignoring that advice and trying to imitate whatever zombie flick they saw at the multiplex last weekend. Enter the web series – specifically the web series based on real life – which lends itself to encouraging our students to write specifically about real humans and the human condition by writing what they know best... themselves!

Kathie Fong Yoneda, Michael Wiese Productions

Web series are quickly gaining traction – not only as a valid training ground for aspiring filmmakers, but with the added bonus of being a valuable means of expression and self-discovery. The result? An international stage where audiences are eager to watch, share and embrace the relatable roller coaster emotions of life, which can often bring out the best, and sometimes the worst in us – after all, that's human nature!

Laurie Scheer, Michael Wiese Productions / University of Wisconsin Madison Continuing Studies

Not only are web series an excellent way to teach the principles and processes of episodic TV, but they are an excellent way to understand the consumption of media within our transmedia universe. Web series are in their infancy within new platforms (tablets, mobile devices, etc.), yet they have already proven themselves in a few established genres such as sci fi, coming-of-age, reality, and lifestyle programming.

Ellen Besen, Michael Wiese Productions

Animation in this context brings up one big question: if it's all real, why are you using animation? This then leads to how caricature works and how you can even push into full-blown analogy (which may for example produce a character who is not human) while still maintaining a "real life" foundation. Political cartooning would be a good example of this.

PANEL 5H: Revisiting International Cinema: Filmmakers and Movements (043 Gaines Hall)

Toni Perrine, Grand Valley State University (Moderator) – **The Return of the Baroque in *Xica da Silva***

Carlos Diegues has had a long and productive career as a filmmaker in Brazil. His career is emblematic of the stylistic experimentation of Cinema Novo, including the use of allegory as a privileged narrative mode. In *Xica da Silva* (1976), Diegues employs an ersatz Baroque mise-en-scene to tell the story of an 18th century slave who gained freedom from her master and became one of the richest women in colonial Brazil. The film functions primarily as spectacle, reinforcing stereotypes of the licentious sexuality of black and mulatta women in Brazilian popular culture.

Peter Gitto, University of Florida – **Visions of Nostalgia and the Uncanny in Andrei Tarkovsky's *Mirror* and *Solaris***

In this paper, I place two of Andrei Tarkovsky's films in dialogue: *Mirror* (1975) and *Solaris* (1972). The films deal with similar material—the conflation of mother with wife, an emphasis on nature, the confusion of dreams with reality, and the representation of memory. My overarching thesis is that the director attempts catharsis for himself through his male characters by negotiating visions of uncanny females, mother and wife, and then by creating a nostalgic space in which to seek resolution, wherein the mother is closely associated with nature.

SCRIPTWRITING 5L (148 Visual Communications Building)

Emily Edwards, University of North Carolina Greensboro – **Styx and Stones** (feature)

1st Respondent: Jonathan Mason, Rowan University (Moderator)

2nd Respondent: Heather Addison, Western Michigan University

A businessman with amnesia questions the necessity of a good name.

Bryan Cardinale-Powell, Oklahoma City University – **Sharpest Knife in the Drawer** (short)

1st Respondent: Bettina Moss, National University Los Angeles

2nd Respondent: Jonathan Mason, Rowan University

Breaking up can be hard to do, especially when your sister's about to have a baby and her husband is more interested in you.

Antonieta Astudillo, of Emerson College, has withdrawn her short script, *The Fukushima Dream*.

NEW MEDIA 5M (182 Visual Communications Building)

LeAnn Erickson, Temple University – **The Computer Wore Heels**

Respondent: Julian Semilian, University of North Carolina School of the Arts (Moderator)

In 1942, when computers were human and women were underestimated, a group of teenage girls used their math skills to help win a war and usher in the modern computer age.

Patricia Buskirk, University of Hawaii Manoa – **Interactive Time-Based Media Learning Game**

Respondent: LeAnn Erickson, Temple University

This presentation highlights an interactive multimedia educational prototype game that utilizes time-based media and applies principles of gamification and Entertainment-Education (EE) for learning. This platform may be utilized for learning any subject. This game is one of a series of animated episodes for learning Hawaiian 101 level vocabulary. This approach to learning is not limited to animation and can be used with any video.

Julian Semilian, University of North Carolina School of the Arts – **Naïve Fish Art**

Respondent: Patricia Buskirk, University of Hawaii Manoa

Having worked for many years as a film editor in a narrative-based type cinema, I began searching for non-temporal narratives, attempting to create significance away from the Kuleshov-ruled narrative. This work emerged partially from my interest in surrealist painting, which I envisioned extended in movement and partially from issues that emerged while teaching a highly popular experimental film class in a school dominated by traditional narrative.

WORKSHOP 5N (143 Gaines Hall)

Andrew Shipsides, AbelCine – **What a Digital Imaging Technician (DIT) Needs to Know**

Along with the evolution of the digital cinema, camera came a new on-set role. The Digital Imaging Technician emerged as an on-set position due to the complexity of the digital system used today. This workshop gives an overview of both the theoretical and practical knowledge required of the DIT. Topics include: Asset Management, Color Science, Log, Raw, Monitor Calibration, and LUT creation.

WORKSHOP 5P (159 Visual Communications Building)

Michael Sable, Entertainment Partners – **Incorporating Movie Magic Scheduling and Budgeting into the Classroom**

Movie Magic Scheduling and Budgeting are the industry-standard tools used for managing time and estimating expenditures on most of today's professional productions. In this workshop, we will explore and demonstrate how to use the programs as you take your students on the journey from script to schedule to budget.

COFFEE BREAK – 10:15 to 10:30 am (Studio B in Visual Communications Building)

Sponsored by American University

SESSION 6 – 10:30 am to 12:15 pm

SPECIAL EVENT: Tobias Award Winner – Dr. Sylvia Earle (Procrastinator Theater **in the Strand Union Building**)

Presentation of the Ronald B. Tobias Award for Achievement in Science and Natural History Filmmaking Education.

Title of Acceptance Talk by Dr. Sylvia Earle: Sustainable Seas, the Vision, the Reality

Made possible in part by FUJIFILM and the Montana State University School of Film and Photography's MFA in Science and Natural History Filmmaking.

SCREENING 6A (108 Reid Hall)

Jorge Oliver, Webster University – **Free to Love** (Documentary, 84 min)

Respondent: Mike Attie, Northwestern University

In 2008, a group of Puerto Rican activists came together to organize a grass roots initiative against CR99, a constitutional marriage amendment measure backed by the religious right to prevent gay

marriage from taking place in Puerto Rico. *Free to Love* chronicles the events that led to the demise of such a measure from the activists' perspective.

SCREENING 6B (105 Reid Hall)

Jack Lucido, Western State Colorado University – **Across the Fence** (Documentary, 27 min)
Respondent: Ioanna Semendeferi, University of Houston (Moderator)

Both youthful and more seasoned women and men of four families in Colorado's high mountain Gunnison valley tell their stories of sustainability in ranching.

Krista Imbesi, Messiah College – **Where We Belong** (Documentary, 56 min)
Respondent: Jessica McGaugh, University of Colorado Denver

Orphanages can create orphans. Unfortunately, well-meaning Western aid workers often don't realize this darker side of the orphan crisis in Uganda. Due to cultural ignorance, and the demand for adoption-ready children in the international sphere, families struggling financially are pressured into giving up their children to Western institutions. In *Where We Belong*, two Western-run non-profits struggle to find ways to help the orphan crisis without falling into these traps.

SCREENING 6C (104 Reid Hall)

These films were originally scheduled here, as **SCREENING 6C** (Thursday, Aug 7th, 10:30-12:15 PM, 104 Reid Hall) but have since moved **EARLIER** in the schedule, to **SCREENING 5E** (Thursday, Aug 7th, 8:30-10:15 AM, 102 Reid Hall).

Felix Ofosu-Yeboah, Columbia College Chicago – **Far Away** (Documentary, 11 min, WIP)
Respondent: Diane Hodson, Wake Forest University (Moderator)

Hans Rosenwinkel, University of Colorado Denver – **The Current** (Documentary, 47 min)
Respondent: Allan Holzman, University of Southern California

SCREENING 6D (103 Reid Hall)

James Babanikos, University of Florida – **Coming Home** (Fiction, 26 min)
Respondent: Laszlo Santha, New York University (Moderator)

An American soldier is making a surprise visit home from Afghanistan to see his wife and newborn daughter. But he soon finds that the pressures of being back home – even for a short stay – are more strenuous than those at the war front.

Peter Kiwitt, Rochester Institute of Technology – **Purple Heart** (Fiction, 14 min)
Respondent: Bruce Hutchinson, University of Central Arkansas

Long home from war, Eric is haunted by the death of his friend in combat. He drinks too much and obsessively field strips his pistol. His girlfriend, Kate, a deaf artist who works in glass, tries to help him but he pushes her away. As his life unravels, Eric begins to lose control, veering towards tragedy. What will it take him to win his last battle?

Bruce Hutchinson and Chris Churchill, University of Central Arkansas – **Sidearoadia** (Fiction, 15 min)
Respondent: Travis Newton, Western Kentucky University

Quirky 16-year-old Rose struggles to deal with the death of her older sister Dawn as she gets to know Dawn's boyfriend David.

SCREENING 6E (102 Reid Hall)

Dustin Morrow, Portland State University – **Ground London** (Experimental, 8 min)
Respondent: Joshua Waterstone, University of Nebraska

"Ground London" is an experimental documentary that explores the British capital at the intersections of three types of geography: urban geography, cultural geography, and *psychogeography*. Its employment of a specific point-of-view, locked-in photography that never gets more than three inches off the ground, along with heavy manipulation of both sound and image, exposes a London seldom examined: a city that moves poetically and with great order when observed slowly and in minute detail.

Julian Semilian, University of North Carolina – **Gazing Oozing with Mendacity** (Experimental, 36 min)
Respondent: Mark Partridge, Temple University (Moderator)

"Gazing Oozing with Mendacity" is a surrealist exploration of ways in which images compel our eyes to view them, and ways in which our eyes are compelled to interpret them. It is composed of three episodes, each of which, in exploring its own theme, mirrors the format of a book of stories, such as Cortazar's *Blow Up and Other Stories*.

PANEL 6F: Opening the Gates (243 Gaines Hall)

How do you get "behind enemy lines" and bring Hollywood into the classroom when you have no direct access to LA? Three former industry executives provide resources & exercises for those who have no proximity or connection to Hollywood but want to prepare students for the business and its expectations.

John Schimmel, University of California Riverside

John Schimmel is a writer/producer. He's been the President of Furthur Films and Ascendant Pictures, an executive at Douglas-Reuther Productions, Belair Entertainment, and Warner Brothers; co-penned the Tony-nominated musical *Pump Boys and Dinettes*; published fiction and nonfiction; and serves as Head of Linear Content for Cloud Imperium Games/Chris Roberts Entertainment.

Karen Loop, Columbia College Chicago

Karen Loop was a development executive for production companies at Universal and Paramount Pictures. She produced four feature films including *Frailty* and *Secondhand Lions* as well as a cable mini-series.

Scott Sturgeon, California State University Northridge (Moderator)

Scott Sturgeon has written feature and television films for major studios and networks including Warner Brothers, Universal, Touchstone, Sony, NBC, CBS and others. He wrote the green-light drafts of Universal's *Black Dog* and NBC's mini-series, *Asteroid*. He produced two independent films, *The Elder Son*, which premiered at the Hamptons International Film Festival, and *May*, which sold at Sundance in 2002.

PANEL 6G: The Impact of Sound (148 Gaines Hall)

Joseph Bierman, Rowan University (Moderator) – **The Development Sound as a Narrative Device in the Work of Alfred Hitchcock**

This paper examines the nature of the production process and impact of actual sound recording techniques on the construction of film narratives. Specifically, this paper will detail the production processes utilized by Alfred Hitchcock in adapting to live sound recording. As Hitchcock's first film to be shot entirely with live sound, *Juno and the Paycock* is a significant artifact, which offers insights into the impact of sound on the construction of narrative meaning as well as the use of sound in Hitchcock's overall body of work as a stylistic element and narrative device.

Dawn Ford, Huntington University – **Sound Recording Instruction: Multi-Sensory Assignments that Engage Visual Learners**

This paper explores strategies for engaging the many film students who are visually oriented and have little interest or inclination to study sound recording techniques. Some of them have untrained ears and have neglected their sense of hearing in favor of visual stimuli for most of their lives. This paper discusses simultaneous use of multi-sensory pathways to the brain and how this accelerates learning of techniques of film sound.

Keith Brand, Rowan University – **Sound On: A Strategy for Teaching Narrative Using the Personal Audio Documentary**

The past century of film and television production has elevated the primacy of the visual image over the aural. Starting in 2005, Rowan University added a new class to its production sequence that focused solely on audio. The course, called Sound Communication, was designed to teach essential concepts of narrative from a sound perspective. This paper will present the pedagogical and technological development of this class within the framework of a traditional radio, television, and film curriculum.

PANEL 6H: Creating Characters for Sitcoms: Must Human Behavior Be Accurate Or Exaggerated in Order to Achieve Comedy? (144 Gaines Hall)

In creating original series, where is the line between accurate portrayal of human beings and the exaggeration we usually see in our attempts to create comedy? Currently, on almost every successful sitcom we see, the character traits of arrogance, control, stupidity, and other negative traits ruling the day. So how do we create three-dimensional characters with all the aspects of human behavior...and yet make them funny?

Michael Loman, Boston University (Moderator)

Mary Dalton, Wake Forest University

Laura Linder, Marist College

Ross Brown, Chapman University

PANEL 6J: Donaldson's Annual Update (043 Gaines Hall)

Michael Donaldson, Donaldson & Callif, LLP

Answers to all the questions you've been saving up to ask Michael about copyright, trademark, personal releases, and more. What rights are needed for your film? Are you doing a fact-based live action film? This will be a free-wheeling session about those things your campus counsel says you can't do.

PANEL 6K: Contemporary Trends in Recent Film and Television Narratives (030 Gaines Hall)

The "convergence" of various media "platforms" in the age of globalization has produced dramatic changes to the narrative paradigms used in even mainstream movies and TV programs. Commercial Hollywood films and network/cable shows all evince characteristics that are peculiar to the current media epoch. However, many of these trends were predicted by earlier thinkers, including Marshall McLuhan, Jean Baudrillard, and

Guy Debord. This panel will investigate a variety of manifestations of these contemporary trends in light of both "old" and "new" scholarship.

Jack Boozer, Georgia State University – **Can Blockbuster Movies Expose the Blockbuster of Financialization?: Adapting Jordan Belfort's "Wall Street Wolf"**

As in my previous work on Oliver Stone's *Wall Street* (1987), this presentation will address a more direct memoir-to-film comparison of the real-life financier-swindler Jordan Belfort's experiences as the "Wolf of Wall Street." What director Baz Luhrman did in the recent adaptation of *The Great Gatsby* (coincidentally starring Leonardo DiCaprio) is a virtual filmic textbook of spectacle over substance in character and milieu that can also be found in *Wolf of Wall Street*.

Jennifer Poland, Cleveland State University – **The Story Web: New Narrative Paradigms in Post-Network Television**

With the emergence of new delivery systems for television programming, the structure of the stories being told by this most familiar medium is currently in a state of flux. This paper looks at programs such as *Game of Thrones*, *Arrested Development*, *True Detective*, and *Orange Is the New Black* to explore the ways that contemporary "post-network" television narratives are changing in response to new technological and economic landscapes.

Evan Lieberman, Cleveland State University – **More Reel than Real: The Use of Cinematic Narrative Structures in Reality Television**

This paper will examine the way in which reality TV has appropriated the traditional elements of cinematic (and fictional television) narrative in order to construct engaging stories that can be seen in television series as diverse as MTV's *Buckwild*, Bravo's *Top Chef*, and NBC's *The Apprentice*. An in-depth analysis of the narrative structures of these shows reveals a conscious manipulation of character, conflict, plot, and even thematic material indicating that these programs are truly more fiction than fact.

Frank P. Tomasulo, Pace University (Moderator) – **Old Vino in Postmodern Bottles?: The Emergence of HBO's THE SOPRANOS as Exemplar of the New Long-Form Narrative**

Decades ago, a number of media theoreticians (McLuhan, Debord, Baudrillard) predicted the dawning of a new Media Age. In many ways, our media universe has fulfilled these predictions, especially with reference to changing narrative structures and evolving "delivery systems." This presentation will focus on the cable series *The Sopranos* (1999-2007), and how its narrative structure encompasses both an old (even ancient) story pattern, rooted in Aristotelian drama and classical Hollywood cinema, AND a more modernist-postmodernist paradigm of dramatic construction and characterization.

SCRIPTWRITING 6L (148 Visual Communications Building)

UFVA Script Caucus – contact Vaun Monroe (vaun.monroe@gmail.com) *Vaun Monroe has withdrawn. Please contact heather.addison@wmich.edu instead.

NEW MEDIA 6M (182 Visual Communications Building)

Jen Proctor, University of Michigan Dearborn – **Trouble Your Horizons**
Respondent: Stokes Piercy, Wake Forest University (Moderator)

This interactive media work, produced on the nonlinear storytelling platform Korsakow explores the connection between electricity, the history of communication technologies, and ghosts. Borrowing from Jeffrey Sconce's book *Haunted Media* on the history of "electronic presence," this piece uses found

footage from Hollywood movies (and beyond) to tease out the connection between technologies such as radio, the phone, TV, and night-vision cameras and their role as portals to the world of the dead.

Stokes Piercy, Wake Forest University – **Enter Face**

Respondent: Jen Proctor, University of Michigan Dearborn

“Enter Face” is an exploration of the human face. Gothic patterns are projected on the faces of people from around the world to represent the architecture used to overpower the natural landscape and separate indigenous people from their cultural roots, giving new focus to local peoples.

WORKSHOP 6N (143 Gaines Hall)

Andrew Patrick Nelson, Lucia Ricciardelli, Anjali Sundaram, and Jenny Hatchadorian, Montana State University – **Film Studies for Production Students: A Round-Table Discussion**

This workshop examines the importance of, and strategies for, teaching film analysis, history and theory to production students, including overcoming the perception that these subjects are "not relevant" to the practical concerns of filmmaking. Panelists -- numbering a film theorist, two filmmakers and a film historian -- will each present a short position paper, after which the session will be opened up for what will surely be a lively and informative round-table discussion with the audience. Come with your questions, suggestions, or even dissenting views.

WORKSHOP 6P (159 Visual Communications Building)

Bart Weiss, University of Texas at Arlington – **The Joy of X.2**

Hands-on Final Cut Pro 10.2. This is for those who still wonder how FCP X can work in a student lab environment, but will also focus on the changes in 10.2 for those of you who have not tried FCP X since the launch. Come and see how this program has evolved into a very useful tool for student and professional filmmakers.

LUNCH – 12:15 to 1:30 pm

SPECIAL EVENT:

Tobias Award Reception in honor of Dr. Sylvia Earle (Leigh Lounge and Alumni Lounge)

UFVA Gender Caucus (233 Student Union Building)

Contact Jen Proctor (jennproc@umd.umich.edu)

UFVA Grad Student Caucus (236 Student Union Building)

Contact Joseph Brown (joseph.v.brown@marquette.edu)

UFVA BASKETBALL TOURNAMENT – 1:00 to 3:00 pm (Romney Gymnasium)

SESSION 7 – 1:30 to 3:15 pm

SCREENING 7A (108 Reid Hall)

Jay Gemski, George Washington University and Russell Harnden, Vision Editorial – **Gems from the Archives 13** (Compilation, 105 min)

Noted collectors Jay Gemski and Russ Harnden are back again for their "Lucky 13" screening of vintage films.

SCREENING 7B (105 Reid Hall)

Carolyn Brown, American University – **The Salinas Project** (Documentary, 87 min)
Respondent: Jorge Oliver, Webster University

The Salinas Project follows the lives of four children of Latino, immigrant agricultural workers in Salinas, California. Without resources their future is uncertain, but their hope and resilience defies stereotypes and circumstances.

SCREENING 7C (104 Reid Hall)

Emily Fraser, Stanford University – **Sleepless** (Documentary, 6 min)
Respondent: Bobby Lewis, Texas A&M University Corpus Christi (Moderator)

A personal journey into the lonely landscape of insomnia.

Jacob Bricca, University of Arizona – **The Sons of Ben** (Documentary, 72 min, WIP)
Respondent: Jonathan Rattner, Vanderbilt University

A group of rabid Philadelphia soccer fans form a supporters club for a soccer team that doesn't exist, hoping that sheer determination and desire will finally bring a major league soccer team to their town.

SCREENING 7D (103 Reid Hall)

Jonah Zeiger, DePaul University – **The Procedure** (Fiction, 15 min)
Respondent: Lorene Wales, Regent University (Moderator)

Harry Scribner is a frustrated writer who finds himself caught between fictional worlds of his own making. While trying to write his action hero characters out of a maze-like complex, he hits an impasse. Alone in his study, he is suddenly arrested by two detectives who confiscate his writings and inform him that he is being charged with fraud. Harry is now subject to the proceedings of an absurd bureaucracy and only his fictional characters can save him. Or is it he that must save them?

Lorene Wales and Booker T. Mattison, Regent University – **Habeas Corpus** (Fiction, 18 min)
Respondent: Sam Kauffmann, Boston University

Sometimes letting go means moving on.

Sam Kauffmann, Boston University – **Rachel Descending** (Fiction, 18 min)
Respondent: Jonah Zeiger, DePaul University

An intense, emotionally charged story about a marriage breaking up over fertility problems. Rachel and Tom are married and desperately want children, but Rachel has a problem producing eggs. The stress placed on this couple, trapped in a cycle of fertility tests and procedures, comes to a head when Tom returns from work to find Rachel reluctant to reveal the latest bad news from the fertility clinic.

SCREENING 7E (102 Reid Hall)

Linda Antas, Montana State University – **All That Glitters and Goes Bump in the Night** (Experimental, 7 min)

Respondent: Mark Partridge, Temple University (Moderator)

This film explores the relationship between source and output. The visual and audio elements—their source and destination—are based on parallel processes.

Denise Bennett, University of Idaho – **Kitten Shooter** (Experimental, 3 min)

Respondent: Ellen Wetmore, University of Massachusetts Lowell

What exactly is an art film? The experimental documentary "Kitten Shooter" explores notions of voyeurism, film, art and truth through audio, text, and video.

Denise Bennett, University of Idaho – **Wild West** (Documentary, 5 min)

Respondent: Ashley Sabin, Concordia University)

The pros and cons of Idaho's gun culture are examined in this short documentary.

Jennifer Hardacker, Pacific University – **The Wind in Our Hair** (Documentary, 22 min, WIP)

Respondent: John Schmit, Grand Valley State University

Five women and a chorus of younger girls, ranging in age, background, and skill level, share how they build self-esteem and a sense of well-being through bicycling.

SPECIAL PANEL: Tales from the Niche: Teaching Natural History Filmmaking in the "Unnatural" Curriculum (101 Reid Hall)

In the June 2011 issue of the International Documentary Association magazine *Documentary*, writer Belinda Baldwin called science and wildlife filmmaking a "niche" genre. This panel will examine the challenges involved in teaching a specialized but increasingly important genre of filmmaking in institutions and artistic environments that are primarily devoted to other kinds of production. The papers will encompass philosophical approaches, technical challenges, ethical concerns, and evolving viewing and distribution platforms.

Dennis Aig, Montana State University (Moderator) – **Beyond Behavior: Science, Politics, and Advocacy in Natural History Filmmaking**

Using such films as Patrick Roulex's *Green*, the human rights organization WITNESS's iTrust Climate Change video campaign, and Montana State University's multiple Webby-winning TERRA site as examples, this paper will show how the teaching of natural history filmmaking has been thrust into the adult world of social issues and advocacy.

Ben Shedd, Nanyang Technological University – **NOVA and Natural History Documentaries: Forty Years On**

Why there are no natural history documentaries nor science documentaries on the many best 100 documentary lists? This paper explores natural history filmmaking in the NOVA science series, and the contributions the series has made, both scientifically and cinematically. NOVA just celebrated its 40th Anniversary on the air and I worked on the very first NOVA program produced in the USA - a natural history film called "Where Did The Colorado Go?" - as Associate Producer.

Theo Lipfert, Montana State University – **"The Wild Thornberrys" as Model: What a Kids Show Teaches us about Nature Films**

"The Wild Thornberrys" contains storylines and themes that create a counterpoint to predictable live-action nature TV content. Issues of gender roles, the rights of native peoples, even the limits of photographic representation are presented along with talking animals and sit-com conflicts. A careful look at this cartoon series reveals strategies that can be used to invigorate the nature film by adding a more nuanced approach to documenting the natural world.

John Douglass, American University – **The Role of Environmental and Wildlife Filmmaking in a School of Communication**

This presentation will explore the often complementary and sometimes opposing goals of a school of communication and environmental and wildlife filmmaking, arguing that the aesthetic and sometimes formally scientific approach of some environmental film work can intensify the communications foundation in a positive manner.

PANEL 7F: Technological Innovation and its Narrative Impact: Current Trends in Documentary Filmmaking (243 Gaines Hall)

Technological advances have impacted the development of documentary genres since the birth of nonfiction storytelling. With the introduction of DSLR cameras such as 2008's Canon 5D Mark II, film professors are beginning to see student films shot double system again, with a substantially increased image quality due to a larger sensor and more robust image processing. Panelists will discuss the variety of ways in which new technologies are influencing student work, and will show clips to support their theses.

Sally Rubin, Chapman University (Moderator)

Johnny Symons, San Francisco State University

Through screening and discussion of student film clips, this presentation will explore how undergraduate and MFA students at a public university in a film-savvy city have circumvented single-system cameras, and the results — both positive and negative — on their final products.

Kristy Guevara-Flanagan, Diablo Valley College

This presentation will examine the ways in which GoPro cameras have changed how documentary filmmakers bring us a privileged perspective, touching on pitfalls to avoid when using and integrating these cameras with other kinds of video. Learn how these small cameras have moved beyond the realm of action sports to a way for people to push the boundaries of documentary and experimental filmmaking.

PANEL 7G: Connecting Nature with Cinema & the Arts (148 Gaines Hall)

Kathryn Kasic, Montana State University – **Sensory Biophilia as an Approach to Narratives of Nature**

Biophilia is the concept put forward by evolutionary biologist E.O. Wilson that we all have an instinctive urge to relate to others, and specifically, to other life. How can we connect to this instinct through cinema? I present sensory biophilia as my approach this question. Sensory biophilia uses film as a medium to explore our biophilic tendencies through a deeply sensorial, phenomenological process. Rather than using cinema to observe at a distance we must try to become the other, to see the world from another perspective, to revisit cinematic nature via a phenomenological, sensorial experience.

Cade Bursell, Southern Illinois University – **Where We Are: Reflections on an Experimental and Interdisciplinary Course That Focused on A Site-Specific Arts Practice**

Over the summer 2013 intersession I facilitated an interdisciplinary and experimental course focused on the environment of Southern Illinois. The intent of the course was to create a dynamic learning community in order to facilitate critical and creative examination of site-specific knowledge through an interdisciplinary approach: cultural, historical, artistic, scientific research and experiential learning activities. This paper and presentation will serve as a reflection on what worked and what didn't in this pedagogical experiment.

Katherine Gorringer, Southern Environmental Law Center – **Environmental Exposure: Creating Media and Community with the Next Generation of Environmentally-Conscious Filmmakers**

In this pivotal moment for our environment, how can we inspire a new generation of environmental issue filmmakers? This presentation will address the challenge in creating story-driven content that can be used for educational outreach, community actions, new media, as well as more traditional venues for short-form cinema. How can we apply the craft and sensibility of documentary cinema to engaging a polarized community on crucial issues? The answer lies in short, character-driven stories suitable for diverse viewers and venues.

PANEL 7H: Faculty Features: Opportunities and Challenges of Producing Long-Form Work (144 Gaines Hall)

This panel will address the unique challenges and opportunities of producing, directing, and distributing long-form work while also working in academia. Case studies of both documentary and narrative films will be discussed by the producers and directors.

Eugene Martin, University of North Texas – **Documentary Case Study: *The Anderson Monarchs***

Paul Harrill, University of Tennessee (Moderator) – **Narrative Case Study: *Something, Anything***

Ashley Maynor, University of Tennessee – **The Role of the Creative Producer**

PANEL 7J: Creative Editing: Pedagogy and Beyond (043 Gaines Hall)

Panelists explore the creative, craft and storytelling side of teaching editing from multiple perspectives. Including discussions of teaching editing in a context of perceptual psychology and neuroscience, to crafting specific exercises in narrative and documentary, this panel discusses ways to help students grow to understand editing as something a lot deeper than the mastery of a piece of software.

David Tarleton, Columbia College Chicago (Moderator) – **Perception and Editing**

Perceptual Psychology, the scientific study of how humans perceive, can serve as a framework for student filmmakers understanding their audience's experience more deeply. What are ways that we can integrate this body of knowledge into an editing curriculum, to produce filmmakers prepared to tell stories reinforced by what we know about the ways that people actually perceive?

Norm Hollyn, University of Southern California – **Editing and Neuroscience and Beyond**

Editors have known how to manipulate the audience's eyes and emotions. Recent eye tracking studies have started to confirm our gut instincts. How has science reinforced how we edit and how can we teach our student filmmakers to use these findings to make more engaging films?

Aubrie Canfield, Actuality Media – **Shaping a Documentary: The Editorial Phase**

In documentary filmmaking, editorial is where the story is really crafted. This presentation argues that editorial is the ideal phase to teach structuring and re-structuring a documentary. Using exercises that

examine the order of scenes and building of stakes, students realize that how the documentary unfolds, and in what order, makes all the difference.

PANEL 7K: NARRATIVE TRENDS IN 2014: Enhanced Content, Expendable Characters, Anime Undertones, Creative License (030 Gaines Hall)

This panel focuses on several narrative trends in screenwriting and their influence on modern viewing habits. Topics range from how television is now matching film in quality of content, to how main characters of TV series have become expendable, to the growing influence of anime and manga, to the art of exercising creative license when adapting true stories.

Francisco Menendez, University of Nevada Las Vegas – **Starving in the Cinema – Or How Binging on Serialized TV Brought the Joy Back To Narrative**

This paper chronicles how meaningful content has leaked out of the big screen and how cinematic tropes have been re-imagined into engaging drama on cable, streaming, and even broadcast TV.

Evan Smith, Syracuse University (Moderator) – **Killing Off Main Characters: An Unlikely Trend Reaps Unexpected Results**

Recent years have seen surprising exceptions to the fundamental belief that stories should be driven by main characters, in the form of main characters suddenly being killed off mid-series. This paper will examine this unlikely trend by presenting a survey of occurrences, audience-viewing responses, and critical responses, and it will attempt to offer insights regarding how this trend might influence today's screenwriters.

William Akers, Belmont University – **Turning Real Life into Drama: The Joys and Pitfalls of Discovering a Story in the Past**

It's tough to find a good story and almost impossible to find a great one. For screenwriting students, there is a wealth of fabulous material in the past. But, real-life tales are often riddled with elements that can sidetrack or destroy drama. Learn powerful techniques that will help you help your students avoid the floundering that frequently occurs when trying to turn truth into fiction.

SCRIPTWRITING 7L (148 Visual Communications Building)

Paul Gulino, Chapman University – **My Man Harold** (feature)

1st Respondent: Montre Missouri, Howard University

2nd Respondent: Chriss Williams, William Paterson University (Moderator)

Wealthy playboy Harold Bracken, Jr. is sleeping off a partying binge in a car in a bad part of town, where he is mistaken for a homeless man by Eva, a beautiful, idealistic social worker, who decides to rehabilitate him. Harold, smitten, goes along with it.

Montre Missouri, Howard University – **Shakespeare is A Black Woman** (feature)

1st Respondent: Paul Gulino, Chapman University

2nd Respondent: Kynan Dias, University of California Los Angeles

Shakespeare In Love meets *Something New* as a black woman director returns home to head a production of *Othello* and finds she's fallen in love with her own "honest Iago."

NEW MEDIA 7M (Black Box Theatre / 182 Visual Communications Building)*

*Meet at Black Box Theatre for viewing installations, then move to 182 VCB for discussions.

Evan Meaney, University of South Carolina – **Don't_Let_us_get_s.ick**
Respondent; Wenhua Shi, Colgate University (Moderator)

Made for the quadrivium exhibition curated by Samuel Yates, this passive, real-time performative installation asks its users to sing to it. Sound activates the image, forming a bump-mapped, ghostly reflection waning in and out existence, propagated by the secrets and shanties offered to its inputs. Eponymously derived from one of Warren Zevon last songs, this program too anticipates moments of silence that we carry on with our voices.

Wenhua Shi, Colgate University – **Patterns**
Respondent: Evan Meaney, University of South Carolina

“Patterns” is an interactive audio-visual installation. Hand gestures of the audience control both the display of abstract shapes and audio samples of human voices.

WORKSHOP 7N (143 Gaines Hall)

Gianna Savoie (Moderator), Refah Seyed Mahmoud, Christi Cooper, Jeff Reed, Roshan Patel, and Deia Schlosberg, Montana State University – **Taking Nonfiction Media Outside the (TV) Box**

Changes in technology and the way media is produced and consumed are creating innovative opportunities for filmmakers and audiences alike. This workshop, led by graduate students in the Science and Natural History Filmmaking program at Montana State University, will shed light on some of the alternate avenues being pursued by non-fiction filmmakers. From immersive media to social media, museum exhibits to interactive apps, we will veer off the beaten path to explore the bold new trails that these intrepid media-makers are blazing.

WORKSHOP 7P (101 Gaines Hall)

Tom Kane, Kane Productions, Inc. – **Deconstructing the Shot: How Did They Do That?**

Tom will show complex shots involving stunts, special EFX and visual EFX, from movies he has actually done. He will demonstrate how these shots were created live on set – not using CGI. Tom's film credits include: *Kramer vs Kramer*, *Raging Bull*, *Taxi Driver*, *Prizzi's Honor*, *The Flamingo Kid*, *The Stepford Wives*, *The Good Son*, and *Crossfire Trail*.

COFFEE BREAK – 3:15 to 3:30 pm (Studio B in Visual Communications Building)
Sponsored by Axle Video

SESSION 8 – 3:30 to 5:15 pm

UFVA MEMBERSHIP MEETING (101 Gaines Hall)

UFVA Conference Annual Photograph – 5:30 pm (Lobby, Visual Communications Building)

UFVA Annual Picnic – 6:00 to 9:00 pm (Rockin' TJ Ranch)

Made possible in part by ENTERTAINMENT PARTNERS and Montana State University School of Film and Photography.

Friday, August 8th

UFVA ANNUAL GOLF TOURNAMENT – 7:00 am to 2:00 pm (Cottonwood Hills)

VENDOR EXHIBITS OPEN – 8:30 am to 5:00 pm

SESSION 9 – 8:30 to 10:15 am

SCREENING 9A (108 Reid Hall)

Jochen Kunstler, Virginia Commonwealth University – **From Dirt to Dish** (Documentary, 12 min)

Faced with the challenges and cost of getting a heavy material like clay shipped to an isolated rural area, a North Carolina potter and community college professor teams up with a local farmer who runs a small sandpit and has discovered a vein of clay. In an almost entirely handmade and locally sourced process, the potter/professor manufactures between 2000 and 4000 pounds of clay for his own and his students' use.

Alex Suber and Clay Haskell, Colorado College – **Cruisin' with Kenny** (Documentary, 65 min)
Respondent: Hanna Teachey, Wake Forest University (Moderator)

Kenny Bernardi embarks on the mission of a lifetime to go viral on the Internet. With a life-threatening illness and an aloof family, Kenny has set out to “immortalize” himself on the Internet by becoming a viral video superstar. Using the Internet handle “cruisinwithkenny,” he has uploaded hundreds of videos to sites like YouTube. His deep desire for immortality in the face of death brings Kenny to the jungles of Costa Rica with video camera in hand. How far will one man go for fame?

SCREENING 9B (105 Reid Hall)

Laura Kissel, University of South Carolina – **Cotton Road** (Documentary, 77 min)
Respondent: H.D. Motyl, Southern Illinois University

Americans now consume 20 billion new items of clothing each year, much of it produced overseas. *Cotton Road* explores the globalized labor of the textile industry as it follows the commodity of cotton from farm to factory to illuminate the human experiences behind its transformation from plant to garment.

SCREENING 9C (104 Reid Hall)

Bradley Rappa, Ithaca College – **Losing Ground** (Documentary, 27 min, WIP)
Respondent: Jonathan Olshefski, Rowan University (Moderator)

Mongolia's new mining economy, driven largely by global industrialization, is resulting in the loss of a centuries old, pastoral tradition of environmental respect and sustainability. “Losing Ground” is a documentary film that observes how a diminishing population, of semi-nomadic, self-reliant, and sustainable Mongolian herders is dealing with the detrimental impacts of mining, consumer culture, and a changing climate on pasture and social structures.

Mark Freeman, San Diego State University – **Rasa Dari Tari / The Soul of Dance** (Documentary, 26 min)

Respondent: Michelle Carpenter, University of Colorado Denver

“Rasa Dari Tari/The Soul of Dance” is an introduction to the vibrant diversity of contemporary dance in Indonesia. Rooted both in tradition and the idioms of modern movement, this half-hour documentary introduces audiences to work ranging from site-specific solos to multimedia musical theater. The documentary includes excerpts from six works and interviews with the creators discussing the relationship between tradition and innovation.

SCREENING 9D (103 Reid Hall)

Susan Lehman, DeSales University – **Dancer's Day** (Fiction, 10 min)

Respondent: David Tarleton, Columbia College Chicago (Moderator)

Every day is ordinary and every day is extraordinary in the life of a young dancer. The film follows Amanda with her fellow corps de ballet. The dedication and struggle. The camaraderie and competition, along with the bond that accompanies artists working together day in and day out. All leading to that one moment on stage. And then, do it all again tomorrow. Live to dance, dance to live. All in a day's work.

David Tarleton and Adria Dawn, Columbia College Chicago – **Our First Babysitter** (Fiction, 5 min)

Respondent: Susan Lehman, DeSales University

New parents get a very special visit from their first babysitter in this all-improv black comedy. Directed by David Tarleton and starring Adria Dawn (*NCIS*, *Nip/Tuck*) as Raven, and guest starring Joel Stoffer (*Indiana Jones and the Kingdom of the Crystal Skull*) and Thanna Vickerman (*Ultimate Reality*).

SCREENING 9E (102 Reid Hall)

Ted Hardin, Columbia College Chicago and Elizabeth Coffman, Loyola University Chicago – **Venice Sings Vignettes: Rialto Mercado and No Grandi Navi** (Experimental, 18 min, WIP)

Respondent: Evan Meaney, University of South Carolina (Moderator)

Two interconnected vignettes using dance, a hand pan, vaporetto rides, and lots of fish paint vibrant portraits of a watery city under siege from environmental forces, waves of tourists, and too many big ships.

Mark Partridge, Temple University – **Journey to the Center of the Savage Identity** (Experimental, 16 min, WIP) and **Encoding, Storage, Retrieval** (Experimental, 5 min, WIP)

Respondent: Linda Antas, Montana State University

L covers objects in leather, creates collages out of erotic photos and spends her nights playing a small pump organ in her living room. She is obsessed with materials and fibers and is constantly making things. But L has lost her inspiration and can't seem to make sense of her work or what it means to be an artist anymore. In the midst of this uncertainty, she has a nervous breakdown and recedes into the dreamscape of her subconscious.

Ellen Wetmore, University of Massachusetts Lowell – **Leaving My Skin** (Experimental, 3 min)

Respondent: Sarah Childress, Bowdoin College

A woman tries to leave it all behind.

PANEL 9F: Avoiding the Pitfalls of the Democratization of Filmmaking By Emphasizing the Value and Contributions of the Arts and Crafts of Cinema Towards Storytelling (243 Gaines Hall)

This panel discusses how film professors should be inspiring our colleagues to teach students the importance of craftsmanship and how that is a valuable and essential tool in cinematic storytelling.

David Landau, Fairleigh Dickinson University (Moderator)

Student directors and producers need to understand that art takes time and appreciate the artistic endeavors of a crew and allot enough time for art, rather than expecting everything to be done fast and on the fly. To create cinematic art one must block the action to the camera, not the other way around. Even in documentary we reposition things and people to create an improved image.

Harlan Bosmajian, Emerson College – **Cinematography for Non-Cinematographers**

The ease of digital image acquisition has led to a laziness amongst many film students who feel that merely obtaining a properly exposed image is akin to cinematic storytelling. This discussion will focus on simple visualizing techniques to use with students who are not specifically interested in becoming cinematographers, but are required to visualize scripts or the world around them for class projects.

David Waldman, University of Nevada Las Vegas

There is always more to gain by getting other artists input and work on any project. This is something many students resist. Cinema is a collaborative art by a collection of artists. Therefore, each artist should be allowed to do their best work. How can we instill a sense of pride in craft on set, instead of always allowing students to try and fix things in post?

Bill Linsman, Boston University

Film teachers need to engage our students in the historical roots of cinematic storytelling.

PANEL 9G: Navigating the Academic Job Market: Pre to Post Search (148 Gaines Hall)

This panel will include presentations on the various stages of the academic job search– the written application, the phone interview, the campus visit, and "the offer". Short presentations and a roundtable discussion will be suitable for those conducting their first academic job search, or their tenth. Tips from a number of successful searches, as well as tips from former search committee chairs, will be shared.

Kari Barber, University of Nevada Reno – **The Written Application and Expanding the Job Search**

This portion of the panel will focus on the process of preparing a CV, teaching philosophy, research statement, and cover letter.

Thomas Castillo, Bowling Green State University – **The Phone Interview**

This portion of the panel will focus on the phone interview stage of the academic job search, including strategies, tips, and a general discussion of phone interview etiquette.

Mark von Schlemmer, University of Central Missouri – **The Campus Visit**

This portion of the panel will focus on the campus visit stage of the academic job search. Much time will be spent on the question of preparation.

Joseph Brown, Marquette University (Moderator) – **The Offer and Negotiation**

This portion of the panel will focus on the final stage of the job search, assessing "fit," negotiating salary, and adjusting to a new institutional culture.

PANEL 9H: Using Non-Traditional Media in Film Production Curricula (043 Gaines Hall)

As digitally literate students continue to enroll in film programs using traditional methods and technology, more and more faculty are reaching out to envision and incorporate "mobile media" as teaching tools in their respective curricula. This panel seeks to offer some insights into how "mobile media" tools are being used successfully by educators to help students tell stories across a variety of media platforms and to ever-increasing audiences.

Robert Johnson, Jr., Framingham State University (Moderator) – **Using the iPad and Companion Accessories in the Introductory Film Production Curriculum**

Art Nomura, Loyola Maramount University (emeritus) – **From the Fringe to the Cutting Edge**

An overview to the evolution of mobile media as a media learning and making tool. I will screen and discuss examples of student work that illustrate the integration of traditional and non-traditional production and post-production modes.

Marla Schweppe, Rochester Institute of Technology – **iPad Graphics for "Red Ball"**

A performance piece designed for five iPads that includes magic, mime, and movement developed in cooperation with the National Technical Institute for the Deaf, with additional support from the Farash Foundation.

Bart Weiss, University of Texas at Arlington – **Strategies for Successful Teaching with Mobile Media**

The use of mobile media devices in traditional film and video courses. I will screen examples of student work primarily designed for viewing on mobile media devices.

PANEL 9J: Stereoscopic Filmmaking in University Programs (030 Gaines Hall)

Stereoscopic (3D) filmmaking presents a variety of challenges for university programs looking to teach courses or emphasize stereoscopic production. This panel will explore the obstacles and potential solutions to stereoscopic shooting, post production, and exhibition, based on the experiences of the panel shooting stereoscopic films and teaching multiple stereoscopic courses.

Mike Gunter, University of Central Arkansas

Inexpensive stereoscopic production remains a challenge despite the success of 3D films at the Hollywood level. There are few camera options under \$10,000. Beam-splitters are a more affordable option, but require a range of decisions to be made from which beam splitter offers the best value to which cameras to utilize. Using paired cameras also introduces new issues, including image synchronization and choices of interocular distance.

Chris Churchill, University of Central Arkansas

The stereoscopic post-production landscape is constantly evolving, making it difficult to make software and workflow decisions. Specialized, high-end stereoscopic post-production software exists, but traditional editing, compositing, and finishing software now offers a range of solutions for stereoscopic post-production from depth grading and conversion to editing and color correction.

Bruce Hutchinson, University of Central Arkansas (Moderator)

Exhibition for low budget stereoscopic filmmaking remains extremely limited. While some festivals specialize in stereoscopic films, most film festivals are not able to screen stereoscopic films due to the lack of projection equipment outside of large corporate chain theaters or lack of knowledge about projection possibilities. Both anaglyph and polarized projection can present difficulties.

SCRIPTWRITING 9L (148 Visual Communications Building)

Jonathan Mason, Rowan University – **No Way Home** (feature)

1st Respondent: Kynan Dias, University of California Los Angeles

2nd Respondent: Henry Griffin, University of New Orleans (Moderator)

In a small town outside of Paris, Paul and Oliver are doing their best to keep up with the pressures of adolescence. But when mischief turns into an accidental homicide, it's the end of the era of games, girls, and innocence.

Kynan Dias, University of California Los Angeles – **Heart Quake** (feature)

1st Respondent: Henry Griffin, University of New Orleans

2nd Respondent: Sarah Hanssen, Bronx Community College

After Seattle's best seismologist rails against a psychic's prediction of an imminent earthquake, real disaster strikes when the two enemies find themselves falling for each other.

NEW MEDIA 9M (Black Box Theatre / 182 Visual Communications Building)*

*Meet at Black Box Theatre for viewing installations, then move to 182 VCB for discussions.

Christopher Cutri, Brigham Young University – **Riding the Universe**

Respondent: Anjali Sundaram, Montana State University (Moderator)

The universe uses waves in various forms to communicate and transmit energy. For example: sound waves, brain waves, etc. Ocean waves are also a function of this process. As waves seem to be ubiquitous with life, this video installation piece examines how the waveform is an integral part of our daily living. The images from the installation will hopefully cause the viewer to reflect on this unique relationship between waves and mankind.

Anjali Sundaram, Montana State University and "I, Daughter of Kong Center for Research" – **Observations and Findings**

Respondent: Christopher Cutri, Brigham Young University

For five years, I have collaborated with artists Amy Hicks, Cynthia Mitchell and Lara Allen on the I, Daughter of Kong Center for Research. We combine the rhetoric and visual treatment of the natural history museum with the dissemination of a she-ape narrative. Possibly the love-child of Fay Wray and King Kong, she is blond starlet from the neck-up, and hairy ape from the neck-down. She speaks to numerous conceptual dichotomies in Western culture: human/beast, male/female black/white, civilized/primitive, celebrity/ anonymity, etc.

WORKSHOP 9N (143 Gaines Hall)

Anne Sobel, Northwestern University in Qatar – **Sense Memory Exercises for Teachers, Writers, and Directors**

The Sense Memory workshop teaches hands-on exercises that film production professors, screenwriters and directors can use to enhance their creative process. Sense memory games can inspire great storytelling by recreating memories and evoking emotional experiences. Traditionally used in theater, these exercises encourage actors to make the key emotional moments of a story more personal and believable by digging into their own experiences. However, creative pursuits such as teaching film, writing a screenplay, or directing actors can benefit from these techniques as well.

WORKSHOP 9P (159 Visual Communications Building)

Jim W. Tharp, Frederic Lahey and Jordan Meyersieck, Colorado Film School – **TheiaSys: A Game-Based Virtual Economy for Film Schools**

“TheiaSys” or “T-Sys” is an immersive, game-based, virtual economy for film schools developed by the Colorado Film School over the past several years. Written in Drupal, it uses industry-standard criteria for faculty evaluation of student scripts. Faculty script scoring functions as a student virtual budget modifier. The program creates an in-house script market with virtual bidding and sales of properties as it tracks all student projects from development through post and distribution.

COFFEE BREAK – 10:15 to 10:30 am (Studio B in Visual Communications Building)

Sponsored by UFVA & Montana State University

SESSION 10 – 10:30 am to 12:15 pm

SCREENING 10A (108 Reid Hall)

Jonathan Olshefski, Rowan University – **After the Sound: PJ's Story** (Documentary, 25 min)

Respondent: Dennis Aig, Montana State University (Moderator)

"After the Sound: PJ's Story" depicts a North Philadelphia family as they experience the consequences of gun violence and community support that resonate long after the trigger was pulled. The focus is on the small moments that occur after the media attention has subsided.

Bubba Murray, Columbia College Chicago – **Talk Derby to Me** (Documentary, 11 min)

Respondent: Christopher Cutri, Brigham Young University

An injured member of an all female roller derby team prepares to come back for an upcoming “All Star” event despite meeting resistance from her coach/sister.

Dennis Aig, Scott Chestnut, and Ira Mowitz, Montana State University – **A Shout Across Time**

(Documentary, 22 min)

Respondent: Jacob Bricca, University of Arizona

An exploration of how Einstein's theory of general relativity lets us listen to the universe through the gravitational waves that black holes create. Produced as part of the finale to the Montana State University's NASA-funded *Celebrating Einstein* project, this video premiered with the Montana State University Symphony playing the score in concert. A recorded version of the concert provides the current soundtrack to the video. Original score by Ira Mowitz.

SCREENING 10B (105 Reid Hall)

Carolina Loyola-Garcia, Robert Morris University – **Sobre las Olas: A Story of Flamenco in the U.S.**

(Documentary, 104 min)

Respondent: Jaime Jacobsen, Notre Dame University – Louaize

For over a century the art of flamenco has been crossing the ocean into distant places. Many have fallen in love with the deep song, the cry, the rhythm. This documentary brings us to the heart of flamenco in the U.S. and to the artists who keep it alive. Featuring: Jose Greco, Carmela Greco, Ana Börger-Greco, Dame Libby Komaiko and the Ensemble Español Spanish Dance Theater, Edwin

Aparicio, Ricardo Marlow, Jesus Montoya, Barbara Martinez, Elba Hevia y Vaca, and Marija Temo, among others.

SCREENING 10C (104 Reid Hall)

Alex Ingersoll, University of Wisconsin Stevens Point – **Dark Objects** (Experimental, 5 min) and **The Whole Bit** (Experimental, 3 min)

Respondent: Jonathan Rattner, Vanderbilt University (Moderator)

Drawing from a recurring childhood dream, "Dark Objects" swerves between physical and digital spaces of entanglement. Watching the to and from of a cube, we move from a narrated moment of declaration regarding an object that resists possibility to a reconsideration regarding elements of affect, intuition, and memory.

In "The Whole Bit," light, shadows, and movement are cast by elements in the natural environment, combined with disoriented narration and processed within reverberating cascades of audio as the viewer peels back layers of the unnerving, unsettling, and anxious scene that is unfolding. In an effort to sense "the whole bit" by uncovering what lies beyond space, the narrator questions our perceptions of the landscape as he guides us with echoes of "do you see?"

Theo Lipfert, Montana State University – **Mallard's Rest** (Experimental, 2 min)

Respondent: Denise Bennett, University of Idaho

"Mallard's Rest" is a short poetic film with multi-channel sound. In the film, a young girl narrates stories about everyday objects and events from her life. But are they real? Did she experience these events herself, or do the words come from somewhere or someone else?

Cade Bursell, Southern Illinois University – **Waveland** (Experimental, 21 min)

A deeply personal elegiac tone poem that speaks to the sensual, scientific and polyphonous relationship connecting humans, sea life, and waves.

SCREENING 10D (103 Reid Hall)

Huixia Lu, Champlain College – **Forty Miles Below Hope** (Documentary, 99 min)

Rod Bryan, the first independent candidate for governor of Arkansas since 1940, ran a grueling race in the twenty-first century. He has been into environmental issues and drove a 1984 Mercedes fueled by scrap oil from restaurant kitchens. Rod grew up in Bradley, "forty miles below Hope, Bill Clinton's hometown" as he puts it. Mr. Bryan, a quixotic figure, aspired to the "American spirit!" of democracy. The film is about an underdog challenging a political system that stifles alternative voices.

PANEL 10F: Blazing Trails and Putting Out Fires: New Work in Interactive Documentary and Transmedia (243 Gaines Hall)

This panel will offer several perspectives on new work in transmedia and interactive media production, both inside the classroom and as independent work. In focusing on these new efforts, the panel seeks to spark a conversation about the questions that should - and shouldn't - be defining the field, as well as to explore some answers, both from a theoretical and pedagogical point of view.

Jen Proctor, University of Michigan Dearborn (Moderator) – **Korsakow in the Classroom: Teaching the Interactive Documentary**

This talk will detail the process and lessons learned from producing a large-scale interactive documentary in an upper level new media course. Part of the goal of this talk and others on the panel is to foster a discussion of where new media currently stands as a mode of creative expression, and to articulate the key questions that are defining the field – or should be defining the field.

Brigid Maher, American University – **Preserving a Dying Culture in iDocs**

In recent years, more has been written about the emerging opportunities for visual ethnographers when interactivity and new media visual techniques are employed as storytelling devices. *A Mosque of Her Own* is an i-doc (interactive documentary), about an all women's mosque in Kaifeng China. Creating an immersive interactive experience enables not only viewers from around the world to "play through" the environment, but it also seeks to virtual preserve a culture that will soon disappear as well.

Kim Roberts, Grand Valley State University – **The Mysterious Portal: A Tale of Teaching Transmedia Production for the First Time**

At GSVU, we invited Computer Science, Writing, Marketing, Public Relations, Advertising, and Art majors to join a Film/Video class. This paper will discuss the results of this experiment and practical advice to those ready to teach transmedia production. This presentation will include a full disclosure of mistakes, successes, frustrations, and a discussion of how we "painted ourselves into corners, and that it was good."

Kari Barber, University of Nevada Reno – **Developing Narrative Across Platforms**

Telling stories across media platforms means thinking about narrative differently. If linear storytelling is not always ideally suited for the web, where can one look for inspiration? In this talk we'll examine storytelling modes outside of cinema to help spur creativity in interactive, multi-platform storytelling.

PANEL 10G: Understanding Character Development Across Platforms (148 Gaines Hall)

James Joyce, Montana State University (Moderator) – **Aristotle, Video Games, and Filmmaking: Applying Active Character Techniques**

By asking students to evaluate their film story characters in gaming terms, it becomes easy to get students to evaluate 1) what the character does, 2) how the character's latent emotional elements become manifest, and 3) how a character changes from the beginning and the end. Ultimately, studying games for active characters affords students the opportunity to synthesize from two related media and develop characters that elicit an emotionally engaging experience. The artist's journey is well underfoot once students understand the need to have characters act.

Adam Davis, Nevada State College – **Story as Iteration: Agency and *Beyond Two Souls***

Videogame developer Quantic Dream has pushed the boundaries of cinematic gaming with recent releases *Heavy Rain* (2010) and *Beyond Two Souls* (2013), two dramatic games in which players are charged not with carrying out mission-oriented directives, but guiding characters through a story – or, rather, through a network of story options. This paper explores the implications of dramatic gaming for the evolution of character in the contemporary mediascape.

Paul Echeverria, University of Colorado Boulder – ***I'm Still Here* and the Normalcy of Flux Persona**

In the film *I'm Still Here*, actor Joaquin Phoenix withdraws from professional acting in order to pursue a career in the hip-hop music industry. The film was referred to as a "hoax," or "mockumentary," but such simple labels ignore the complexity that simmers below the surface. The human body is a container for numerous instances of multiplicity and fragmentation. This study examines the omnipresence of flux persona within the cinema and makes an argument for its acceptance as a natural form of expression.

PANEL 10H: Tracing the Human Condition Across Media and Participatory Learning (144 Gaines Hall)

Navigating the creative and production process can be a highly rewarding experience yet is demanding at the best of times. Add to this a complex collaboration of students, faculty, and industry professionals in order to facilitate experiential learning, and both the challenges and rewards multiply exponentially. This panel discusses three recent projects (spanning interactive documentary and fiction) that exemplify the process amidst themes of mental health, breast cancer, and old age.

Anuradha Rana (Moderator) and Doris Rusch, DePaul University

For the Record is an interactive documentary on four young adults who live with mental health issues such as Attention Deficit Disorder (ADD), Bi-polar Disorder, Eating Disorder (Anorexia Nervosa) and Obsessive Compulsive Disorder (OCD). We are interested in discussing our collaboration with our student crew, the creative process, and also our subjects, how we negotiated ownership of the project, the creative process and guarded their privacy.

Kristyn Benedyck, DePaul University

In *Flat Chested* (2013), Amanda, after testing positive for the BRCA gene mutation, has a specific plan to say goodbye to her breasts the weekend before her preventative double mastectomy, but her sister comes to town with a list of her own ideas for the weekend. I will talk about my creative process as a filmmaker, working with a crew made up of faculty and students, and discuss how my personal circumstances influence my goal to make films that use humor to spread serious and important messages.

Marie Ullrich, Grand Valley State University

The Grand Valley State University Summer Film Project, founded in 1995, brings students, faculty and industry professionals together on the production of a film. The preproduction and filming takes place in the summer session. The process of making each Summer Film Project is a hybrid of teaching and professional practice for the professor in charge. I would like to open up a discussion about the subtleties involved in working with students in such a capacity.

PANEL 10J: Directors (and Their Team) on Directing (043 Gaines Hall)

The Entertainment Industry Caucus (EIC) presents its fourth Directors on Directing panel featuring three Directors Guild of America (DGA) director/professors: Peter Kiwitt, Paul Schneider, and Jack Sholder. This year the panel also includes International Cinematographers Guild (ICG) director of photography David Waldman and DGA assistant director Craig Huston.

Peter Kiwitt, Rochester Institute of Technology (Moderator) – **One Character, Two Films: The Nature of Character in the *Exorcist* Prequels**

This presentation will take comparable scenes from two *Exorcist* prequels and, from a film production rather than film studies perspective, examine the choices made in establishing character and tone, deconstruct the logic behind them, and evaluate the results achieved by their respective directors—a lesson that can be used in a variety of film classes.

Paul Schneider, Boston University – **Directing and the Natural World**

The film and television director can use the environment and the natural world as an essential part of the narrative, imbuing the story with a visual subtext that gives meaning beyond the dialogue and the performances of the actors. This presentation will examine *Walkabout*, an excellent example of a film whose environment cannot be seen as mere background. The presentation will conclude with a discussion of how to teach this concept in advanced directing courses.

Jack Sholder, Western Carolina University – **The Power Triangle: Director**

The job of the director is to tell the story of the film. But, auteur theory aside, the director requires the close collaboration of the director of photography (DP) and 1st assistant director (1st AD) to tell the story well, if at all. This presentation will look at the triangle from the perspective of the director and will include suggestions for how to implement the triangle effectively on student productions.

David Waldman, University of Nevada Las Vegas – **The Power Triangle: Director of Photography**

This presentation will look at the triangle from the perspective of the DP and discuss how a DP can work most effectively with both the director and the 1st AD, and how this knowledge can be applied to student productions.

Craig Huston, University of Arizona – **The Power Triangle: 1st Assistant Director**

This presentation will look at the triangle from the perspective of the 1st AD. It will define what the 1st AD's job is on a Director's Guild of America (DGA) set and will include suggestions for how to integrate this difficult and multi-faceted position into student productions.

PANEL 10K: Pedagogical Perspectives on the Three A's of Editing (030 Gaines Hall)

After the introduction of Final Cut Pro X many film video programs are trying to figure out what software to use. This panel will talk about how Avid Adobe and Apple software can be effective in different kind of programs, and different parts of programs. This is not so much about features or a battle of the bands, but a sober discussion of which works best for different applications.

Bart Weiss, University of Texas at Arlington (Moderator)

The approach to which program to teach can come down to what you are trying to teach your students. Are you training them to become editors for INDUSTRY or to better edit their works?

Howard Libov, Fairleigh Dickinson University

When we consider editing software, are we also making creative decisions? Although most of us can agree as to which software is most used "professionally," does this also mean that only a limited number of NLEs should be accepted or taught to our undergraduate students? This panel will take a look at the effect of software on educational goals, and whether the same questions facing those who work professionally apply to students and teachers, alike.

David Tarleton, Columbia College Chicago

At Columbia, we approach choices about editing software from a point-of-view that we should be educating students to be multi-lingual. Over the last several years, we have adopted, in different capacities, Avid, Final Cut X, Smoke and are currently exploring Premiere. We have discovered learning pathways through multiple applications, as well as pitfalls and real challenges moving students across software.

SCRIPTWRITING 10L (148 Visual Communications Building)

Henry Griffin, University of New Orleans – **Edith** (feature)

1st Respondent: Sarah Hanssen, Bronx Community College

2nd Respondent: Bryan Cardinale-Powell, Oklahoma City University

A university creative writing professor confronts her need to control and revise every aspect of her life when her single-parent in vitro pregnancy goes unexpectedly wrong. She learns not to treat her baby the way she treats her fiction.

Sarah Hanssen, Bronx Community College – **How to Fall in Love** (short)

1st Respondent: Montre Missouri, Howard University (Moderator)

2nd Respondent: Jonathan Mason, Rowan University

A secret love affair has all the right ingredients, but there is one obstacle in the way: puberty.

NEW MEDIA 10M (Black Box Theatre / 182 Visual Communications Building)*

*Meet at Black Box Theatre for viewing installations, then move to 182 VCB for discussions.

Michelle Carpenter, University of Colorado Denver (with Bryan Leister, David Bonilla, Seth Chaps, Shawn Jenkins, Sarah Torp, Erica Warfield & Ethan Zink) – **Augmenting Reality**

Respondent: Ted Hardin, Columbia College Chicago (Moderator)

The Augmented Reality project was created in Design Studio 3, a senior level design course at the University of Colorado Denver. Design Studio 3 into a service based and experiential learning course. The augmented reality project was adapted to serve the needs of the United States Fish and Wildlife Services and incorporates application, development, 3D design, video, and motion graphics.

Ted Hardin, Columbia College Chicago and Elizabeth Coffman, Loyola University Chicago – **Venice Is Singing: Moses in the Lagoon**

Respondent: Michelle Carpenter, University of Colorado Denver

While standing on platforms over (or even floating on) pools of water with local marsh grass, this three-channel installation weaves interconnected images and sounds that invite the audience to contemplate lyrical meditations on living in contemporary Venice, Italy. Meet local Venetian activists, politicians, fishermen, and engineers as you witness how “aqua alta” or high water flooding occurs more often, chaotic wave action does irreparable harm to structures over 1000 years old, and an expensive and complex flood control project named Moses slowly emerges between the barrier islands.

WORKSHOP 10N (159 Visual Communications Building)

Alejandro Seri, Final Draft, Inc. – **Best Practices for Teaching Screenwriting with Final Draft 9**

About 90% of the writers in the world use Final Draft, with a similar percentage being reflected in the educational market. Final Draft is used by screenwriting teachers, as well as some directing and producing teachers. This “best usage” class will showcase features in the newly released Final Draft 9 that can actually affect the way screenwriting outlining can be taught in the classroom.

WORKSHOP 10P (143 Gaines Hall)

Matt Meyer, George Fox University and David Bondelevitch, University of Colorado Denver – **ADR: Awful Dialogue Redeemed**

ADR is a crutch. It sounds artificial, and never has the same energy as the original performance. Actors rarely do it well. But it can also be a powerful tool for good. It can repair actor blunders, allow editors to trim entire scenes, correct storyline problems and enhance performances; if done well. Two former Hollywood sound mixers guide you through mic selection and placement, working with actors, and other key elements of getting good loops. The highlight of the workshop will put attendees in front of the mic where they’ll get to replace dialogue from movies.

LUNCH – 12:15 to 1:30 pm

UFVA Entertainment Industry Caucus (Alumni Lounge, Strand Union Building)

Contact Peter Kiwitt (prkpph@rit.edu)

UFVA Teaching Committee Meeting (Alumni Lounge, Strand Union Building)

Contact Jack Lucido (jlucido@western.edu)

UFVA New Media Caucus (Alumni Lounge, Strand Union Building)

Contact Jen Proctor (jennproc@umich.edu) or Wenhua Shi (wshi@colgate.edu)

SESSION 11 – 1:30 to 3:15 pm

SCREENING 11A (108 Reid Hall)

Hanna Teachey and Kelly McKenna, Wake Forest University – **Unconditional** (Documentary, 25 min)

Respondent: Alex Suber, Colorado College (Moderator)

“Unconditional” explores how second-parent adoption laws harm children and parents in same-sex families. A second-parent adoption, for an unmarried couple, allows a “second parent” to adopt their partner’s biological or adoptive child without the legal parent losing their parental rights. The film follows two North Carolina families as they navigate the legal system and fight to obtain legal parental-child bonds. Watch them rise up and persevere against a legal system that fails to protect them.

Joshua Waterstone, University of Nebraska – **Phoenix** (Experimental, 8 min) and **Cubical Life** (Experimental, 6 min)

Respondent: Alex Ingersoll, University of Wisconsin Stevens Point

In “Phoenix,” Nancy receives a marriage proposal from long-term boyfriend James, but cannot face her own baggage. Nancy cuts and runs from her husband-to-be and while fleeing dies in a car accident. She then goes through multiple reincarnations on a comedic karmic trip which eventually leads her back to James, only not in the way that she hoped for.

In “Cubical Life,” a woman self-described as an “Office Drone” searches to find meaning beyond the humdrum existence of a 21st century computer job. During the course of the film she experiences a perspective shift, which makes her reevaluate her view of the job, of herself, and of her life.

SCREENING 11B (105 Reid Hall)

Laszlo Fulop, University of New Orleans – **The Most Unexpected Thing** (Documentary, 13 min)

Respondent: Augusta Palmer, St. Francis College (Moderator)

Writer Richard Goodman reflects on life and creativity.

Steven Ross, University of Memphis – **Full-Time Worker, Full-Time Student: The Struggle for 21st Century Working-Class Undergrads** (Documentary, 20 min)

Respondent: Joseph Brown, Marquette University

The story of students who are supporting family and working at more than one job over 40 hours a week as they attempt to complete their undergraduate studies. One is a 21-year-old theatre major acting in main stage productions; one is a 32-year-old father of two who specializes in robotics in his

engineering major; and one is a 41-year-old single mother who is winning awards as she finishes her teaching internship.

SCREENING 11C (104 Reid Hall)

Mike Attie, Northwestern University and Meghan O'Hara, California College of the Arts – **In Country** (Documentary, 81 min)
Respondent: Carolyn Brown, American University

In Country is an immersive documentary about a platoon of soldiers who are recreating the Vietnam War in the woods of Oregon. The question at the center of the film is "Why?" Why would these men - many of them combat veterans of Vietnam, Iraq and Afghanistan haunted by their own experiences on the frontline - try to recreate a war that so many Americans have tried to forget?

SCREENING 11D (103 Reid Hall)

Sarah Leckie, National University – **Despues** (Documentary, 27 min)
Respondent: David Goodman, University of North Texas (Moderator)

In a world full of pain and adversity, there is still peace.

David Goodman, University of North Texas – **Coon Hunters Looking Up for Christ** (Documentary, 22 min)
Respondent: Stephen Lee, Santa Clara University

This film is an observation of a community that gathers together in the woods of Tennessee with a shared purpose of praising Jesus and hunting raccoons. Along the way, we meet a young man with cerebral palsy who, with the help of his dedicated friends, is able to join in the hunt. This is a documentary that shows the parallels drawn by community members between Christ's suffering on the cross and the quest of every raccoon hunter who looks up into the branches of a tree and hopes for salvation.

SCREENING 11E (102 Reid Hall)

Dennis Henry, University of Nebraska – **Wing Man** (Fiction, 7 min)
Respondent: Sarah Hanssen, Bronx Community College (Moderator)

A young man has the luck of being best friends with the God of Love, but this Cupid has a drinking problem.

Florina Titz, Pratt Institute: **A Fugue on Loneliness** (Fiction, 30 min)
Respondent: James Babanikos, University of Florida

Inspired by the musical concept of "fugue," the film's narrative is structured on different voices and different keys, at different speeds or upside down or backwards. Actors were let to improvise on a given theme ("Loneliness"), while the director altered their "destiny" throughout the shoot period by slipping short notes with different directorial adjustments. Shot in one day in Romania with no script, no lights, no rehearsal. The result is a 30-minute narrative fugue.

NEW PANEL 11F: Five Things I'd Make Sure All Film Students Know (215 Cheever Hall)

Seasoned industry professionals share their top tips for aspiring performers, producers, directors and screenwriters.

Panelists:

Patrick Markey, Producer (*A River Runs Through It, The Bridge*)

Philip Winchester, Actor (*Strike Back*)

Cindy Meehl, Producer & Director (*Buck*)

William Hjortsberg, Screenwriter (*Legend*)

PANEL 11G: Documentary Form and Style (148 Gaines Hall)

Diane Hodson, Wake Forest University (Moderator) – ***Hollow: A Case Study on the Consumption of Interactive Documentaries***

In a world where people can watch films on their commute, in bed, or even on the toilet, it is no longer a given that a filmmaker has a captive audience. *Hollow*, an interactive documentary, is, according to its website, a “community participatory project that examines the future of rural America.” Walter Murch’s assessment of how audiences consume narratives can be read as a critique of the growing presence of interactive documentaries on the web. This paper will apply Murch’s analysis to *Hollow*, treating it as a case study on the consumption of interactive documentaries.

Casey Hayward, Bentley University – **Multi-track Narrative: A Documentary Case Study in Reflexivity**

In this paper I explore the levels of reflexivity that can be in play in the contemporary documentary. Using the lens of current scholarship on reflexivity I reflect on my latest documentary film project as a case study for the implementation of a variety of reflexive techniques. The film, *Control Yourself*, is a participatory, social media-based documentary.

Megan R. Brown, Indiana University Bloomington – **A Mediated Sublime: Science Popularizers and Animation in *Cosmos* and *A Brief History of Time***

I believe that a shift in the conception of the sublime, prompted by the unveiling and continued presence of an “atomic sublime” throughout the post-war era, functions as a catalyst for the central images and focal points of cosmological popular science documentaries, most visibly in the 1980 PBS series *Cosmos: A Personal Voyage* and Errol Morris’s 1992 documentary feature *A Brief History of Time*.

Nandini Sikand, Lafayette College – **Half the Sky: Documenting a Narrative of Oppression**

In this paper, I examine the recent 4-hour documentary film, *Half the Sky: Turning Opportunity into Oppression for Women Worldwide*, a PBS special that premiered in 2012. I analyze several issues raised by the production and distribution of *Half the Sky* within the context of global feminism(s) and the processes of globalization. What are the implications of Western representations of non-Western women? What is the relationship of Western feminism and activism to feminism and activism in other parts of the world?

PANEL 11H: The Challenges & Opportunities of Large-Scale Teacher-Student Media Collaborations (144 Gaines Hall)

This panel examines the myriad of challenges and opportunities that media professors face when working alongside students on ambitious, large-scale productions. The panel participants have collaborated with

their students – both undergraduate and graduate – on a range of projects including a TV pilot, a feature-length narrative film, a feature-length documentary film, and a reality TV series. The participants will also discuss the pros and cons that these collaborations pose for promotion and tenure cases.

Matthew Payne, University of Alabama (Moderator)

Keith Brown, University of Rhode Island

In May 2013, I traveled with former and current students to Washington, D.C. to shoot a feature-length documentary on the “Survive DC” event, in which teams of “runners” tried to escape being caught by “chasers” as they checked in at various checkpoints around the city. While such collaborations may be challenging and come with their share of risks, I argue that students nevertheless benefit tremendously from these immersive experiences.

Maya Champion, University of Alabama

Faculty members from the University of Alabama served as mentors for a collaborative TV pilot, “Zom-Com,” the first project of this magnitude for the Department of Telecommunication & Film. Our most important goal was creating a safe space for students to make mistakes without sacrificing the quality of the project. The experience gave all involved invaluable producing skills and simulated a professional atmosphere, offering them a glimpse into their post-graduate life in the media industries.

Adam Schwartz, University of Alabama

“Zom-Com” is the most ambitious project that The University of Alabama’s Department of Telecommunication and Film has ever attempted. The idea was to create a professional-grade production environment where students and faculty could collaborate on a 22-minute TV pilot about a ragtag zombie research team. The result was one of the most challenging but, likewise, also one of the most rewarding teaching experiences that I’ve had.

Teddy Champion, Samford University

This year, my department proposed an ambitious two-semester reality television sequence called “The Student Athlete,” following the lives of various athletes. I found two major challenges that I had not predicted. First, as a new professor at this university, I overestimated the technical and organizational abilities of the senior-level production students. Secondly, the crew underestimated the time commitment it takes to truly capture the interesting moments in their subjects’ lives.

Henry Griffin, University of New Orleans

The Spring Film Project (SFP) is a course that serves as a production exercise to unite teachers and film industry professionals with students. When I began teaching at UNO, I taught, wrote, directed and helped produce this class twice. The first project, *Flip Mavens*, was an ambitious (and partially successful) attempt to shoot a feature film in 10 days, using Hollywood actors. The following year, I adjusted my expectations and made a short, “The Flavor of Plaid,” that was a less inclusive educational experience (more vertical control), but a better film.

PANEL 11J: Making Meaning Unnaturally: New Millennial Challenges in Collaboration, Construction, and Technology (043 Gaines Hall)

Creating narrative and recording nature have always offered unique challenges to the media creator. As educators, teaching collaboration, story construction, and new technologies pose new questions in terms of effective approaches, methodologies and new tech. This panel details how to deal with these challenges from creation, collaboration and execution. Each of these is informed by trying to teach/use these systems meaningfully in the lives of or students.

Kynan Dias, University of California Los Angeles – **Help Me Help You: Finding Meaning In the Collaborative Process**

As filmmakers struggle to get their work out to a saturated marketplace, they can find themselves losing track of what their films meant to them to begin with. Meaningful collaboration leads teams back on track and guides filmmakers to fulfillment through the narrative process.

Warren Cobb, University of Nevada Las Vegas – **Creative Producing: Empowering the Group While Mentoring the Individual**

The co-curricular project at UNLV has tackled head on, for the past decade, the challenges of creating a meaningful environment for creation, mentorship, and execution of feature-length films. This paper examines my role as a producer; training producers, in a program without any specific "producing classes", and details how creating co-curricular projects combined with effective mentorship has allowed us to place more producing fellows at the American Film Institute than any other undergraduate program in the past decade.

Marc May, Towson University Baltimore – **More, More, More. Bigger, Stronger, Faster: Making Meaning in Visual Narrative in the 21st Century**

Film is a technologically-based medium, and the historical trend since its invention has been to add increasingly more information through time. What does this trend suggest about the future of visual storytelling in the 21st century? Can we properly prepare young filmmakers for what is to come or is it us educators that need to be prepared?

Francisco Menendez, University of Nevada Las Vegas (Moderator) – **Virtual Nature: How Oculus Rift Can Create New Experiences Both Destructive and Constructive**

The Oculus Rift is a next-generation virtual reality headset. It was primarily designed for immersive gaming, but is able to capture moments in life and nature, and recreate an immersive experience long through a series of recordings. This paper discusses rapid advances in virtual reality and how the future promises a blurred reality between the natural world and the virtual one, and the specific impact of immersive media on our programs and our students' lives.

PANEL 11K: Nature and Narrative: Close Readings (030 Gaines Hall)

Pete Porter, Eastern Washington University (Moderator) – ***The Tree of Life*: Nature, Narrative, Animal**

This paper explores questions of nature, narrative, and animal imagery to analyze how *The Tree of Life* (Malick 2010) adheres to and diverges from typical ways of understanding the world. Conventional animal imagery invites us to construct the existence of nonhuman beings in particular ways, just as narrative shapes how we construct our own existence. How might *The Tree of Life* encourage us to imagine nature and those who share it in a more complete way? This paper argues that animal imagery is central to understanding how we imagine "the way of nature" and "the way of grace."

Elizabeth Haas, Fairfield University – **Summer Blockbusters 2013: Ruined Earth, Dream Bodies/Dream Earth, Ruined Bodies**

Apocalyptic films flirt with the possibility of human extinction, irreversible degradation of the human habitat earth, or conversion of the mortal body into a technological hybrid -- sometimes both at once. The apocalyptic films of the summer of 2013 circled the ethical and political dilemmas that survivors face as they struggle to prevail in their brave new world, but that world and the creatures it shelters exist in a blurred condition between natural fragility and time-defiant, apparently incorruptible technology.

Wayne Munson, Fitchburg State University – **Layers of Incongruity: Nature & Narrative in *Eraserhead***

Critics have attempted to make sense of David Lynch's perplexing *Eraserhead* from a host of perspectives: surrealist, psychoanalytic, generic (body horror), and phenomenological. While appreciating those approaches, mine sees it more formalistically, as the play of multiple, defamiliarizing incongruities: the desecration of nature starkly juxtaposed against a play of "natural" emotions, the devices of dystopian horror juxtaposed with those of family melodrama, slapstick comedy with interiorized road movie, third-person narrative with mindscreens.

SCRIPTWRITING 11L (148 Visual Communications Building)

Bettina Moss, National University Los Angeles – **Rim of The World** (feature)

1st Respondent: Chriss Williams, William Paterson University

2nd Respondent: Cari Callis, Columbia College Chicago (Moderator)

A lonely housewife rescues a homeless girl during a blistering heat wave, but when the girl steals her dog she must search for them in a dangerous urban underworld and face a painful secret she has been living with.

Chriss Williams, William Paterson University – **Whitney Houston Saved My Life** (feature)

1st Respondent: Cari Callis, Columbia College Chicago

2nd Respondent: Bettina Moss, National University Los Angeles

Hoping to bring her family together, a 57-year-old Black woman guilted her estranged, grown sons into going on a road trip to Whitney Houston's funeral, because she has something to tell them.

WORKSHOP 11N (143 Gaines)

David Koester and Lily Dai, Shanghai Conservatory of Music – **Visual Effects Demystified**

This workshop is designed to familiarize participants with the vocabulary and workflow of modern Digital Visual Effects. We will start with a brief discussion of tools and types of effects then walk through the creation of a VFX shot. There will be a discussion of effects based on physical simulations, as well as a Q & A session for participants who need assistance with planning or executing their own visual effects. Dave Koester has been working in the film industry since 1991 and Lily Dai produces concerts, theatrical pieces and installation videos.

WORKSHOP 11P (211 VCB, PHOTO STUDIO, Visual Communications Building)

Harlan Bosmajian, Emerson College and David Waldman, University of Nevada Las Vegas – **Brainstorm: The Creation of a Shot from Concept Through Post**

This unique cinematography workshop will demonstrate the creative and technical decision-making processes involved in the creation of a shot from pre-production visualization all the way through to color correction. The workshop will result in a clear understanding of how educators can best use current technologies and a simple workflow to teach basic cinematography skills from concept through post.

COFFEE BREAK – 3:15 to 3:30 pm (Studio B in Visual Communications Building)

Sponsored by UFVA & Montana State University

SESSION 12 – 3:30 to 5:15 pm

SCREENING 12A (108 Reid Hall)

Michelle Carpenter, University of Colorado Denver – **Driven to Ride** (Documentary, 25 min)
Respondent: Jack Lucido, Western State Colorado University (Moderator)

Since the 1870s women have been “Driven to Ride.” Two-wheeled vehicles gave women a first real taste of the wild thrill found in unfettered mobility. Victorian Age corsets and billowing skirts were set aside as riding unleashed the power hidden within and the freedom to pursue that power. “Driven to Ride” is a documentary that explores the unstoppable spirit and diversity of women motorcycle riders.

Allan Holzman, University of Southern California – **A Conversation with François Truffaut, Master of the Independent Cinema** (Documentary, 56 min)
Respondent: Krista Imbesi, Messiah College

François Truffaut reveals in his own words the artistic process of his films during the inspired period of the French New Wave, giving rare insights in the art of making great films on small budgets. His films about love and life are immersed in city life, where the nature of the human spirit struggles to survive. This documentary is based on Truffaut's 1980 AFI *Harold Lloyd Master Seminar*, recorded on one-inch color video and rescued from a closet by the filmmaker.

SCREENING 12B (105 Reid Hall)

Scott Thurman, Gordon College – **The Revisionaries** (Doc, 84 min)
Respondent: Adrienne Carageorge, Rochester Institute of Technology

There is an ongoing culture war raging in Texas, and it is a tempest in a textbook. The state's Board of Education has been engaged in a pitched, years-long battle over what belongs (and doesn't) in a public school textbook with the next generation's education held hostage in the struggle.

SCREENING 12C (104 Reid Hall)

David Liban, University of Colorado Denver – **Looking for Mr. Miyagi** (Documentary, 78 min)
Respondent: Laura Kissel, University of South Carolina

A middle-aged man dealing with a mid-life crisis tries to earn his black belt in karate before he turns fifty.

SCREENING 12D (103 Reid Hall)

Vaun Monroe, Columbia College Chicago – **The Belle of New Orleans** (Fiction, 9 min)
Respondent: Dennis Henry, University of Nebraska (Moderator)

This “sharp-toothed comedy” offers a glimpse into the life of Vera Stark, a headstrong African-American actress who begins a career in the 1930s, at a time when her only shot at success lay in stealing small scenes in big Hollywood blockbusters. Seventy years later, film buffs are left to reflect on the life and legacy of this controversial star, whose eventual fame and fortune came at the price of perpetuating dangerous stereotypes.

***Vaun Monroe's film “The Belle of New Orleans” has been withdrawn.**

Laszlo Santha, New York University – **Dog Tax** (Fiction, 57 min)
Respondent: Jim Goodman, High Point University

A comedy about an overzealous tax collector whose ability to bark leads him to experience the animal nature of the human spirit.

SCREENING 12E (102 Reid Hall)

Martha Gorzycki, San Francisco State University – **Voices From Kawthoolei** (Animation, 10 min, WIP)
Respondent: Lyn Elliot, University of Missouri Kansas City (Moderator)

A short animated documentary examining realities amid Burma's civil wars. Members of the Karen Nation reveal what daily life was like in their state known as Kawthoolei, the jungle region of eastern Burma (Myanmar). Animation is used to represent the unrepresentable. Voiceover testimonials speak to the collective experience of multi-generational struggles for survival, self-determination, freedom, and hope for the future.

Lyn Elliot, University of Missouri Kansas City – **I Was a Teenage Girl, Apparently** (Animation, 5 min, WIP)
Respondent: Martha Gorzycki, San Francisco State University

An animated film about a woman who finds the diary she kept as a teenager, and then goes back in time to try to talk some sense into her teenage self.

PANEL 12F: Political Cinema: Youth, Migration, Education, and Environment (243 Gaines Hall)

Jaime Jacobsen, Notre Dame University – Louaize (Moderator) – **Lebanese Victimization in the Cinematic Sphere: Creating Venues for Youth Expression**

Over twenty years after the end of the Civil War, Lebanese films are filled with characters who grapple with postwar trauma and the ongoing state of violence, insecurity and sectarian strife. Drawing on two pieces of contemporary Lebanese cinema – Notre Dame University-Louaize's upcoming feature *Void* (2013) and Eliane Raheb's documentary, *Sleepless Nights* (2012) – combined with the recent hashtag "NotAMartyr" campaign, I will examine how film and social media have become the sphere in which youth victimhood is manifested.

Ila Tyagi, Yale University – **Static Mobility: The Paradox of Transnational Movement in *Al-Makhdun***

Gilles Deleuze and Félix Guattari lay down a paradox in *Nomadology: The War Machine*. The (Orientalized, but nevertheless intellectually compelling) figure of the nomad foundational to their treatise is static even in the midst of resolute roving. Is it possible to inhabit two opposing states at once, that is, for mobility to coexist with its own nullification? The paper reads Deleuze and Guattari's ruminations on nomadism against the content and form of Tewfik Saleh's film about Palestinian refugees, *Al-Makhdun* (1972-73), arguing it is infused with the theorists' paradox.

Rosemary Nyaole-Kowuor, Daystar University – **Reshaping Society through Cinema: Unearthing Social and Educational Issues Addressed by Selected Kenyan Films**

This paper explores the myriad ways in which the edutainment film has been both used and misused to reshape Kenyan society. It is based on my doctoral study that examined content and communicative form of selected Kenyan Films with the aim of establishing the dynamics that have influenced the development of the edutainment elements in these films. The paper argues that entertainment does not necessarily mean amusement.

Brian Hauser, Clarkson University – **"Oh! This Fiery Height!": Forensic Adaptation and Larry Fessenden's *The Last Winter***

This paper applies my new approach to cinematic adaptation, forensic adaptation, to Larry Fessenden's 2006 eco-horror film *The Last Winter*, about an advanced team of oil workers at a remote base in Alaska's Arctic National Wildlife Refuge (ANWR). In short, forensic adaptations are unmarked adaptations that use elements from the source material to recast the story in a new rhetorical context for the purpose of addressing issues relevant to the public sphere.

PANEL 12G: Training the Next Generation of Filmmakers (148 Gaines Hall)

Liam O'Brien, Quinnipiac University (Moderator) – **Creating and Producing a State-Wide, Professional, Production-Department-Based Training Program: Having Done That, an Analysis**

The State of Connecticut awarded funding in June 2008 to establish a Film Industry Training Program (FITP) consisting of a one-month, highly intensive experience for students. In this paper, I will discuss the Connecticut FITP and explain some of the mechanics of the program, including what we did and what we learned, in the hope that other UFVA member institutions will consider developing and initiating an FITP that works for the needs of their state and its workforce.

Bryan Cardinale-Powell and Marc DiPaolo, Oklahoma City University – **Teaching Narrative Media Production from More than One Angle: Reflections on Collaborative Team-Teaching**

Focused on improving the quality of films produced by undergraduates at Oklahoma City University (OCU) and in keeping with an institutional directive to increase interdisciplinary teaching, the Department of Moving Image Arts (DMIA) introduced two team-taught courses: From Script to Screen and Style and Narrative. One team of instructors will present some thoughts on their experiences with the collaborative teaching model.

Paul Swann, Temple University – **What We Learned from SNAAP**

At last year's UFVA conference I announced Temple University's Film and Media Arts Program's participation in the 2013 - 2014 SNAAP (Strategic National Arts Alumni Project), a nation-wide study of arts education outcomes. Now that the results are in, I want to report on what we have discovered about our alums. Where are they? What are they doing? And how will we modify our curriculum and our efforts at professional development to help them thrive even more?

PANEL 12H: Film Studies/Film Production: Hybrid Approaches to Pedagogy (043 Gaines Hall)

In this session, panelists will explore intersections between studies and production course models. Interested in learning what happens when studies courses take on some production practices? Or what happens when production classes experiment with pedagogical techniques of film/media studies? Join our panel session for a robust discussion of newly re-emerging experiential-learning practices that combine "studies" and "production" pedagogies.

Dorria DiManno, Curry College

Is there such a course as Film Studies for Filmmakers? Or, Film Studies for TV majors? (I think there must be.) For us at Curry, it means a close collaboration with colleagues on the television and digital production side, as we strive to offer students the best, or at least some, of both worlds.

Michelle Glaros, Centenary College of Louisiana (Moderator)

In an effort to bridge the divide between film studies and film production, I taught a hybrid course in documentary film that wedged a production component into a traditional film studies course. This presentation will explore how this experiment in experiential learning played out.

Matt Meyer, George Fox University – **Top 5 Tips for Teaching Film Studies to Production Students**

It can be a great challenge to make film studies classes, fraught with grainy silent films or esoteric critical theory, accessible and applicable to production students, who are more interested in digital explosions or the latest hi-res camera. One approach involves having students employ their production skills as they scrutinize historical film styles and directors.

Mark Huelsbeck, Flagler College

The possibilities of the video essay as a teaching tool for both the journalism student and the more traditional documentarian are myriad. This presentation will discuss the successful outcomes of, and strategies for, using the video essay in order to provide beginning students with the fun and pitfalls of making their own short docs.

Suzanne Regan, California State University Los Angeles

This paper will discuss the interdependency of practice and studies in the teaching of media, which plays out in many ways, some friendly and some quite contentious. The issue today is both structural and proportional. How much of each area should be covered and how should it be taught? Are studies and practice independent, side by side, endeavors? Or should they be integrated in some, most, or all classes? Who should be teaching these classes?

PANEL 12J: Approaches to Directing (030 Gaines Hall)

Steven Ross, University of Memphis (Moderator) – **Teaching Directing Utilizing Scenes Eventually Re-Shot in Feature Films**

Before he became a successful film and television director, Craig Brewer began his career with a credit card financed project, *The Poor and Hungry*. He put a large chunk of his budget toward shooting a very important dramatic scene in the film, but later reshot the scene, much more simply, but to much greater effect. When Craig and I have shown these two versions of the scene to my classes, they have had the kind of immediate and deep impact on students that we would like all of our lectures and discussions to have. My paper will present this teaching tool to my UFVA colleagues.

James Joyce, Montana State University – **Directing the Student Director: Teaching WHY to Adjust Performances Instead of How**

College directing courses are nebulous, often vacillating between acting and cinematography courses in disguise; students lament that they only “really” learned about directing the actor when on set. Since faculty tend to champion a thorough understanding of subtext, perhaps the underpinnings of human nature and nurture should be discussed before talking about how to interact with actors. When students analyze concepts such as the self, relationships, love, grief, and what humans find humorous in terms of their own lives, it becomes easier to ask them to develop deep psychological character profiles during preproduction.

Dimitrios Sarakatsianos, Middlesex University – **Modeling Filmmaking Practice Decision-Making Processes and Procedures: Theoretical and Empirical Approaches**

Directorial decisions are intimately connected with the implementation of various cinematic techniques and strategies. In current film theoretic literature, such processes and procedures and their resulting effects are studied mainly through perspectives that do not utilize empirical evidence-based methods. This paper investigates a number of mathematical techniques that can be used to model such decision-making processes.

SCRIPTWRITING 12L (148 Visual Communications Building)

Steve Lipkin, Western Michigan University – **Tunnels** (feature)

1st Respondent: David Tolchinsky, Northwestern University (Moderator)

2nd Respondent: Joe Habraken, University of New England

Two small boys stumble across a gangster's car buried for years in a hillside on their uncle's farm. They find they must confront why the old car came to be there--and what else was buried with it.

Cari Callis, Columbia College Chicago – **Two Sisters' Towing** (feature)

1st Respondent: Steve Lipkin, Western Michigan University

2nd Respondent: David Tolchinsky, Northwestern University

Two Sisters' Towing is a dark comedy about a skeptic Army vet suffering from PTSD who recovers through support from the most unlikely source—a Mayan healer whose methods are anything but orthodox.

NEW MEDIA 12M (Black Box Theatre / 182 Visual Communications Building)*

*Meet at Black Box Theatre for viewing installations, then move to 182 VCB for discussions.

Brigid Maher, American University (with Nick Ray) – **A Mosque of Her Own**

Respondent: Ellen Wetmore, University of Massachusetts Lowell (Moderator)

This interactive documentary (iDoc) explores the space and world of an all-woman mosque in Kaifeng, China. Last summer, we filmed the women celebrating Ramadan and also shot photographs that were converted to 3D panoramas of the space. The website allows users to investigate the world of these women within the walls of the mosque by interactively moving in the space and also viewing short videos.

Jane McKeever, California State University Los Angeles and Andrea McKeever, AJMJ Productions – **Confining Comforts**

Respondent: Brigid Maher, American University

“Confining Comforts” is a multimedia installation that uses a touch-screen computer game, wall-sized interactive textile pieces and a short film to engage with narratives of American domestic life, encouraging viewers to question how neighborhoods are constructed, how people relate to household products, and what these actions say about national and interpersonal identity. By drawing attention to depictions of nature in texts about American domestic life, “Confining Comforts” gives viewers opportunities to examine how nature is present in American housing and decorating choices.

Ellen Wetmore, University of Massachusetts Lowell – **Shadows of Noon**

Respondent: Jane McKeever, California State University Los Angeles

“Shadows of Noon” is a single-channel looping video inspired by the work of painter René Magritte, involving the fracturing of sky and landscape.

WORKSHOP 12N (101 Gaines Hall)

Dennis Aig, Montana State University – **Beyond Downton Abbey: Local PBS Stations as Academic Production Resource Centers**

This workshop will be an examination and demonstration of how local and regional PBS stations can serve as production resource centers for university production programs. The workshop will begin with

Friday, August 8th

10-minute presentations by Professor and Montana State University Film and Photography School Director Dennis Aig, who has produced programs for local and national PBS; Montana PBS General Manager Eric Hyyppa; MSU alumni Katie Lose Gilbertson, who edited the much-praised PBS film *Indian Relay*; current graduate student Steven Spence, who has already worked on an impressive list of PBS productions; and Deny Staggs, the Montana Film Commissioner.

WORKSHOP 12P (143 Gaines Hall)

Aaton Cohen-Sitt, Jungle Software – Filmmaking and Writing Tools for Students

Learn how Jungle's software applications can help filmmakers and writers with their film and writing projects. See the difference between Gorilla and Chimpanzee, film and video scheduling and budgeting software that is easier and friendlier to use than ever before. Integrate with Koala Call Sheets, the only professional call sheet software. Lastly, see StoryO in action, the ultimate tool to help writers organize their story before they start writing. Aaton Cohen-Sitt is currently the Managing Partner of Jungle Software, makers of film and writing software.

New Media Reception – 6:00 to 8:00 pm (Black Box Gallery)

Sponsored in part by Avid Technologies.

American Film Institute Mixer – 7:00 to 9:00pm (Bridger Brewing)

Contact Jess Tsuei (jtsuei@afi.com)

Saturday, August 9th

VENDOR EXHIBITS OPEN – 8:30 am to 12:00 pm

SESSION 13 – 8:30 to 10:15 am

SCREENING 13A (108 Reid Hall)

This screening was inadvertently labeled as “SCREENING 5A” in the program, but it will take place here, in its scheduled slot.

Jim Lane, Emerson College – **Looking Back** (Documentary, 30 min)
Respondent: Craig Leake, University of Memphis (Moderator)

A film on being a parent and then some.

Jonathan Rattner and Jill Baker, Vanderbilt University – **The Untitled Bombsite Project** (Documentary, 38 min)
Respondent: Hans Rosenwinkel, University of Colorado Denver

“The Untitled Bombsite Project” is an experimental documentary that investigates the public histories of a World War II bombing off the southern Oregon coast. Through a series of local retellings and rememberings, “The Untitled Bombsite Project” is as much about the act of storytelling, the desire for community, and the fragmentation of memory and image, as it is about Nobou Fujita, a World War II Japanese fighter pilot, who dropped four bombs into the Oregon redwood forest in September of 1942.

SCREENING 13B (105 Reid Hall)

Ioanna Semendeferi, University of Houston – **Dear Scientists...** (Documentary, 26 min)
Respondent: Carolina Loyola-Garcia, Robert Morris University (Moderator)

“Dear Scientists...” is an academic/educational film about science, morality, and humanity. With an artistic touch, it connects past with present, stirring emotions. Science is beautiful - only if it has a soul. Images dominate our memories. Feelings shape our thinking. Music brings us balance. Keeping these in mind, I created the film’s allegoric scenes aiming to leave an indelible impression of the scientists’ ethical and social responsibilities.

Katherine Gorringer, Stanford University – **The Last Piano Bar** (Documentary, 4 min)
Respondent: Stu Minnis, Virginia Wesleyan College

A meditation on music and change by the piano player and bartender of a piano bar frozen in time.

Jonathan Olshefski, Rowan University – **Without Arrows** (Documentary, 30 min, WIP)
Respondent: Bradley Rappa, Ithaca College

Delwin Fiddler Jr. has spent ten years teaching audiences around the world about Native American dances and culture. He returns home to the reservation and discovers that the toughest audience of all is the one back home.

SCREENING 13C (104 Reid Hall)

Augusta Palmer, St. Francis College – **Divagations** (Documentary, 6 min)

Respondent: Denise Bennett, University of Idaho (Moderator)

A short documentary about ninety-five year-old artist Leo Rabkin, whose carefully crafted boxes create value, narrative, and meaning from seemingly worthless materials. The film conveys Rabkin's belief that a work of art belongs to the viewer, whose unique experience with the work constitutes its greatest success.

Mary Dalton and Cindy Hill, Wake Forest University – **Living in the Overlap** (Documentary, 28 min)

The improbably true story of two girls growing up in Brooklyn in the 1940s, falling in love in the Midwest, and making a life together in North Carolina.

SCREENING 13D (103 Reid Hall)

Leslie Koren, Temple University (Moderator) – **Like an Ocean** (Documentary, 7 min)

“Like an Ocean” is an intimate and poignant documentary set in my childhood home the day after my stepfather passed away in home hospice. My mother, Lindy, 58, moved through a unique mourning process following his death, which ranged from a catatonic state to singing folk ballads to herself and swimming nude. She spoke to my handheld camera in a different kind of home movie that we created together, in this abstract expression of loss and vitality.

H.D. Motyl, Southern Illinois University – **Cowboy Christmas** (Documentary, 76 min)

Respondent: David Liban, University of Colorado Denver

In the two weeks before Independence Day, there are over 90 rodeos across 35 states, with a total payout over \$3 million. *Cowboy Christmas* is a documentary following four cowboys as they travel the professional rodeo circuit, hoping to grab their share of rodeo fame and fortune. They drive hundreds of miles, day and night, to get to the next run and another seconds-long chance at winning, even as they risk breaking bones, overdrawn bank accounts, and sacrificing personal relationships.

SCREENING 13E (102 Reid Hall)

Travis Newton, Western Kentucky University – **Leave No Trace** (Fiction, 20 min)

Respondent: Lise Raven, Montclair State University (Moderator)

A chemistry professor hopes to hike the Appalachian Trail in his retirement, but during a last-minute physical he receives news that he is unfit to hike. As he prepares for his retirement reception, he realizes that his life has had little impact, and this journey may be his last chance to give it meaning.

Lise Raven, Montclair State University – **Neighbors** (Fiction, 19 min)

Respondent: Liam O'Brien, Quinnipiac University

On the first night in their new house, a couple is lured into playing dangerous games by a naughty little girl. This short is an absurdist fairytale about the nature of public and private space. Please note: contains sexual content.

PANEL 13F: Beyond Principal Photography: Pedagogical Strategies (243 Gaines Hall)

Mary Baker, Fitchburg State University (Moderator) – **Advising Students on How to Effectively Use Crowdfunding Platforms**

In recent years, crowdfunding platforms such as Kickstarter and Indiegogo have become important fundraising tools for filmmakers. Although students tend to be very Internet savvy, they are often less experienced in how to effectively fundraise. This presentation will provide an overview of the three most commonly used crowdfunding platforms for filmmakers: Kickstarter, Indiegogo, and Seed & Spark, and discuss the benefits and limitations of each site.

Jeffrey Wisotsky, Bronx Community College – **How to Judge a Student Film: Panasonic 2014 Kid Witness News Video (KWN) Competition**

My paper is designed to inform UFVA members of our ongoing efforts at Bronx Community College (BCC) to teach students how to judge student films. Watching movies is fun, but judging and critiquing movies is a more complex endeavor. This paper discusses some of the key characteristics of non-technical film criticism: the thematic, dramatic (storytelling), and stylistic aspects of the movie, and how to analyze them. Technical elements such as lighting, sound, and other camera or editing qualities are also discussed.

Jes Therkelsen, California State University Fresno – **Visualizing St. Petersburg: Using Documentary Production in a Short Term Study Abroad Program to Enhance Oral Proficiency, Media Literacy, and Research Skills**

Using a study abroad program at The College of William and Mary (summer 2011) as an example, this paper discusses how teaching documentary production as part of undergraduate study abroad programs can enhance the students' international experience as well as affect oral proficiency, media literacy, and research skills. This project has the potential to serve as a model for other study abroad programs that want to challenge their participants with an experiential international research experience.

PANEL 13G: Visual Style and Meaning (043 Gaines Hall)

Michael Smith, Pepperdine University (Moderator) – **Teaching the Visual Nature of Narrative**

Much of contemporary pedagogy in cinematic production focuses on the central importance of story as a classically defined drama. Using examples from professional feature films, student productions, and a decade of teaching experiences, this paper will outline a process of teaching visual design specifically applied to dramatic narrative. Additionally, the paper will address issues related to a) the inherent manipulation of reality in the process of filmmaking, and b) the relationship between filmmaker and viewer through visual structure.

Sarah Childress, Bowdoin College – **Flow: A Production-Oriented Exploration of Landscape Interactions**

My project integrates film production and analysis to explore how cinematic landscapes frame interactions between human and environment, image and creator, and image and viewer. To identify the creative and analytical possibilities of these interactions, I developed a filmmaking project based on Scott MacDonald's comparison of Thomas Cole's "The Voyage of Life" paintings and Larry Gottheim's film *Horizons*. My paper will describe this exercise and the discoveries it produced.

Jennifer Poland, Cleveland State University – **Light and Story: An Empirical Analysis of Lighting Style on Audience Emotional Response and Narrative Interpretation**

At last year's UFVA conference in Orange, CA I presented a model for empirically evaluating the emotional and psychological affects of varying lighting style on the experience of motion picture narrative. This year I propose to present the findings of my initial study. My hypothesis is that the response to high key lighting will be more upbeat and positive, the low key more evocative of fear, foreboding and anxiety, and the available light somewhere in between.

PANEL 13H: Teaching Production in the Twenty-First Century (030 Gaines Hall)

Robert Racine, University of New Orleans (Moderator) – **Building a 4K Digital Cinema Production Pipeline**

This presentation will detail experiences, successes, and lessons learned during the transition to 4K production at the University of New Orleans. Equipment selection, design considerations, workflow, and costs will be discussed along with lessons learned from the three-year implementation process and two full years of use. Strategies for teaching new technology, faculty training, efficiencies realized in other

production areas, and the reactions of students will be discussed, including surprising instances of student resistance to new technology.

Lisa Peterson, University of Central Florida – **“That’s a Wrap!”: The Organizational Culture and Characteristics of Successful Film Crews**

This study seeks to determine through survey research what characteristics film production crews possess that makes them so successful as an organization. The data presented here are valuable for organizational culture scholars, management scholars and those interested in applying the successful techniques of the film production crew to other business organizations.

Dave Kost, Chapman University – **Making a Scene: An Organized Approach to Directing and Acting Workshops**

Having students direct or act scenes in a classroom with the mentorship of an instructor will be beneficial to them, but what’s the most effective approach? The goal is for students to become proficient in the creation of compelling performances, but where to begin and how to progress from basics to intermediate and eventually advanced skills and lessons? What is the most organized way to incrementally develop students’ abilities?

SCRIPTWRITING 13L (148 Visual Communications Building)

Heather Addison, Western Michigan University – **The Zone** (feature)

1st Respondent: Bryan Cardinale-Powell, Oklahoma City University

2nd Respondent: Emily Edwards, University of North Carolina Greensboro (Moderator)

When the earth is threatened with apocalypse, one determined woman must make a decision that could change the fate of humanity.

David Tolchinsky, Northwestern University – **Lorelei** (feature)

Respondent: Kyle Bergersen, University of Oklahoma

A female state trooper comes to see a former psychiatrist at his isolated house. She believes one of the psychiatrist’s patients, a young girl named Lorelei, was not suffering from false memory syndrome, but may have remembered actual ritual abuse, and now as an adult may be responsible for a string of recent gruesome murders. The psychiatrist wonders if the trooper is just disturbed, until uncanny events begin to point to an even darker truth.

WORKSHOP 13N (159 Visual Communications Building)

Kelly Wittenberg, Western Michigan University – **WordPress Beginner Workshop for Filmmakers**

If you can make a film you can build your own website using WordPress. Whether you are curious about a portfolio site to showcase your work, would like an online press kit for your most recent film, or need an online version of your academic dossier for tenure and promotion--this workshop will get you started. Learn from a fellow filmmaker and DIY case study, with examples.

WORKSHOP 13P (143 Gaines Hall)

Sherri Sheridan, MyFlik.com – **Teaching Visual Storytelling Step-by-Step Fast**

How do you teach someone to tell a story millions of people will want to read or watch? This workshop will help the entire class, as a group, develop an original story brand, and plot outline, for a novel or feature film, using a step-by-step process that has been fine tuned over 20 years by teaching thousands of MFA 3D Animation students. Each participant will also receive a sample workbook to fill in and create his or her own story idea to show how easy this story system is to teach. After taking this workshop, you will look at teaching visual storytelling a whole new way.

COFFEE BREAK – 10:15 to 10:30 am (Studio B in Communications Building)
Sponsored by UFVA & Montana State University

SESSION 14 – 10:30 am to 12:15 pm

SCREENING 14A (108 Reid Hall)

A presentation of this year's Carole Fielding Student Grant and Kodak Grant Winners, including selections of their work.

Laura Vazquez, Northern Illinois University (Carole Fielding Grants)

Melinda Levin, University of North Texas (Kodak Grants)

SCREENING 14B (105 Reid Hall)

Stu Minnis and Diane Hotaling, Virginia Wesleyan College – **Winter Shelter** (Documentary, 14 min)
Respondent: Mark Scalse, Fairfield University (Moderator)

"Winter Shelter" documents the student-run winter homeless shelter at Virginia Wesleyan College, one of the only such programs in the nation. It captures the interaction of the students and their guests, an experience that makes a lasting impact on both.

Shara Lange, East Tennessee State University – **Banjo Romantika: American Bluegrass Music and the Czech Imagination** (Documentary 68 min)
Respondent: Jim Lane, Emerson College

Inspired by classic American bluegrass sounds, a motley assortment of musicians from across the formerly communist Czech Republic have melded the past, the political, and the present into a lively musical tradition entirely its own.

SCREENING 14C (104 Reid Hall)

Mary Jane Doherty, Boston University – **Primaria** (Documentary, 92 min, WIP)

Primaria follows three young children for four years through their grueling elementary ballet training in Cuba - a country famous for producing principal dancers for major companies around the world. *Primaria* is the second of two projects related to Cuban ballet training. This film, like its predecessor *Secundaria*, reflects the filmmaker-to-subject relationship through solo camera technique.

SCREENING 14D (103 Reid Hall)

Stephen Lee, Santa Clara University – **An Extended Family** (Documentary, 25 min. excerpt, WIP)
Respondent: Mary Slaughter, California State University Bakersfield (Moderator)

"An Extended Family" interweaves the stories of several families who share the same sperm donor. This donor has agreed that his identity can be released to the donor-conceived children when they turn 18. The documentary explores the relationships that have developed between the donor-conceived children and other members of their immediate families, as well as the relationship of the families to each other. These relationships challenge traditional conceptions of "family."

Cindy Stillwell, Montana State University – **Bard in the Backcountry** (Documentary, 53 min, WIP)
Respondent: Paul Turano, Emerson College

Bard in the Backcountry is a documentary chronicle of the 2013 summer season of Montana Shakespeare in the Parks. The film will interweave stories from the ten actors cast for the season with the various personalities behind the scenes, from the theater artists doing costumes, sets, and fight direction to the community members who work to bring the show to their small towns across Montana.

PANEL 14F: Visual Storytelling: From Cinematography to CGI (243 Gaines Hall)

Evan Lieberman, Cleveland State University (Moderator) – **Every Picture Tells a Story: A Conceptual Approach to the Study and Practice of Cinematography**

Far too often the study of cinematography is primarily concerned with the technological aspects of the craft, cameras, lenses, filters, lighting, and capture media; but there is another portion of the picture that is of undoubtedly greater importance -- the way the image works to tell the story. The purpose of the paper is to suggest a new approach to the teaching, study, and practice of cinematography based on a more theoretical and conceptual model and somewhat less on technical concerns.

Timothy Scepansky, Widener University – **Aerial Drone Cinematography: Effect on Storytelling**

This paper presents the current state of aerial drone cinematography (ADC), current production and trends of its use. It also examines the ways in which aerial drone image acquisition is similar to other narrative production techniques and how it is different. Finally, it presents where aerial drone image acquisition is headed and how it might be used in narrative storytelling.

Eileen White, Queensborough Community College – **Now You See It: Computer-Generated Reality in *Boardwalk Empire***

While filmmaking has always relied on technical innovation to give the audience the new experiences they crave, the computer-assembled truth of a character-driven period piece like HBO's *Boardwalk Empire* breaks new ground both in production-driven narrative as well as what the audience anticipates seeing. This paper explores the implications of the visual effects and storytelling in *Boardwalk Empire* as well as its effect on the audience's perception and processing of the narrative.

Allain Daigle, State University of New York Oswego – **Grown Digital: Computer Generated Environments and Subject Determination**

Cinema studies' resistance to the "digital" emerges partly from an ontological unsettling of the photographic subject from a natural environment. I will examine the three films released in 2004 that lay claim to being the first productions with entirely computer generated environments (*Casshern*, *Immortal*, and *Sky Captain and the World of Tomorrow*) to assess the extent to which ideological connotations of digital environments are overdetermined by their production conditions and the crude afterimage of their nascent formalism.

PANEL 14G: Film Noir, the Cinematic Essay, and the Documentary: Developing Undergraduate Courses that Combine Theory, History, and Praxis (043 Gaines Hall)

What is the value of theory and history in a production curriculum? This presentation is designed to demonstrate the pedagogical possibilities of incorporating the theoretical and historical aspects of cinema along with technical training in individual production classes. It will provide examples of syllabi, assignments, and student projects.

Jonathan Rattner, Vanderbilt University (Moderator)

Jonathan Waters, Vanderbilt University

Arturo Sinclair, Ithaca College

Deon Kay, University of West Georgia

SCRIPTWRITING 14L (148 Visual Communications Building)

Alex Willemin, Missouri Western State University – **Merryland** (feature)

1st Respondent: Fritz Kiersch, Oklahoma City University

2nd Respondent: Warren Cobb, University of Nevada Las Vegas (Moderator)

Cecilia Lawrence is not a “people” person. Unfortunately, she is unable to survive without them. Caught between a failed career and a love of brunch, Cecilia finds herself back at her parents' house and reluctantly joining a pyramid scheme in hopes of making a quick buck and getting back out on her own.

Fritz Kiersch - Oklahoma City University – **Marked** (feature)

1st Respondent: Alex Willemin, Missouri Western State University

2nd Respondent: Warren Cobb, University of Nevada Las Vegas

When a teen girl finds herself caught between her parents in their messy divorce, she gets involved with a group of kids who secretly wear odd tattoos only to discover that the mark transforms them into an evil force that she must battle to save herself and those she cares about.

WORKSHOP 14N (211 VCB, Photo Studio, Visual Communications Building)

Roger Carter, University of Colorado Boulder – **Twelve Steps to Lighting on Your Own**

I have taught a lighting class at the upper division level over 25 times. In doing so I have come to a method that not only imparts the “normal” amount of information on lighting, it also prepares the student to think on their own in order to solve all types of lighting problems in the future. This may be achieved with a reasonable amount of equipment and space suitable to most college level teaching environments. I worked professionally for twenty-five years as a director of photography and as a director /cameraman and I also owned and operated a lighting, camera, grip, and producers service company.

WORKSHOP 14P (143 Gaines Hall)

Laurie Scheer, University of Wisconsin Madison Continuing Studies – **Nature and Narrative: Mastering the Genre**

In order to understand how to master the genre of nature and narrative, one must research and process the history of said genre. This workshop explores previous texts about nature in order to gather the information needed to move forward in composing future content that addresses nature and narrative. By doing this work, a new, authentic version of this genre emerges for a new generation of audiences. Learn this writing method with Laurie Scheer, author of *The Writer's Advantage: A Toolkit for Mastering Your Genre*.

LUNCH – 12:15 to 1:30 pm

UFVA Board Meeting – 1:00 to 5:00 pm (Cheever Hall – JLF room)

SESSION 15 – 1:30 to 3:15 pm

SCREENING 15A (108 Reid Hall)

Diane Hodson, Wake Forest University – **unmappable** (Documentary, 23 min. WIP)
Respondent: Felix Ofosu-Yeboah, Columbia College Chicago (Moderator)

“unmappable” aims to uncover the inner workings of psychogeographer Denis Wood, a man whose work has been lauded as poetic, artful and innovative, yet who yields an unthinkable past. Why, when this mapmaker committed an unmappable crime – engaged in an illicit affair with a sixteen-year-old boy - was he not taken off the metaphoric map?

Jacob Dodd, State University of New York Oswego – **Full Strength** (Documentary, 15 min)
Respondent: Mary Dalton, Wake Forest University

"Full Strength" is a film memoir that reflects on the life of Paralympic athlete Daniel McCoy and the freedom he feels on the ice while playing the sport he loves, sled hockey.

Weimin Zhang, San Francisco State University – **Hutong Days** (Documentary, 40 min)
Respondent: Abbey Hoekzema, University of North Texas

Hutong Days is a feature documentary that explores the effect of modernization of China, specifically the direct consequence on the culture and life of Beijing's hutongs. Beijing's hutongs, some dating back to the Yuan Dynasty (1206-1341) are a sprawl of narrow alleys and courtyards, of small shops and restaurants, of homes and families. Rapid economic progress has gained China much attention from the world, as it is experiencing a complex restructuring of its major metropolis areas. However, the majority of Beijing's hutong residents have yet to experience this new prosperity - rather, they face more economic struggles than ever before.

SCREENING 15B (105 Reid Hall)

Marilyn Pennell, University of Massachusetts Lowell – **The Way Home: Journey of Family and Faith** (Documentary, 64 min, WIP)
Respondent: Sarah Leckie, National University

This character-driven documentary follows remarkable journeys of three generations of Tibetan women in one family and their efforts to preserve their religion and culture in exile as their ancestral homeland burns. The family matriarch escaped Tibet in 1959 soon after the Dalai Lama fled, triumphing over the hardships of life in an Indian refugee settlement. Her daughter and granddaughter must build a bridge between the traditions of Tibet and the modernity of life in the West.

SCREENING 15C (104 Reid Hall)

David Goodman, University of North Texas – **Critterman** (Documentary, 10 min)
Respondent: Christopher Cutri, Brigham Young University (Moderator)

David Klevin, known as “Critterman,” has educated critter lovers young and old across the North Texas region for the last twenty years. Accompanied by his wide assortment of animals and reptiles, Critterman has traveled around to schools, auditoriums and homes in an effort to spread a positive message of environmental preservation. The documentary Critterman offers a glimpse into the work life of this Texas "edutainer."

Katherine Gorrige, Stanford University – **Detroit Party Marching Band** (Documentary, 8 min)
Respondent: David Goodman, University of North Texas

A radical marching band dresses in gold and glitter, picks up their instruments, and converges upon their struggling city to bring the people a little bit of joy.

SCREENING 15D (103 Reid Hall)

Sarah Hanssen, Bronx Community College – **How To Manage a Divorce** (Fiction, 4 min) and **How To Stand Up For Yourself** (Fiction, 7 min)

Respondent: Harlan Bosmajian, Emerson College (Moderator)

In “How to Manage a Divorce,” simple instructions on surviving the breakdown of a marriage gleaned from divorce websites and self-help books collide with the reality of life as a single dad.

“How to Stand up for Yourself” highlights the fact that learning to stand up for yourself is an exhaustive process. You’ve got to understand your opponent, choose your time wisely, gather enough strength to never back down, and you’ve got to fail.

Harlan Bosmajian, Emerson College – **Early Morning** (Fiction, 20 min)

Respondent: Liam O'Brien, Quinnipiac University

“Early Morning” is the story of Frank, a military medic and father, who unexpectedly meets his son’s attractive girlfriend Alea in his Boston home early one morning. While there seems to be a shared attraction between them, it turns out they have a connection on a far deeper level. Writer/Director/DP Harlan Bosmajian created the film with his students and technical resources from Emerson College.

Liam O'Brien, Richard Dobbs, DiDi Dobbs, and Richard Walsh, Quinnipiac University – **Local Commercial** (Fiction, 21 min)

Respondent: Peter Kiwitt, Rochester Institute of Technology

A 58-year old director loses his job to a 14-year old director who loses his job to an 8-year old director. Created by the 90 student trainees and instructors of the 2012 Connecticut Film Industry Training Program at Quinnipiac University.

PANEL 15F: From Theory to Practice: Frameworks for Filmmakers (243 Gaines Hall)

Andy Smith, Lafayette College (Moderator) – **Disrupting our Natures: Student Filmmakers, Sustainability, and the Ethics of Entitlement**

This presentation examines the ethical dimensions of filmmaking within the context of a small liberal arts college. Non-professionals by definition, student filmmakers are repeatedly challenged with the ethics of representation before they are prepared to control the power of their own cameras and editing software to misrepresent, distort, and occlude the very subjects they seek to explore. Where undergraduate media production sometimes has the potential to damage communities, ethically-focused filmmaking can help dismantle student entitlement and serve to build new communities.

Tom Brislin, University of Hawaii at Manoa – **Ethics in the Dark**

This paper discusses multiple approaches used in a highly-rated Ethics and Film capstone course that challenges, builds, and polishes students' analytical, writing, and creative skills. The usefulness of specific films, ethical theories, sample assignments for both study and application, and a rubric for measuring student learning outcomes are included. The approach is particularly valuable in employing the "flipped classroom" or "upside down" movement in student learning where the classroom becomes the locus of application through active learning, rather than passive attention to the traditional lecture.

PANEL 15G: Intersections: Film and Culture (148 Gaines Hall)

Ashley Donnelly, Ball State University (Moderator) – **Narrating Relationships: Infidelity and Film**

The following paper will explore how film narratives both reflect and shape social understandings of infidelity. Exploring popular US cinema I will address a variety of mainstream films centering on issues

of extramarital affairs, such as *The Graduate*, *Unfaithful*, and *Crazy, Stupid Love*, to investigate how the domestic issue is explained, gendered, judged, and, in some cases, justified. I will address how the issue is situated historically, how the narratives tend to vary according to gender and sexual orientation, and what trends or tropes are most easily identifiable across genres and time periods.

Dave Kost, Chapman University – **Film Travel Classes: Different Approaches to Broadening Students' Horizons**

Travel of any kind will be beneficial to young people, but how best to structure and mentor the experience for students? Particularly, how can a travel course be focused on film and video and yet still maximize the experience of another culture? This paper offers a perspective on how to propose, structure, and organize travel courses from a veteran of travel courses to Singapore, New York, London, and Paris.

PANEL 15H: Storytelling Outside the Box (043 Gaines Hall)

Allan Holzman, University of Southern California – **On François Truffaut: Master of the Independent Cinema**

My talk will focus on Truffaut as a visual storyteller, and will include excerpts from my film, *A Conversation with François Truffaut: Master of the Independent Cinema*. His process emerged from a magical blend of his profound love and encyclopedic knowledge of film, which lead to the careful construction of his own movies, combined with what might unpredictably occur during the filmmaking process itself. It's crucial for today's filmmakers to recognize his contributions to storytelling in both cinema and high quality television, and therefore his work should be constantly revisited.

Renata Jackson, University of North Carolina School of the Arts (Moderator) – **Inverted Odysseys: the Oneiric Narratives of Maya Deren**

While the natural world, the occurrences and people who populate it are not themselves “story,” in fact we cannot speak of life – that of a person or of the natural world – without speaking in terms of story: without narrative, we simply have discrete events. In my presentation, I will show excerpts from “Meshes of the Afternoon,” “At Land,” and “Ritual in Transfigured Time,” and will talk about the creative means by which Maya Deren hoped her own particular form of film-art would enable her audiences to understand the contemporary world.

Julian Semilian, University of North Carolina School of the Arts – **The Eye Is a Guilty Hunter: *Amour Fou*, Fetish, and Obsession in the films of Buñuel, Hitchcock and Truffaut**

Freud warns us that civilization is the enemy of sexuality. Civilization only builds its monuments to the heterosexual couple whose union holds it together, defective as it may have become, or always has been. But desire has its own dictates. Often, Buñuel, Hitchcock and Truffaut tell stories about characters who step outside those rules. They let us look where civilized culture would prefer we didn't. I will focus on intriguing connections among these three – chiefly their use of the eye as the organ of love-cinematic.

PANEL 15J: Publish or Perish: Getting Your First Book Contract (030 Gaines Hall)

The “publish or perish” requirements vary from school to school, but the challenge of getting a first book to a publisher, peer reviewed, and then to market stays the same. Often film and video professors establish careers as filmmakers before they pursue teaching and the idea of academic publishing is foreign and can be overwhelming. Panelists will discuss the entire process, from topic selection to proposal development and establishing a relationship with a publisher/editor.

Susan Lehman, DeSales University (Moderator)

Joe Wallenstein, University of Southern California

Laurie Scheer, University of Wisconsin Madison Continuing Studies

Emily McCloskey, Focal Press

SCRIPTWRITING 15L (148 VISUAL COMMUNICATIONS BUILDING)

Warren Cobb, University of Nevada Las Vegas – **Sure Is Dark in Here** (short)

1st Respondent: Steve Lipkin, Western Michigan University (Moderator)

2nd Respondent: Fritz Kiersch, Oklahoma City University

A young boy learns hardball.

Warren Cobb, University of Nevada Las Vegas – **Sunshine Smile** (short)

1st Respondent: Joe Habraken, University of New England

2nd Respondent: Alex Willemin, Missouri Western State University

A grandfather comforts his granddaughter with the same bedtime story - again.

COFFEE BREAK – 3:15 to 3:30 pm (Studio B in Visual Communications Building)

Sponsored by UFVA & Montana State University

SESSION 16 – 3:30 to 5:15 pm

SCREENING 16A (108 Reid Hall)

Bobby Lewis, Texas A&M University Corpus Christi – **Waves** (Documentary, 2 min) and **Noisefold** (Documentary, 15 min)

Respondent: Jacob Dodd, State University of New York Oswego (Moderator)

“Waves” is a film miniature featuring the Day of the Dead Festival in Corpus Christi, Texas and music from “In The EP” by Treebends.

“Noisefold” is a short documentary about the visual sonification of noise à la the innovative performance group Noisefold.

Jessica McGaugh and Roma Sur, University of Colorado Denver – **The Golden Hour** (Documentary, 61 min)

Respondent: Scott Thurman, Gordon College

After witnessing one too many unnecessary roadside deaths and the personal tragic loss of a young cousin, a 29-year-old man walks away from his corporate career to take on the convoluted political and social systems of India. Can one man make a difference in facing the monumental task of changing the cultural mindset of 1.2 billion people?

SCREENING 16B (105 Reid Hall)

Mark Scalse, Bridget Dalen, and James Mayzik, Fairfield University – **Robot Man** (Documentary, 15 min)

Respondent: Sally Rubin, Chapman University (Moderator)

While trying to get ahead, it can pay to stand still. In “Robot Man,” actor Tim Intravia performs on the streets of New York City as a silver robot/mime. Every day he interacts with pedestrians, contends with the police, and competes with other street performers for the attention and spare change of tourists. It pays the bills, but will casting directors ever see him as anything else?

Lauren Cater, University of North Texas – **Without Her** (Documentary, 24 min)
Respondent: Mary Slaughter, California State University Bakersfield

A short documentary that shows grief and loss through the eyes of three lesbian widows.

SCREENING 16C (104 Reid Hall)

John Schmit, Grand Valley State University – **Flame Burst: The End of Tsunami on the Square**
(Documentary, 30 min)
Respondent: Marek Dojs, University of Mary (Moderator)

It is the end of a 15-year run for the performing arts festival, Tsunami on the Square in quaint Prescott, Arizona. An eclectic assortment of performers comes to town to run the circus camp and put on an all-day show in the town square. Fire dancing, juggling, acrobatics, and stilt performance are what the audience sees. Behind the scenes there is a remarkable community coming to terms with the end of this beloved event.

Marek Dojs, University of Mary – **A Culture Known To Me** (Documentary, 44 min, WIP)
Respondent: Shara Lange, East Tennessee State University

Native American students discover that they share similarities with indigenous groups in remote locations in Siberia.

SCREENING 16D (103 Reid Hall)

Roua Alazzawi, Red Sea Institute of Cinematic Arts – **The Last Hour** (Fiction, 13 min)
Respondent: Germano Dutra, Universidade do Sul de Santa Catarina (Moderator)

“The Last Hour” is the story of young boy who delivers bread from his father’s street cart. As he makes his way from customer to customer, we come to know his loves, his disappointments, and his dreams. It’s a day like any other, except for one thing. And that changes everything.

Germano Dutra, Universidade do Sul de Santa Catarina – **Coulrofobia** (Fiction, 14 min)
Respondent: Dennis Henry, University of Nebraska

Luan (Rodrigo Augusto Ferreira), a deaf 16-year-old boy, faces an unusual fear. For a long time the boy guards his anguish, born of a past trauma. But the time is coming to confront the unconditional fear that this aberration brings it: a fear that, contrary to what one might imagine, there is nothing funny.

SCREENING 16E (102 Reid Hall)

Michael Murphy (Moderator), Bernadette Sweeney, and Mark Shogren, University of Montana – **be again**
(Experimental, 23 min)

Nature is decay. This experimental narrative explores the physical and psychological process of identity loss and the “beautiful terror” of that process. Set in a flop house and mine hoist building from the 19th century, “be again” uses the poetry and plays of Samuel Beckett as a jumping off point, as we watch an aging writer come to terms with the fragmenting of his memory and the artistic understanding that may or may not have been real.

Dina Fiasconaro, Stevenson University – **Malocchio** (Experimental, 8 min)

“Malocchio” explores the psychology and behaviors associated with Italian superstitions.

Saturday, August 9th

NEW FILM: Glynn Beard, Brooks Institute – **Fragments** (Experimental, 8 min)

“Fragments” is an abstract film that explores how we see and visually process the past, present and future. Completely shot on 16mm and utilizing hand painted 35mm film, “Fragments” is also an homage to the days of analog filmmaking techniques. Although the finished work was executed digitally, film editing techniques were exclusively employed by Glynn Beard in the editing and completion of the film.

UFVA Annual Banquet and Awards Ceremony – 6:00 to 9:00 pm (Ballroom A, Strand Union Building)

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Thank you to the following people for helping to make this conference possible!

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Barber, Kari – University of Nevada Reno – 9G, 10F
Bass, Warren – Temple University – 4C, 5B
Bassett, Bob – Chapman University – 4J
Baugh, Scott – Texas Tech University – 3K
Bays, Jeffrey Michael – Michael Wiese Productions – 2J
Benedyck, Kristyn – DePaul University – 10H
Bennett, Denise – University of Idaho – 7E, 10C, 13C
Bergersen, Kyle – University of Oklahoma – 3L, 4L, 13L
Berry, Karla – Southern Illinois University – 2H
Besen, Ellen – Michael Wiese Productions – 2J, 5G
Bettman, Gil – Michael Wiese Productions – 2J
Bierman, Joseph – Rowan University – 6G
Bondevitch, David – University of Colorado Denver – 10P
Bonilla, David – University of Colorado Denver – 10M
Boozer, Jack – Georgia State University – 6K
Bosmajian, Harlan – Emerson College – 9F, 11P, 15D
Brand, Keith – Rowan University – 6G
Bricca, Jacob – 4F, 7C, 10A
Brislin, Tom – University of Hawaii at Manoa – 15F
Brown, Carolyn – American University – 7B, 11C
Brown, Joseph – Marquette University – 3J, 9G, 11B
Brown, Keith – University of Rhode Island – 11H
Brown, Megan R. – Indiana University Bloomington – 11G
Brown, Ross – Chapman University – 2G, 5G, 6H
Burmesiter, Brenda – Duke University – 2E
Bursell, Cade – Southern Illinois University – 7G, 10C
Buskirk, Patricia – University of Hawaii Manoa – 5M
Callis, Cari – Columbia College Chicago – 11L, 12L
Canfield, Aubrey – Actuality Media – 7J
Carageorge, Adrienne – Rochester Institute of Technology – 12B
Cardinale-Powell, Bryan – Oklahoma City University – 5L, 10L, 12G, 13L
Carpenter, Michelle – University of Colorado Denver – 9C, 10M, 12A
Carter, Roger – University of Colorado Boulder – 14N
Castillo, Thomas – Bowling Green State University – 2B, 9G
Cater, Lauren – University of North Texas – 16B
Champion, Maya – University of Alabama – 11H
Champion, Teddy – Samford University – 11H
Chaps, Seth – University of Colorado Denver – 10M
Childress, Sarah – Bowdoin College – 3E, 9E, 13G
Churchill, Chris – University of Central Arkansas – 6D, 9J
Cobb, Warren – University of Nevada Las Vegas – 2L, 5L, 11J, 14L, 15L
Coffman, Elizabeth – Loyola University Chicago – 3F, 9E, 10M
Cohen-Sitt, Aaton – Jungle Software – 12P
Cooper, Christi – Montana State University – 7N
Cutri, Christopher – Brigham Young University – 5A, 9M, 10A, 15C

Dai, Lily – Shanghai Conservatory of Music – 11N
 Daigle, Allain – State University of New York Oswego – 3H, 14F
 Dalen, Bridget – Fairfield University – 16B
 Dalton, Mary – Wake Forest University – 4K, 6H, 13C, 15A
 Damude, Brian (Donall) – Ryerson University – 2H
 Davis, Adam – Nevada State College – 10G
 Dawn, Adria – Columbia College Chicago – 9D
 Desormeaux, Jean – Sheridan College – 2H
 Dias, Kynan – University of California Los Angeles – 7L, 9L, 11J
 DiManno, Dorria – Curry College – 12H
 DiPaolo, Marc – Oklahoma City University – 12G
 Dobbs, Didi – Quinnipiac University – 15D
 Dobbs, Richard – Quinnipiac University – 15D
 Dodd, Jacob – State University of New York Oswego – 3H, 4E, 15A, 16A
 Doherty, Mary Jane – Boston University – 14C
 Dojs, Marek – University of Mary – 16C
 Donaldson, Michael – Donaldson & Callif, LLP – 6J
 Donnelly, Ashley – Ball State University – 15G
 Douglass, John – American University – Special Panel (Session 7)
 Dutra, Germano – Universidade do Sul de Santa Catarina – 16D
 Earle, Sylvia – Special Event (Session 6)
 Echeverria, Paul – University of Colorado Boulder – 10G
 Edwards, Emily – University of North Carolina Greensboro – 4L, 5L, 13L
 Edwards, Rona – Chapman University – 2G
 Elliot, Lyn – University of Missouri Kansas City – 12E
 Erickson, LeAnn – Temple University – 5M
 Eltanal, Ronald – DePaul University – 2B
 Fiasconaro, Dina – Stevenson University – 16E
 Ford, Dawn – Huntington University – 6G
 Fraser, Emily – Stanford University – 4D, 7C
 Freeman, Mark – San Diego State University – 2F, 3F, 9C, 13C
 Fulop, Laszlo – University of New Orleans – 11B
 Garrett, Tom – Sam Houston State University – 2L, 3L
 Gemski, Jay – George Washington University – 7A
 Giglio, Juliet – State University of New York Oswego – 3H
 Giglio, Keith – Syracuse University – 2G
 Gilbert, Charlene – University of Toledo – 2K
 Gitto, Peter – University of Florida – 5H
 Glaros, Michelle – Centenary College of Louisiana – 12H
 Goodman, David – University of North Texas – 11D, 15C
 Goodman, Jim – High Point University – 4E, 12D
 Gorringer, Katherine – Stanford University – 4B, 7G, 13B, 15C
 Gorzycki, Martha – San Francisco State University – 12E
 Green, Erick – East Carolina University – 3B
 Griffin, Henry – University of New Orleans – 9L, 10L, 11H
 Guevara-Flanagan, Kristy – Diablo Valley College – 7F
 Gulino, Paul – Chapman University – 4L, 7L
 Gunter, Michael – University of Central Arkansas – 2D, 3D, 9J
 Haas, Elizabeth – Fairfield University – 2K, 11K
 Habraken, Joe – University of New England – 4L, 12L, 15L
 Hanson, Kevin – University of Utah – 4H
 Hanssen, Sarah – Bronx Community College – 9L, 10L, 11E, 15D
 Hardacker, Jennifer – Pacific University – 4B, 7E
 Hardin, Ted – Columbia College Chicago – 3F, 5A, 9E, 10M
 Harnden, Russell – Vision Editorial – 7A
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 Haskell, Clay – Colorado College – 4G, 9A
 Hatchadorian, Jenny – Montana State University – 2B, 3A, 6N
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 Hayward, Casey – Bentley University – 11G

Henry, Dennis – University of Nebraska Lincoln – 2B, 11E, 12D, 16D
 Hill, Cindy – Wake Forest University – 13C
 Hjortsberg, William – 11F
 Hodson, Diane – Wake Forest University – 6C, 11G, 15A
 Hoekzema, Abbey – University of North Texas – 4D, 15A
 Hokanson, Shelly – James Madison University – 3M
 Hollyn, Norman – University of Southern California – Keynote (Session 1), 7J
 Holzman, Allan – University of Southern California – 6C, 12A, 15H
 Hotaling, Diane – Virginia Wesleyan College – 14B
 Huelsbeck, Mark – Flagler College – 12H
 Hutchinson, Bruce – University of Central Arkansas – 6D, 9J
 Huston, Craig – Pro AD Seminars / University of Arizona – 4P, 10J
 Imbesi, Krista – Messiah College – 6B, 12A
 Ingersoll, Alex – University of Wisconsin Stevens Point – 10C, 11A
 Jackson, Renata – University of North Carolina School of the Arts – 15H
 Jacobsen, Jaime – Notre Dame University – Louaize – 4B, 10B, 12F
 Jacobson, Matthew – University of Kansas – 2C, 3D
 Jenkins, Shawn – University of Colorado Denver – 10M
 Johnson, Jr., Robert – Framingham State University – 9H
 Johnston, Michael – Temple University – 3A
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 Justus, Cooper – Columbia College Chicago – 2D, 3D
 Kane, Tom – Kane Productions, Inc. – 7P
 Kasic, Kathy – Montana State University – 4M, 7G
 Kauffmann, Sam – Boston University – 7D
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 Keplinger, G.T. – Stephenson University – 4K
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 Lahey, Frederic – Colorado Film School – 9P
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 Lane, Jim – Emerson College – 13A, 14B
 Lange, Shara – East Tennessee State University – 14B, 16C
 Leake, Craig – University of Memphis – 4C, 13A
 Leckie, Sarah – National University – 11D, 15B
 Lee, Ken – Michael Wiese Productions – 2J
 Lee, Stephen – Santa Clara University – 11D, 14D
 Lehman, Susan – DeSales University – 9D, 15J
 Leister, Bryan – University of Colorado Denver – 10M
 Levin, Ben – University of North Texas – 4F
 Levin, Melinda – University of North Texas – 2F, 14A
 Levner, Brett – University of Nevada Las Vegas – 2B, 3L, 4L
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 Liban, David – University of Colorado Denver – 12C, 13D
 Libov, Howard – Fairleigh Dickinson University – 10K
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 Linder, Laura – Marist College – 4K, 6H
 Linsman, Bill – Boston University – 9F
 Lipfert, Theo – Montana State University – 4C, 5B, Special Panel (Session 7), 10C
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 Lippard, Chris – University of Utah – 4H
 Loman, Michael – Boston University – 6H
 Loop, Karen – Columbia College Chicago – 6F
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Lu, Huixia – Champlain College – 10D
 Lucido, Jack – Western State Colorado University – 6B, 12A
 Machiorlatti, Jennifer – Western Michigan University – 4A
 Maher, Brigid – American University – 10F, 12M
 Mahmoud, Refah Seyed – Montana State University – 7N
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 Mason, Jonathan – Rowan University – 2L, 3G, 5L, 9L, 10L
 Mattison, Booker T. – Regent University – 7D
 May, Marc – Towson University Baltimore – 11J
 Maynor, Ashley – University of Tennessee – 3C, 7H
 Mayzik, James – Fairfield University – 16B
 McCloskey, Emily – Focal Press – 15J
 McGaugh, Jessica – University of Colorado Denver – 6B, 16A
 McKeever, Jane – California State University Los Angeles – 12M
 McKeever, Andrea – AJMJ Productions – 12M
 McKenna, Kelly – Wake Forest University – 11A
 Meaney, Evan – University of South Carolina – 2E, 4G, 7M, 9E
 Meehl, Cindy – 11F
 Menendez, Francisco – University of Nevada Las Vegas – 7K, 11J
 Meyer, Matt – George Fox University – 10P, 12H
 Meyersieck, Jordan – Colorado Film School – 9P
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 Moss, Bettina – National University Los Angeles – 5L, 11L
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 Nelson, Andrew Patrick – Montana State University – 6N
 Nelson, Dylan – Colorado College – 4F
 Newton, Travis – Western Kentucky University – 6D, 13E
 Nicolae, Diana – Rowan University – 5F
 Nomura, Art – Loyola Marymount University – 9H
 Nyaole-Kowuor, Rosemary – Daystar University – 12F
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 Ofosu-Yeboah, Felix – Columbia College Chicago – 6C, 15A
 O'Hara, Meghan – California College of the Arts – 11C
 Oliver, Jorge – Webster University – 6A, 7B
 Olshefski, Jonathan – Rowan University – 4C, 9C, 10A, 13B
 Ormond, Rebecca – Webster University – 4M
 Osman, Youssef – Elon University – 2P
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 Patel, Roshan – Montana State University – 7N
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 Poland, Jennifer – Cleveland State University – 6K, 13G
 Porter, Pete – Eastern Washington University – 11K
 Proctor, Jen – University of Michigan Dearborn – 6M, 10F
 Purkey, Malcolm – AFDA Film School – 2H
 Racine, Robert – University of New Orleans – 13H
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Rankus, Edward – University of North Carolina – 2E
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 Reed, Andrew – Philanthrophilms – 4D
 Reed, Christopher – Stephenson University – 3G
 Reed, Jeff – Montana State University – 7N
 Regan, Suzanne – California State University Los Angeles – 2H, 12H
 Ricciardelli, Lucia – Montana State University – 6N
 Rich, B. – Isthmus Films – 3G
 Roberts, Kim – Grand Valley State University – 10F
 Rosenwinkel, Hans – University of Colorado Denver – 6C, 13A
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 Rubin, Sally – Chapman University – 5C, 7F, 16B
 Rusch, Doris – DePaul University – 3M, 10H
 Sabin, Ashley – Concordia University – 7E
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 Sanders, Maria – Central Washington University – 2C, 3A
 Santha, Laszlo – New York University – 6D, 12D
 Sarakatsianos, Dimitrios – Middlesex University – 12J
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 Scalese, Mark – Fairfield University – 14B, 16B
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 Scheer, Helen Hood – Chapman University / Diablo Valley College – 5C
 Schimmel, John – University of California Riverside – 2G, 6F
 Schlosberg, Deia – Montana State University – 7N
 Schmit, John – Grand Valley State University – 7E, 16C
 Schneider, Paul – Boston University – 10J
 Scholle, Ben – Lindenwood University – 4H
 Schroeder, Sheila – University of Denver – 4N, 5F
 Schwartz, Adam – University of Alabama – 11H
 Schweppe, Marla – Rochester Institute of Technology – 9H
 Seavey, Nina Gilden – George Washington University – 3N
 Semendeferi, Ioanna – University of Houston – 6B, 13B
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 Seri, Alejandro – Final Draft, Inc. – 10N
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 Sheridan, Sherri – MyFlik.com – 13P
 Shi, Wenhua – Colgate University – 7M
 Shipsides, Andrew – AbelCine – 5N
 Shogren, Mark – University of Montana – 16E
 Sholder, Jack – Western Carolina University – 10J
 Sikand, Nandini – Lafayette College – 11G
 Sinclair, Arturo – Ithaca College – 14G
 Slaughter, Mary – California State University Bakersfield – 14D, 16B
 Skerbelis, Monika – Riverside Community College – 2G
 Smith, Andy – Lafayette College – 15F
 Smith, Evan – Syracuse University – 7K
 Smith, Michael – Pepperdine University – 13G
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 Stillwell, Cindy – Montana State University – 5B, 14D
 Sturgeon, Scott – California State University Northridge – 6F
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 Sundaram, Anjali – Montana State University – 6N, 9M
 Sur, Roma – University of Colorado Denver – 16A
 Sutura, David – University of Kansas – 4H
 Swann, Paul – Temple University – 12G

Sweeney, Bernadette – University of Montana – 16E
Symons, Johnny – San Francisco State University – 7F
Tarleton, David – Columbia College Chicago – 7J, 9D, 10K
Teachey, Hanna – Wake Forest University – 9A, 11A
Therkelsen, Jes – California State University Fresno – 13F
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Tomasulo, Frank – Pace University – 6K
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Turano, Paul – Emerson College – 5B, 14D
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Willemin, Alex – Missouri Western State University – 14L, 15L
Williams, Chriss – William Paterson University – 4G, 7L, 11L
Winchester, Phillip – 11F
Wisotsky, Jeffrey – Bronx Community College – 13F
Wittenberg, Kelly – Western Michigan University – 2E, 5A, 13N
Wotherspoon, Alison – Flinders University – 2H
Wright, Shaun – James Madison University – 3M
Yoneda, Kathy Fong – Michael Wiese Productions – 5G
Zeiger, Jonah – DePaul University – 7D
Zhang, Weimin – San Francisco State University – 5A, 15A
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