IMAGINATION IS THE 21ST CENTURY TECHNOLOGY

AUGUST 8-11, 2012
Welcome to Columbia College Chicago and the 2012 University Film and Video Association Conference. We are very excited to have Peter Sims, author of *Little Bets: How Breakthrough Ideas Emerge From Small Discoveries*, as our keynote speaker. Peter’s presentation on the morning of Wednesday August 8 will set the context for the overall conference focus on creativity and imagination in film and video education. The numerous panel discussions and presentations of work to follow will summarize the current state of our field and offer opportunities to explore future directions.

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

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

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

Bruce Sheridan
Professor & Chair,
Film & Video Department
Columbia College Chicago
WE WOULD LIKE TO THANK OUR GENEROUS SPONSORS FOR THEIR SUPPORT OF UFVA 2012. PLEASE BE SURE TO VISIT THEIR BOOTHS.

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

Panasonic
ideas for life
Panasonic for hosting the Thursday night Picnic at Northerly Island.

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

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

COFFEE BREAKS FOR THE CONFERENCE WILL BE HELD ON THE 8TH FLOOR AMONG THE EXHIBIT BOOTHS AND HAVE BEEN GENEROUSLY SPONSORED BY ENTERTAINMENT PARTNERS.
**MONDAY, AUGUST 6TH, 2012**

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

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**TUESDAY, AUGUST 7TH, 2012**

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

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

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

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**WEDNESDAY, AUGUST 8TH, 2012**

**SESSION 1 / 8:30 – 10:15**

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

*Imagination is the 21st Century Technology*

*Peter Sims, Keynote Speaker*

Peter Sims is currently one of the most successful provocateurs when it comes to the concept of incremental, accumulative ideation. A major reason why many students (and probably some teachers) tend to look for single magic bullets – one grand idea; a broad technological solution such as “I have to use the RED camera,” is because they don’t understand the value of making what Sims calls, “Little Bets.”

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

**COFFEE BREAK  10:15 – 10:30**

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**SESSION 2 / 10:30 – 12:15**

**SCREENING 2A / ROOM 402**

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

*Sharon Zurek, Columbia College Chicago*

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

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

*Zachary Mehrbach, Columbia College Chicago*

*Respondent - Dustin Morrow, Portland State University*

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

**SCREENING 2B / ROOM 502**

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

*Andrew Dena, Columbia College Chicago*

*Respondent - Alexandra Anderson, University of South Carolina*

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

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

*Alexandra Anderson, University of South Carolina*

*Respondent - Andrew Dena, Columbia College Chicago*

A comedy of errors in the age of constant communication.

**Soma Girls (27 mins.)**

*Nandini Sikand, Lafayette College*

*Respondent - Tania Khalaf, University of North Texas*

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

**SCREENING 2C / ROOM 504**

**Alaskaland (75 mins.)**

*Chinonya Chukwu, Temple University*

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

The story of an estranged Nigerian-American man who reunites with his
estranged sister in their hometown of Fairbanks, Alaska.

SCREENING 2D / ROOM 302
Precious Knowledge (70 mins.)
Jacob Bricca, Wesleyan University
Just two weeks after Arizona passed the infamous anti-immigrant bill 1070, it outlawed the teaching of Ethnic Studies in the public schools. Precious Knowledge, which premiered on Independent Lens in May, follows the epic battle between teachers, administrators and legislators over the Tucson Raza Studies program that ignited the controversy.

Why Me? Tom Moran’s Long Walk (27 mins.)
Mike Grundmann, James Madison University
A kinesiology professor transforms his struggle with cerebral palsy into sports and fitness success for disabled kids.

SCREENING 2E / ROOM 709
The Ghost of Grandma Doris (16 mins.)
John Bruner, Taylor University
Respondent - Sam Kauffman, Boston University
Two cousins quest to reconcile the ghost of Grandma Doris with her beloved husband Henry. The boys learn that some arguments never die, but love transcends the grave.

Roy: Dream Catcher (60 mins.)
Andrew Bateman, Temple University
Respondent - Richard Lile, Columbia College Chicago
An observational film of an aging, cantankerous collector who left his home in New York and came west to live by his own rules in the Land of Enchantment. Now, some 30 years later, he is forced to confront his past decisions.

PANEL 2G / ROOM 307-309
Contemporary Issues In Documentary: Four Perspectives
These papers examine contemporary issues in documentary through analysis of four films through various theoretical frameworks.

Mary Dalton, Wake Forest University, Moderator
Peter Carolla, Wake Forest University
Musical Images And A Paradoxical Message: Tony Gatlif’s Latcho Drom
Vanessa Moorer, Wake Forest University
Good Hair: The “Mane” Issues And Shortcomings
Jessica Pic, Wake Forest University
Suicide On Film: An Examination Of The Ethics And Implications Of Eric Steel’s The Bridge
Hillary Pierce, Wake Forest University
The Birth Of The Southern Gothic Documentary: Ruth Leitman’s Alma, Before And After

PANEL 2H / ROOM 711
Documentary Working Group Panel
A discussion with the Documentary Working Group in search of fresh approaches to teaching documentary storytelling. Topics include ethics, documentary truth and catalyzing it, risk-taking and working beyond one’s comfort zone, and soliciting extensive audience feedback as part of a rigorous completion process.

Michael Rabiger - Moderator
Mark Freeman, San Diego State University
Robert Johnson, Framingham State University

PANEL 2J / ROOM 317
Structuring Academic Programs To Reflect And Prepare Students For The Industry
How can we, as professors, adapt our programs to better reflect the 21st Century Entertainment Industry? A look at jobs and their skills, and how academia can prepare students for them.

David Landau, Fairleigh Dickinson University, Moderator

Ever Read The Credits?
The Film, TV and New Media Curriculum For The 21st Century
Paul Schneider, Boston University

Writing For The Reel World
Jared Rappaport, Cal State University

PANEL 2K / ROOM 319
New – Conventional And Unconventional

Carol Robinson, Kent State University, Trumbull, Moderator

The Cinematic Qualities Of “Charley” By Flying Words Project
Charley is actually two poems in dialectic tension with each other, telling the same story, one in American Sign Language (including gestures and other visual effects) and the other in English (including gestures and other sound effects).

New Media Curricula For The 21st Century: Diverse, Interdisciplinary, Collaborative
Jared Rappaport, Cal State University

The Cinematic Qualities Of “Charley” By Flying Words Project

Carol Robinson, Kent State University, Trumbull, Moderator

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Yvonne Leach, Drexel University

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

SCREENWRITING 2L / ROOM 503
Finished Scripts Workshop

Scarcely Viral by Emily Edwards - University of North Carolina Greensboro
1st Respondent: Claudia Myers - American University
2nd Respondent: Kevin Corbett - Central Michigan University

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

Devil Blues by Troy Perkins, University of Wisconsin, Oshkosh
1st Respondent - Emily Edwards, University of North Carolina Greensboro
2nd Respondent - Chris Auer, Savannah College of Art & Design

WORKSHOP 2M / ROOM 503
Storyboarding Workshop

Monte Patterson, Ohio University

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

NEW MEDIA 2N / CONAWAY CENTER, 1ST FLOOR
Expose, Intervene, Occupy: Re-interpreting Public Space

Annette Barbier, Columbia College Chicago

Resident - Stephanie Tripp, University of Tampa
The work is an Augmented Reality application for internet enabled mobile devices that interrogates the meaning of public space using models, images, text and movies overlaid on locations in Chicago's loop.

Tampa Tarot
Stephanie Tripp, University of Tampa
Respondent - Annette Barbier, Columbia College Chicago
A web-based multimedia project that generates tarot readings steeped in Tampa’s history and mythology. The custom-designed cards are mapped onto specific locations in the city, and users are invited to visit the sites and share their stories.

LUNCH 12:15-1:30
GRADUATE FELLOWSHIP PROGRAM – HISTORY OF THE UFVA / ROOM 319
DOCUMENTARY WORKING GROUP LUNCH
SESSION 3 / 1:30 – 3:15

SCREENING 3A / ROOM 402
Children Go Where I Send You (45 mins.)
Caroline Stephenson, Columbia College Chicago and Jochen Kunstler
Respondent - Roberto Oregel, University of California, Los Angeles

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

Eloy Take Two (30 mins.)
Roberto Oregel, University of California, Los Angeles
Respondent - Caroline Stephenson, Columbia College Chicago, and Jochen Kunstler

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

SCREENING 3B / ROOM 502
Blue December (4 mins.)
Dustin Morrow, Portland State University
Respondent - Zachary Mehrbach, Columbia College Chicago
An abstract, musical portrait of the memory of a marriage’s dissolution. Using music and images heavily manipulated in post-production, the video seeks to capture the mixture of emotions – frustration, anger, sadness, remorse – that accompany the growing apart of two people in a failing marriage.

**Chase (13 mins.)**  
*Malia Bruker, Temple University*  
*Respondent - Wayne Derrick, BBC Wales*

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

**Barney and the Martians (9 mins.)**  
*Adam Schwartz, University of Alabama*  
*Respondent - William Meador, University of Central Arkansas*

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

**The Shut-in’s Window (10 mins.)**  
*Ross Morin, Connecticut College*  
*Respondent - Bobby Lewis, University of North Texas*

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

**SCREENING 3C / ROOM 504**  
**Stealing Las Vegas (87 mins.)**  
*Warren D. Cobb and Francisco Menendez, University of Nevada, Las Vegas*  
*Respondent - Deron Albright, Saint Joseph’s University*

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

**SCREENING 3D / ROOM 705**  
**Pidgin: The Voice of Hawai’i (57 mins.)**  
*Marlene Booth, University of Hawai’i*  
*Respondent - Chinonya Chukwu, Temple University*

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

**Going to Hell (15 mins.)**  
*Bruce Hutchinson, University of Central Arkansas*  
*Respondent - Wenhwa Tsao, Columbia College Chicago*

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

**SCREENING 3E / ROOM 709**  
**Where’s the Bloody Money? (14 mins.)**  
*Sam Kauffmann, Boston University*  
*Respondent - John Bruner, Taylor University*

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

**Living Thinkers... (60 mins.)**  
*Roxana Walker-Canton, Fairfield University*  
*Respondent - Hong Zhou, Southern Illinois University Carbondale*

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

**PANEL 3F / ROOM 711**  
**Environmental Media in Action**

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

*Mara Alper, Ithaca College, Moderator*  
**Environmental Media as a Call to Action**

*Melinda Levin, University Of North Texas*

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

*Dennis Aig, Montana State University Bozeman*

**From Movie To Movement: Towards A Poetics Of Engagement**
Elizabeth Coffman, Loyola Marymount Chicago
**Networked Storytelling And The Environment – “Veins In The Gulf” In Louisiana**

Ted Hardin, Columbia College Chicago
**Networked Storytelling And The Environment – “Veins In The Gulf” In Louisiana**

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**PANEL 3G / ROOM 803**

**Top Ten Reasons Why It’s a Great Time To Be A Filmmaker**
Meet with 12 best-selling authors from Michael Wiese Productions and discover how to generate great discussions about why filmmaking should be studied and promoted in the University system, the influence of storytelling of future generations what teachers can do to inspire and encourage their students.

Ken Lee, Michael Wiese Productions, Moderator
Ellen Besen, Animation Unleashed

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

**Best Practices In Film And Academia**

Joe Wallenstein, USC School Of Cinematic Arts, Moderator
**Safety And Student Film Making**

Karen D. Carpenter, California State University Northridge
**A Holistic Approach To Production Safety Training**

Linda Brown, USC School Of Cinematic Arts
**Safety Is Safety Is Not On Afterthought: Incorporating Best Practices In Student Productions**

Ted Wachs, New York University, Tisch School Of The Arts
**Safety Crash Course (For Students With No Production Experience)**

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**PANEL 3J / ROOM 317**

**Convention, Ethnography, And Meaning**

Steven Lipkin, Western Michigan University, Moderator
**Post 9/11 American Television Drama: 24 And Generation Kill As Melodrama**
24 and Generation Kill utilize but work in differing ways with the strategies of melodrama to question the adequacy of institutions in the face of terrorist threats.

Ryan Copping, University Of Southampton
**Recontextualizing War Trauma: The Four Horsemen Of The Apocalypse And Its Contemporary Critical And Audience Response**
A look at the contemporary response of critics and audiences to Rex Ingarm’s 1921 blockbuster The Four Horsemen of the Apocalypse, with a focus on how society was contextualizing the experience of World War One.

Alyssa Pearson, Temple University
**Breaking Up And Breaking Norms: Investigating Cultural Implications Of Non-Conventional Romantic Comedies**
This study investigates the traditional narrative formula within romantic comedy films, and how three recent releases have diverged from the expected happy ending.

Rulon Wood, Westminster College
**Interactive Ethnography And The Belgian Congo**
This paper describes the process of creating an interactive ethnographic film. As part of the presentation, the author presents a hyperlinked ethnography that examines the Royal Museum of Central Africa.

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**SCREENWRITING 3K / ROOM 503**

**Finished Scripts Workshop**

A Short Leash by Carol Watson, Lynn University
1st Respondent - Anastasia Basche, Columbia College Chicago
2nd Respondent - Troy Perkins, University of Wisconsin-Oshkosh

The Visitor by Anastasia Basche, Columbia College Chicago
1st Respondent - Michael McAlexander, Frostburg State University
2nd Respondent - Laszlo Santha, NYU, Tisch School of the Arts
WORKSHOP 3L / ROOM 801 B-C
Staging Masters To Create Character And Conflict, Part 1
Claudia Weill, University of Southern California
How to stage a scene so that the event is physicalized, creating power as well as subtlety. We will work on a series of exercises to create masters tells the story in the most vivid possible way.

NEW MEDIA 3M / CONAWAY CENTER, 1ST FLOOR
Seasons
Rebecca Ormond, Webster University
Respondent - Jonathan Olshefski, Rowan University
Seasons is a live-action, time-lapse cubist motion picture in a repeating 3-minute stereoscopic 3D loop. Seasons layers stereoscopic 3D objects in “floating planes” over both 2D and stereoscopic 3D images to create seasonal “worm holes.” www.rebeccaormond.com

7 in Bed
Ellen Wetmore, University of Massachusetts Lowell
Respondent - Rebecca Ormond, Webster University
Seven in Bed is an art installation featuring an interactive video projection in which visitors can insert themselves into the video stream by stepping into bed. http://vimeo.com/32878992

Closer; A Moment with Charles
Jonathan Olshefski, Rowan University
Respondent - Ellen Wetmore, University of Massachusetts Lowell
Closer is a new media installation that explores the issues regarding proximity to marginalized populations and how distance denotes ignorance while closeness is rewarded with a deeper more nuanced understanding and the potential for empathy. http://blip.tv/jonolshesfski

COFFEE BREAK  3:15 – 3:30

SESSION 4 / 3:30 – 5:15

SCREENING 4A / ROOM 302
Disappearing France (5 mins.)
Marie Ullrich, Columbia College Chicago
Respondent - Michelle Citron, Columbia College Chicago
The elderly women of Nice, France, seem to exist only intermittently.

30 Years (12 mins.)
Richard Lile, Columbia College Chicago
Respondent - Andrew Bateman, Temple University
Josh’s mother, Venita Loring, remembers what it is like to realize you are the mother of a murderer. Despite the viciousness of her son’s crime, she still sees Josh as a kindhearted, likeable young man who ‘wouldn’t hurt a fly’. However, Josh’s incarceration over the past decade has pushed Venita and her family to the brink. With twenty years remaining on a thirty-year sentence, Venita continues to search for relief and a sense of normalcy in a life that has become anything but normal.

Leftovers (25 mins.)
Michelle Citron, Columbia College Chicago
Norma and Virginia lived together in Chicago for forty-five years. They died one after the other alone in their home, the vibrant lesbian community of their youth long gone. Leftovers explores the unforeseen trajectory of lives lived at the margins through the snapshots that Norma and Virginia left behind.

SCREENING 4B / ROOM 402
Towing (15 mins.)
Wenhwa Tsao, Columbia College Chicago
Respondent - Bruce Hutchinson, University of Central Arkansas
Towing is a film about a female veteran’s struggle to make the adjustment to civilian life, one fateful night her experiences in the war comes back to challenge her as she’s yet again forced to face meaningless death. Towing explores themes of gender, race and class with a feminine perspective on the emotional effects of war.

The Wedding Ring (15 mins.)
James Babanikos, University of Florida
The old woman is suffering from Alzheimer’s, but her mind conjures up memories of the life she once lived, of the child she once was. Her vacant stare belies the images, the activity, the stories that reverberate inside her head.

The Four Horsemen of the Apocalypse (10 mins.)
Marc Russo, North Carolina State University
Respondent - Anne Haydock, Grand Valley State University
The signs have begun. Silence, the first horsemen, prevents us from communicating. Then comes the Decay of our social order. The next sign is Consumption as we build on the ruins of our past. In the end Mother Nature will defend herself, which will ultimately lead to our Death.
Nunna Mia e la Barca (13 mins.)
Jacob Dodd, State University of New York Oswego
A film that explores my grandmother’s daily life and references her Italian history. The film connects my grandmother’s present routine with her past experience of enduring the sinking of the boat, the Andrea Doria.

SCREENING 4C / ROOM 502
The Eye Enters Life (13 mins.)
Jes Therkelsen, College of William and Mary
A video project that re-imagines the city symphony in a modern capacity. Does difference or does sameness emerge between these very different, but very similar spaces, places, and faces.

“Forward Into the Past”: Gems from the Archives 11 (75 mins.)
Jay Gemski & Russ Harnden, GW University & Toy Box Entertainment
Film Collectors Jay Gemski and Russ Harnden provide a special look into the past and future with an all new program of rare archive films from their respective collections.

SCREENING 4D / ROOM 504
The Blue Bike (14 mins.)
Hong Zhou, Southern Illinois University Carbondale
Respondent - Roxana Walker-Canton, Fairfield University
A little boy’s desire for a bicycle may mean betrayal to his brother.

We Sing Our Own (5 mins.)
Derek Taylor, Southern Connecticut State University
Respondent - Shanti Thakur, Hunter College
A lyrical portrait of the marred surfaces and lines of demarcation still present in Bosnian cities years after the genocide of the early 1990s.

Red Tulips: A Story About Forgetting (14 mins.)
Shanti Thakur, Hunter College
Respondent - Derek Taylor, Southern Connecticut State University
In a magical world where memory lasts only a few hours, James must re-learn who is wife and daughter are....and the one thing he needs to know to go forth in the world.

SCRENNING 4E / ROOM 705
I Colonize the Golden Triangle (From Behind Glass) (13 mins.)
Jason Halprin, Minnesota State University Moorhead
Respondent - Kathy Bruner, Taylor University
Being a tourist can mean keeping a place at arms length while extracting its cultural resources. Travel to exotic locales and historical revisionism results in joyous exploration and crass economic exchange. Recordings from a trip to India’s Golden Triangle produce a document that walks the line between discovery and exploitation.

TRIBE: The Nenets... (59 mins.)
Wayne Derrick BBC Wales
Respondent - Malia Bruker, Temple University
Presenter Bruce Parry spends a month living with the Nenets - reindeer herders of Siberia. The popular BBC and Discovery series Going Tribal follows the reindeer herding and nomadic Nenets in northern Siberia during their winter migration.

PANEL 4F / ROOM 313
Film Production on a Small College Budget
The high cost of film production equipment leaves many smaller programs struggling to stay on the cutting edge. But renting may be a smart alternative, giving students a real-world look at independent filmmaking.
Jerry Gibbs, Curry College, Moderator
Dorria Dimanno, Curry College
Todd Davis, Curry College

PANEL 4G / ROOM 307-309
Disrupting Traditional Models
This panel will explore hybrid models of teaching that include online and offline, or traditional classroom learning.
Brigid Maher, American University, Moderator
The Online Digital Skills Classroom–America And Beyond
Karla Berry
Developing An International Community With Clouds
Hans Rosenwinkel, University Of Colorado Denver  
**Strategic Global Residencies For Online Education**

Kari Barber, American University  
**Holding Virtual Labs**

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**PANEL 4H / ROOM 711**

**The Politics Of Food In Film**

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

Diane Carson, St. Louis Community College At Meramec, Moderator  
**Dysfunctional Behavior And The Politics Of Food In South Korea’s “301/302”**

Cynthia Baron, Bowling Green State University  
**Seduction And Mass-Produced Sweets In A Society Without Commensality**

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**PANEL 4J / ROOM 317**

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

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

Jennifer Proctor, University Of Michigan-Dearborn, Moderator  
**Hauntology And The Experimental Film Remake**

Evan Meaney, The University Of Tennessee  
**Remake As Divergent Meta-Narratology**

Sasha Waters Freyer, University Of Iowa  
**This Is Not A Remake**

Simon Tarr, University Of South Carolina  
**Remake As Hacking**

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

**Constructing Documentary, Real Or Otherwise**

Matthew Von Vogt, University Of Chicago  
**M and The Realization Of The Security Camera Aesthetic**

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

Brooke Dagnan, Eastern Michigan University  
**Our Imagined Realities Manipulated: The Blurred Line Between Experimental And Documentary Films**

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

David Tarleton, Columbia College Chicago  
**Subtractive Editing: A Process-Oriented Approach To Documentary Construction**

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

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**PANEL 4L / ROOM 319**

**Practices Old and New**

David Waldman, University of Nevada Las Vegas, Moderator  
**How Using A Light Meter May Promote Better Pre-Production And More Effective Visual Storytelling**

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

Harlan Bosmajian, Emerson College  
**Interacting With Space And Light In A Physical Way**

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

Francisco Menendez, University of Nevada, Las Vegas  
**Surviving The Fear of the Stereographer: Questioning A New Set Of Rules**
PANEL 4M / ROOM 803
Update on Fair Use
The latest news on the fair use front, orphan works and a new low-cost app to make the life of the indie film producer much easier.
Michael Donaldson, Donaldson and Califf, Moderator

SCREENWRITING 4N / ROOM 503
Finished Scripts Workshop
Stolen Girls by Laszlo Santha, NYU, Tisch School of the Arts / 1st Respondent - Troy Perkins, University of Wisconsin-Oshkosh 2nd Respondent - Duane Byrge, Virginia State University

Fort Bliss by Claudia Myers, American University 1st Respondent - Chris Auer, Savannah College of Art & Design 2nd Respondent - Anastasia Basche, Columbia College Chicago

WORKSHOP 4P / ROOM 801 B-C
Staging Masters To Create Character And Conflict, Part 2
Claudia Weill, University of Southern California
How to stage a scene so that the event is physicalized, creating power as well as subtlety. We will work on a series of exercises to create masters tells the story in the most vivid possible way.

VENDOR EXHIBITS / 10:15 – 5:00
NEW MEDIA EXHIBITS / 10:15 – 5:00
CONAWAY CENTER, 1ST FLOOR

CONFERENCE PHOTOGRAPH / 5:10 – 5:30
At the 11th Street Bridge, 11th & Michigan Avenue. Meet in the Ludington lobby for directions.

WELCOME RECEPTION 6:00 – 9:00
At the Media Production Center. Trolleys will pick up attendees in front of the Ludington Building. Sponsored by AVID.

THURSDAY, AUGUST 9TH, 2012
SESSION 5 / 8:30 – 10:15
SCREENING 5A / ROOM 402
Peace and the Quiet (43 mins.)
Beth Balaban, Emerson College
Respondent - Sara Masetti, University of North Texas
Kathie Malley-Morrison and Dot Walsh, two peace activists transitioning into their golden years, struggle to make their work relevant. Set against the backdrop of two American wars and an economic crisis, the film ultimately begs the question: Are we as individuals morally responsible for the actions of our government?

A Silent Cry (30 mins.)
Arvind Daman Singh, University of North Texas
A documentary “voicing” the smothered voices against abuse embedded in the immigration issues.

SCREENING 5B / ROOM 302
Shine from the Valley (5 mins.), Beverly Seckinger, University of Arizona
Respondent - Mara Alper, Ithaca College
Music video for Tucson musician Mitzi Cowell’s anthem in response to the tragic shootings of January 8th 2011. Shot by a crew of University of Arizona students, the video has been embraced by the Fund for Civility, Respect and Understanding, founded by Gabrielle Giffords’ staffer Ron Barber in the wake of the shootings.

Of Another Time (13 mins.)
Kathy Bruner, Taylor University
Respondent - Jason Halprin, Minnesota State University Moorhead
The film explores the passion of living history re-enactors at the Mississinewa 1812 event in Indiana.

The Trap of Saving Cambodia (27 mins.)
Timothy Sorel, University of Florida
Respondent - Kate Raney, Ohio University
Follow American, David Pred, as he fights to shine a global spotlight on the troubling issues facing today’s Cambodia and its beleaguered population.
film reveals allegations the World Bank, joined by superpowers such as the United States and China, is funneling billions of dollars in aid to this repressive regime – referred to globally as an international criminal enterprise.

**SCREENING 5C / ROOM 502**

**Touch (8 mins.)**

Jonathan Moeller, Columbia College Chicago  
Respondent - Aggie Ebrahimi Bazaz, Temple University

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

**Damian’s Song (16 mins.)**  
April Wilson, Columbia College Chicago  
Respondent - Mark Freeman, San Diego State University

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

**Inheritance (27 mins.)**  
Aggie Ebrahimi Bazaz, Temple University  
Respondent - Jonathan Moeller, Columbia College Chicago

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

**SCREENING 5D / ROOM 504**

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

Marc Fields, Emerson College

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

**SCREENING 5E / ROOM 705**

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

Mark Huelsbeck, Flagler College  
Respondent - Sally Rubin, Chapman University

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

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

Michelle Carpenter, University of Colorado Denver

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

**PANEL 5F / ROOM 313**

**Faculty Making Features**

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

- Frances Perkins, University Of Wisconsin Fox Valley, Moderator
- Marc Moody, University of Hawaii at Manoa
- Sharon Teo, University Of Nebraska Lincoln
- Jared Rappaport, California State University Northridge
- Julian Grant, Columbia College Chicago
- Warren D. Cobb, University Of Nevada Las Vegas

**PANEL 5G / ROOM 317**

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

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

- Chris Auer, Savannah College Of Art And Design, Moderator
- B.J. Sears, Savannah College Of Art And Design
PANEL 5H / ROOM 711
Women, Documentary And Advocacy
How do gender, documentary and advocacy work go together? This panel will consider how female documentarians have worked in the field, producing gender-specific stories & networking to keep their stories in active distribution for positive outcomes.
Elizabeth Coffman, Loyola University Chicago, Moderator
Ruth Leitman, Columbia College Chicago
Danielle Beverly, Marquette University
Laurie Little, Columbia College Chicago

PANEL 5J / ROOM 307-309
Film Moments: An Imaginative Challenge
To explore the imaginative powers of scholarship, the panelists were asked to consider any film, with the lone caveat that they must center their papers on but one select moment in the film, and then use that as a foundation for their discussions.

Gregg Bachman, The University Of Tampa, Moderator
If Life Were Only Like This
Frank Tomasulo, Sarah Lawrence College & City College Of New York, CUNY
Memorable Moments: Teaching Mise-En-Scène With The Opening Sequence Of Antonioni’s Eclipse (1962)
Nina Martin, Connecticut College
Haunted Interiors: Space, Subjectivity And Last Year At Marienbad
Charlene Regester, University Of North Carolina
Cinematic Moments Of Masquerades – Crossing Racial, Gender, And Class Boundaries
Ashley M. Donnelly, Ball State University
21st Century Political Genius: Kubrick’s Anti-War Politics In The Best War Movie Of All Time

PANEL 5K / ROOM 319
Cinema: Experiment, Form, And Function
Toni Perrine, Grand Valley State University, Moderator
Film Trek: The Cinematic Experience Of Walking
Many popular films of the last decade have involved epic treks enhanced or made possible by digital effects. This paper will examine the long trek to compare the visual experience of walking to its cinematic representation in the 21st century.
Jake Ivan Dole, Carleton University
Make-Believe is an Inner Place: Embedded Narratives and Placement Cues in Hollywood
This paper explores themes of imagination in Hollywood films as placement cues that generate viewer embodiment by evoking preconceptual bodily experience.
Monte Patterson, Ohio University
The Final Image: Finding Meaning In The End
This paper is an analysis of film endings and how the final image of films function as the final part of the film’s dramatic structure, as well as the last thing the viewer sees before the credits roll.

SCREENWRITING 5L / ROOM 503
Works in Progress
Kid Africa by Robert Arnett, Old Dominion University
1st Respondent - Kevin Corbett, Central Michigan University
2nd Respondent - Claudia Myers, American University
Come Again by Michael Tierno, East Carolina University
1st Respondent - Laszlo Santha, NYU, Tisch School of the Arts
2nd Respondent - Emily Edwards, University of North Carolina Greensboro

WORKSHOP 5M / ROOM 623
The Joy of X: Learning to Work With and Teach Final Cut Pro X, Part 1
Bart Weiss, University of Texas, Arlington
A workshop to go over truths and myths of Apples Final Cut Pro X. This will be a hands-on demo of the software to show how to use this software in a university film program.
WORKSHOP 5N / ROOM 801 B

Film Festivals: The New Exit Strategy For Film School Students
Rona Edwards, Chapman University, Singapore, Dodge College Of Film And Media Arts
Monika Skerbelis, UCLA Extension / Riverside Community College
A step-by-step guide to Targeting the Right Festivals, Preparing a Press Kit & how to promote the film & the filmmaker. With more than 4000+ festivals, this is the new exit strategy for the 21st Century Film Student.

COFFEE BREAK 10:15 – 10:30

SESSION 6 / 10:30 – 12:15

SCREENING 6A / ROOM 709
A Tooth Tale (7 mins., Work-in-Progress)
Ron Fleischer, Columbia College Chicago
Respondent - Charlotte Taylor, Blue Ridge Community College
Traditionally animated (hand drawn) short film employing digital technology.

The Edge of Summer (4 mins.),
Charlotte Taylor, Blue Ridge Community College
Respondent - Raymond Rea, Minnesota State University Moorhead
A stereoscopic silhouette animation about a girl who falls in love with the sun. Shot on a handmade animation stand, using a custom designed 3D optical system. This film is designed to be viewed in 3D using a handmade polarized stereoscopic viewing system.

Cat's Cradle (4 mins.),
Raymond Area, Minnesota State University Moorhead
Respondent - Ron Fleischer, Columbia College Chicago
A short experimental animation that integrates xerox cell animation and analog rotoscope techniques with digital effects. The film/video was scored by Helena Thompson of Purest Spiritual Pigs (Minneapolis). The story? Try. Fail. Try. Fail. Try. Failure becomes beautiful in it’s own light.

SCREENING 6B / ROOM 402
4.0 (19 mins.)
David Kost, Chapman University
A grade-obsessed college student must question her values when she has a hard time getting an “A” from an eccentric professor.

Cut Out (14 mins., Work-in-Progress)
Mary Novak, Columbia College Chicago
Respondent - Steve Sneidiker
A young woman becomes friendly with a teen in her neighborhood and finds herself caught up in gang violence.

Carlisle’s Secret (25 mins.)
Steve Sneidiker, John Brown University
Respondent - Mary Novak, Columbia College Chicago
After the untimely death of his mother, a 12 year-old boy steals his estranged father’s book of secrets, only to lose it to bullies at his new school. He must pursue a restored relationship with his father to learn a deeper magic that helps him overcome the bullies and reclaim the book.

SCREENING 6C / ROOM 502
The Christmas Tree (12 mins.)
Angel Kristi Williams, Columbia College Chicago
Respondent - Thavary Krouch, Columbia College Chicago
A struggling single father prepares to spend his first Christmas alone with his daughter, but when their tree is lost on Christmas Eve, he’s placed in a troubling predicament.

Black Ink on Rice Paper (20 mins., Work-in-Progress)
Thavary Krouch, Columbia College Chicago
Respondent - Jason Robinson, Virginia Commonwealth University
A short documentary that focuses on the life and art of Linda Saphan. After escaping war-torn Cambodia to grow up in Canada, Linda began a quest in her early 20’s to reconnect with her past and make sense of her displaced identity. In her return to Cambodia after many years away, she discovered her artistic voice and ultimately, found her calling.

A.W.O.L. (22 minutes)
John Swanstrom, American University of Sharjah
An American soldier, Marquette (David Morse), is captured and tortured in Vietnam. At the height of agony, Marquette suddenly finds himself home, living an idyllic life in the US with a loving wife and children that he doesn’t recall ever having seen before.
SCREENING 6D / ROOM 504
Ring Laila (25 mins.)
Anuradha Rana, Columbia College Chicago
A short documentary about two Indian Muslim women who reassess gender roles to train and compete as boxers. It is a film about empowerment and the fighting spirit that inspires people to dream for something better amidst seemingly insurmountable odds.

Deep Down: a Story from the Heart of Coal Country (57 mins.),
Sally Rubin, Chapman University
Respondent - Mark Huelsbeck
Beverly and Terry grew up on opposite sides of a mountain in eastern Kentucky, where coal is king. When a mountaintop-removal coal-mine encroaches on their community, they find themselves on opposing sides of a debate dividing their community and the world: who controls, consumes, and benefits from our planet's shrinking supply of natural resources?

SCREENING 6E / ROOM 705
Wanda - the Girl Behind the Gun (95 mins.)
Carolyn Macartney, Southern Methodist University
A 1920's era documentary-narrative hybrid film that tells the true story of Wanda, a passionate, volatile, Wild West sharpshooter. Struggling to escape the mistakes of her past, she commits a final act of recklessness when she shoots her fourth and final husband.

SCREENING 6F / ROOM 302
The First Fagin (86 mins.)
Alan Rosenthal, Hebrew University
Was Fagin in Oliver Twist based on a real person, who finished up in the worst prisons of Australia. This film examines that intriguing question. Shot in the wilds of Tasmania The First Fagin looks at the amazing life of Ikey Solomon, a 19th century Jewish receiver of stolen goods, whose adventures took him in 1830 from the floating prisons of the Hulks, to Newgate Prison, London, and to the cruel penal islands of Van Diemen's Land.

PANEL 6G / ROOM 313
Teaching Directing In The 21st Century: What's Changed, What Hasn't
While the basics of how to tell a compelling story on film hasn’t really changed, formats and delivery systems have. Our panelists discuss what hasn’t changed, and what has.

Jack Sholder, Western Carolina University, Moderator
Lessons From Hitch: Using Hitchcock To Teach Directing
Francisco Menendez, University Of Nevada Las Vegas
Do I Drive The Scene Using Suspense Or Surprise? Earning The Wisdom To Know The Difference
Lisa Gottlieb, University Of Miami
Making Episodic Series For The Web – Capstone Class & Gateway To Careers In Television
Marc May, University Of Nevada Las Vegas
Teaching Opposites; How To Create Anticipation And Pay Off In A Scene.

PANEL 6H / ROOM 307-309
Tenure And Promotion: Navigating The Process
Panelists from public and private institutions across the country offer insights and suggestions for junior faculty and job-seekers on how best to prepare for the process of tenure and promotion.

Joe Bierman, Rowan University, Moderator
Sandy Dickson, Wake Forest University
Building A Strong Portfolio: Creative Partnerships And Multi-Platform Opportunities
Melinda Levin, University Of North Texas
Navigating Academy Buzzwords: Interdisciplinary Research, Grant Infusion, Creative Scholarship, And Peer Review During The Tenure And Promotion Process
Suzanne Regan, California State University Los Angeles
Navigating A Teaching Career In An Increasingly Unstable Profession
Rob Yeo, University Of Wisconsin Milwaukee
Jogging The Yellow-Brick Minefield: The Means To Tenure In 2012

PANEL 6J / ROOM 711
Grad Students: How To Position Yourself For The Academic Job Market
Joseph Brown, University Of North Texas/UFVA Student Rep, Moderator

Jonathan Anderegg, The Ohio State University
Filmmakers In The Ivory Tower: Finding Your Place

Connie Jeannette Wilkerson, University Of Utah
Living Your Teaching Philosophy

Mary Beth Woodson, University Of Kansas
Building A Teaching Portfolio

Frank Tomasulo, City College Of New York, City University Of New York
The Academic Job Search And Interview

PANEL 6K / ROOM 317
Concepts Of Authorship In Documentary Film
The panelists will explore various patterns of authorship in documentary and how this manifests itself in the work of filmmakers.

Ben Levin, University Of North Texas, Moderator
Teaching A Course On The Films Of Frederick Wiseman

Jennifer Machiorlatti, Western Michigan University
The Indigenous Voice In Documentary

John Terry, Rhode Island School Of Design
Transitions In The Authorship Of Documentary Films

George Larke-Walsh, University Of North Texas
Authorship In Documentary: The Creation Of Character

PANEL 6L / ROOM 319
The Aesthetics Of Art Cinema
Zoran Samardzija, Columbia College Chicago, Moderator
In Defense Of Slow Cinema: Teaching The Aesthetics Of The Long-Take
In my presentation, I challenge terms of the slow cinema debate. I argue that such directors exhibit a diverse range in their staging and construction of cinematic time. In doing so, I hope to complicate our understanding of long-take aesthetics.

Chris Yogerst, UW-Washington County
Finding Autumn: (500) Days Of Summer, Rhetoric, And Art Cinema
This paper examines (500) Days of Summer as an independent art film that works as a response to the unrealistic nature of popular films about relationships.

Wayne Munson, Fitchburg State University
Lost In The Funhouse: Into-The-Abyss Narrative And The Discreet Charm Of The Bourgeoisie
A reflection on mise-en-abime (into the abyss or “bottomless pit”) narrative in cinema – its sources, effects and implications – with a particular look at one of its best examples, The Discreet Charm of the Bourgeoisie (directed by Luis Bunuel, 1973).

SCREENWRITING 6M / ROOM 503
Works in Progress
In The Seam by Nelson Chipman, Point Park University
1st Respondent - Kyle Bergerson, University of Oklahoma
2nd Respondent - Z. Eric Yang, University Of Central Arkansas

CIL by Marie Smith - University of South Carolina
1st Respondent - Z. Eric Yang - University of Central Arkansas
2nd Respondent - Michael McAlexander - Frostburg State University

WORKSHOP 6N / ROOM 623
The Joy of X; Learning to Work With and Teach Final Cut Pro X, Part 2
Bart Weiss, University of Texas, Arlington
A workshop to go over truths and myths of Apples Final Cut Pro X. This will be a hands-on demo of the software to show how to use this software in a university film program.

NEW MEDIA 6P / CONAWAY CENTER, 1ST FLOOR
Marginalia: Drop
Jeff Warmouth, Fitchburg State University
Respondent - Joonhee Park, Wheaton College and David Hooker
Multiple iterations of the artist carry boxes, and drop them into a pile. From Marginalia, a series of performance-based video compositions projected onto walls that explore the body’s relationship to marginal aspects of our environments. http://jeffu.tv/works_drop.html
The Service
Joonhee Park, Wheaton College and David Hooker
Respondent - Jeff Warmouth, Fitchburg State University
A dual screen video project involves a performance in which two tennis players rally in the woods. Each screen shows one player and because the screens are switched, the players stand back to back. The actions of the play are directed outward.

LUNCH  12:15-1:30

SCRIPT CAUCUS LUNCH

GRADUATE FELLOWS LUNCH WITH UFVA BOARD

BASKETBALL / 1:00 – 3:00 (off-site)
MEET IN LUDINGTON LOBBY

SESSION 7 /  1:30 – 3:15

SCREENING 7A / ROOM 705
Mating For Life (49 mins.)
Cindy Stillwell, Montana State University
Respondent - Beverly Seckinger, University of Arizona
This intimate documentary, narrated by the filmmaker, focuses on a personal pilgrimage to witness the annual spring migration of the sandhill cranes: a metaphor for human transformation. Mating for Life evokes a meditation on nature and art, and poses essential questions about our need for both connection and solitude.

SCREENING 7B / ROOM 709
Remote Control (10 mins.)
Eugene Rodriguez, De Anza College
Remote Control uses satire to examine the dysfunctional order of a suburban Latino family. Set in 1968, Father, Mother and their two sons confront each other about their respective “black/white” world views which then leads to an out-of-control farcical family brawl.

SCREENING 7C / ROOM 504
Chicago Blues (30 mins., Work-in-Progress)
Vaun Monroe, Columbia College Chicago
Respondent - Timothy Sorel, University of Florida
A dramatic series set in Chicago: Tensions in an under budgeted and over populated inner city Chicago high school explode when a group of Latino kids beat a Black adolescent to death for dating a Puerto Rican girl.

SCREENING 7D / ROOM 502
Queens Dream (15 mins.)
Mark Freeman, San Diego State University
Respondent - Yun-Heng Lee, University of North Texas
A dance-for-camera choreographed by Yolande Snaith (Eyes Wide Shut) shot in Niki de St. Phalle’s Queen Califia’s Magical Circle.

Vermillion Cliffs (20 mins., Work-in-Progress)
Yun-Heng Lee, University of North Texas
Respondent - April Wilson, Columbia College Chicago
Vermillion Cliffs, a place where the residents live without their memories from the past but feel they are loved during all moments of the day.

Chicago Blues (30 mins., Work-in-Progress)
Vaun Monroe, Columbia College Chicago
Respondent - Timothy Sorel, University of Florida
A dramatic series set in Chicago: Tensions in an under budgeted and over populated inner city Chicago high school explode when a group of Latino kids beat a Black adolescent to death for dating a Puerto Rican girl.
Undocumented Dreams (12 mins.)
Sara Masetti, University of North Texas
Respondent - Beth Balaban, Emerson College
A cinema vérité style short documentary about DREAMers, the U.S. undocumented youth movement behind the Dream Act campaign.

An Incomplete History of the Travelogue, 1925 (10 mins.),
Sasha Waters Freyer, University of Iowa
An Incomplete History of the Travelogue, 1925 is a lyrical essay film that captures the spirit of adventure embodied by The Great Gatsby (published in 1925) in fragments from home movies of a wealthy American family abroad in Europe and North Africa. The Travelogue contemplates the human condition found in this ephemera – a condition which, as we already know, defies conclusive explanation.

Roles in Production - Historical and New
Charles Merzbacher, Boston University, Moderator
Using Video For Academic Analysis: The Medium Is The Medium
How can video be used to make a persuasive and compelling argument in an academic setting? By examining some effective examples of expository video, we will attempt to arrive at a the beginnings of an Elements of Style for the Video Essay.

Kacey Morrow, Western Washington University
Fragmented Structures: From Film And TV To Art And Design
With the rise of the digital revolution, the traditional narrative is no more. People receive, process, and share large amounts of information in a new way. Narrative is a crucial component of communication and must change across various mediums.

Rachel Lyon, Northern Kentucky University
Digital Divisions: Racial (In)Justice And The Limits Of Social Informatics In The State Of Georgia vs. Troy Anthony Davis
The recent decision by the GA State Board of Pardons to execute Troy Anthony Davis for the murder of police officer Mark McPhail raises a number of legal, social, and media issues that coalesce around questions of racial justice and reconciliation.

Jonathan Cavallero, University Of Arkansas
Written Out Of The Story: The Forgotten Role Of Live Television Directors In 1950s Anthology Programs
This paper investigates the essential role of direction in 1950s live television dramas. Often overshadowed by more famous writers and producers, directors like Delbert Mann and Sidney Lumet elevated TV’s cultural standing during its early years.

PANEL 7G / ROOM 711
Creative Practice In Pedagogy
Derek Taylor, Southern Connecticut State University, Moderator
The Creative Inventory Assignment
This presentation will deconstruct an assignment developed for senior-level students in a media production capstone course wherein they assembled an “inventory” of media influences as a meaningful way to demonstrate the idea of creative identity.

Dan Fleming, University Of Waikato, New Zealand
Pedagogy And The Virtual: Understanding Post-Classical Cinema Non-Negatively
This paper asks if we have been too ready to define post-classical narrative film in negative terms (as ‘not-classical’) and proposes that the notion of virtuality affords a way of thinking post-classical film form more positively.

Rob Hahn, St. Louis Community College Meramec
Not Film Theory - Film Fact
The real life adventures of the art and craft of documentarians Werner Herzog and Albert Maysles, Composer Mychael Danna, and independent filmmaker and marketing guru Tom Laughlin.

E. Alyn Warren, National University
Critique And The Creative Process 2: Resistance Is Futile
Imagination and the creative process are at the center of filmmaking. Innovation is said to be the engine of economic prosperity. What are the essential elements of a creative education that develops self-reliant and productive creative thinkers?
From Anima To Shape Shifter – Roles Of Women In Cinema History
Jaime Bihlmeyer, Missouri State University, Moderator
Alien: The Pre-Oedipal Horror Of (M)Other
Jonathan Olsheski, Rowan University

Transmedia Documentary – An Empowered Subject And An Active Audience
Interactive documentary has revolutionized the viewer experience, but the subject is often marginalized. This paper looks at the potential for new technologies to empower subjects with control of their own representation through interactive media.
Beverly Thompson, Siena College

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

Cinema Legal And Illegal – Playing By Hollywood’s Rules
Dennis Conway, Valdosta State University, Moderator
Are Incentives From U.S. State Film Offices To Media Productions Worth The Money?
More American state film offices are offering incentives to media productions, but no studies “crunch the numbers” state by state, and explore what they are. I inventory and measure the various “goodies” given to production companies.
William M. Akers, Belmont University

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

Screenwriting In The New Millennium
Mary Dalton, Wake Forest University, Moderator
Bad Teacher Is Bad For Teachers
This essay establishes a context for evaluating bad teacher characters in Hollywood films and provides a close reading of the 2011 movie Bad Teacher.

Nelson Chipman, Point Park University
The Future Screenwriter: A Brave New World
With the monumental shift in the way audiences are digesting visual narrative from tablet computers to interactive gaming, this paper will cover the “rethinking” how to prepare for a life as a screenwriter in today’s brave new world.

J.J. Murphy, University Of Wisconsin Madison
Scripting On The Fly: Matthew Porterfield’s Putty Hill
Using Matthew Porterfield’s Putty Hill (2011) as a case study, my paper explores how eschewing a traditional script allowed the filmmaker to engage more imaginatively with the production by comparing his short treatment to the final film.

Richard Allen, Texas Christian University
Beginning, Middle, End Of An Era: Has Technology Trumped Aristotle?
Some contend the tenets of dramatic structure have remained constant since Aristotle. But with radical changes in how 21st century audiences view entertainment, this essay suggests screenplay structure is changing...maybe for the better.

Small Programs, Big Ideas: How Small Film Programs Are Using New Technology And Techniques For Growth
Three professors, all in their 1st positions, share their experiences teaching at small film programs. After sharing, there will be an open discussion with all participants focused on creating a support network among colleagues in similar situations.

Marek Dojs, Southern Arkansas University, Moderator
Digital Cinema
Liz Daggett, Rhodes College-Experiential Learning
Laurel Petty, Eastern New Mexico University-Interdisciplinary Collaboration
Bradford Gyori, Tribeca Flashpoint
Mentorship Modes: Strategies For Influencing Interactive Learners
Mentorship Modes is a guide for teachers interested in transitioning from primarily
lecture-based instruction to a more student-centered approach that fosters self-organization, problem solving and innovation.

**SCREENWRITING 7M / ROOM 503**

**Works in Progress**

**Kalfou** by Desha Dauchan - UC Irvine
1st Respondent - Shari Thompson, Howard University
2nd Respondent - Kyle Bergerson, University of Oklahoma

**Haven** by Dina Fiasconaro - Stevenson University
1st Respondent - Duane Byrge, Virginia State University
2nd Respondent - Dean Goldberg, Mount Saint Mary College

**WORKSHOP 7N / ROOM 607-A**

**From Final Cut X to Logic Pro: Finish your Audio in Logic Pro**
Michael Tierno, East Carolina University
Lock picture in Final Cut X then import project into Logic Pro and finish your sound edit mix there. This workshop will demonstrate how to do this with a short film designed to teach this workflow.

**WORKSHOP 7P / ROOM 801 B**

**Screenplay Development from the Inside Out**
Rona Edwards, Chapman University, Singapore, Dodge College of Film & Media Arts
Monika Skerbelis, UCLA Extension / Riverside Community College
An inside look at what happens to material submitted to a studio or prod. company. Topics include loglines, coverage, development notes, and the players who have the power to put projects into development or give a resounding pass.

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

**9Andreas9**
Anthony Stagliano, University of South Carolina
Respondent - Art Nomura, Loyola Marymount University
2-channel video installation on 99 cent stores, and a reply to Gursky’s photographic diptych, 99 Cent. Gursky’s high-angle photos reduce the store to graphical relations; 9Andreas9 ranges among the aisles and those people who work and shop there.

**Spline Describing a Phone**
Jennifer Proctor, University of Michigan Dearborn
Respondent - Anthony Stagliano, University of South Carolina

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

**Lei-a, Before and After**
Art Nomura, Loyola Marymount University
Respondent - Jennifer Proctor, University of Michigan Dearborn
Lei-a, Before and After is a five channel installation that explores the tension between the hologram of Princess Leia from Star Wars, a 1969 conceptual artwork, the public’s expectations of holography, and the realities of holographic technology.

**COFFEE BREAK 3:15 – 3:30**

**SESSION 8 / 3:30 – 5:15**

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

**VENDOR EXHIBITS / 10:15 – 5:00**

**NEW MEDIA EXHIBITS / 10:15 – 5:00**

**UFVA PICNIC AT NORTHERLY ISLAND / 6:00 – 9:30**
Join your colleagues for Blues in the Night at beautiful Northerly Island. Trolleys will pick up conference attendees in front of the Ludington Building starting at 5:30. Sponsored by Panasonic

**FRIDAY, AUGUST 10TH**

**GOLF AND LUNCH AT JACKSON PARK GOLF COURSE 7:00 AM – 2:00 PM**
Golfers will meet in front of the Ludington Building at 7:00 AM for transport to the course.

**SESSION 9 / 8:30 – 10:15**
SCREENING 9A / ROOM 402  
**Almost There (75 mins., Work-in-Progress)**  
*Dan Rybicky, Columbia College Chicago*  
*Respondent - Sheldon Schiffer, Georgia State University*  
*Almost There* examines the history and controversy of the still-evolving field of “outsider” art by focusing on the complicated journey of one 80 year-old artist whose life changes when his work is publicly exhibited, his home is condemned and a long-buried secret comes to light.

SCREENING 9B / ROOM 502  
**Home Movies (75 mins.)**  
*Thomas Russell, Brigham Young University*  
*Respondent - Hannah Dallman, Columbia College Chicago*  
This documentary turns from commerce and industry to consider the intensity, trouble and tenderness of the first and best kind of film: the home movie.

SCREENING 9C / ROOM 504  
**Clear Vision (8 mins., Work-in-Progress)**  
*Ted Hardin, Columbia College Chicago*  
*Respondent - Mark Kerins, Southern Methodist University*  
Tears are a delicate part of our lens system and can improve visual acuity. Who knew that crying can improve your vision? This piece is a meditation on “seeing” philosophically and literally after a filmmaker undergoes corrective eye surgery.

**Time and Zion (15 mins.)**  
*Stu Minnis, Virginia Wesleyan College*  
*Respondent - Ted Hardin, Columbia College Chicago*  
An experimental documentary film that explores deep time through the geological context of Zion Canyon, Utah.

**Do Something Different (20 mins.)**  
*Bart Weiss, University of Texas Arlington*  
*Respondent - Stu Minnis, Virginia Wesleyan College*  
A film about the band Brave Combo.

SCREENING 9D / ROOM 302  
**Gender Studies (2 mins.)**  
*Matthew Rice, University of South Carolina*  
An animated dark comedy located at the intersection of gender portrayal and violence.

**Passing Through (7 mins.)**  
*Rob Sabal, Emerson College*  
Passing Through confronts the tension between the beauty of abstract imagery and the power of representational images gathered during a train trip from Tokyo to tsunami-battered Ishinomaki in May 2011.

**White Manor (46 mins.)**  
*Ashkan Soltani, Minnesota State University Mankato*  
*Respondent - Ruth Leitman, Columbia College Chicago*  
The story of few remaining residents of a mobile home park in Midvale city, Utah that are facing eviction and uncertain future.

SCREENING 9E / ROOM 705  
**Five 5-minute Landscapes (28 mins.)**  
*R. William Rowley, Southern Illinois University*  
*Respondent - Lorna Ann Johnson-Frizell, The College of New Jersey*  
...paying attention to sites where the narrative traces of our interactions with, in, and on the landscape converge, intersect and/or run parallel.

**...about Love (38 mins.),**  
*Lorna Ann Johnson-Frizell, The College of New Jersey*  
*Respondent - R. William Rowley, Southern Illinois University*  
This American Life meets Modern Love. ...about love is a humorous and poignant look at love and loving told from the perspective of real people. ...about love celebrates the human need to love and be loved and explores the lengths we go to find that magical feeling.

SCREENING 9F / ROOM 709  
**Irlanda Elizabeth (25 mins., Work-in-Progress)**  
*Mary Horan, Columbia College Chicago*  
*Respondent - Jonathon Quam, University of North Texas*  
A short portrait documentary that follows a woman through her daily routine as she cares for her ex-husband as he deteriorates from Alzheimer’s and dementia.

**Blood Brothers (30 mins., Work-in-Progress)**  
*Jonathon Quam, University of North Texas*  
*Respondent - Mary Horan, Columbia College Chicago*  
After being abused as children, two young men from different homes form a bond as a way to overcome their troubled past. This poetic documentary explores the lush world they created in order to transform their understanding of love, friendship, and brotherhood.
SCREENING 9G / ROOM 513
Out of Place (9 mins.)
Joseph Brown, University of North Texas
Respondent - Brian Lange, Columbia College Chicago
Out of Place is a personal documentary that asks the question, “what does it mean to have a sense of place?”

Jazz Dreams II (75 mins.)
Geoffrey Poister
Jazz Dreams II follows three young jazz musicians from New Orleans for fourteen years as they embark on difficult careers. The film features Jason Marsalis, the youngest member of the famed Marsalis family; Irvin Mayfield, a Grammy Award winning trumpet player/composer, and Courtney Bryan, a sensitive pianist attending the arts high school that graduated Wynton Marsalis, Nicholas Peyton, and Harry Connick Jr. We watch them grow from high school, through the death and destruction of Hurricane Katrina, to becoming parents and entrepreneurs.

SCREENING 9H / ROOM 407-E
Gringos at the Gate (75 mins.)
Michael Whalen, Santa Clara University
Respondent - Clay Haskell, Colorado College-Mississippi
The players and fans of the U.S. and Mexican national soccer teams love this simple game but have unwittingly become pawns of a larger social and historical struggle. And for Mexican-Americans living in the U.S. who they root for has become a question of identity; am I Mexican or American?

PANEL 9J / ROOM 711
Life After Film School: The Industry Perspective
Norman Hollyn, University Of Southern California, Moderator
Becoming A Professional Editor
Barbara Doyle, Chapman University
To Intern, Or Not To Intern?
Linda Brown, University Of Southern California
An Update On Life After Film School: What’s Next?

PANEL 9K / ROOM 307-309
To Market, To Market: How To Sell Your Project And Jump Start Your Career
Meet with 12 best-selling authors from Michael Wiese Productions to address how, with today’s evolving technology and distribution models, one of the most daunting challenges for writers and filmmakers alike is to get your project to stand out from the crowd and get noticed. The marketplace is inundated with new submissions daily.
Jen Grisanti and Kathie Fong Yoneda, Michael Wiese Productions, Moderator(s)

PANEL 9L / ROOM 313
Producing Community Videos With Professionalism And Imagination: Documentary Advocacy And Service Learning
When students create films and videos to help further the goals for non-profit organizations, practical as well as pedagogical issue have to be considered. Student work will be screened.
Laura Linder, Marist College, Moderator
Imagining A Better Future: Helping Non-Profits Through Senior Capstone Video Projects
Laszlo Fulop, The University Of New Orleans
Service Learning And The Cultural Domain
Jacob Bricca, Wesleyan University
Documentary Advocacy At Wesleyan: Student Filmmaking For The Common Good
Lisa Mills, University Of Central Florida
Community Partnerships And Student Documentaries: The Glories And The Pitfalls
Mark Huelsbeck & Swarnavel Pillai, Flagler College & Michigan State University
Documentary: Public History And Service Learning

PANEL 9M / ROOM 317
International Influences And Origins
Joseph Kraemer, Temple University, Moderator
Waltz With Bashir: Trauma And Representation In The Animated Documentary
An exploration of the hypothesis posited in Ari Folman’s animated documentary Waltz with Bashir that the blending of and nonfiction genres is a means by which to visually express the unrepresentable nature of trauma and human suffering.

Northrop Davis, University Of South Carolina
Manga/Anime And Hollywood; An Intense Interaction From The Birth Of The Japanese Forms
Examines the confluence of manga/anime and Hollywood that has been going on since Tezuka, father-creator of manga/anime gave birth to them through Kubrick asking him to be art director on 2001: A Space Odyssey and accelerating into the present.

John Swanstrom, American University Of Sharjah
Towards A New Wave Of Arab Cinema: Student Films From The United Arab Emirates (2002 - 2012)
This paper examines the emerging film culture in the United Arab Emirates through a study of select student films produced between 2002 and 2012. It also addresses how censorship influences both established and emerging film cultures and practices.

Jaeyoon Park, Washburn University
Like Father, Like Daughter: Action Heroines Of Korean Blockbuster Films
This paper examines the representation of action heroines in recent Korean blockbusters while focusing on how their images function to negotiate narrative, thematic, and stylistic features of Hollywood blockbusters.

Novia Shih-Shan Chen, Simon Fraser University
Normalizing Disability, Decentralizing Heterosexual Temporality: Dissecting Queerness In Zero Chou’s Drifting Flowers
Challenging the extent to which queer/disabled existence has hitherto been deployed to buttress compulsory able-bodiedness, the film invents a queer survival of alternatives, idealizing a form of unprecedented non-heteronormative subjectivity.

Ross Morin, Connecticut College
Sexism, Misogyny And The Fear Of The Feminine In Student Films
An argument that media production students are not being adequately educated in critical media literacy. Through an analysis of 115 student films, this paper discusses the repeated alarmingly negative representations of women.

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

SCREENWRITING 9P / ROOM 503
Works in Progress
Honeybee by Michael McAlexander, Frostburg State University / 1st Respondent - Dana Weidman, Duchess Community College 2nd Respondent - Dean Goldberg, Mount Saint Mary College

WORKSHOP 9Q / ROOM 801-A
SxS: Sony Super 35mm + Stevenson Students
G.T. Keplinger, Stevenson University
Stevenson University students recently shot a short film on a Super 35mm PMWF3K camera & documented the process with the NEXFS100UK. In this hands-on collaborative workshop, learn why Sony’s Super 35mm cameras are great tools for the classroom.
WORKSHOP 9R / ROOM 801 B-C
Creative Visualization, Part 1

Cari Callis, Columbia College Chicago
Sue Mroz, Columbia College Chicago

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

NEW MEDIA 9S / CONAWAY CENTER, 1ST FLOOR
Entelechia Again
Cecil Decker, University of South Carolina
Respondent - Dave Tolchinsky, Northwestern University

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

Subtext Construction Manual
Jennifer Rarick, American InterContinental University
Respondent - Cecil Decker, University of South Carolina

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

Love Match Game
Jingwen Guo, University of South Carolina
Respondent - Jennifer Rarick, American InterContinental University

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

SESSION 10 / 10:30 – 12:15
SCREENING 10A / ROOM 705
Algren (75 mins.)
Michael Caplan, Columbia College Chicago
Respondent - Adrienne Carageorge, Rochester Institute of Technology

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

SCREENING 10B / ROOM 709
Transmigration (75 mins.)
Sheldon Schiffer, Georgia State University
Respondent - Dan Rybicky, Columbia College Chicago

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

SCREENING 10C / ROOM 502
Frankenkind (13 mins.)
Anastasia Basche, Columbia College Chicago
Respondent - Ross Morin, Connecticut College

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

Dorkumentary (15 mins.)
David Tarleton, Columbia College Chicago

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

Admissions (50 mins.)
Chloe Smolarski, City University of New York

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

SCREENING 10D / ROOM 302
The Drumbeat of China (6 mins.)
Michael Keeley, Allegheny College

This short experimental documentary captures the frenetic energy of modern China as experienced by first time visitors in their attempt to capture snapshots of ancient and contemporary sites.
The Persistence of Forgetting (12min)
Jeremy Newman, The Richard Stockton College of New Jersey
Respondent - Laurel Petty, Eastern New Mexico University
This experimental video short explores the culture of divorce through a Jungian conception of time.

On Dream Street (18 mins.)
Skip Blumberg, Hofstra University
Respondent - Blis DeVault, Xavier University
On Dream Street is a behind-the-scenes documentary short about a group of very special performers, Dreamstreet, a professionally-directed collaboration of performers with developmental disabilities, as they create, rehearse and perform to an enthusiastic audience in NYC’s Central Park bandshell.

SCREENING 10E / ROOM 504
Those Inescapable Slivers of Celluloid (7 mins.)
Jeremy Moss, Franklin & Marshall College
Respondent - Michael Gunter, University of Central Arkansas
Stumbling upon sun bleached bullet-riddled vintage porn sequestered in hidden desert nooks and sagebrush, circuit boards and shattered glass along off-the-path shooting ranges, rotting cow parts in ritual-like mounds, a prophet’s omniscient and culpable gaze; contemplating ideology and place, attempting to apply memory to moving image.

Stage Fright (55 mins.)
Kyle Brannon, American University
Respondent - Dylan Nelson, Colorado College
Narrative web series developed with NBC Washington for production in a class at American University. The project was produced and directed by faculty with students writing and crewing the production.

SCREENING 10F / ROOM 402
This is the Best Day of Your Life (7 mins.)
Anne Haydock, Grand Valley State University
Respondent - Marc Russo, North Carolina State University
A portrait of a woman forcing a zipper.

Birthday Girl (8 mins.)
Frances Perkins, University of Wisconsin Fox Valley
Respondent - Sarah Monroe, Eastern Washington University
Angry, big-city teen Katie reluctantly travels to live with her uncle, a rural farmer with a conspicuous limp. The two seemingly have nothing in common, until a striking flower catches Katie’s eye, stirring memories of birthdays past.

I Love You...Me Neither (20 mins.)
Sarah Monroe, Eastern Washington University
Respondent - Frances Perkins, University of Wisconsin Fox Valley
An overweight woman gathers her courage to meet the man she loves but has never seen for the first time. The promise of romance inspires her but will she let weight prevent her from fulfilling it?

PANEL 10G / ROOM 711
Screenwriting in the 21st Century: Lessons from Development Hell
It’s not enough for students seeking professional careers to learn to write. They also need to learn the dynamics of the industry. The Entertainment Industry Caucus presents four views of the development process that can be used for class lessons.

Peter Kiwitt, Rochester Institute Of Technology, Moderator
The Studio As Auteur?
Hafed Bouassida, Minneapolis Community And Technical College
Development Hell, Or Creative Heaven?
Keith Giglio, Syracuse University
Writers Who Argue Live In Little Houses: The Screenwriter, Student & Development Notes
Diane Walsh, The University Of The Arts
Teaching Screenwriting Via The Professional Simulation Method

PANEL 10H / ROOM 313
Your Friends are Your Future: Collaboration, Leadership and Strategies for Life after College
Deborah Reinisch, NYU Kanbar Institute of Film & TV, Moderator–Student Entrepreneurism
Karen Loop, Columbia College Chicago–Leadership and Team Building
Kristiina Hackel, Cal State Los Angeles–DIY Alumni Networks
PANEL 10J / ROOM 803
Strategic Planning For Film/Video Production Programs: Making It Work
Strategic planning is an important and often required process that can be a powerful tool for driving a program’s future. This panel discusses its multi-year experience in developing and implementing its plans.

William Meador, University Of Central Arkansas, Moderator

Strategic Planning Documentation For Film/Video Production Programs: The First Step
Bruce Hutchinson, University Of Central Arkansas

Strategic Planning Implementation For Film/Video Production Programs: The Most Important Step
Chris Churchill, University Of Central Arkansas

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

PANEL 10K / ROOM 317
The Power Of The Image In Indigenous Media

Jennifer Machiorlatti, Western Michigan University, Moderator

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

Jonathan Olsheski, Rowan University

The Final Wife; The Gender And The Bluebeard Archetype Across Mediums
The Final Wife uses Carol Clover’s Final Girl as a lens through which to analyze power, agency and oscillating gender roles in the “Bluebeard” faerie tale archetype as it manifests in artifacts of literature, cinema and new media.

PANEL 10L / ROOM 307-309
UFVA Graduate Student Fellows’ Research and Creative Work Showcase
This panel features the presentations of the 2012 UFVA Graduate Student Fellowship Recipients (6 fellows). 2012 is this fellowship’s inaugural year! Please attend, support our graduate fellows, and learn about this exciting new program.

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

Malia Bruker - Temple University
Grace Gipson - Georgia State
John Goshorn - U of Central Florida
Helen Hood Scheer - Stanford
Jonathan Quam - University of North Texas
Melissa Rogers - Emerson College

PANEL 10M / ROOM 319
How Does Traditional Storytelling Work With Digital Distribution And Interactive Documentary?
How do traditional storytelling skills work in the expanding world of interactive and on-line documentary? As distribution platforms expand there seem to be more and more opportunities for interactivity.

Alice Elliott, New York University, Moderator

Indira S. Somani, Washington And Lee University
Cross Cultural Identity In The Digital Documentary

Sally Rubin, Chapman University
Regional Environmental Connections Go Global Virtually

Jay Rosenstein, University Of Illinois Urbana
The Lord Is Not On Trial Here Today-The Individual Viewer And The Digital Revolution

SCREENWRITING 10N / ROOM 503
Works in Progress

The Correspondents by Michael Green, Arizona State University
1st Respondent - Jonathan Mason, Rowan University
2nd Respondent - Fritz Kiersch, Oklahoma City University

WORKSHOP 10P / ROOM 621
Surely you Ingest! XDCAM Tapeless Workflow for Safety and Flexibility
Charles Roberts, Fitchburg State University
A hands-on demo of ingesting tapeless Sony XDCAM content using Avid Media Composer and Adobe Premiere in a safe and resilient way.
WORKSHOP 10Q / ROOM 801 B-C
Creative Visualization, Part 2
Cari Callis, Columbia College Chicago
Sue Mroz, Columbia College Chicago
A workshop that explores the relationship of a holistic curriculum to the creative process by fostering communication, creative collaboration and self discovery.

NEW MEDIA 10R / CONAWAY CENTER, 1ST FLOOR
Pacing
Ellen Wetmore, University of Massachusetts Lowell
Respondent - Kacey Morrow, Western Washington University
A video installation that explores the transitory nature of the human presence. The composition plays with time, memory, mortality, and the sublime. Throughout there is a narrative of sleep and restlessness, loss and memory.
http://vimeo.com/31256629

Travel, Vanish
Kacey Morrow, Western Washington University
Respondent - Ellen Wetmore, University of Massachusetts Lowell
Are you a tourist or traveler? This video allows you to look beyond the camera’s viewfinder, seeing 360 degrees of tourist destinations juxtaposed with authentic locations, while also liberating you from experiencing a standard passage of time. https://vimeo.com/22865733

LUNCH 12:15 – 1:30
GRADUATE STUDENT CAUCUS LUNCH
ENTERTAINMENT INDUSTRY CAUCUS LUNCH
SESSION 11 / 1:30 – 3:15
SCREENING 11A / ROOM 504
Journey to Hope (75 mins.)
Tania Khalaf, University of North Texas
Respondent - Michael Caplan, Columbia College Chicago
A group of eager young therapists from Texas travel to an overcrowded orphanage in a third world country where they are overwhelmed by children with severe behavioral problems.

SCREENING 11B / ROOM 705
Tony & Janina’s American Wedding (85 mins.)
Ruth Leitman, Columbia College Chicago
Respondent - Ashkan Soltani, Minnesota State University, Mankato
Tony & Janina’s American Wedding breaks out of the negative media stereotypes of the undocumented, as we follow one Chicago Polish family through the red tape of the current U.S. immigration system. The film and its outreach campaign, lead to the overturning of the Department of Homeland Security’s decision of this case.

SCREENING 11C / ROOM 709
Europa (15 mins.)
William Meador, University of Central Arkansas
Respondent - Adam Schwartz, University of Alabama
A dramatic science-fiction story about an astronaut who encounters intelligent alien life on Jupiter’s moon Europa, and the reaction his meeting provokes when he returns to Earth.

SCREENING 11D / ROOM 502
The Agony and Sweat of the Human Spirit (15 mins.)
D. Jesse Damazo, University of Iowa
A quiet ukuleleist and his talkative manager struggle to realize their artistic vision in this comic story of loss and friendship.

Smith College Book Sale (30 mins., Work-in-Progress)
Christopher Reed, Stevenson University
Respondent - James Joyce, Montana State University
The Smith College Book Sale was started in 1959 by the Smith College Club of Baltimore to raise money for young women in Maryland who could not otherwise afford to attend Smith. This is the story of the women of the sale who work to help other women succeed.

SCREENING 11E / ROOM 302
The Half Century Song (11 mins., Work-in-Progress)
Arturo Sinclair, Ithaca College
Respondent - Eugene Martin, University of North Texas
Since the Independence war and throughout the Mexican revolution, itinerant musicians have been a long tradition in Mexico’s history. Their songs reveal Mexico’s cultural identity, depicting stories of war and romance, of endurance and corruption, of tenderness and loss.
Beirut (52 mins., Work-in-Progress)
Eugene Martin, University of North Texas
Respondent - Marek Dojs, Southern Arkansas University
Beirut is an experimental documentary about an inner city neighborhood in North Philadelphia. Part diary film, landscape narrative, and verite, the story interweaves the experiences of four people from Beirut as told by themselves. A rich percussive score punctuates the lyrical images of this harsh landscape.

SCREENING 11F / ROOM 402
Chutes and Gates (8 mins.)
Michael Gunter, University of Central Arkansas
Respondent - Jeremy Moss, Franklin & Marshall College
A young boy's Grandpa teaches him the ins and outs of farming.

White Horse (10 mins.),
Brian Lange, Columbia College Chicago
Respondent - Joseph Brown, University of North Texas
A young woman and her abusive father stay at a motel where the young woman is visited by a manifestation of her younger self in the form of the first horseman of the apocalypse.

Beverly's Garden (15 mins.)
Hannah Dallman, Columbia College Chicago
Too elderly to visit, it is only in the afterlife that Beverly is able to finally give her new great-granddaughter a gift.

PANEL 11G / ROOM 313
Dimensions in Cinematic Character Development
Aspects of cinematic character development often overlooked in the traditional screenwriting curriculum, including the short form, multi-episode TV format, and silent film. Also examined are creating vivid minor characters and character POV.

Mick Hurbis-Cherrier, Hunter College-CUNY, Moderator
Controlling Character Identification And POV
Jeff Rush, Temple University
Character Development In Long-Form Serial Drama
John S Douglass, American University
Creating Vivid And Compelling Secondary Characters

PANEL 11H / ROOM 317
Imagining Civil Rights And Human Rights Documentaries Making A Difference In The 21st Century
This program explores making and teaching Civil Rights and Human Rights documentaries in the 21st Century. It features distinguished filmmakers-educators and award-winning films and trans-media projects imagined and designed to make an impact today.

Daniel Miller, University Of Oregon, Moderator
Civil Rights And Human Rights Documentaries Making A Difference
Dylan Nelson, Colorado College
Making It Fresh: Narrating Civil Rights And Human Rights History
Clay Haskell, Colorado College Mississippi
Messiah And The Dustbin Of History: Telling The Story That Doesn’t Fit
Aldo Bello, Mind & Media, Inc
Beyond The Screen: Designing The Documentary Film Dream: An American Story For Maximum Impact

PANEL 11J / ROOM 319
Developing Web Series
How can you harness web series productions to get the most out of your students?

Kyle Bergersen, University Of Oklahoma, Moderator
Creative TV Incubator
Daniel Robin, Georgia State University
Neighborhood Film Series
Randy Finch, University Of Central Florida Plant City Stories
Patty Newton, University Of Texas Arlington
Improv
PANEL 11K / ROOM 711
Social And Directorial Responsibility: Fostering Ethical Filmmaking In The 21st Century
How do issues of social and directorial responsibility inform approaches to teaching and making films? This panel will explore ways that film engages with the audience in imaginative ways, charting the new terrain of socially responsible media.

Enie Vaisburd, Pacific University Oregon, Moderator
Video Activism: Imaginative Communication As Community Building

Jennifer Hardacker, Pacific University
Video Activism: Imaginative Communication As Community Building

Kathy Bruner, Taylor University
Filmmaking That Engages The Heart

John Bruner, Taylor University
Filmmaking That Engages The Heart

Melanie La Rosa, Hunter College, CUNY
Public Representation Of Private Life: Collaborating On Biography

Aubrie Campbell Canfield, Actuality Media, Co-Founder And Production Manager
Our Responsibility To Tell Stories That Matter

PANEL 11L / ROOM 307-309
A Call To Action: Gender Issues In Film And Television
Research and experience paint a picture of gender inequity in film & television. Continuing the work of the gender caucus, this roundtable discussion will develop a plan of action UFVA members can take to create change for women in these industries.

Sheila Schroeder, University Of Denver, Moderator
Research And Representation: Women Behind The Camera

Laura Vasquez, Northern Illinois University
Research And Representation: Women In Front Of The Camera

Diane Carson, St. Louis Community College Meramec
Discussion Points: How Do We Create Measurable Change For Women In Film And Television?

SCREENWRITING 11M / ROOM 503
Finished Scripts Workshop
Seeing Someone by Dean Goldberg, Mount Saint Mary College, and by Dana Weidman, Duchess Community College
1st Respondent - Fritz Kiersch, Oklahoma City University
2nd Respondent - Jonathan Mason, Rowan University

Minimum Safe Distance by Heather Addison, Western Michigan University
1st Respondent - Carol Watson, Lynn University
2nd Respondent - Dana Weidman, Duchess Community College

WORKSHOP 11N / ROOM 513
Recreating Reality with a Dynamic Cinema Sound Mix
Lee Payton, Columbia College
In this workshop we will create the final sound mix for the short film Contention. Using ProTools software, we will re-record and mix all the categories of designed cinema sound, including original music, into a dynamic 5.1 surround sound mix.

WORKSHOP 11P / ROOM 515
Special Camera Effects
Jacob Dodd, State University of New York, Oswego
This workshop will focus on the instruction of in camera effects using Bolex 16mm cameras. Special emphasis will be on multiple exposures and matting effects achieved through the use of the Bolex Camera’s filter holder and backwind function.

NEW MEDIA 11Q / CONAWAY CENTER, 1ST FLOOR
Framing Parenting
Leena Jayaswal & Brigid Maher
Respondent - Sheldon Schiffer, Georgia State University
Using animated photographs also known as Cinemagraphs we will explore the reality of family representation.

Punk Rock Mommy
Jonathan Olshefski, Rowan University
Respondent - Leena Jayaswal, American University and Brigid Maher, American University
Punk Rock Mommy is an interactive website that explores the ephemeral nature of life through the journey of Andrea Collins-Smith and her 14 month battle with cancer.  http://myfaeriestory.com/punkrockmommy/PunkRockMommyIdeas.html

The Rise and Fall of Black Velvet Flag Game
Sheldon Schiffer, Georgia State University
Respondent - Jonathan Oshefski, Rowan University
Play the cycle of punk youth culture from the 1980s and try not to end up in jail or suburbia. Throw the dice and get a life.
http://www.sheldonschiffer.com/game/game.html

COFFEE BREAK  3:15 – 3:30

SESSION 12 / 3:30 – 5:15

SCREENING 12A / ROOM 402
The Hollywood Complex (85 mins.)
Dylan Nelson, Colorado College and Clay Haskell, Colorado College, Mississippi
Respondent - Kyle Brannon, American University
Every year, thousands of children flock to Hollywood from across the United States. They come dreaming of stardom and many stay at the Oakwood Apartments, a temporary housing complex that caters to ‘showbiz kids’. The Hollywood Complex follows half a dozen Oakwood families as they navigate tremendous financial, professional, and personal obstacles in pursuit of fame and fortune.

SCREENING 12B / ROOM 502
Provisional Response (5 mins.)
Anthony Stagliano, University of South Carolina
Provisional Response is a two part split screen short experimental film made from archival and found footage, in exploring the hidden relationships between mass movements and the technological apparatus, modern transportation, used to move human bodies through their spatial environment. These unseen relations generate unexpected possibilities and effects.

SCREENING 12C / ROOM 504
Shock (10 mins.)
James Joyce, Montana State University
Respondent - Christopher Reed, Stevenson University
Alienated from family and friends after a recent tragedy, Christie struggles with her place in college and life as she watches her roommate’s tortoise while finishing an engineering project started by her brother.

SCREENING 12D / ROOM 705
Everything Went Down (75 mins.),
Dustin Morrow, Portland State University
Respondent - Anastasia Basche - Columbia College Chicago
A realist musical in the style of the beloved Irish film Once, this narrative feature seeks to explore the healing capacity of music, stemming from the filmmaker’s experience working with music therapy programs for children.

SCREENING 12E / ROOM 302
Sanctity of Sanctuary: Paul Strauss and the Equinox Farm (90 mins.)
Blis DeVault, Xavier University
Respondent - Skip Blumberg, Hofstra University
Meigs County, Ohio, in the foothills of Appalachia, is the home of renowned herbalist Paul Strauss. Paul has rehabilitated land left bare by strip mines and has helped to create the United Plant Savers Sanctuary to preserve endangered medicinal plants. This feature documentary speaks to a man’s passion for nature and his marriage to the earth. This film is an igniting of the green spark and a call to living a sustainable life!
SCREENING 12F / ROOM 709
Yard Work is Hard Work (28 mins.)
Jodie Mack, Dartmouth College
A 28-minute musical that explores simultaneous disillusionment and hope in glorious color and song.

A Lesson of Love (60 mins., Work-in-Progress)
Michael McAlexander, Frostburg State University
Respondent - Thomas Russell, Brigham Young University
A Lesson of Love is the story of a professor recruited to teach at a small Appalachian college and who falls in love with a deeply religious local woman. The unlikely love is torn apart as they try to answer the question: Can love exist without God?

PANEL 12G / ROOM 313
Nothing Up My Sleeve...Presto! Introducing Multicultural Content To Film School Curriculum
How can professors introduce multicultural content into the curriculum without alienating students?
Vaun Monroe, Columbia College Chicago, Moderator
Aaron Greer, Loyola University Chicago
Keith Mehlinger, Morgan State University

PANEL 12H / ROOM 317
New Millennial Cinema
Andrew Bateman, Temple University, Moderator
Cosmic Equation
This paper conducts a close reading of Slam (1998) to illustrate the influence that the mythos of Sun Ra has on the narrative thereby effectively putting a closed ending to what is often considered an open text.
Gretchen Bisplinghoff, Northern Illinois University

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

Slightest Shifts: Imagining And Imaging A Brave New Space For Art
How does one imagine and enact a vision of interdisciplinary arts production? Slightest Shifts is a series of video portraits of artists/teachers/students/community members portrayed at their craft in reclaimed post-industrial spaces.
S. Cagney Gentry, Adjunct Faculty

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

PANEL 12J / ROOM 711
Community-Based Service Learning And Critical Media Production
This panel explores imaginative, pedagogical experiments with critical media production strategies and service learning that aim toward the promotion of critical media literacy.
Michelle Glaros, Centenary College Of Louisiana, Moderator
The Veterans History Project: Service Learning As Critical Media Production
Sarah Menke-Fish, American University
Beyond The Walls Of The University For First Year Students,
Kevin Howley, Depauw University
Teaching The Alternative
Sam Kauffmann, Boston University
Helping Students Create Media About Social Issues
PANEL 12K / ROOM 319

Film Studies – International Past And Present

Rick Worland, Southern Methodist University, Moderator

Boots And Saddles: The Cavalry Western In The Vietnam Era, 1965-1972
Considers cavalry westerns of the Vietnam era that speak about the war in evolving ways thematically and stylistically. Considers Major Dundee, Duel at Diablo, Soldier Blue, and Ulzana’s Raid.

Anne Ciecko, University Of Massachusetts, Amherst and Rahul K. Roy
Rescored Cinematic Folklore And Cultural Hybridity: 20th And 21st Century Screen Composition For “The Adventures Of Prince Achmed”
This presentation will examine history and practices of film scoring/rescoring for the pioneering animated film The Adventures of Prince Ahmed: source materials, cultural representations, technology, artistic choices, image/sound relations.

Vanessa Ament-Gjenvick, Georgia State University
Growing The Movie: Collaborative, Collective, And Sequential Authorship On Francis Ford Coppola’s Bram Stoker’s Dracula
In our postmodern world scholars are looking to the future and redefining the past. As we evaluate the term “auteur,” we can consider Francis Ford Coppola as one such director who reimagined the auteur spirit.

Pete Porter, Eastern Washington University
Rise Of The Planet Of The Apes And The 21st Century Animal Movie
Rise of the Planet of the Apes (2011) creates otherwise impossible nonhuman performances with CGI and performance capture. This paper surveys emerging technologies and philosophies to grasp the potential of movies to represent nonhumans.

PANEL 12L / ROOM 307-309

Elements - Landscape And Environment In Cinema

William Siska, University Of Utah, Moderator

21st Century Western Landscapes In The Imagining Of America
Use of landscape in recent American westerns No Country For Old Men and There Will Be Blood reveals a change in tone from inspirational mountains and buttes leading to positive endings, to parched desert and plains supporting pessimistic outcomes.

Chris Lippard, University Of Utah
Turning The Soil, Crossing The Divide: Movement And Imagination In The Color Of Olives, Border Incident, and The Three Burials Of Melquiades Estrada
This paper considers how the camera records movement around borders, and how creativity and imagination are used to counter abusive technologies in The Color of Olives, Border Incident, and The Three Burials of Melquiades Estrada.

Elizabeth Haas, Fairfield University
Documenting Disaster & Imagining The End: Apocalyptic Films In The 21st Century
This paper will explore disaster documentaries in tension with apocalyptic/post-apocalyptic films to explore the distinguishing role technology plays in each genre’s response to a 21st century America marked by catastrophe.

Scott L. Baugh, Texas Tech University
Water For Silver And Gold: Environmentalism And Elementalism In Contemporary Westerns
In Rango (2011) and Meek’s Cutoff (2010), water replaces the narrative objective conventionally served in Westerns by material wealth (e.g., gold, silver) with a fuller appreciation for the essence and balance of natural resources.

SCREENWRITING 12M / ROOM 503

Short Scripts Workshop

Wait for Me, Italia by Jonathan Mason, Rowan University
1st Respondent - Dina Fiasconaro, Stevenson University
2nd Respondent - Michael Muhme, Western Michigan University

Unromantic by Michael Muhme, Western Michigan University
1st Respondent - Jonathan Mason, Rowan University
2nd Respondent - Emily Edwards, University of North Carolina Greensboro

WORKSHOP 12N / FILM ROW CINEMA, 8TH FLOOR

Imagination Empowered – Digital Media Creation And Collaboration In the Cloud

Al Kovalik, Independent, Past Avid Enterprise Strategist and Fellow
Join Al Kovalick, a thought leader and sought-after technology strategist as he shares his view and examples of how collaboration and cloud computing are changing the way video and other digital media empowers imagination in the 21st Century.
NEW MEDIA 12P / CONAWAY CENTER, 1ST FLOOR
Apple/Apple (Beta)
Dave Tolchinsky, Northwestern University
Respondent - Roberta Friedman, Montclair State University
7-inch 45 rpm vinyl, phonograph, audio, motor, gears, hair dryer, various electronics and apple boxes. http://davidetolchinsky.com/appleapple-beta/

The Painted Lady
Andres Tapia-Urzua, The Art Institute of Pittsburgh
Respondent - Jingwen Guo, University of South Carolina
The Painted Lady is an interactive 3D modeling film experience. The work involves the representation of a 1900’s Victorian house in 3D with different produced short films being displayed in each of its 30 windows to be explored by an audience. http://studioamakawa.com/paintedlady.html

49 Waltzes for the Gated City
Roberta Friedman, Montclair State University and Daniel Lowenthal
Respondent - Andres Tapia-Urzua, The Art Institute of Pittsburgh
A video realization of a graphic score documenting 147 randomly selected sites within the old city of Beijing during the summer of 2007, while China was preparing for the 2008 summer Olympics.

VENDORS / 10:15 – 3:30
NEW MEDIA EXHIBITS / 10:15 – 5:00
NEW MEDIA RECEPTION / 6:00 – 8:00

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

SATURDAY, AUGUST 11TH

SESSION 13 / 8:30 – 10:15
SCREENING 13A / ROOM 402
The Union Man (9 mins.)
Bobby Lewis, University of North Texas
Respondent - Kelly Wittenberg
Oscar Wilde said, “There are moments when art attains almost to the dignity of manual labor.” Shot in black and white, The Union Man captures the inexplicable nuances and subtleties that one faces while engaged in work that is often taken for granted.

Gun Shot Valley (10 mins., Work-in-Progress)
Thomas Castillo, Bowling Green State University
Respondent - Jonathan Anderegg, Ohio State University
On October 23, 1982, Cochise County sheriff’s deputies attempted to serve traffic-related arrest warrants on members of the Christ Miracle Healing Center and Church in the small southern Arizona community of Miracle Valley. The tragic events of that day remain contentious, puzzling, and not fully understood.

Honoring Home (15 mins., Work-in-Progress)
Changhee Chun, Ithaca College
Respondent - Jim Crawford
Honoring Home is a human documentary about Han Lin and his family. They fled from Burma after the Student Uprising in 1988, lived in the jungles at the Thai-Burma border and eventually came to Ithaca, NY as political refugees. This documentary is an attempt to capture the life story of Han Lin and his family members, while also raising awareness about the history and current political situation in Burma.

SCREENING 13B / ROOM 502
The Hope of Education (7 mins., Work-in-Progress)
Erick Green, East Carolina University
The Hope of Education is a short documentary film about the adult students of the Beaufort County Ed Tech Center in Washington, NC who returned to obtain their high school diplomas after previously dropping out due to the social circumstances associated with poverty, such as incarceration and teen pregnancy.
Running Through Tall Grass (60 mins., Work-in-Progress)
Tania Khalaf, University of North Texas
Respondent - Arturo Sinclair, Ithaca College
At the age of one, Cody had his legs amputated. At four, Cody learned how to walk. At seven, Cody became an athlete. Since then, Cody has inspired millions of people and has appeared on many talk shows and news specials. The documentary follows Cody from birth till now.

SCREENING 13C / ROOM 504
Drift (3 mins., Work-in-Progress)
Enie Vaisburd, Pacific University Oregon
While the winter weather strengthens its presence, the mind drifts to the warmth of childhood summers in Brazil.

Customer Service (9 mins.)
Karin Kelly, Drexel University
A downtrodden customer service rep, smitten by the local barista, discovers that what goes around comes around and that nice guys can indeed finish first.

I'm 14 (12 mins., Work-in-Progress)
Joonhee Park, Wheaton College
Shinae is a 14 year-old girl lives in a slum area in Ulaanbaatar, Mongolia. This film portraits Shinae’s 14 days of life and 14 stories about her.

Stage Four (56 mins., Work-in-Progress)
Benjamin Steger, George Mason University
Stage Four, a feature length documentary, follows Mary and George, a couple married for over fifty years. With George on the verge of retirement, Mary is diagnosed with terminal breast cancer. For six years, this intimate family drama documents their journey through illness, treatment, remission, relapse and beyond.

SCREENING 13D / ROOM 705
The Road Leads Here (3 mins., Work-in-Progress)
Jennifer Hardacker, Pacific University
Respondent - Kacey Morrow, Western Washington University
The Road Leads Here is a short experimental film that evokes a sense of place, and celebrates the lush, mossy green world of the Pacific Northwest that the filmmaker now calls home.

All The Wrong Friends (60 mins., Work-in-Progress)
Mark Kerins, Southern Methodist University
Respondent - Bart Weiss, University of Texas Arlington
A group of high school friends reunite for a vacation a year after graduating but find their relationships have changed – and after one of them turns up dead, suspicions and accusations fly. No one is safe once everyone suspects everyone else in this dark comedy.

SCREENING 13E / ROOM 709
A Dream Lost in Dream (55 mins.)
Arvind Daman Singh, University of North Texas
People from all over the world come to America with very overpowering imagination of “America” as their answer to their economic, professional, educational, social, and/or political aspirations. A Dream Lost in Dream attempts to project the cultural, financial, professional and emotional dilemma that many first generation South Asians face when they reach America.

PANEL 13F / ROOM 803
International Exchange at Chapman University’s Dodge College: The Merits of Cross-Cultural Collaboration
This panel explores the benefits of international exchanges in narrative and documentary film production, examining the merits of multi-cultural collaborations, both for the educational experiences of film students and the final creative products.

Sally Rubin, Chapman University, Moderator
Cross-Cultural Exchange In Singapore And Malaysia
James Gardner, Chapman University
Cross-Cultural Film Production In Korea
Jeff Swimmer, Chapman University
International Production In Africa And Beyond
Michael Kowalski, Chapman University
International Exchange In Taiwan
Rod Plummer, Chapman University
International Exchange In Singapore
PANEL 13G / ROOM 307-309
Old Workflows - New Platforms

Warren Bass, Temple University, Moderator

The Palm-Size Camcorder In The Age Of The HDSLR
This presentation examines the relevance, the pedagogy, the politics, and the production capabilities of Canon’s ultra-compact XA10 “professional” palm-sized camcorder.

Jonathan Mason, Rowan University

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

William M. Akers, Belmont University

Starting A Motion Picture Program
If you were going to launch a motion picture production program, what should you keep in mind?

Diana Jaher, University Of Illinois Urbana-Champaign

21st Century Technology And The Casting Process
This paper explores how 21st century technology affects the casting process by examining the casting director’s use of digital cameras and internet websites to record, disseminate, and shape auditions.

PANEL 13H / ROOM 313
Doing It The Hard Way: Perspectives On Handmade Cinema
Experimental filmmakers working in a variety of handmade modes will discuss their process and the relevance of doing it the hard way in a digital age.

Anne Haydock, Grand Valley State University, Moderator

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

Charlotte Taylor, Blue Ridge Community College

An Experiment In Animated Stereoscopic Cinema And The Handmade

Jodie Mack, Dartmouth College

Artisanal Cinema: Re-Inventing The Reel

Lauren Cook, University Of Hartford

Light Painting: Cameraless Films In The Age Of Mechanical Reproduction

PANEL 13J / ROOM 317
Challenges In 3d Color Theory And Post

Bill Baykan, Tribeca-Flashpoint Media Arts Academy, Moderator

Teaching The Invisible: Three Challenges For Post-Production Instructors
Media post-production instructors must balance technical and aesthetic demands, class size constraints and initial skill sets that vary widely. This paper explores responses to these three challenges using group-oriented, project-based strategies.

Gregg Perkins, The University Of Tampa

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

Michael Gunter, University Of Central Arkansas

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

Matt Meyer, George Fox University

Imagination Meets Limitation; Top Ten Things Not To Do In 3-D
If your students make mistakes in 2-D films, their audiences will chuckle knowingly. If they make mistakes in 3-D, the audience may become physically ill. If you’re thinking of integrating 3-D into your film program, here are some pitfalls to avoid.

PANEL 13K / ROOM 319
Final Cut Schmo: Why “Flexible” And “Adaptable” Are The 2 Most Important Qualities Of The 21st-Century Media Education Model

Christopher Reed, Stevenson University, Moderator

Love The One You’re With: Lessons From Apple On ‘Flexibility’ And ‘Adaptability’
Leaving Final Cut Studio, But When And To What?

Dina Fiasconaro, Stevenson University

Writing And The New Technologies

G.T. Keplinger, Stevenson University

Is Bad The New Good On YouTube?

PANEL 13L / ROOM 711
Media Wrong Strategies For 20th Century

Steven Ginsberg, Ithaca College, Los Angeles, Moderator

But What I Really Want To Do Is Write....
An exploration of internships available to aspiring TV writers and screenwriters in the entertainment industry. Issues include strategies advisors can use to gear students to their own specific goals and interest areas.

Justin Schumaker, Texas Tech University

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

Keith Giglio, Syracuse University

Aristotle vs. Mario: Writers And Video Game Narrative
This presentation focuses on the tools of storytelling in the medium of video-games.

Jack Boozer, Georgia State University

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

PANEL 13M / ROOM 513

The Soundtrack; Theory and Practice

David Stone, Savannah College of Art and Design, Moderator

New Criteria for Amalgamated Soundtrack Aesthetics

Lee Payton, Columbia College Chicago

Eradicating the Voodoo of Cinema Sound: The ‘50-50 Discussion'
This paper contemporizes the ancient link between the human ear and brain, using simple, mathematical and physical truths. We explore ways that this can be used to help film students develop a broader context for understanding sound for cinema.

SCREENWRITING 13N / ROOM 503
Short Scripts Workshop
Multicultural by Dennis Conway, Valdosta State University
1st Respondent - Michael Muhme, Western Michigan University
2nd Respondent - Carol Watson, Lynn University

WORKSHOP 13P / ROOM 302
This Experience Nearly Killed Me, But I Would Definitely Do It Again: How to Flirt with Disaster in Order to Achieve Valuable Learning Outcomes from an Intensive Group Production Experience
Courtney Hermann, Art Institute of Portland
This workshop employs a multimedia approach to demonstrating methods, equipment, and organizational models that maximize learning outcomes for students and generate quality end products within the context of intensive group production experiences.

NEW MEDIA 13Q / CONAWAY CENTER, 1ST FLOOR
On the Air
Ozge Samanci, Northwestern University
Respondent - Roxana Walker-Canton, Fairfield University
On the Air is a full-body interactive installation that uses sensor data and animations. On the Air uses the viewer’s distance to the installation as part of the content creation. http://www.ordinarycomics.com/onthear/web/radio.mov
**Velcro + Cupcakes: QR Coeds in Public Art**  
Laura Zaylea, Georgia State University  
Respondent - Ozge Samanci, Northwestern University  
Two series of stickers, designed to be posted in public spaces, that use QR codes to link to a series of abstract videos that can be viewed on portable electronic devices. [http://velcrocupcakes.com](http://velcrocupcakes.com)

**We The People**  
Roxana Walker-Canton, Fairfield University  
Respondent - Laura Zaylea, Georgia State University  
We The People is an interactive new media installation that invites participants to reflect on the significance of political participation in the democratic process in the US respective of race, class and gender.

**COFFEE BREAK 10:15 – 10:30**

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

**SESSION 14 / 10:30 – 12:15**  
Announcement, Winners of the 2012 UFVA Juried Films & Videos/Juried Script Competition /Film Row Cinema, 8th Floor  
Carole Fielding Grant Winners  
Kodak Scholarship Winners

**LUNCH 12:15 – 1:30**

**SESSION 15 / 1:30 – 3:15**  
**SCREENING 15A / ROOM 402**  
A Culture Known: Indigenous Culture in Siberia  
(60 mins., Work-in-Progress)  
Marek Dojs, Southern Arkansas University  
Respondent - Michael McC Alexander, Frostburg State University  
In the summer of 2009 two American girls of Native American descent travel to Siberia to meet several indigenous groups.

**SCREENING 15B / ROOM 502**  
Immigrants (60 mins., Work-in-Progress)  
Laszlo Fulop, University of New Orleans  
Respondent - Weimin Zhang, San Francisco State University  
Immigrants is a study of the influx of legal, professional, “creative-class” immigrants to the United States. The interviewees are foreign-born artists, professors, researchers, scientists, etc. Our film is principally interested in the individual immigration experiences of members of this creative class.

**SCREENING 15C / ROOM 504**  
Hospice Nurses (18 mins., Work-in-Progress)  
Jim Crawford, University of North Texas  
Respondent - Changhee Chun, Ithaca College  
Where one hundred percent of their patients die, success is measured differently for hospice nurses. Within each home they enter, a family may be in crisis, yet it is their mission to create a safe and caring environment in which patients and their families may share their last days together in comfort and dignity.

**SCREENING 15D / ROOM 705**  
Shoot That Rat! (60 mins., Work-in-Progress)  
Mikael Kreuzriegler, Loyola Marymount University  
Finding themselves on – of all places! – the city garbage dump for their first date, two lonely souls are forced to risk everything to find true intimacy and companionship. A film adaptation of Peter Turrini’s play Shooting Rats (Austria, 1971). A provocative critique of consumerism, and a story of amour fou.

**Monologue (8 mins., Work-in-Progress)**  
Jonathan Anderegg, Ohio State University  
Respondent - Thomas Castillo, Bowling Green State University  
While auditioning for the role of narrator in a commercial for anti-depressant medication, an aging actor confronts his loss of self to his career and his medication.

**A Private Judgment (51 mins., Work-in-Progress)**  
Diana Nicolae, Rowan University  
Respondent - Jonathan Gayles  
A community of camera-shy nuns in Northern Romania spends its days balancing religious devotion and repelling the incessant invasion of the modern world. Residing in a 16th century monastery and popular tourist attraction, they struggle to keep their faith and traditions alive.
SCREENING 15E / ROOM 709
Synchrony (4 mins., Work-in-Progress)
Kacey Morrow, Western Washington University
Respondent - Jennifer Hardacker, Pacific University
Synchrony — n. the state of being synchronous; simultaneity. Two tourists traveling alone and worlds apart, unknowingly hold an inescapable connection.

You See Me (60 mins.)
Linda Brown, University of Southern California
The film explores the subject of loss and the challenges of self-identification and role reversal within the parent-child dynamic. While documenting her father's struggle to recover from a stroke, his death and the effect of both on her family, Linda returns to questions about familial relationships, identity, and grief addressed in an earlier work.

PANEL 15F / ROOM 313
Story, Storytelling And Imagination In The 21st Century: Screenwriting And Spectacle In The New Digital Epoch
This panel will investigate the evolution of story, storytelling and imagination in the new digital epoch.

David Thomas, Ohio University, Moderator
Revisiting Experiential Density In The New Digital Epoch; What's Changed, What Has Not?

Tommy Britt, George Mason University
Protagonists As “Content Creators” In The Films Of Christopher Nolan

David Brock, West Virginia State University
Tim Burton's Use Of The Visual Style And The Gothic Hero To Enhance Experiential Density

PANEL 15G / ROOM 317
Maximizing The Camera: At Home And Abroad

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

Changhee Chun, Ithaca College
Teaching Cross-Cultural Documentary Research & Production Course In Summer Study Abroad

PANEL 15H / ROOM 319
Sound Conversations With (Un)Sound People
Sound is one of the most powerful, and under-appreciated, aspects of film. This panel brings together sound enthusiasts from the editing room and the classroom to discuss how you (and your students) can use sound more effectively.

Matt Meyer, George Fox University, Moderator
Pure Imagination; The Magic Of Sound Design

Kelley Baker, Independent Filmmaker And Traveling Lecturer
How To Avoid Fixing It In Post

Vinay Shrivastava, San Francisco State University

PANEL 15J / ROOM 711
Imagining The Film Festival As A Pedagogical Tool In The 21st Century
We’ll explore how three different schools have incorporated film festivals into their programs – as a showcase for student films, as a pedagogical tool in teaching filmmaking, and as an introduction to promotion and marketing of films.

Mark von Schlemmer, University Of Central Missouri, Moderator
The Show Me Justice Film Festival – Convergence Of Imagination And Production

Dana Weidman, Duchess Community College
Using Film Festivals And Juried Screenings On And Off Campus To Enhance Instruction

David Waldman, University Of Nevada Las Vegas
Spring Flicks

PANEL 15K / ROOM 307-309
Keepin’ Current
In the ever changing arena of film and TV production, it isn’t just technology that keeps changing. HD, 3-D, web series, Reality TV are all things that are here to
stay and that we, as educators, must stay up to date with.

David Landau, Fairleigh Dickinson University, Moderator
New Areas Of Cinematography? What’s Working And Not Working?
Troy DeVold, Michael Wiese Productions
How Reality TV Is Reforming Production And Editing
Northrop Davis, University Of South Carolina
Wind From The East

Peter Kiwitt, Rochester Institute Of Technology
Is Two Better Than One? Multiple Camera “Single Camera” Production

PANEL 15L / ROOM 803
Our Conversion Story: Forward Thinking, Slow Moving, Fine Tuning The Balance Between Tradition And Innovation At NYU
The range of challenges and triumphs associated with transitioning a large department’s signature film production class into an all-digital version while keeping the spirit, intensity and traditions of the original.
Rosanne Limoncelli, New York University, Moderator
Rick Litvin, New York University
Peter Rea, New York University

SCREENWRITING 15M / ROOM 503
Grad Student Script Workshop
Mayflower by Jeremy Brent Nielsen (grad student), University of Utah
1st Respondent - Lynne Bond (grad student), Southern Illinois University, Carbondale
2nd Respondent - Shari Thompson, Howard University

COFFEE BREAK  3:15 – 3:30
SESSION 16 / 3:30 – 5:15

SCREENING 16A / ROOM 402
Listening to You, Listening to Me, Listening to Every Man, Woman & Child (60 mins., Work-in-Progress)
Carol L. Robinson, Kent State University Trumbull
Respondent - Liz Dagget, Rhodes College
In 2009, Kent Trumbull Theatre produced American Deaf playwright Willy Conley's adaptation of the medieval morality play, Everyman. This documentary is a behind-the-scenes exploration of the play's town-and-gown production -- a congested intersection of identity clashes in terms of: language, (dis)ability, age, race, gender, religion, secularism, environmentalism, medievalism, and postmodernism.

SCREENING 16B / ROOM 502
An Ageless Web (18 mins.)
Laurel Petty, Eastern New Mexico University
An Ageless Web is a documentary that traces the impetus behind the craft and community of handweaving through Exie and Annette, the two eldest members of Wednesday Weavers, a vibrant, autonomous, and self-funded group of weavers in Denver, Colorado.

White Scripts and Black Supermen (52 mins.),
Jonathan Gayles, Georgia State University
Respondent - Diana Nicolae, Rowan University
Through interviews with prominent artists, scholars and cultural critics along with images from the comic books themselves, this film examines the degree to which early Black superheroes generally adhered to common stereotypes about Black men. From the humorous, to the offensive, early Black superheroes are critically considered.

SCREENING 16C / ROOM 504
Everything's Fine (10 mins., Work-in-Progress)
Michael Mulcahy, University of Arizona
Peter Berg isn’t sure what he needs and may be unhappy with what he finds.

The Destiny of Lesser Animals (75 mins.)
Deron Albright, Saint Joseph’s University
Respondent - Warren Cobb, University of Nevada Las Vegas
Infusing the policier genre with West African cinematic traditions and a neorealist emphasis on daily life, The Destiny of Lesser Animals follows Ghanaian police
inspector Boniface Koomsin as he embarks upon a crime-laden journey to recover the one thing that can help him realize his ultimate dream—to escape the ghosts of his past and return to America.

SCREENING 16D / ROOM 705
The Last Days of Beijing Hutongs (77 mins.),
Weimin Zhang, San Francisco State University
Respondent - Laszlo Fulop, University of New Orleans
Beijing’s Hutongs, the traditional city structure with a unique ancient architectural style dating back to the Yuan dynasty (1206-1341) have been fading into the shade and greatly destroyed after massive demolishing under the rapid economic boom in China. The Last Days of Beijing’s Hutongs explores the complexities of modernization and development in urban environments, and the effect it has on individual lives.

PANEL 16E / ROOM 307-309
Challenges Of Teaching - Directing In The Classroom

William (“Bill”) Linsman, Boston University, Moderator
Pre-Visualization; What Is It? Why Should We Learn About It And Teach It
For decades directors have organized their thinking; shot lists, 3X5 cards, storyboards. But now see the sequence of shots, the blocking, compositions, lighting; the entire flow of the filmmakers vision. What is pre-vis all about?

Joel Moffett, University Of Hawaii Manoa
How To Move The Camera
Directing Movement: How to dramatize action by moving the camera in relation to the actor.

Steven Ross, University Of Memphis
Teaching Film Directing Using Two Versions Of The Same Scene From A Streetcar Named Desire
A good tool for teaching exactly what a director can do to interpret a script is to screen and analyze the same four-minute scene from two faithful versions of A Streetcar Named Desire: Elia Kazan’s 1951 film and Glenn Jordan’s 1995 version.

PANEL 16F / ROOM 711
In Class On Set: Mentoring Students In Faculty-Led Productions
Faculty members are increasingly working alongside students on their own professional productions—offering credit, pay, or something in-between. This panel explores how to best mentor and engage advanced production students in a pedagogically sound way.

Brad Barber, Brigham Young University, Moderator
Offering Credit And A Credit: A Documentary TV Series Made With Students

Mark Kerins, Southern Methodist University
Democratic Filmmaking As A Learning Experience

Lisa Mills, University Of Central Florida
Compensating Students For Work On Faculty Films

Tom Russell & Courtney Russell, Brigham Young University
Mentoring The Feature Film

PANEL 16G / ROOM 313
Transmedia; One Story, Many Media
The modern narrative property cannot exist in one media alone. From film to television to games to webisodes to novels to comic books, and beyond, any major media property that expects to stand out from the crowd has to do so on multiple platforms. Traditional single media, or simple adaptions – where the storyline from one media piece is adapted into another media – is rapidly becoming old school. In its place is the idea of transmedia storytelling, where one giant, encompassing, engaging story is told across multiple media, with each platform telling its own contained story, but at the same time only part of the larger story.

Michael Niederman, Columbia College Chicago, Moderator
Tom Dowd, Columbia College Chicago
Michael Fry, Columbia College Chicago
Joseph Steiff, Columbia College Chicago
PANEL 16H / ROOM 317
Late For Class: Imagination, Technology, And Cliché In Student Media Work
If imagination is the 21st century technology, how do we as media educators encourage imagination instead of clichés in student film and video work?

Laska Jimsen, Carleton College, Moderator
Cliché, Ideology, And Free Speech In The Media Arts Classroom
Caitlin Horsmon, University Of Missouri Kansas City
Zombies And Ninjas Beware; Strategies For More Nuanced Student Projects
Jason Coyle, Temple University
Conflict Theory And Narrative Filmmaking In Introductory Media Arts Courses

NEW MEDIA EXHIBITS / 9:00 – 10:30

UFVA BANQUET AT THE ADLER PLANETARIUM / 6:00 – 9:00
Trolleys will pick up conference attendees in front of the Ludington Building starting at 5:45. Sponsored by JVC.