DODGE COLLEGE OF FILM AND MEDIA ARTS

Degrees
- B.A., Film Studies, Public Relations and Advertising, Screenwriting
- B.F.A., Film Production, Television and Broadcast Journalism, Digital Arts, Screen Acting, Creative Producing
- M.A., Film Studies
- M.F.A., Screenwriting, Film and Television Producing, Film Production (with specializations in directing, editing, cinematography and sound design), Production Design
- Joint Degrees M.B.A./M.F.A.; J.D./M.F.A.

Location
- Orange, California; 40 miles south of Los Angeles

University Statistics
- Founded in 1861
- An independent, 4-year liberal arts-based university with 7,000 students
- 51 undergraduate majors and 42 graduate programs, including business and law

Educational Focus
- Primary focus on storytelling in mainstream Hollywood feature films and television, and on storytelling for business through advertising and public relations
- An emphasis on the “business of the business,” how the film industry works, i.e., how films are created, marketed, and exhibited
- A belief that film is “the literature of this century”

Hallmarks of the Chapman Program
- Students get a camera in their hands day one
- Focus on discovery of one’s own storytelling voice
- Small classes/personalized education
- Direct contact with mentoring faculty
- Collaborative environment

Student Body
- More than 1,500 students; international students from 30 countries and numerous Fulbright Scholars
- Admission is highly selective; one in five applicants is offered admission to film production

Faculty
- 41 full-time, 71 adjuncts
- Faculty are working professionals who have won Oscars, Emmys and Clios. Full-time faculty have a combined filmography of more than 300 feature films

Unique Characteristics
- Facilities are open for student use 24/7
- Each student makes a film or a creative reel, writes a screenplay, develops a film property ready to be produced or creates a public relations or advertising campaign to serve as a calling card to the industry
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WELCOME TO UFVA 2013: STORY FIRST

Dear colleague,

We are delighted to welcome you to the 2013 UFVA conference—as always, an opportunity to catch up with colleagues and to meet new ones, both stimulating and enjoyable on so many levels. As film education is still relatively new to the academy, it is helpful to talk with others facing the same challenges of teaching and of bringing together the many diverse disciplines that go into making media in all of its forms.

Although we discuss storytelling at every UFVA conference, this year we chose to highlight the importance of story as the necessary antecedent for everything else that we do. Without a continual focus on the primacy of story in every discipline—from cinematography to marketing—we are less likely to reach our full potential as filmmakers and media storytellers.

We are delighted to have Peter Debruge, features editor and senior film critic for Variety, to kick off our conference with an examination of the challenges of “Inventing Stories in the Reality Era.” Peter is an astute and articulate observer of the entertainment industry and I am confident his thinking will provide a platform to launch what I expect will be a thought-provoking conference on many levels.

We also hope you have time to enjoy the many attractions that Southern California has to offer.

Bob Bassett
Dean Robert Bassett
Twyla Reed Martin’s Dean Chair in Film and Media Arts
Chapman University’s Dodge College of Film and Media Arts
EVENT SPONSORS

We are grateful to the following organizations for their support of this year’s conference:

AJA
Autodesk
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Huawei

EXHIBITORS AT THIS YEAR’S CONFERENCE INCLUDE:

AbelCine
Actuality Media
Adobe
AJA
Autodesk
Avid
DGA
Entertainment Partners
Final Draft
Focal Press
Huawei
Jungle Software
JVC
Michael Wiese Productions
Mole-Richardson
New Blue
RED
Sony
Tiffen
Vitec Videocom
Write Brothers
TUESDAY, JULY 30

8 a.m. – 12 p.m.
MKS 117
UFVF Board Meeting

12 p.m. – 5 p.m.
MKS 117
UFVA Board Meeting

6 p.m. – 7 p.m.
MKS 118
Grad Fellows: Meet and Greet
(by invitation only, please)

7 p.m. – 8 p.m.
MKS 118
Graduate Students: How To Conference

8 p.m. – 10 p.m.
GRADUATE STUDENT MIXER
The District Lounge
223 W. Chapman Ave.
Orange, CA 92866

DOWNLOAD FREE AUTODESK SOFTWARE AND LEARNING RESOURCES

Access tools you need to help you do your most innovative work as you prepare for a career in the game design, film and television industries. Join the Autodesk Education Community to download free* software, such as Maya®, Mudbox®, and Smoke®, to use in the classroom and for personal use. View tutorials and webinars on the latest industry topics on the Autodesk Area. Join the Autodesk Education Community to post your work, see examples and communicate with peers studying animation, game design, television and film.

Get started today: register at the Autodesk Education Community to access free* software and tools to inspire your imagination.

Visit area.autodesk.com/students.
8:30 a.m. – 10:15 a.m.
Folino Theater
SESSION 1A
Plenary – “Inventing Stories in the Reality Era”

Peter Debruge; features editor and senior film critic for Variety Magazine
Mr. Debruge has covered everything from child actors to the Cannes film festival. His writing on film has appeared in such publications as Premiere, Life, Creative Screenwriting, IndieWire and The Miami Herald, as well as in the book Variety’s The Movie That Changed My Life.

10:15 a.m. – 10:30 a.m.
Stage B
COFFEE BREAK
Sponsored by AJA

10:15 a.m.
Stage B
VENDOR EXHIBITS OPEN

10:30 a.m. – 12:15 p.m.
SESSION 2

SCREENING 2A
MKS 111
Pastriology
(D, 100 min., NR)
Five years in the making, filmed in a dozen countries by professional and student filmmakers, Pastriology runs the full range from the pleasures and perils of overeating to the tragedies of world hunger. For further information, visit http://pastriology.com
Alexis Krasilovsky, California State University Northridge

SCREENING 2B
Folino Theater
The Sound of Crickets
(E, 6 min.)
A personal documentary about being far from home.

10:15 a.m. – 10:30 a.m.
Stage B
COFFEE BREAK
Sponsored by AJA

SCREENING 2B
Folino Theater
The Sound of Crickets
(E, 6 min.)
A personal documentary about being far from home.

SCREENING 2C
MKS 132
Back to Me
(MV, 3 min., NR)
A music video for the band Pie
Vanessa Newell, Loyola Marymount University

A Good Match
(F, 13 min.)
A woman tries to re-start a friendship with her ex-boyfriend’s mother.
Lyn Elliot, University of Missouri, Kansas City
Respondent: Sarah Abbott, University of Regina

Gloria
(D, 15 min., WIP)
Gloria, Brazilian mother of 5 and grandmother of 11, tells the story of how she raised her 5 kids on her own, working full time as a cleaner and nanny, after her husband left her in the 1970’s.
Enie Vaisburd, Pacific University Oregon
Respondent: G.T. Keplinger, Stevenson University

The University SitCom
Seasons 1 & 2
(F, 90 min., NR)
“The University”, a SitCom produced in the Film/Video Department at Stevenson University, was created in 2011 to bring traffic to the university’s website. Produced by faculty and students working together, it follows the misadventures of bumbling videographer Hank Howard as he makes a promotional video for the school.
Christopher Reed, Stevenson University

Justin Chouinard, University of Utah
Respondent: Sarah Abbott, University of Regina
**PANEL 2D**  
**MKS 123**  
**Reality Television: The Storytellers**  
After gaining attention with MTV’s “The Real World” in 1992, reality television has dominated American programming, led first by the huge successes of CBS’s “Survivor” and Fox’s “American Idol” and which has now broadened out to include such diverse shows as “Duck Dynasty”, “Trick My Truck” and “Project Runway.” This panel will focus on the storytellers of reality television, the directors, writers, editors, and producers who create the reality stories that have captured our national imagination.  
Nancy Robinson, Academy of Television Arts & Sciences Foundation / Kristiina Hackel, California State University, Los Angeles 

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**PANEL 2E**  
**MKS 121**  
**From Pedagogy to Purchase: Examining Documentary Curriculum from Story Concept to Acquisition**  
This panel of top industry professionals will offer insights from their unique perspectives as documentary filmmakers, marketers, distributors, and producers on what educators can do to enhance the post-graduate success of their students.  
Robert Johnson, Jr., Framingham State University / Terry Sanders, American Film Foundation / Mitchell Block, Direct Cinema Limited / Connie Bottinelli, Grinning Dog Pictures 

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**PANEL 2F**  
**MKS 265**  
**Gender & Race: Challenges In Depicting Identity In The 21st Century**  
Malic Amalya, San Francisco Art Institute  
Divine Abjection: Bodily Tactics of Representation in Queer Cinema  
Through the Kuchar’s lo-fi melodramas, John Water’s “Pink Flamingos” (1972), and Zachary Drucker’s performance videos, Divine Abjection traces tactics of revulsion and ecstasy deployed by queer filmmakers to confront violence targeted at queer bodies.  
Joel Moffett, University of Hawaii & Buck Angel, Woodhull Sexual Freedom  
Alliance Casting  
**Non LGBT Actors In Films Written For LGBT Characters**  
What are the ethical responsibilities of filmmakers in casting films with LGBT characters?  
Hadas Marcus, Tel Aviv University  
**Israeli Cinema as a Reflection of Ethnic Diversity**  
Ethnic stereotypes are notoriously difficult to eradicate, and Israeli cinema often depicts the intolerance and language barriers between various immigrant and native groups. We will discuss theory and look at some examples of Israeli films which portray themes of displacement, alienation, marginalization, social injustice and blurred identities. 

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**PANEL 2G**  
**MKS 118**  
**Negotiating Tricky Terrain When Production Faculty Collaborate With Current Students**  
Inviting students to work on faculty projects in significant managerial and decision-making roles poses a number of issues that can affect the quality and efficiency of a faculty production project, as well as pose singular pedagogical concerns.  
Steven J. Ross, University of Memphis  
Craig Leake, University of Memphis  
Elizabeth Daggett, Rhodes College 

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**PANEL 2H**  
**MKS 119**  
**Story First: Narrative Practice And Pedagogy**  
This panel will focus on the finer points of screenwriting practice and pedagogy with in-depth papers on building universes for story and characters in screenplays aimed
at television and feature film.
Jule Selbo, California State University, Fullerton / Yvonne Leach, Drexel University / Rosanne Welch Ph.D., California State Polytechnic University, Pomona / Diane Walsh, University of Arts, Philadelphia / Bettina Moss and James Napoli, National University

SCREENWRITING 2J
MKS 117
Juried Script Reading

Goodbye Komárom
Sheldon Schiffer, Georgia State University
1st Respondent: Emily Edwards, University of North Carolina Greensboro
2nd Respondent: Richard Lewis, University of Texas

Instrument of God
Vaun Monroe, Columbia College Chicago
1st Respondent: Jonathan Moore, Vanguard University of Southern California
2nd Respondent: Joseph Habraken, University of New England

WORKSHOP 2K
Stage A
Production Sound: Multi-track Workflow
For Film/Video Production
A discussion and demonstration of various approaches to the student use of 2-track, 4-track, and 8+2 track field recorders; along with basic recording techniques of boom, plant, and lavalier miking.
Fred Ginsburg, CAS, California State University, Northridge / Steve Savanyu, Audio Technica US / Joel Krantz, California State University, Northridge

1:30 p.m. – 3:15 p.m.
SESSION 3

SCREENING 3A
MKS 111
Gems from the Archives 12
(75 min.)
Film collectors Jay R. Gemski and Russell Harnden III are back with an all-new selection of retro, historic, educational, and unusual films for your enjoyment.

SCREENING 3B
Folino Theater
A Documentary on the Seldom Scene
(D, 70 min., WIP)
From “basement band” jam sessions in the 1960s, weekly gigs in Washington D.C. area clubs starting in 1971, and beyond, the Seldom Scene became one of the most important bluegrass bands ever creating an urban bluegrass fan base. Through band member interviews, photographs, and concert footage, this is their story.
G.T. Keplinger, Stevenson University
Respondent: Jeff Parkin, Brigham Young University

SCREENING 3C
MKS 132
Girl with Child
(F, 9 min.)
A teenage girl in Ecuador travels by bus with her toddler to visit her mother and the abusive childhood home she left years before.
Maria Abraham, Columbia College Chicago
Respondent: Lyn Elliot, University of Missouri-Kansas City

Black Friday
(F, 55 min., WIP)
Crowd sourcing, a talented cast of unknowns and a micro budget energize the subversive comedy “Black Friday”.

12:15 p.m. – 1:30 p.m.
LUNCH BREAK

1 p.m.
Beckman Hall, Room 404
NEW MEDIA EXHIBITS OPEN
Christmas retail workers pull 18-hour shifts on Thanksgiving night. They survive by watching indie and B movies, blogging, gaming and posting, hiding and slacking, while the world goes mad with mindless materialism. 

Lisa Gottlieb, University of Miami
Respondent: Joe Dull, University of Central Arkansas

**EMIT**
(F, 11 min., NR)
A sci-fi short film about a world where time flows backwards. An old man looks forward to meeting his wife for the first time as she comes to life, while his 7-year old granddaughter contemplates her upcoming mortality.

J.S. Mayank, Western State Colorado University

**SCREENING 3D**
MKS 123
**Greater Cincinnati and Columbus Epilepsy Foundation PSA**
(1 min.)
Channing Seideman is an equestrian. This PSA announcement speaks to what a person with epilepsy can do and in 23 seconds becomes a statement on redefining this neurological disorder.

Blis DeVault, Xavier University
Respondent: Stuart Minnis, Virginia Wesleyan College

**Turning Pulse**
(D, 26 min.)
“Turning The Pulse” offers a rare, behind the scenes look into the creative process of notoriously reclusive cult musician, Jandek. The film offers an unprecedented access to Jandek as he guides a group of musicians from Minnesota through their single rehearsal and the resulting concert.

Ashkan Soltani, Minnesota State University, Mankato
Respondent: Scott Christopherson, St. Edward’s University

**To Russia for Love**
(E, 30 min., WIP)
This project creates a fictional spy story out of Cold War era propaganda films, popular spy movies, and fifteen hours of original footage recently shot in Russia. While humorous and absurd, the goal is to explore how fact can be turned into fiction.

Geoffrey Poister, Boston University
Respondent: Jochen Kunstler, Roanoke Chowan Community College

**PANEL 3E**
MKS 121
**UFVA Graduate Student Fellows Creative Work & Research Presentation**
Current work from the UFVA Graduate Fellows Program.
Joseph Brown, University of North Texas - Moderator / Grace Gipson, Georgia State University - Moderator / Peter Carolla, Wake Forest University / Alexandra Forni, Northern Illinois University / Christian Jensen, Stanford University / Olivia Pettit, Lindenwood University / Dustin Zemel, Louisiana State University / Dabian Witherspoon, Morgan State University

**PANEL 3F**
MKS 265
**Characters & Creators: Women’s Changing Roles In Mainstream Media**
Andrew McAlister, The University of Tampa
Dexter’s Distaff Dilemma: Women’s Sexuality as Device and Enigma
This paper will examine the principal, and significant supporting, women characters in Showtime’s “Dexter” series in order to establish and discuss the series’ problematic treatment of women’s sexuality.

Elizabeth Haas, Fairfield University
Gorgeous Contenders: Women Players in Political Films
A survey of American film history reveals that the most unambiguously political films with prominent women characters equate political viability with sexual virtue and circumscribed behavior.
Jeremy Nielsen, Central Wyoming College
Confounding the Idea of Feminism in the Summer of 1991
The summer of 1991 gave us Sarah Connor, the supposed embodiment of on-screen feminism. But did this performance trump contributions from female directors and writers? Analysis of three films of 1991 strives to uncover the truth.

Adam Davis, Nevada State College
‘It’s Almost as if She Wanted Me To’: Cutscene Narratology in ‘Sucker Punch’
Multiple, hierarchical narrative strands in ‘Sucker Punch’ operate within a videogame logic that underscores the film’s diegetic strategies and produces a complex displacement of agency.

PANEL 3G
MK 118
Connecting to Audience: Story, Lighting, Eisensteinian Montage and Five-Minute Films
Tom Kingdon, Emerson College
Eisenstein And The Underlying Role Of Performance In Montage
This paper argues that Eisenstein’s developing theory of montage is underpinned by his early theatrical performance practice, and that as a filmmaker Eisenstein never escaped the influence of his mentor, the theater director Sergei Meyerhold.

Jennifer Poland, Cleveland State University
Film Lighting: Audience Emotional Response and Narrative Interpretation
This paper presents a model for empirical study of the affect of three variable lighting strategies: high key Comedy, low key Noir, and available light Mumblecore. This experiment will illustrate distinct audience response for each lighting style.

Marc Russo, North Carolina State University
Story: A Student’s Journey to Finding and Telling Better Narratives
This paper is meant to encourage all of us, audience and panel members, to think about new ways of teaching students the importance of story and how to stay focused on the story and what it is communicating to the audience.

Jeffrey Wisotsky, Bronx Community College
Creating Five Minute Films: Teaching Strategies for the Visual Storyteller
This paper is designed to inform UFVA of efforts at BCC to take advance vocational training programs. It will highlight our assignments developed to achieve General Education proficiencies, and the learning communities we’re using to get there.

PANEL 3H
MK 119
Student Activism: Using The Power Of Student Documentary Storytelling To Create Awareness Of Social Problems
Teachers from five universities had an idea, won a $200,000 grant, collaborated on a social issue project centered around student documentary storytelling, then created a social media campaign to share the stories locally and nationally.

Ned Eckhardt, Rowan University / Keith Brand, Rowan University / Thelma Vickroy, California State University: Northridge / Alison Kiss, Clery Center for Security on Campus

SCREENWRITING 3J
MK 117
Juried Script Reading

Great Bones
Emily Edwards, University of North Carolina Greensboro
1st Respondent: Jule Selbo, California State University, Fullerton
2nd Respondent: Chriss Williams, William Paterson University
Wilson and Davis
Jonathan Moore, Vanguard University of Southern California
1st Respondent: Richard Lewis, University of Texas
2nd Respondent: Paul Wolansky, Chapman University

**WORKSHOP 3K**
Stage A
**New High Resolution Camera Packages in Practical Workflows; The Red Scarlet Camera System on the University Campus**
This hands-on workshop will also allow attendees the opportunity to build and then shoot scenes with the Red Digital Scarlet Camera packages on a sound stage with actors and lighting & grip equipment.
Erick Yates Green, East Carolina University

**WORKSHOP 3L**
MKS 206
**Teaching Screenwriting with Final Draft in the Classroom**
Learn how to best use Final Draft within a writing class or across a curriculum.
Alejandro Seri, Final Draft, Inc.
Susan Pak, Northwestern University in Qatar

3:15 p.m. – 3:30 p.m.
Stage B
**COFFEE BREAK**
Sponsored by AJA

3:30 p.m. – 5:15 p.m.
**SESSION 4**

**SCREENING 4A**
MKS 111
**Hillcrest Cafe**
(F, 6 min., NR)
A vignette on emotional nuances when an affair is about to end. The film is inspired by “Paris I Love You” (2006), a collection of short fictions created by internationally renowned filmmakers.
Huixia Lu, Champlain College

**Narcissus**
(F, 18 min., WIP)
The classic myth of Narcissus and Echo is updated for present times. Echo cannot seem to get Narcissus to notice her. Narcissus sees himself on Facebook and love is in the air.
Jeremy Nielsen, Central Wyoming College
Respondent: Maria Abraham, Columbia College Chicago

**The Dread Factory**
(F, 41 min., WIP)
When a fraternity’s pledges are taken to an abandoned bread factory, they’re worried about how they’ll be hazed. But as actives and pledges alike start disappearing one by one, they realize something scarier than hazing is going on.
Mark Kerins, Southern Methodist University
Respondent: Lisa Gottlieb, University of Miami

**SCREENING 4B**
Folino Theater
**Falling Up and Breaking Down**
(MV, 4 min.)
When the victim of high school bullying gets a chance to fight back in an underground fight club, he crosses the line between victim and bully.
Anastasia Basche, Columbia College Chicago
Respondent: Vanessa Newell, Loyola Marymount University

**NOVA**
(F, 6 min., WIP)
“NOVA” is a short SCI-FI film investigating the building of genetically modified and scientifically improved humans and its ethical impact. Jin, an ailing old geneticist and biochemist, created the heroin of the story Nova to serve his personal need, a daughter to love him.
Wenhwa Ts’ao, Columbia College Chicago
Respondent: Irina Patkanian, Brooklyn College of CUNY
The Extremist  
(F, 8 min.)
A mysterious Middle-Eastern systems programmer ventures out at night into the quiet Philadelphia suburbs. What he discovers might change him and, perhaps, our perception of him.
Shahin Izadi, Temple University
Respondent: Nicholas Ferrario, Columbia College Chicago

Welcome Home  
(F, 10 min.)
Mr. and Mrs. Ahn, Korean immigrants, get a phone call from their proud daughter Yena, a Harvard medical doctor, telling them she will visit home with her fiance. The Ahn couple is excited to guess who their daughter will bring home: Korean, Chinese, or American?
Joonhee Park, Wheaton College

SCREENING 4C
MKS 132
Salt Lines  
(E, 5 min.)
Origination: 35mm clear leader, salt; white and Himalayan pink, ink, paint, tape – A salt line cycle - a haptic, visceral response to discordant lines of text associated with Himalayan salt extraction; its use in the U.S. for gourmet cooking and healing vs. the hard repetitive labor of those who bring us this commodity.
Cade Bursell, Southern Illinois University, Carbondale
Respondent: Wenhua Shi, Colgate University

Nugatory  
(E, 4 min., NR)
What are the ingredients that go into a work of art? What is the alchemy by which seemingly worthless materials are imbued with meaning, value, and emotion? Using images of sculptures by nonagenarian New York artist Leo Rabkin, “Nugatory” explores these questions through kinetic movement, animation, and abstraction.
Augusta Palmer, St. Francis College

Epilogue  
(E, 72 min., NR)
When a modern plague becomes resistant to all cures, time-travelers must seek answers in a 14th century village known for its immunity to the original Plague. Our heroes get more than they’ve bargained for as the twists of time travel forcing them to discover the modern plague’s origins; ending in a confrontation to prevent humanity’s extinction.
Deborah Larson, Missouri State University

SCREENING 4D
MKS 123
Ad Noctum  
(F, 10 min.)
A man is consumed by shadows in an old house on the darkest night of the year.
Ross Morin, Connecticut College
Respondent: Michael Mulcahy, The University of Arizona

January Drift  
(E, 6 min., NR)
The film comes from the in-between feeling that many immigrants know well: the mind is constantly in two places. It asks the question of how we can be in two places at the same time. “January Drift” is a reflection on instances in which we feel divided and a celebration of the imagination, which helps us defy the laws of physics.
Enie Vaisburd, Pacific University, Oregon

The Presidents’ Cup  
(D, 51 min.)
At one time, baseball in Baltimore was the number one sport. Every Friday, Saturday and Sunday you’d find families at games where either the fathers or the kids played. High School rivalries were fierce, all schools played one another in one league, and then ... it all died. In the Spring of 2012, 16 High School baseball teams in Baltimore came back together to compete in the President’s Cup Tournament. The players were from both public and private schools, some more well off than others, some more serious
than others, some more talented than others ... all with one dream in common.

Julie Simon, University of Baltimore
Respondent: Diane Ambruso, Chapman University

PANEL 4E
MKS 121
**Best Practices In Documentary Storytelling – Teaching Beyond Talking Heads And B-Roll**
The panel will explore successful techniques and exercises for teaching documentary storytelling at both the undergraduate and graduate level in an effort to elevate students nonfiction films to a place of engaging narrative.

Aubrie Campbell Canfield, Actuality Media / Jan Krawitz, Stanford University / Christopher Reed, Stevenson University / Melinda Levin, University of North Texas / John Schmit, Grand Valley State University

PANEL 4F
MKS 265
**PACT5: Partnership That Re-Imagines The Power Of Student Storytelling**
This panel details how five faculty members from universities collaborated to help students collectively create powerful media centered around documentary storytelling that engages with the problem of sexual assault on college campuses.

Laura Vazquez, Northern Illinois University / Thelma Vickroy, California State University, Northridge / Diana Nicolae, Rowan University / Jack Lucido, Western State Colorado University / Robert Johnson, Jr., Framingham State University / Randy Caspersen, Northern Illinois University

PANEL 4G
MKS 118
**The Night CBS Ran Deep Throat: The Game Of Television, A New Approach To Teaching The Business And History Of Television By Living It**
Bring your laptops and play this large-scale simulation of the roles in television with us!

James Gardner, Dodge College of Film and Media Arts, Chapman University / Peter Longini / Molly Stenson, JD, Business Affairs at Creative Artists Agency / Brian Beyer, CEO Host Production / Katrina Jameson, Associate Producer, Aperture Films

PANEL 4H
MKS 119
**Using Graphic Novels In Fairytales: How Superheroes & Enchantment Transform Narrative**

Alison Morrow, Johns Hopkins University
Beauty or the Beast: Fairy Tale, Film, and Reframing Narrative
Beauty and the Beast traditionally focused on Beauty’s hero’s journey. Recent film versions have altered the story to focus on the Beast; it now reflects the values of a patriarchal society instead of the story’s progressive origins.

M.D. Rahman, West Virginia State University
Bangladeshi Batman: Super Powers of Neelkamal Inter-cultural superhero media.

Zach Finch, University of Wisconsin-Milwaukee
The Marvel Cinematic Universe: A New Direction for the Blockbuster
This paper is a narrative and industry analysis of the Marvel Cinematic Universe.

Rebekah Jorgensen, Webster University
From Comic Book to Photograph to Text: The Reverse Path of Hugo Cortese
While classic stories are often modified from text to visuals (photos/video) to comic books for mass audiences, story-teller Marco d’Anna has taken the opposite approach with the MALTO
CORTOSE comic book series with interesting results.

**SCREENWRITING 4J**  
**MKS 117**  
**Juried Script Reading**

No Bluff  
Jule Selbo, California State University, Fullerton  
1st Respondent: JS Mayank, Western State Colorado University  
2nd Respondent: Susan Pak, Northwestern University in Qatar

**WORKSHOP 4K**  
**Leatherby Library B12**  
**Successful Teaching of Final Cut Pro X 10.0.8 After Professional Pooh-Poohing**

Learn how to overcome professional negativism towards Apple’s revolutionary Final Cut Pro X in an academic setting. Presentation highlights the paradigm shift in editing while pointing to its role in cost cutting changes in filmmaking. Software updates and third party support products solidify the versatility of FCPX.  
Dolores Jenerson-Madden, Fullerton College

**WORKSHOP 4L**  
**MKS 206**  
**Case Study: Using Movie Magic Budget and Scheduling**

Learn how to teach Movie Magic’s Budgeting and Scheduling software, starting with a script through budget and schedule breakdown.  
Michael Sable, Entertainment Partners  
Fran Lucci, Entertainment Partners

**NEW MEDIA 4M**  
**Beckman Hall 404**

Compressed Growth  
Jennifer Rarick, University of the Arts  
Respondent: Laszlo Fulop, The University of New Orleans

Reflections: Home and Away

Laszlo Fulop, The University of New Orleans & Marline Otte, Tulane University  
Respondent: Jennifer Rarick, University of the Arts

**5 p.m.**  
**VENDOR EXHIBITS CLOSE**

**NEW MEDIA EXHIBITS CLOSE**

**6 p.m. – 9 p.m.**  
**WELCOME RECEPTION**  
Folino Theater/Sound Stages  
Join your colleagues for an evening beginning in Dodge College’s Folino Theater and continuing in the sound stages. Enjoy complimentary drinks and appetizers while mingling and catching up with familiar names and faces. This event is not to be missed to kick off another successful UFVA conference!  
Sponsored by AVID.
Tell the best story possible.

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See what’s new: avid.com/mediacomposer7
THURSDAY, AUGUST 1

8:30 a.m. – 10:15 a.m.
SESSON 5

SCREENING 5A
MKS 111
Montage
(E, 1 min.)
A compilation of clips from films and videos by Bridget Murnane featuring Iris Pell, Fred Strickler, Louise Burns, Susan Rose, and Jeanine Durning.
Bridget Murnane, California State University Los Angeles
Respondent: Cade Bursell, Southern Illinois University, Carbondale

Taxidermists
(D, 21 min.)
Dennis Harris & Wendy Christensen’s vocation is unusual: taxidermy. Harris constructs gravity-defying mounts, and Christensen is one of the few remaining full-time museum taxidermists. Both are fixtures at the World Taxidermy Championships. “Taxidermists” is a window into an often overlooked but vibrant world of art, science, and competition.
Nicole Triche, Elon University
Respondent: Howard Libov, Fairleigh Dickinson University

Wagonmasters
(D, 38 min.)
The car that was an icon of the American Dream is all but dead. There are some, however, who still cling to the station wagon and what it represents in American culture. “Wagonmasters” offers glimpses into the lives of such wagon enthusiasts, and tells the story of the station wagon as it represents a changing America over the last hundred years.
Sam Smartt, Wake Forest University
Respondent: Jacob Bricca, The University of Arizona

SCREENING 5B
Folino Theater
The Voyage of Vera Valasco
(F, 2 min.)
When an overworked hotel maid stumbles across technical blueprints from an aeronautical engineering conference, she goes on the voyage of a lifetime!
Vanessa Newell, Loyola Marymount University
Respondent: Wenhwa Ts’ao, Columbia College Chicago

The Speaker
(F, 14 min.)
“The Speaker” is the story of Tom Carter, a motivational speaker who must choose whether or not to save his failing marriage to a younger woman, while at the same time confronting the consequences of his teachings.
Nicholas Ferrario, Columbia College Chicago
Respondent: Shahin Izadi, Temple University

Night Madness
(F, 15 min.)
Alternative narratives of a long lost love.
Hong Zhou, Southern Illinois University, Carbondale
Respondent: Jeremy Nielsen, Central Wyoming College

Hark
(F, 15 min., NR)
“Hark” is about a man who is confronted with a moral dilemma to save his own life or risk the life of another. The characters in “Hark” are ordinary people making choices to survive. The story draws attention to the harsh reality of human trafficking and shines light where there is darkness.
Jonathan Fung, Santa Clara University
**SCREENING 5C**

**MKS 132**

**Words That...**

(E, 6 min., WIP)

“Words that...” is an experimental short film exploring the visceral reactions to words that cause stress, and words that cause glee. Themes of anxiety and joy as expressed in words are salved or heightened with imagery.

Carolyn Macartney, Southern Methodist University

Respondent: Paul Turano, Emerson College

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**Armed Defense**

(F, 10 min.)

Overnight a man turns his family home into a military stronghold fortified with machine guns, barbwire, and barricades. He is preparing to stand his ground against an imminent military attack. He is completely sane.

Irina Patkanian, Brooklyn College of CUNY

Respondent: Joonhee Park, Wheaton College

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**Thorns vs. Roses**

(E, 12 min., WIP)

A collage piece, of a sort. Morticia trims yet another rose stem, while Bugs Bunny takes up Zen. Guilt wracked, a nun tries furtively to cleanse herself of imagined sin. Various divas flail to no avail. Lips, lipstick, frozen lips. “Is anybody listening to me?” “No dear, they are not.”

Edward Rankus, University of Chapel Hill

Respondent: Lucas Ostrowski, Bowling Green State University

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**Showstopper**

(F, 16 min., NR)

A former stage mother reclaims dominion over her teenage son when a freak accident leaves him paralyzed from the waist up, forcing him to rely on his childhood tap repertoire to communicate.

Pamela Corkey, Hofstra University

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**SCREENING 5D**

**MKS 123**

**Matriarchal Voices: Indigenous Women in Cinema, Volume 1**

(D, 30 min.)

Part 1 of a series introducing Indigenous women filmmakers across three generations. It is a story about the storytellers, and explores the cinematic contributions of Native American and First Nations Canadian women. Filmmakers include Mona Smith (Dakota), Dorothy Christian (Splat’sin Secwepemc), Tracey Deer (Mohawk) and Valerie Redhorse (Cherokee).

Jennifer Machiorlatti, Western Michigan University

Respondent: Michelle Glaros, Centenary College of Louisiana

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**Conjure: the Folklore of Dr. Jim Jordan**

(E, 45 min., WIP)

Folklore from a time when black history did not have a month, yet oral histories were alive in equal measure with truth and imagination. One man’s story of self-determination. A film straddling the border area between multimedia installation, stage play and documentary film.

Jochen Kunstler, Roanoke Chowan Community College

Respondent: Jennifer Machiorlatti, Western Michigan University

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**PANEL 5E**

**MKS 121**

**Looking Back: Examining The Non-Fiction Film & The Documentary Aesthetic**

John Warton, University of Edinburgh

Nonplussed Plausibility: The Subversion of Motivation Through Documentary Aesthetics in Films of the Fantastic

A study on the impact documentary aesthetics’ suggestion of factuality has on narrative motivation and causality within film genres reliant upon elements of the fantastic, specifically science fiction, horror, and fantasy.
Naomi Levine, Temple University
Aging on Screen: An alternative to the narrative of decline in Agnes Varda’s “The Beaches of Agnes”
In her autobiographical film, filmmaker Agnes Varda explores the limits of cinematic temporality to challenge dominant narratives of old age as an inevitably linear subjectivity.

Ben Levin, University of North Texas
Designing and Teaching a Course On the Films of Errol Morris
This paper explores the challenges and rewards of teaching a course on one of our major film authors and investigative storytellers.

George S. Larke-Walsh, University of North Texas
Passionate Detachment: Giving Voice To Women In The Documentaries Of Kim Longinotto
A discussion of Kim Longinotto’s work which seeks to explore the articulation of women’s voices in documentary and the filmmakers’ invisible presence.

Casey Hayward, Bentley University
StorySelling: Conflict and Creativity in Government-Funded Film Projects
This paper examines challenges that arise when tax dollars, politics and culture converge around a federally funded documentary. It is a cautionary tale but also imagines ways that filmmakers can put story first under such circumstances.

David Coon, University of Washington Tacoma
Storytelling As Activism: POWER UP Films and Feminist/LGBTQ Empowerment
Examines how non-profit production company and educational organization POWER UP Films enables women and LGBTQ filmmakers to use visual storytelling as a vital component of social activism. Based on interviews with POWER UP board members.

PANEL 5G
MKS 118
Coming To You Interactively!
Learning From Games & Technology

Francisco Menendez, University of Nevada, Las Vegas
HFR not: Are Fast Frame Rates Redefining the Film Experience?
Peter Jackson’s push for 48fps (HFR), and subsequent tests that have lead Avatar 2 and 3 to be possibly shot in 60 fps have sparked a heated debate over a relatively simple technological innovation of shooting at high frame rates. The goal is to move toward a glassless 3-D experience. This paper discusses the aesthetic minuses, and immersive pluses of this new technology on the art of film storytelling.

Ayana Haaruun, Kennedy-King College
Original Beauty: Black Hair on YouTube
A qualitative research study of a YouTube video sharing community devoted to black hair that explores the community’s impact on perceptions of beauty, self-esteem and racial pride amongst women in the African Diaspora.
Rebecca Ormond, Webster University
3D: Novelty, Niche and Story
This paper discusses 3D’s unique psychological time-space zeitgeist in recent independent films and presents ways in which 3D technology can effectively be used to enhance story in a way not possible with 2D.

James B. Joyce, Montana State University
Agency & Character: Using Video Games to Teach Story Structure
Videogames employ active, “plot-based” characters as described in Aristotle’s Poetics, making them effective tools in teaching students how environments push against characters and characters push back against the environment.

PANEL 5H
MKS 119
Teaching Like Film
What has telling stories on film taught us, and, as digital takes hold, what should we teach? What are the disciplines that filmmakers know... now... that will vanish if we don’t teach them? What knowledge does film impart that we must conserve?
William M. Akers, Belmont University / Norman Hollyn, University of Southern California / David Waldman, University of Nevada at Las Vegas / Marc May, Towson University

SCREENWRITING 5J
MKS 117
Juried Script Reading
Acceleration
Richard Lewis, University of Texas
1st Respondent: Paul Wolansky, Chapman University
2nd Respondent: Beth Serlin, Loyola Marymount University

Misappropriated Magic
Joseph Habraken,
University of New England
1st Respondent: Jason Brown, Valdosta State University
2nd Respondent: Emily Edwards, University of North Carolina Greensboro

WORKSHOP 5K
Stage A
Staging Masters That Tell The Story
Staging scenes so the event is physicalized and can be ‘read’ in the master. Presentation and hands on exercises to explore Subtext, Staging (as Kazan put it, “turning psychology in to behavior”), Camera Placement so the composition serves the narrative, and finally Movement, our punctuation in film.
Claudia Weill, University of Southern California

WORKSHOP 5L
MKS 206
Futureproofing for Filebased Workflow
File-based workflow is here and 4K is right around the corner. This workshop will help you prepare for and use file based workflows including 4K editing, monitoring and playback”
Jeff Way, AJA Video Systems
Bryce Button, AJA Video Systems
Sebastiano Distefano, Adobe

10:15 a.m. – 10:30 a.m.
Stage B
COFFEE BREAK
Sponsored by AJA

10:15 a.m.
Stage B
VENDOR EXHIBITS OPEN

10:30 a.m. - 12:15 p.m.
SESSION 6

SCREENING 6A
MKS 111
Ordinal 5
(D, 8 min.)
“Ordinal 5” is the documentation of the physicalization of a mathematical idea as conceived by Brian Rotman, choreographed by Jeanine Thompson, sound design by Dan Scott. Recorded
in part during the Topology events at the TATE Modern.
Janet Parrott, Ohio State University
Respondent: Brad Barber, Brigham Young University

**Home and Away**
(D, 64 min.)
“Home and Away” is a stylish documentary that examines the “brain-gain” immigration to the U.S, the life trajectories of professors, physicians, filmmakers, engineers, and social entrepreneurs, who came to this country from various countries of Europe, Asia, Africa, Australia, and South America. The film chronicles the individual journeys of “global citizens” and the multiple ways in which they reflect on and understand their life choices. Stylized interviews are interlaced with modern dance pieces that comment on themes such as home, dislocation, alienation, nostalgia, and hope. Laszlo Fulop, The University of New Orleans & Marline Otte, Tulane University
Respondent: Adrianne Carageorge, Rochester Institute of Technology

**SCREENING 6B**
Folino Theater

**Night and Steeple**
(D/E, 10 min.)
A personal documentary about being far from home. Thomas Castillo, Bowling Green State University
Respondent: Jes Therkelsen, California State University, Fresno

**The Dressmaker**
(D, 65 min.)
Part “Project Runway,” and part experimental treatise on Moroccan surfaces (fabric, clothing, city, identity), “The Dressmakers” interweaves the stories of traditional tailors and factory seamstresses with the story of Tangier-based designer Salima Abdel-Wahab as she races to prepare her line for the Festimode fashion show in Casablanca.
Shara Lange, East Tennessee State University
Respondent: Jacob Bricca, The University of Arizona

**SCREENING 6C**
MKS 132

**Spiritual Transit**
(D, 22 min.)
John Boatner, after struggling as a musician in Memphis, Tennessee for over 34 years, decides to move to Seattle, Washington as part of a spiritual journey dictated to him by God. In order to make the trip, John, age 72, must discard all of his accumulated possessions, which include family heirlooms and a house. David Goodman, University of Memphis
Respondent: Joseph Brown, University of North Texas

**The Meaning of OSU**
(D, 50 min., WIP)
An exploration of the life of a Lumbee Indian, raised by African American adoptive parents in rural North Carolina. By chance Kenny Buffaloe was exposed to Kyokushin Karate and it changed his life. This is not a story of a poor rural boy striking it rich - or maybe it is... Jochen Kunstler, Roanoke Chowan Community College
Respondent: Michael Whalen, Santa Clara University

**SCREENING 6D**
MKS 123

**Sympathy Pains**
(F, 75 min.)
When Danny and Stephanie find out they’re pregnant (surprise!), Danny can’t stop his own morning sickness. As an amateur comedian, his personal disaster becomes comedy gold, and his career takes off. Fighting a battle between his family and his dream job, Danny chooses both and succeeds at neither. Joe Dull, University of Central Arkansas
Respondent: Mikael Kreuzriegler, Loyola Marymount University, Los Angeles
PANEL 6E
MKS 121
Directors on Directing
The Entertainment Industry Caucus presents its third “Directors on Directing” panel featuring four Directors Guild of America director/professors exploring how to teach storytelling through the art and craft of directing.
Peter Kiwitt, Rochester Institute of Technology / Jack Sholder, Western Carolina University / Paul Schneider, Boston University / Lisa Gottlieb, University of Miami

PANEL 6F
MKS 265
Storytelling Trends in 2013
As media platforms continue to multiply, storytelling practices are evolving as content creators explore new ways to reach viewers. This panel looks at 4 areas—story structure, transmedia, pitching, and format hybridization—affected by this trend.
Evan Smith, Syracuse University / Francisco Menendez, University of Nevada, Las Vegas / Will Akers, Belmont University / Northrop Davis, University of South Carolina

PANEL 6G
MKS 118
Pedagogy & Collaboration: Creating Teachable Moments & New Models For Pedagogy
E. Alyn Warren, National University
A Creative Education: The Novice’s Journey
Assuming Anton Chekhov is right that “talent is the ability to distinguish the essential from the inessential,” what essential educational experiences prepare a novice filmmaker for making effective creative choices throughout the filmmaking process?

SCREENWRITING 6J
MKS 117
Juried Script Reading
Skin, Hair, Wings
Laura Zaylea, Temple University
1st Respondent: Jeff Van Hanken, University of Tulsa
2nd Respondent: Edward Fink, California State Fullerton
Day Like Night
Scott Swartz, Palomar College
1st Respondent: Hong Zhou, Southern Illinois University, Carbondale
2nd Respondent: Dennis Conway, Valdosta State University

A Civil Proceeding
Jason Brown, Valdosta State University
1st Respondent: Heather Addison, Western Michigan University
2nd Respondent: Jeff Van Hanken, University of Tulsa

WORKSHOP 6K
MKS 206
Transmedia Storyboarding For Production
Workshop consists of 1) personal photo-based story-telling, 2) small-group storyboarding, and 3) a transmedia brainstorming exercise to guide participants through the story creation process from individual, intercultural and multimedia concepts, increasingly important as social and traditional media reconfigure to find new global markets.
Rebekah Jorgensen, Webster University

WORKSHOP 6L
Leatherby Library B12
The Joy of X Continues; More on Final Cut Pro X
Further explorations into Final Cut Pro X; is it right for you? Come and see...
Bart Weiss, University of Texas, Arlington

NEW MEDIA 6M
Beckman Hall, Room 404

Three Waves
Francesca Talenti, University of North Carolina, Chapel Hill
Respondent: David Vaughan, University of South Carolina

An Old Wound
David Vaughan,
University of South Carolina
Respondent: Martha Gorzycki, San Francisco State University

Karen Voices
Martha Gorzycki,
San Francisco State University
Respondent: Francesca Talenti, University of North Carolina

12:15 p.m. – 1:30 p.m.
LUNCH

UFVA Entertainment Industry Caucus – meet in Marion Knott Studios Rotunda Lobby

UFVA History/Theory Caucus – meet in Marion Knott Studios Rotunda Lobby

1 p.m. – 3 p.m.
BASKETBALL TOURNAMENT

1:30 p.m. – 3:15 p.m.
SESSION 7

SCREENING 7A
MKS 111
Welcome to China Alley
(D, 10 min.)
The National Trust for Historic Preservation named China Alley in Hanford, California to its 2011 list of America’s 11 Most Endangered Historic Places. Without means to preserve, it will disappear.
Jes Therkelsen, California State University, Fresno
Respondent: Shara Lange, East Tennessee State University

The Spirit of Bali
(D, 60 min.)
“The Spirit of Bali” is a documentary that connects the roots of culture, religion and art in the island of Bali, Indonesia. This documentary will bring to life this integrated vision of the arts in Bali with its richness in colors and sounds through music, painting, dance, theater and puppetry.
Luis Proenca, Loyola Marymount University
Respondent: Francesca Soans, University of Northern Iowa
SCREENING 7B  
Folino Theater  
Ash Requiem  
(D, 17 min.) 
A personal documentary chronicling a road trip from Memphis, Tennessee to the west coast to scatter the ashes of my brother, who died suddenly last year. The piece deals with loss, memories and the road ahead. 
David Goodman, University of Memphis  
Respondent: Abbey Hoekzema, University of North Texas

SCREENING 7C  
MKS 132  
Living Thinkers: An Autobiography of Black Women in the Ivory Tower  
(D, 75 min.)  
Examines the intersection of race, class, and gender in the experiences of contemporary Black women professors and administrators through education narratives from girlhood to the present revealing the travails, the disappointments, and the triumphs of becoming Black women professors in the US.  
Roxana Walker-Canton, Fairfield University  
Respondent: Jochen Kunstler, Roanoke Chowan Community College

SCREENING 7D  
MKS 123  
The Other Army  
(D, 29 min.)  
“"The Other Army" is a documentary that seeks to understand the issues faced by Pakistan in its struggle against terrorism. It tributes the people who have sacrificed their lives in counter-terrorism efforts and provides a glimpse into the lives of their survivors.  
Sana Haq, Wake Forest University  
Respondent: Jon Barr, Eastern New Mexico University

From the Fields: An American Journey  
(D, 28 min.)  
This documentary follows the life of journalist Damian Trujillo: from farmworker in the Salinas Valley to being the first in his family to graduate college. This film goes beyond the hateful rhetoric surrounding the immigration debate and into a deeper exploration of what it means to work, to support family and contribute to our American society.  
Carolyn Brown, American University  
Respondent: Jonathan Olshefski, Rowan University

PANEL 7E  
MKS 121  
Anatomy of a Film  
Story is told through many prisms in a collaborative endeavor like the production of a feature film. Presented by the Academy of Motion Picture Arts and Sciences, three members of a production and post-production team (participants to be announced, pending their availability) will discuss how they interact with each other to create a complete and successful story.  
Randy Haberkamp, Academy of Motion Picture Arts and Sciences  /  Norman Hollyn, University of Southern California

PANEL 7F  
MKS 265  
Screenwriting Pedagogy: How Theory Impacts Practice  
Four writing professors and a professor of psychology will present views on the relationship of theory to practice in teaching and writing for the screen.  
Paul Gulino, Chapman University  /  Connie Shears, Chapman University  /  Peter Kiwitt, Rochester Institute of Technology  /  David Carren, University of Texas - Pan American  /  Hafed Bouassida, Minneapolis College
**PANEL 7G**

MKS 118  
**Exploring Stories of Success and Change: The Gender Landscape in the Film/TV Industry**

In an effort to encourage more UFVA members to address gender inequity, panel members will share stories about how they are involved in studying, enacting and participating in gender equity initiatives within their campus and communities.

Sheila E. Schroeder, University of Denver  /  Laura Vazquez, Northern Illinois University  /  Brett Caroline Levner, University of Nevada, Las Vegas  /  Connie Wilkerson, University of Utah

**PANEL 7H**

MKS 119  
**East & West: International Cinema, TV & Performance Methods**

Joseph Kraemer, Temple University  
*Abbas Kiarostami’s Ideology of Automobility*

A textual analysis of the social and political implications of Abbas Kiarostami’s poetics of “automobility,” wherein the car functions as both cinematic apparatus, narrative agent, and tool of subversion.

Courtney Fellion, San Francisco State University  
*No Reservations: Postmodern Cultural Geographies and the New Spaces of Televisual Tourism*

This paper analyzes Anthony Bourdain’s travel/cooking TV show “No Reservations” as a unique postmodern media phenomenon that is a centrifuge of travel, culinary, reality, documentary and anthropological discourses.

George Chun Han Wang  
University of Hawaii at Manoa  
*Created in Formosa: Surveying the Evolution of Taiwanese Cinema*

This paper examines and chronicles the development and historical highlights of Taiwanese cinema, and speculates on its possible future directions in light of the Chinese market.

Tom Kingdon, Emerson College  
*Learning from Kutiyattam*

Kutiyattam, the world’s oldest continuous performance form, offers many lessons for contemporary film.

**SCREENWRITING 7J**

MKS 117  
**Works in Progress & Juried Script Reading**

Second Time Around  
Mark Kerins, Southern Methodist University

1st Respondent: JS Mayank, Western State Colorado University  
2nd Respondent: Marc Moody, University of Hawaii at Manoa

**UNION**

Marc Moody, University of Hawaii at Manoa

1st Respondent: Joseph Habraken, University of New England  
2nd Respondent: Laura Zaylea, Temple University

**WORKSHOP 7K**

Stage A  
**Craft of the First AD on Professional & Student Films**

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

Craig Huston, Pro AD Seminars  
Lara Erman, Chapman University  
Roger Young, DGA
WORKSHOP 7L
Foley Stage

**Tricks of the Trade: Foley**
Tricks of the trade of the Foley artist, performing footsteps and other sound effects for film. Learn secret uses for cornstarch and coffee grounds, plus basics of mic selection and placement, and how to utilize Foley to tell your story better. During a hands-on demo session, audience members will be Foley artists for a scene from a film.

Matt Meyer, George Fox University
David Bondelevitch, University of Colorado, Denver

3:15 p.m. – 3:30 p.m.
Stage B

**COFFEE BREAK**
Sponsored by AJA

3:30 p.m. – 5:15 p.m.

SESSION 8

SESSION 8A
Folino Theater
UFVA MEMBERSHIP MEETING

5 p.m.

VENDOR EXHIBITS CLOSE

NEW MEDIA 7M
Beckman Hall, Room 404

**Standing Tall: The Extra/Ordinary Life of Mizuko Takahashi Nomura**
Art Nomura, Loyola Marymount University
Respondent: Jennifer Hardacker, Pacific University

What We Mean When We Say Home
Jennifer Hardacker, Pacific University
Respondent: Wenhua Shi, Colgate University

Shadow
Wenhua Shi, Colgate University
Respondent: Art Nomura, Loyola Marymount University

NEW MEDIA EXHIBITS CLOSE

5:20 p.m.

Entrance to Marion Knott Studios
CONFERENCE GROUP PHOTO

6 p.m. – 9:45 p.m.
Tortilla Jo’s, Downtown Disney
UFVA Annual Picnic
Join your fellow conference attendees for authentic south-of-the-border cuisine and beverages in Downtown Disney. Complimentary transportation will be provided to/from Dodge College’s Marion Knott Studios starting at 5:25 p.m. Co-sponsored by Autodesk and Entertainment Partners.
FRIDAY, AUGUST 2

7 a.m. – 2 p.m.
THE “WALKER CUP”
ANNUAL GOLF TOURNAMENT

8:30 a.m. – 10:15 a.m.
SESSION 9

SCREENING 9A
MKS 111
Out of Body
(D, 5 min., NR)
An unexpected look at an African American computer scientist and dancer who conspires against death and disease in an unusual way. Shot on Super 16mm black & white film with a spring-wound Bolex camera, this documentary short artfully addresses the collision of disability, science, and the power of imagination.
J. Christian Jensen, Stanford University

Tatanka
(D, 75 min.)
An idolizing son confronts the enigma that is his father, a Sixties idealist one scheme away from financial ruin. As son follows father on a series of ever stranger adventures, a lost history of the decade is revealed, including never before seen footage of Joan Baez, Cesar Chavez, and Daniel Ellsberg.
Jacob Bricca, The University of Arizona Respondent: Luis Proenca, Loyola Marymount University

SCREENING 9B
Folino Theater
Convert
(D, 28 min.)
A former Mormon missionary returns to Thailand ten years later to explore the effects of conversion on the lives of those he taught. Missionary work and culture collide as he and his pupils that converted recognize both the negative and positive effects of missionary work.
Scott Christopherson, St. Edward’s University Respondent: Bart Weiss, University of Texas, Arlington

Beirut, Philadelphia
(D, 49 min., NR)
“Beirut, Philadelphia” is a creative documentary about an inner city neighborhood in North Philadelphia. Part diary film, landscape narrative, and verite, the story interweaves the experiences of the people from Beirut as told by themselves.
Eugene Martin, University of North Texas

SCREENING 9D
MKS 123
The Gods of Garbage
(F, 72 min.)
Finding themselves on a garbage dump - of all places! - for their first date, two lonely souls are forced to risk everything to find true intimacy and companionship. A provocative critique of consumerism, and a crazy love story. Based on the play ‘roznjogd’ by Peter Turrini.
Mikael Kreuzriegler, Loyola Marymount Los Angeles Respondent: Matthew Jacobson, University of Kansas

The Smart Rocks
(F, 17 minutes, NR)
“The Smart Rocks” is the pilot of a webisode about Ashley, an 18-year-old robotics genius who didn’t like being an orphan so she built a cyborg father and started a band with him called The Smart Rocks. This first episode is about Ashley having to tell her dad that he is a cyborg before she goes to college and how she deals with him breaking down. Each episode will be followed by a song ala The Partridge Family. The song in this episode is “Open Ending”, a song Ashley wrote about not wanting to grow up and be a boring adult.
Michael Tierno, East Carolina University & Erick Green, East Carolina University

#ufva2013 / UFVA 2013 / Story First
SCREENING 9K
MKS 132
**Alumni Band**  
(D, 26 min.)
At most universities, Alumni band means an extra-large pep band for the homecoming game. At ENMU, alumni spanning seven decades return to their alma mater every two years to become a small symphony. At the 2012 gathering, the old guard meets the avant garde.  
Jon Barr, Eastern New Mexico University  
Respondent: Sally Rubin, Chapman University

**Aglow**  
(D, 28 min.)
The Under the Radar series of films is about artists who are recognized, but who are not ‘celebrities.’ “Aglow” takes a look at the art of Paul Chojnowski, the nations’ most renown practitioner of the art of drawing with fire. In this emotionally moving film, we follow the artist as his work is chosen to decorate the set of a major Hollywood film, and watch as Chojnowski’s tumultuous personal life inevitably infiltrates his choice of subject. Along the way we gain insight into how the modern artist juggles the demands of the artistic life, as well as that of parent, husband, and breadwinner.  
Howard Libov, Fairleigh Dickinson University  
Respondent: Leena Jayaswal, American University

PANEL 9E
MKS 121
**Interactive Storytelling in the Transmedia Landscape**
As interactive digital stories gain more prominence with mainstream audiences, do we, as media makers, need to alter our narrative strategies to accommodate this growing form? In this panel we will explore the effectiveness of audience engagement in online interactive narrative, followed by a robust discussion with attendees.  
Jennifer Proctor, University of Michigan-

Dearborn  
Yana Sakellion, American University  
Kari Barber, University of Nevada  
Kemp Lyons, Cornerstone University  
Jane McKeever, California State University, Los Angeles

PANEL 9F
MKS 265
**It’s Not About Software; It’s About Story: A Pedagogical Discussion on Film Editing**
Our focus is often better centered on storytelling rather than software—we’ll present insights & practical exercises to teach editing & storytelling together & then lead a discussion on various approaches to editing with a focus on concrete tactics.  
Mark von Schlemmer, University of Central Missouri  
Norman Hollyn, University of Southern California  
David Tarleton, Columbia College Chicago  
Juli Pitzer, University of Kansas

PANEL 9G
MKS 118
**Anticipation Mingled With Uncertainty: Who Needs Screenwriting & Why**
Joel Moffett, University of Hawaii  
Teaching Screenwriting And Screen Acting - Why We Must Teach Actors To Write And Writers To Act; The Benefits Of Using One Craft To Teach The Other  
It is in the best interest of both screenwriters and screen-actors to more fully understand each other’s methods so that they may apply mutually beneficial lessons to their own individual crafts.  
Edward Oneill, University of Southern California  
Teaching Screenwriting: Methods & Values  
Many books on screenwriting offer very similar advice. But most tell learners WHAT to write, not HOW. This presentation offers a method that is more effective and respectful.
SCREENWRITING 9J
MKS 117
Juried Script Reading

Clowns and Heroes
Beth Serlin, Loyola Marymount University
1st Respondent: Chriss Williams, William Paterson University
2nd Respondent: Sheldon Schiffer, Georgia State University

The Correspondents
Michael Green, Arizona State University
1st Respondent: Mark Kerins, Southern Methodist University
2nd Respondent: Jule Selbo, California State University, Fullerton

WORKSHOP 9L
Stage A
Low Wattage/High Concept Lighting Strategies for the Classroom
Camera sensor technology has advanced to a level where high wattage lighting instruments are no longer needed to get a professional and polished look. Some questions that will be addressed will include: What type of lighting kit and camera combination should a directing or production teacher use with students that don’t yet have an established cinematographic skill set? We will also demonstrate the practical use of these lights and how different looks can be achieved with the same lighting unit.
Harlan Bosmajian, Emerson College
David Waldman, University of Las Vegas

NEW MEDIA 9M
Beckman Hall, Room 404

Kuleshov
Jeff Van Hanken, University of Tulsa
Respondent: Cecil Decker, University of South Carolina

[threshold]
Cecil Decker, University of South Carolina
Respondent: Jeff Van Hanken, University of Tulsa

10:15 a.m. – 10:30 a.m.
Stage B
COFFEE BREAK
Sponsored by AJA

10:15 a.m.
Stage B
VENDOR EXHIBITS OPEN

10:30 a.m. – 12:15 p.m.
SESSION 10

SCREENING 10A
MKS 111
Mrs. Buck in Her Prime
(D, 11 min., NR)
“Mrs. Buck in her Prime” is a documentary film about Neva Buck, a spirited 104 year-old church organist who, despite her many physical frailties, insists on playing at several churches in her home of Washington, NC [pop. 9,572] in rural Eastern NC.
Erick Green, East Carolina University

John Nance Garner,
Striking a Blow for Liberty
(D, 56 min.)
John Garner, born and raised in Texas, was Speaker of the House, twice presidential candidate, and twice Vice President to Franklin Delano Roosevelt in the years of the great depression. Garner ushered in the new Deal, until irreconcilable differences with FDR ended his forty-year tenure in Washington.
Nancy Schiesari, University of Texas, Austin & Hans Liebing
Respondent: Julie Simon, University of Baltimore

SCREENING 10B
Folino Theater
December 1990 #2
(E, 3 min.)
Are home movies just an archive?
Or are they a memory-machine, creating pictures in our heads?
Cecil Decker, University of South Carolina
Respondent: Justin Chouinard, University of Utah

**Quest: The Fury and the Sound**  
(D, 55 min., WIP)  
Spanning Obama’s first term in office, “Quest” cuts back and forth across time during a 5-year span in the life of a North Philadelphia man who struggles to overcome traumas pertaining to poverty and inner city living while supporting his family and running a music studio from his house. 
Jonathan Olshefski, Rowan University  
Respondent: River Branch, Allegheny College

**SCREENING 10C**  
MKS 132  
**The Planets**  
(E, 52 min.)  
“The Planets” film was made to accompany the Colorado Springs Philharmonic’s live orchestral performance of Gustav Holst’s The Planets (1914-1916). The film weaves astronomical footage, archival newsreels, silent film, the history of art, and photography to connect literal depictions of space and metaphorical explorations of the human spirit. 
Clay Haskell, Colorado College  
Respondent: Jeffrey Poister, Boston University

**Science Alliance Live!**  
(D, 22 min., NR)  
Four ODU professors and researchers from Oceanography, Marine Biology, Theatre and Instructional Design collaborate on a project designed to entertain and inspire children about science. This film traces the history of the project, which includes live plays and science experiments for children and their families. 
Stephen Pullen, Old Dominion University

**SCREENING 10D**  
MKS 123  
**Pretty Darn Funny**  
(F, 67 min.)  
Branded entertainment created for a traditional publishing company expanding into transmedia publishing. In addition to the web series, there was an accompanying Alternate Reality Game, and numerous other transmedia story elements including blogs, Facebook, Pinterest and Twitter. The production team included over 30 students in many key positions. 
Jeff Parkin, Brigham Young University  
Respondent: Eugene Martin, University of North Texas

**Message Sent**  
(F, 22 min., NR)  
A homeless man finds a cellphone full of trouble. 
Harper Philbin, Grand Valley State University

**PANEL 10E**  
MKS 121  
**Teaching Filmmaking: Industry and Independent Perspectives**  
How does teaching filmmaking differ between those with a previous career in the industry and those from an independent or academic setting. What are the plusses and minuses in both approaches? What can each learn from the other? 
Jack Sholder, Western Carolina University  
Bart Weiss, University of Texas Arlington  
Barbara Doyle, Chapman University  
Francesca Talenti, University of North Carolina, Chapel Hill

**PANEL 10F**  
MKS 265  
**Practicing Powerful Production Pedagogy**  
Perspectives on film production from degree design to classroom technique. Topics include building an interdisciplinary production curriculum, coordinating live-action production with digital arts projects, using production techniques in cinematography workshop classes, and balancing inspiration.
for film productions with creative and logistical challenges.
Dave Kost, Chapman University / Dan Leonard, Chapman University / Ly Bolia, Georgia State University / Andy Lane, Chapman University

PANEL 10G
MKS 118
Teaching Story Structure: It’s All Greek To Us
Whether writing film, TV, or new media, students struggle with structure. But many textbooks are so complex they overwhelm students rather than helping them. We suggest a focus on Aristotle’s basics – beginning-middle-end and the purpose of each.
Ross Brown, Chapman University
Julie Blumberg, Ithaca College
James Dutcher, Chapman University

PANEL 10H
MKS 119
Academic Feature Filmmaking: What It Takes to Make a Feature Film in a University Setting
Medium-sized film programs are uniquely qualified to create feature films. This panel will discuss the potential for programs to create feature length narratives, based on the success of the University of Central Arkansas’ two feature films.
Joe Dull, University of Central Arkansas
Mike Gunter, University of Central Arkansas / Scott Meadors, University of Central Arkansas

SCREENWRITING 10J
MKS 117
Juried Script Reading
Under Ground
Chriss Williams, William Paterson University
1st Respondent: Sheldon Schiffer, Georgia State University
2nd Respondent: Michael Green, Arizona State University

The Dead Wives Club
J.S. Mayank, Western State University

Colorado University
1st Respondent: Susan Pak, Northwestern University in Qatar
2nd Respondent: Beth Serlin, Loyola Marymount University

WORKSHOP 10K
MKS 206
Digital Film Workflow - Avid Media Composer to Avid Pro Tools
This workshop will demonstrate an all-digital film workflow, showing how a completed, edited, film project in Avid Media Composer 6 (video and audio) can be exported as AAF media, and then imported into an Avid Pro Tools 10 system for final editing, mixing, and output.
Joel Krantz, California State University Northridge / Joseph Schwartz, California State University, Northridge / Fred Ginsburg, CAS, California State University, Northridge

NEW MEDIA 10L
Beckman Hall, Room 404
The End of an Error
Peter Freund, Saint Mary’s College of California
Respondent: Marc Moody, University of Hawaii

UNION
Marc Moody, University of Hawaii, Manoa
Respondent: Peter Freund, Saint Mary’s College of California

12:15 p.m. – 1:30 p.m.
LUNCH
UFVA Gender Caucus – meet in Marion Knott Studios Rotunda Lobby
UFVA Script Caucus – meet in Marion Knott Studios Rotunda Lobby
UFVA Grad Student Caucus – meet in Marion Knott Studios Rotunda Lobby

1 p.m. – 5 p.m.
Sandhu Conference Center, Room D
UFVA Board Meeting

#ufva2013 / UFVA 2013 / Story First
SESSION 11

SCREENING 11A
MKS 111
**Sons of Jacob Synagogue**
(D, 57 min.)
“Sons of Jacob Synagogue” is a pioneering documentary on the memories of the Jewish community in Waterloo, a small city in Iowa, and their connection to the synagogue. The film is part of a documentary project “Waterloo: A History of Place” exploring the complex connections between everyday spaces and identity.  
Francesca Soans, University of Northern Iowa  
Respondent: Irina Patkanian, Brooklyn College of CUNY

SCREENING 11B
Folino Theater
**Form & Flow**
(D, 5 min.)
This is the pilot piece for a non-fiction short series themed around work and creation. The divergent artistic approaches of two subjects are displayed: Ly Mai, a structured material-based architect and Reuben Gill, a slightly impulsive illustrator and lyricist.  
Olivia Petitt, Lindenwood University  
Respondent: Anuradha Rana, DePaul University

**Variations**
(D, 24 min.)
“Variations” is a portrait of three artists set apart by their own definition of ability. Dancer Kris Lenzo, musician Chris Foreman, and painter Riva Lehrer reveal the process behind their art and allow us into what ‘different’ feels like.  
Anuradha Rana, DePaul University & Laurie Little, Columbia College Chicago  
Respondent: Laszlo Fulop, The University of New Orleans

**The Ocean In Between**
(D, 30 min.)
“The Ocean In Between” is a portrait of mothers and daughters centered on the universal search for home. This autoethnographic short documentary is a personal and poetic look at a first generation immigrant’s life exploring themes of guilt and family responsibility, love and death, bicultural identity and language.  
Sara Masetti, University of North Texas  
Respondent: Sana Haq, Wake Forest University

SCREENING 11C
MKS 132
**The Craigslist Project**
(E, 15 min.)
“The Craigslist Project” is a video installation shot on VHS using background video provided by the Prelinger Archive. Actors turn best of Craigslist listings into monologues spoken directly to the camera.  
Lucas Ostrowski, Bowling Green State University  
Respondent: Carolyn Macartney, Southern Methodist University

**Kikola – The Timekeeper**
(E, 18 min.)
“Kikola – The Timekeeper” explores the rhythms of human life, animal life and nature. This experimental short movie shows the resemblances and organic metamorphoses of all forms of life.  
Luis Proenca, Loyola Marymount University  
Respondent: Edward Rankus, University of Chapel Hill

**Hologram Analogies, a.k.a. Cram Engram**
(E, 20 min.)
The foundation of “Hologram Analogies” is a single video documenting the twenty-minute ferry ride from Staten Island to Manhattan. Through a slow digital process the final video introduces an intervening manipulating force, drawing attention to the potent spaces between memory, re-memory, document, affect, experience and testimony.
Dustin Zemel, Louisiana State University  
Respondent: Cecil Decker, University of South Carolina

SCREENING 11D  
MKS 123  
**Out in the Cold**  
(F, 30 min.)  
A poignant, oftentimes humorous drama, with themes of loss, memory and disregard, the film was inspired by the freezing deaths of Indigenous men in Canada. Amnesty International included these deaths, allegedly a result of police leaving individuals at an isolated edge of town, in their 2001 report of human rights abuses.  
Sarah Abbott, University of Regina  
Respondent: Mark Kerins, Southern Methodist University

PANEL 11E  
MKS 121  
**Story-Based Filmmaking: Going Beyond The Entertainment Industries**  
Filmmakers are part of a storytelling tradition tens of thousands of years old that is central to human civilization. There are many ways to use our skills beyond the entertainment industry in areas as diverse as health, social advocacy and science.  
Doe Mayer, University Of Southern California  /  Jed Dannenbaum, University Of Southern California  /  Andy Goodman, The Goodman Center  /  Jennifer A. Machioratti, Western Michigan University

PANEL 11F  
MKS 265  
**Environmental Correctness: Social Responsibility In The Post-Millennial Documentary**  
Andy Smith, Lafayette College  
Respondent: Hadas Marcus, Tel Aviv University  
**The Emergence of Ecocinema**  
This presentation introduces the theoretical aspects of ecocinema, a new branch of film studies related to human-caused environmental impacts and current global crises. Various films depicting the precarious future of our Earth will be discussed.  
Hadas Marcus, Tel Aviv University

PANEL 11G  
MKS 118  
**A Call To Action: Blending Theory & Practice**  
Jerry Hartman, Walla Walla University  
**Community Directed Filmmaking Model: Theory and Practical Story Application**  
With cheaper access to higher quality production tools there are renewed forms of participatory filmmaking. This paper looks at the pedagogical buildup towards this community-based approach along with the practical application and pros and cons.  
Ross Morin, Connecticut College  
**Rethinking Production Pedagogy: Bringing Theory into the Filmmaking Classroom**  
Part academic research and part manifesto, this paper addresses some of the concerns and difficulties regarding bridging theory and practice - why we all say we want to do it, but so few of us do.  
Adrian Lim, Ngee Ann Polytechnic  
**Regional Cinema in Action**  
Participants will learn how to make a film history module fun with positive results. Techniques on co-operative learning with games and quizzes will share a light towards an active and positive classroom.  
Nandini Sikand, Lafayette College  
**Cranes of Hope: Organizing Around Origami**  
This paper and filmic examples explores the intersections created between a film and theatre program at a liberal arts college, community organizing and pediatric cancer.
PANEL 11H
MKS 119
From Filmmaker To Facilitator:
User-Participatory And
Subject-Generated Content
Strategies For Interactive Documentary
This panel presentation by MFA students from Emerson College, and an Emerson faculty moderator will survey a range of their interactive documentaries that utilize user-participants and subjects of the works themselves to generate a work’s content.
Paul Turano, Emerson College
Elaine McMillion, Emerson College
Jeff Soyk, Emerson College
Nathaniel Hansen, Emerson College

SCREENWRITING 11J
MKS 117
Juried Script Reading

Dystopia 2084
Paul Wolansky, Chapman University
1st Respondent: Jason Brown, Valdosta State University
2nd Respondent: Susan Pak, Northwestern University in Qatar

From The New World
Andrew Gambino, Western Michigan University
1st Respondent: Jonathan Moore, Vanguard University of Southern California
2nd Respondent: Jason Brown, Valdosta State University

WORKSHOP 11K
Stage A
How To Successfully Use
Faculty Shot Footage As A
Valuable Educational Tool
This workshop will discuss and demonstrate how faculty can effectively use footage from their own projects as teaching tools and learning exercises without fear of being accused of hagiography or hubris.
David Landau, Fairleigh Dickinson University / Matt Clarke, Fairleigh Dickinson University / David Carren, University of Texas - Pan American

WORKSHOP 11L
MKS 206
Smoke, 3-D Workflow and Visual Effects
Steve Vasko, Autodesk

NEW MEDIA 11M
Beckman Hall, Room 404

WHAT KILLED KEVIN?
Beverly Peterson, Montclair State University
Respondent: Charlotte Taylor, Blue Ridge Community College

And When It Is Still...
Charlotte Taylor, Blue Ridge Community College
Respondent: Beverly Peterson, Montclair State University

3:15 p.m. – 3:30 p.m.
Stage B
COFFEE BREAK
Sponsored by AJA

3:30 p.m.
VENDOR EXHIBITS CLOSE

3:30 p.m. – 5:15 p.m.
SESSION 12

SCREENING 12A
MKS 111
Perfect Strangers
[D, 69 min.]
“Perfect Strangers” follows Ellie as she embarks on a 4-year journey of twists and turns, determined to donate her kidney. Five hundred miles away, Kathy endures nightly dialysis sessions and gradually loses hope of a transplant until Ellie reads her profile on the internet and offers her a kidney.
Jan Krawitz, Stanford University
Respondent: Allan Holzman, University of Southern California

SCREENING 12B
MKS 132
Beehive Stories: Iron County
Ted grew up herding sheep in the mountains above Cedar City with his family. University and work took him away from Utah, but late in life circumstances have called him back. While he was gone, real estate values increased dramatically, yet he has no plans to sell what gives him his unique sense of belonging.

Brad Barber, Brigham Young University
Respondent: Janet Parrott, Ohio State University

**The Farmer and the Chef**
(D, 58 min.)
“The Farmer and The Chef” takes viewers behind the scenes to see how two creative geniuses, Chef David Kinch and Farmer Cynthia Sandberg, struggle to grow and serve the perfect meal in America. It’s about the passion two people have for farming and cooking in a biodynamic way that respects the environment but also meets the standards of a two star Michelin restaurant.

Michael Whalen, Santa Clara University
Respondent: Luis Proenca, Loyola Marymount University

**SCREENING 12D**
MKS 123

**Five Decapitations**
(F, 5 min.)
Who knows: Fred’s cockamamie suspicion that the old junker car sitting on the garbage dump is a ruthless killer - maybe that’s not such crazy idea after all?
Mikael Kreuzriegler, Loyola Marymount University, Los Angeles
Respondent: Irina Patkanian, Brooklyn College of CUNY

**This Time Last Winter**
(F, 25 min.)
Iona returns to her boyfriend’s funky warehouse apartment – full of love, magic and the location of her last memory. Through interracial relationships and the healing potential of a talking circle, “This Time Last Winter” looks at violence in young relationships and the moment of choice when violence surfaces.
Sarah Abbott, University of Regina
Respondent: Connie Wilkerson, University of Utah

**Charlie and Bronson Adventures**
(F, 29 min.)
Three young siblings – Charlie, Bronson and Isabella – build a time-machine in their backyard tree house and blast back to 1776 where they encounter German Hessians, British Redcoats and General George Washington himself. Includes songs, animations and documentary segments.
Stephen Pullen, Old Dominion University
Respondent: Steven Ross, University of Memphis

**PANEL 12E**
MKS 121

**Settings & Archetypes: Defining Character & Space In Stories Old & New**
Steve Lipkin, Western Michigan University
Foregrounding the Extraordinary: Performance Under Pressure in the Contemporary Biopic
Performing performance creates the premise, and offers us the relatable syntax of the contemporary biopic, allowing us to better understand its appeal as a contemporary Hollywood product.

Deborah Jae Alexander, University of Phoenix Louisville
La Femme Professionnelle: The Role of the Secretary in Film Noir
In film noir, how important is the female secretary to the story and what is her role in moving the story along? Are there other considerations to discover when examining the role of the femme professionnelle?

Pamela Corkey, Hofstra University
The Pillar Protagonist: Steven Spielberg and the Defiance of Narrative Paradigms
Despite the widespread success of the films of Steven Spielberg, his protagonists generally follow the unusual model of a non-arching “pillar” protagonist. What is this rare narrative device, how does it...
work, and why is it so seldom taught?
Susan Lehman, Desales University
Fixing the Ills
Demonstrating, with the film “Thirteen,”
how much more engaging a script can
be with proper research and analysis.

PANEL 12F
MKS 265
First Stories: Fabula Originale -
Do Myths, Fairy Tales And
Folklore Provide The Deep
Structure And Underpinning
For Today’s Most Popular And
Successful Films And TV Shows?
Do myths, fairy tales and folklore provide
the “deep structure” and underpinning
for today’s most popular and successful
films and TV shows? Each of the five
papers will explore an aspect of deep
structure as it relates to mythology.
Paul Wolansky, Chapman University
Patti McCarthy, University of the Pacific
Bettina Gilois, Chapman University
Julie Blumberg, Ithaca College
Marc Porter, West Virginia State University

PANEL 12G
MKS 118
Perspectives on Creativity in
Teaching and Practice
In “Wall Street: Money Never Sleeps”
(2010), Oliver Stone felt driven to do
a sequel to his earlier film of 1987,
but he also struggled to be true to the
2008 market disaster that many critics
found inadequate to the complex and
massive issues.
Jack Boozer, Georgia State University
Diane Carson, St. Louis Community
College of Meramec / Frank Tomasulo,
City University of New York

PANEL 12H
MKS 119
Understanding Aesthetic
Trends In Animation
This panel addresses recent changes
in the field of animation and asks
how these changes have created new
aesthetic movements. We examine these
emerging, aesthetic trends and the

variety of ways these affect teaching.
Jason Harrington, Ithaca College
Artia Quadri, Rochester Institute of
Technology / Arturo Sinclair, Ithaca
College / Adriana Jaroszewicz, Loyola
Marymount University / Brian Larson,
Rochester Institute of Technology

SCREENWRITING 12J
MKS 117
Panel and Q&A Discussion:
Scriptwriting Assessment in
Higher Education
Moderator - Diane Walsh,
University of the Arts

WORKSHOP 12K
Folino Theater
What is DCP and Why Should My
University Film Program Care?
This workshop will discuss the pro/
cons of finishing student films in the DCP
(Digital Cinema Package) format over
traditional 16mm and 35mm film prints.
Joel Krantz, California State University,
Northridge / Fred Ginsburg, CAS,
California State University, Northridge /
Nate Thomas, California State University,
Northridge

WORKSHOP 12L
MKS 206
Scheduling & Budgeting
a Student Film Using Gorilla
Learn how to use Gorilla’s
Budgeting and Scheduling software.
Aaton Cohen-Sitt, Jungle Software

5 p.m.
NEW MEDIA EXHIBITS CLOSE

5:30 p.m. – 7 p.m.
Beckman Hall, Room 404
NEW MEDIA RECEPTION
Directors Guild Research Tools for Teachers & Students

Visual History Program

Free online resource for educators, students and researchers
Watch interviews of directors sharing their creative process in film, television and other media.

Interviews include:
Robert Altman
Jim Burrows
Costa-Gavras
Milos Forman
John Glen
Randa Haines
Sidney Lumet
Garry Marshall
Arthur Penn
Carl Reiner
John Sayles
Penelope Spheeris
Robert Wise
Melvin Van Peebles
Agnès Varda
and 90 more....

Access over 250 hours of fully transcribed peer-to-peer interviews
• Browse by name
• Filter by category
• Search by keyword

www.dga.org/visualhistory

Directors Close Up 1 & 2

Interviews with Directors nominated for Outstanding Directorial Achievement by the Directors Guild of America
Moderated and edited by Jeremy Kagan

Since 1992, the Directors Guild of America has hosted annual symposia featuring its nominees for outstanding feature film directing. Jeremy Kagan moderates as the nominated directors discuss their work on many of the most brilliant films of the past twenty years.

From script development through preproduction to production and postproduction, personal insights are offered on every step of the creative process. Featuring production materials—including storyboards, script notes, sketches, and on-set photos—Directors Close Up is a valuable resource for educators and aspiring filmmakers.

Available Online at www.scarecrowpress.com
SATURDAY, AUGUST 3

8:30 a.m. – 10:15 a.m.
SESSION 13

9:00 a.m.
Beckman Hall, Room 404
NEW MEDIA EXHIBITS OPEN

SCREENING 13A
MKS 111
Classless: On Being Middle Class in America
(D, 20 min., WIP)
“Classless” is a documentary film that explores “what it means to be middle class in America.” The film combines personal narrative, folksy reporting, and comedy as the film’s director, Joe Brown, tries to reconcile his own status anxiety with everyday understandings of social class.
Joseph Brown, University of North Texas
Respondent: Yael Bridge, Stanford University

Baking Alaska
(D, 29 min.)
A documentary film about two Southern sisters who pursue a dream of opening a bakery all the way to Homer, Alaska after their father’s death. Amid fishermen and outdoorsy adventurers they’ll face the challenges of an extreme environment and working with family.
Kari Barber, American University
Respondent: Sana Haq, Wake Forest University

SCREENING 13B
Folino Theater
Serama Serenade
(D, 20 min., WIP)
“Serama Serenade” explores a curious subculture in south Louisiana whose members devote their time to preparing small chickens for an annual beauty pageant competition.
Michelle Glaros, Centenary College of Louisiana
Respondent: Dina Fiasconaro, Stevenson University

The Voice That Broke the Silence
(D, 55 min.)
A documentary about everyday citizens who changed the course of Oaxaca’s history, the traditional and contemporary forms of media they used to lead a successful resistance against an oppressive, violent regime, and the power of embedding these practices in deeply-rooted indigenous practices. A template for democratic reform movements around the globe.
River Branch, Allegheny College
Respondent: Jan Krawitz, Stanford University

SCREENING 13C
MKS 132
Everything’s Fine
(F, 10 min.)
Peter Berg turns his back on his family, only to discover a great emptiness.
Michael Mulcahy, The University of Arizona
Respondent: Ross Morin, Connecticut College

Tunnel Vision
(F, 25 min.)
Former lovers Brandon and Sarah reunite to revisit the past when Brandon discovers he is going blind. Faced with diminishing eyesight, he convinces Sarah to take him back to the places from their past as a way for him to see them - and her - one last time.
Joseph Kraemer, Temple University
Respondent: Timothy Tamisiea, Columbia College Chicago

Four Scenes of King Lear
(F, 25 min.)
A complete re-staging for the camera of four scenes from a widely praised Memphis theatre production of Shakespeare’s King Lear.
Steven Ross, University of Memphis
Respondent: Stephen Pullen, Old Dominion University
SCREENING 13D
MKS 123
Preserves
(D, 6 min.)
An Ecuadorian rainforest that is home to over 100,000 species and 2 uncontacted indigenous tribes living in voluntary isolation is threatened by the discovery of 850 million barrels of oil... enough to last the world 8 1/2 days.
B. Rich, Columbia College Chicago
Respondent: Sara Masetti, University of North Texas

Wicked Silence (D, 33 min.)
Elaine, Ann, and Willis are three out of approximately 8,000 victims of forced sterilizations sanctioned by the Eugenics Board of North Carolina from the 1920s to the 1970s. Falsely accused of feeblemindedness, promiscuity and being a burden on society they were sterilized without their knowledge.
Sana Haq, Wake Forest University
Respondent: David Goodman, University of Memphis

PANEL 13E
MKS 121
Designing the Introductory Production Course
This presentation will look at the importance focusing on production and narrative techniques over technology at the introductory level.
Joseph Bierman, Rowan University
R.L. Hahn, St. Louis Community College
Jacob Dodd, SUNY Oswego / Jack Lucido, Western Colorado State University
Dan Leonard, Chapman University

PANEL 13F
MKS 265
The Art Of Teaching Code (Or Not) To Media Artists
Interactive authoring and its authoring languages, often computer code, provide a means for moving image creativity and cinematic expression. This panel will explore paths of using tools that require code writing, and those that do not.
Sheldon Schiffer, Georgia State University
Jon Olshefski, Rowan University
Jennifer Rarick, The University of the Arts
Kacey Morrow, Western Washington University

PANEL 13G
MKS 118
Horrific Tales: How Restricting & Transcending Genre Regenerates Form
Sue Brower, Portland State University
The Monstrous and the New Musical
Beginning in the New Hollywood era, a generic hybrid of musical and horror has developed that subverts the classic musical conventions and ideology, examining the “horrors” of sexual identity/preference and mainstream fear and rejection.
David Carren, University of Texas - Pan American
“Big Ideas in a Small, Scary World” How Alfred Hitchcock Used Limited Environments to Re-define the Horror Film
Of all the filmmakers who used an intentionally limited environment to enhance the drama and suspense of a story while still exploring large themes, few surpassed the master of film Horror for the latter half of the 20th Century, Alfred Hitchcock.
Megan Payne, San Francisco State University
In the Flesh and Out of Mind: Fairytale Form, the Ordinary, and Fantastic Flesh in “Taxidermia” and “Dogtooth”
“Taxidermia” (Palfi 2006) and “Dogtooth” (Lanthimos, 2009) operate formally as fairytales; pre-establishing their own rules and social norms for the functionality of the diegetic world and using that structure to affect bodily sensation.
PANEL 13H
MKS 119
Metaphor & Landscape:
How Thought & Environment Changed Experience

Toni Perrine, Grand Valley State University
What It’s Like: Cinematic Embodiment in “The Celebration”
This paper examines “The Celebration” (Vinterberg, 1998) in the context of David Herman’s work on narrative. Of particular interest is the element Herman calls qualia, the experience of living through the changing story world with the characters.

Scott Raia, Brigham Young University
Shadows on the Cave Wall: Heterotopia in Wachowski’s “The Matrix”
Andy Wachowski’s “The Matrix” imitates the premise Plato’s Allegory of the Cave in its fabrication of heterotopic space as a reflection of corporeal reality. Both works illustrate the potential of media heterotopia to deceive and manipulate.

Chris Yogerst, UW-Washington County
Barton Fink as Writer’s Apocalypse
The Coen Brother’s “Barton Fink” is analyzed as both a movie about the film industry as well as an apocalyptic narrative.

Mary Beth Woodson
Armchair Memories: Selling History through TV Travel Shows
TV travel shows give an increased number of chances to insert a country into the global marketplace. This paper discusses how these shows’ images and narrative encourage viewers and possible travelers to consume aspects of Spain’s past.

SCREENWRITING 13J
MKS 117
Juried Script Reading

Lonely Hunter
Jeff Van Hanken, University of Tulsa
1st Respondent: Edward Fink, California State Fullerton
2nd Respondent: Dennis Conway, Valdosta State University

A Clear Dream
Hong Zhou, Southern Illinois University, Carbondale
1st Respondent: Laura Zaylea, Temple University
2nd Respondent: Scott Swartz, Palomar College

The Analyst
Heather Addison, Western Michigan University
1st Respondent: Vaun Monroe, Columbia College Chicago
2nd Respondent: Catherine Rios, Penn State University, Harrisburg

WORKSHOP 13K
MKS 206
Interactive Tools for Teaching Production and Film Studies
This workshop will introduce attendees to interactive, online tools to enhance teaching both media production and media studies courses. Tools covered include Mozilla’s Popcorn Maker (video mixing, annotation, and interactivity), Voicethread (video commenting and annotation), and Zeega (interactive authoring).

WORKSHOP 13L
Stage A
Using Play to Shape Your Story
Creative drama is a form of play that can be used to improve storytelling. Creative play is improvisational and focused on process rather than product. Hands-on play helps activate the writing process and make the blank page less intimidating.

Anne Sobel, Northwestern University in Qatar

Jennifer Proctor, University of Michigan-Dearborn

Looking at the text, it seems there is a mix-up in the page numbers, which are not consistent with the text content. The page numbers are 41 and 54, which might indicate that the text is from different pages or parts of the document. However, the content appears to be coherent and readable, discussing various topics and authors. The text is formatted in a way that is typical for academic or conference proceedings, with clear headings, author names, and summaries of the papers and workshops presented.
10:15 a.m. - 10:30 a.m.
Stage B
**COFFEE BREAK**
Sponsored by AJA

10:30 a.m. – 12:15 p.m.
**SESSION 14**

**SCREENING 14A**
Folino Theater
*Carole Fielding Student Grant & Kodak Grant Screenings*
Award-winning films will be screened, with presentations made to selected filmmakers.

**SCREENING 14B**
MKS 111
*Peace Officer*
(D, 6 min., WIP)
A segment from “Peace Officer”, a feature length documentary about police brutality, excessive force, and governmental laws in Utah that immediately exonerate police officers and infringe on civil rights seen through the lens of a former Sheriff that is obsessed about uncovering the truth about the shooting death of his son-in-law.
Scott Christopherson, St. Edward’s University
Brad Barber, Brigham Young University
Respondent: Joseph Brown, University of North Texas

*Photos in the Wind: A Joplin Tornado Story*
(D, 17 min.)
An intimate look at one small community’s efforts in Carthage, Missouri to rescue, preserve, and return more than 38,000 photographs blown away after the deadly May 22, 2011 EF5 tornado that struck Joplin, a neighboring city.
Abbey Hoekzema, University of North Texas
Respondent: B. Rich, Columbia College Chicago

*WHAT KILLED KEVIN? Defining Workplace Bullying*
(D, 44 min., NR)
52 year-old Kevin Morrissey dialed 911 to report a shooting before turning his gun on himself. The major media turned workplace bullying into a hot topic by linking Kevin’s suicide to an alleged bully boss. “What Killed Kevin?” asks who defines bullying and how we can prevent false accusations.
Beverly Petersen, Montclair State University

**SCREENING 14C**
MKS 132
*Blighted Beauty*
(D, 10 min.)
“Blighted Beauty” is a short documentary that profiles urban explorer and photoblogger Naaman Fletcher. The film showcases the haunting beauty of urban decay in Birmingham, Alabama’s infamous “Thomas Jefferson Hotel.”
Joseph Brown, University of North Texas
Respondent: Yael Bridge, Stanford University

*Finding a Safe Place*
(D, 10 min., WIP)
Tina, Dennis, and Aaron are veterans suffering from PTSD. Despite initial interventions of talk therapy and medicine, they struggle. This trailer for a 60-minute documentary will follow the impact of a different intervention – specially trained service dogs, and the support they provide.
Ingrid Schulz, San Francisco State University
Respondent: Nicole Triche, Elon University

*Women and Meds*
(D, 30 min., WIP)
“Women and Meds” is a feature documentary that explores the options women face when they want to have children, but take psychotropic medication for mental illness.
Dina Fiasconaro, Stevenson University
Respondent: Roxana Walker-Canton, Fairfield University

**SCREENING 14D**
MKS 123
*Destination: Planet Negro!*
(F, 75 min.)
In 1939, leaders of the Black community...
come up with a secret solution to the problems of racism and discrimination in America – leave the planet! They launch a rocket ship with three astronauts to Mars. Will these intrepid explorers make it to “Planet Negro”? Find out, in this new micro budget black comedy from Kevin Willmott (CSA).

Matthew Jacobson, University of Kansas & Mark von Schlemmer, University of Central Missouri
Respondent: Sarah Abbott, University of Regina

PANEL 14E
MKS 121
Our Best Lessons For Teaching Screen Story
Today, an unlimited amount of advice on screen and TV writing is available. Instructors must choose those few best tools to educate new writers. This panel presents the favorite screen storytelling lessons of four experienced writer/professors.
Eric Edson, California State University, Northridge / Northrop Davis, University of South Carolina / Jared Rappaport, California State University, Northridge / Evan Smith, Syracuse University / Jon Stahl, California State University, Northridge

PANEL 14F
MKS 265
Putting Student Documentaries to Work: Partnering with Non-Profit Organizations
This panel explores the challenges and benefits of linking student documentary filmmakers with non-profit organizations. The panel focuses on the challenges of story within these partnerships, and offers ways to overcome these roadblocks.
Sally Rubin, Chapman University / Rod Plummer, Chapman University / Jeff Swimmer, Chapman University / Marlene Booth, University of Hawaii, Manoa / Leena Jayaswal, American University

PANEL 14G
MKS 118
Donaldson’s Annual Update
All the questions you have been saving up to ask Michael about copyright, trademark, personal releases, and more. Hidden Cameras anyone? Journalist Privilege anyone? This will be a free-wheeling discussion about all those things your campus counsel says you can’t do.
Michael Donaldson, Donaldson & Callif

PANEL 14H
MKS 119
Once Upon a Time
This panel explores narration and narrative in film and television marketed to youth audiences. Using varied approaches, it examines how the structure, themes, and recurring motifs often reflect adult desires and fears, not children’s.
Frances Gateward, California State University Northridge / Kristen Hatch, University of California Irvine / Dianah Wynter, California State University Northridge / Ellen Scott, Queens College

SCREENWRITING 14J
MKS 117
Juried Script Reading

The Hanging
Edward Fink, California State Fullerton
1st Respondent: Scott Swartz, Palomar College
2nd Respondent: Vaun Monroe, Columbia College Chicago

An Original
Dennis Conway, Valdosta State University
1st Respondent: Catherine Rios, Penn State University, Harrisburg
2nd Respondent: Heather Addison, Western Michigan University

WORKSHOP 14K
Stage A
On-Set Color and Data Management: The New Paradigm
As digital production is now standard, we say goodbye to film and hello to the
“digital lab” which recently arrived on-set or “near set”. Educators and students must come to grips with a new set of tools and responsibilities for backing-up, verifying and transcoding footage in preparation for editing. 

Scott Arundale, Chapman University  
Dan Leonard, Chapman University  
Jurg Walther, Chapman University

12 p.m.  
NEW MEDIA EXHIBITS CLOSE

12:15 p.m. – 1:30 p.m.  
LUNCH

1:30 p.m. – 3:15 p.m.  
SESSION 15

SCREENING 15A  
MKS 111  
Chicken and Zoe  
(D, 4 min.)  
In this very short black and white film we meet Zoe, a curious 4-year old child. She lives on a farm with her father and watches closely as he beheads one of their chickens. Zoe is equal parts fascinated and horrified, grappling with life’s large questions, as she confronts death for her first time.  
Yael Bridge, Stanford University  
Respondent: Olivia Petitt, Lindenwood University

Do Something Different  
(D, 25 min., WIP)  
Brave Combo has won 2 Grammys and play what most people consider the most unpopular music in the world - polka. They can get any crowd to dance. Their music is joyous but they take their role as Polka evangelists seriously.  
Bart Weiss, University of Texas, Arlington  
Respondent: Ashkan Soltani, Minnesota State University, Mankato

Seize This!  
(Doc., 30 min., WIP)  
Eminent domain refers to a states’ or municipality’s right to seize private property for public use with just compensation. But what constitutes public good and who determines just compensation? “Seize This!” explores personal accounts of eminent domain abuses in the United States and investigates this misunderstood law further.  
Leena Jayaswal, American University &  
Jes Therkelsen, Fresno State University  
Respondent: Ingrid Schulz, San Francisco State University

SCREENING 15B  
Folino Theater  
Between Land and Sea  
(D, 9 min., NR)  
Situated on tiny East Brother Island, Peter and Dina are newly-married and run a lighthouse bed and breakfast. Surrounded by lighthouse kitsch and romantic views of the San Francisco Bay, the strain of serving up an idealized tourist experience is beginning to show.  
James Jensen, Stanford University

Cease and Desist  
(D, 50 min.)  
The story of three family farms in Northern California facing a government crackdown on herd share operations. The film chronicles the hardship experienced by these families and their herd shareholders as they struggle to keep small family farming alive.  
Yahia Mahamdi, Santa Clara University  
Respondent: Jon Barr, Eastern New Mexico University

SCREENING 15C  
MKS 132  
The Baby in My Arms  
(E, 3 min.)  
A reflection on fatherhood through the moment of rocking a baby to sleep.  
Jacob Dodd, State University of New York, Oswego  
Respondent: Blis DeVault, Xavier University
**Descending the Staircase**  
(E, 6 min.)  
This work is a homage to Marcel Duchamp’s Nude Descending a Staircase. Created 100 years after the original piece, it is an intentional silent piece, a meditation on the mechanical nature of cinema, through its dynamic movement and fragmentation. The footage was captured at an apartment building in Beijing, China.  
*Wenhua Shi, Colgate University*  
*Respondent: Bridget Murnane, California State University, Los Angeles*

**Not Clear Cut**  
(E, 8 min.)  
“Not Clear Cut” portrays the challenging decision my parents made to harvest 40 acres of 70+ year-old hardwood trees as an attempt to make up for money lost. This experimental documentary depicts a small instance of collateral damage from the recent financial crisis with a poetic visual and auditory approach.  
*Paul Turano, Emerson College*  
*Respondent: Sam Smartt, Wake Forest University*

**SCREENING 15D**  
**MKS 123**  
**The Family Bible**  
(F, 18 min.)  
On the morning of his mother’s funeral, Eric is surprised by the last minute arrival of her estranged sister, Gladys. As the day unfolds, he struggles to claim his rightful place in the family.  
*Connie Wilkerson, University of Utah*  
*Respondent: Kennedy Wheatley, Loyola Marymount University*

**PANEL 15E**  
**MKS 121**  
**From Reel To Real: Teaching Film Studies To Production Students**  
This panel explores the teaching strategies employed by film and media studies instructors to engage film production students in critical film studies courses that aid them in developing their own practice and style in the film medium.  
*Emily Carman, Chapman University*  
*Michael Albright, Otis College of Art and Design*  
*Tom Kemper, University of Southern California School of Cinematic Arts*  
*Sally Rubin, Chapman University*

**PANEL 15F**  
**MKS 265**  
**Writing, Producing & Directing: Innovative Approaches On How To Teach Practice**  
*Charles Merzbacher, Boston University*  
*The SHORT! Guide to Production Management*  
This paper will show how many of the standard methods for managing features can be adapted to the making of student shorts. It will also demonstrate some new ways that students can maintain control over their productions and their limited resources.  
*Jonathan Mason, Rowan University*  
*Story: Integrating the Writer’s Room*
into the Film Production Curriculum
An updated exploration of collaborative platforms to bring story to the forefront of the general production curriculum.

Thomas Castillo, Bowling Green State University

Projection Mapping: Bridging the Gap in Cinema Production and New Media
An overview of projection mapping techniques and their application to a traditional film/cinema production curriculum.

PANEL 15G
MKS 118
Bridging The Gap: Tracking Our Alumni & Preparing Our Students

Eve Honthaner, University of Southern California
A Practical Approach To Preparing Students For The “Reel” World
This paper is about the importance of arming students with real-world skills, practical tools, realistic expectations and a thorough understanding of how the business works before they graduate and enter the job market.

Paul Swann, Temple University
Learning From SNAAP (Strategic National Arts Alumni Project): What Do We Really Know About Our Alumni?
Temple University’s Film and Media Arts program is participating in the Strategic National Arts Alumni Project. We want hard data about our graduates’ prospects. This paper discusses the program’s preparation for, and implementation of this study.

PANEL 15H
MKS 119
Filming Abroad - Approaching and Representing Cultures
Each panelist will screen a 3-min excerpt from their film, present a detailed case study mapping the research, planning and development of their idea and then walk us through their individual stages of pre-production, production and post-production.

Anuradha Rana, Moderator, DePaul University / B. Rich, Columbia College Chicago / Maria Abraham, Columbia College Chicago / Thavary Crouch, Columbia College Chicago

WORKSHOP 15K
Stage A
MAKE Your Story
Come all you makers, tinkerers, engineers, programmers, artists, teachers, and lunatics. We will use open source and free technology to create tangible media. Based on our experience in the Digital Arts Entertainment MAKE Visual lab, we’ll spend 105 minutes of pure hands-on-bliss to create a flashlight projector, a remote control camera and more.
Elizabeth Strickler, Georgia State University
Derek Woodgate, Plutopia Productions

3:15 p.m. – 3:30 p.m.
Stage B
COFFEE BREAK
Sponsored by AJA

3:30 p.m. – 5:15 p.m.
SESSION 16

SCREENING 16A
MKS 111
Old World: The Ediacaran Fossils of Newfoundland (D, 7 min.)
“Old World” is a documentary short on the Ediacaran fossil beds of Newfoundland, particularly that at Mistaken Point Ecological Reserve, which contains the oldest macroscopic fossils in the world. Mistaken Point park manager Richard Thomas and Cambridge University paleontologist Alex Liu are featured.
Stuart Minnis, Virginia Wesleyan College
Respondent: Scott Christopherson, St. Edward’s University

Sheldon Leonard’s Wonderful Life (D, 55 min.)
Interweaving interviews from Mary Tyler Moore, Dick Van Dyke, Carl Reiner, Andy Griffith and Ron Howard to tell the story of one of America’s great storytellers and perhaps television’s first great storyteller: Sheldon Leonard (“The Danny Thomas Show”, “The Andy Griffith Show”, “The Dick Van Dyke Show”, “I Spy”)
Allan Holzman, University of Southern California
Respondent: Yahia Mahamdi, Santa Clara University

PANEL 16B
Folino Theater
Teaching Directors How to Direct the Camera
Recently the film idiom has morphed and begun to require a more dynamic visual component. This paper will present a specific approach to teaching directing students this new visual component of their craft.
Gil Bettman, Chapman University
Andy Lane, Chapman University
Michael Uno, University of Southern California

SCREENING 16C
MKS 132
Something New
(F, 12 min.)
Armen’s English assignment to write about his homeland, Armenia, takes a surprising turn when he discovers that his idyllic image of Armenia is not true. When his cousin Nuneh reveals serious environmental problems in her rural village, together they begin a long-distance cleanup campaign, which yields surprising and uplifting results.
Kennedy Wheatley, Loyola Marymount University
Respondent: Hong Zhou, Southern Illinois University, Carbondale

Socrates of Kamchatka
(D, 54 min., WIP)
“Socrates of Kamchatka” is a documentary essay about a small community in Kamchatka, Russia, transitioning from socialism to capitalism, told from a perspective of a horse called Socrates.
Irina Patkanian, Brooklyn College of CUNY
Respondent: Kari Barber, American University

SCREENING 16D
MKS 123
Vaudeville on the Diamond
(D, 65 min., WIP)
“Vaudeville on the Diamond” is a travelogue, director-participant documentary feature-length film that draws a connection between American Vaudeville and the promotional acts many minor league baseball teams produce to attract fans to the games. In addition, the director explores his late father’s connection to vaudeville as a professional roller skater during the Great Depression, who allegedly performed in the Chicago World Fair of 1933, through archival footage and interviews from friends and relatives as a parallel narrative.
David Sutera, University of Kansas
Respondent: Thomas Castillo, Bowling Green State University

PANEL 16E
MKS 121
Creating and Teaching the Web Series
In this panel, we will discuss the benefits of having a web series project in the curriculum, particularly the web series as a good vehicle for teaching students how to create in the short form and how to embrace a larger, serialized structure.
Bridget Murnane, California State University Los Angeles / Kristiina Hackel, California State University Los Angeles / Alan Bloom, California State University Los Angeles / Matthew Gatlin, California State University Los Angeles / Heather Fipps, California State University Los Angeles

PANEL 16F
MKS 265
Entrepreneurship Education in Non-Fiction Filmmaking: Surviving as a Storyteller in the Digital Age
The panel focuses on entrepreneurship education within the context of non-fiction filmmaking, with a particular focus on the practical application of storytelling in the increasingly fluid world of media arts outside the traditional documentary film. The discussion will center on the preparation of young filmmakers to tell stories in both academic and non-academic contexts, bridging the gap between their education and a successful career in their field.

Sam Smartt, Documentary Film Program, Wake Forest University / Pat H. Dickson, Schools of Business, Wake Forest University / Sandra J. Dickson, Documentary Film Program, Wake Forest University / Peter Gilbert, Documentary Film Program, Wake Forest University / Christopher Zaluski, Elon University

**PANEL 16G**

**MKS 118**

**Chicano/Xican@ U-turn!**

**Re-screening The Chicano Story in Blood in, Blood Out, 1993 and Beyond**

This panel analyzes the distinct cultural narrative, or set of stories, within the cult film “Blood In, Blood Out” (1993) and identifies the representation/models of social formation regarding Chicano masculine identity that it offers young viewers.

Michelle Martinez, Arizona State University / Felipe Quetzalcoatl Quintanilla, University of Western Ontario / Christopher Perreira, University of California, San Diego

**PANEL 16H**

**MKS 119**

**Narrative Essential & Non-Essential: The Development & Disruption Of Cinema’s Continuity Style**

Evan Lieberman, Cleveland State University

**Double Vision: Director/Director of Photography Teams and the Development of the Cinematic Language**

This paper examines the way in which the development of the cinematic language between 1908 and the early sound period was the result of collaborative efforts between directors and directors of photography working together in enduring tandems.

Peter Freund, Saint Mary’s College of California

**Your Money or Your Life, or Godard’s “Two or Three Things I Know About Her”**

Jean-Luc Godard’s “Two or Three Things I Know About Her” (1967) remains one of the most inventive experiments in an image-text cinema. This paper discusses the film’s “multimedia” strategies and the radical contingency of the viewing experience.

Kynan Dias, University of California, Los Angeles

**Mechanical Mod-sters: The Battle Between Realism and Surrealism at Fleischer Studios**

While most early American animators embraced either their medium’s realist influences or its surrealist impulses, brothers Max and Dave Fleischer redefined both simultaneously, in a tug of war spanning their entire creative lives.

Wayne Munson, Fitchburg State University

**The Non-essentializing Narrative: John Cassavetes and What His Approach Means for Storytelling**

A look at how John Cassavetes’ non-essentializing approach to filmic narrative offers a powerful storytelling alternative, primarily through close analysis of his orchestration of character reaction within his lengthy scenes in “Faces” (1968)

**SCREENWRITING 16J**

**MKS 117**

**Work in Progress**

Pay Dirt, treatment

Catherine Rios, Penn State University, Harrisburg

1st Respondent: Dennis Conway,
Valdosta State University
2nd Respondent: Scott Swartz, Palomar College

Guitar Hiro
Susan Pak, Northwestern University in Qatar
1st Respondent: Marc Moody, University of Hawaii, Manoa
2nd Respondent: Jeff Van Hanken, University of Tulsa

WORKSHOP 16K
MKS 206
Insight & Design: A Radical Approach to Teaching Editing. A Work-In-Progress
Inspired by Stanford’s d.school, we are exploring an entirely different approach to teaching digital editing at Columbia College Chicago, beyond hard skills to innovation and creative problem solving. Join our demonstration: an experiential, critical approach to collaborative media construction to prepare students to bring new possibilities to life.
David Tarleton, Columbia College Chicago

Bonita Winer, Columbia College Chicago
6 p.m. – 9 p.m.
UFVA Annual Banquet
The Bowers Museum, Santa Ana
Please join us as we wrap up this year’s conference and celebrate yet another successful year. Enjoy cocktails in the beautiful Margaret and Cleo Key Courtyard gardens starting at 6:00 p.m., followed by a seated dinner in John M. Lee Court surrounded by elegant sculptures and fountains. Complimentary transportation will be provided to/from Dodge College’s Marion Knott Studios starting at 5:25 p.m. Sponsored by Huawei.

We’re proud to be a co-sponsor of the 2013 UFVA Picnic.
Chapman University would like to thank the following people who helped make this conference possible:

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Tierno Michael East Carolina University 9D
Tomasulo Frank City University of New York 12G
Triche Nicole Elon University 5A, 14C
Tsao Wenhwa Columbia College Chicago 4B, 5B
Turano Paul Emerson College 5C, 11H, 15C
Uno Michael University of Southern California 16B
Vaisburd Enie Pacific University Oregon 2B, 4D
Van Hanken Jeff University of Tulsa 6J, 9M, 13J, 16J
Vasko Steve Autodesk 11L
Vaughan David University of South Carolina 6M
Vazquez Laura Northern Illinois University 4F, 7G
Vickroy Thelma California State University, Northridge 3H, 4F
von Schlemmer Mark University of Central Missouri 9F
Walker-Canton Roxana Fairfield University 7C, 14C
Walther Jurg Chapman University 14K
Wang George University of Hawaii at Manoa 7H
Warren E. Alyn National University 6G
Warton John University of Edinburgh 5E
Way Jeff AJA Video Systems 5L
Weill Claudia University of Southern California 5K
Weiss Bart University of Texas, Arlington 6L, 9B, 10E, 15A
Whalen Michael Santa Clara University 6C, 12B
Wheatley Kennedy Loyola Marymount University 15D, 16C
Wilkerson Connie University of Utah 7G, 12D, 15D
Williams Chriss William Paterson University 3J, 6G, 9J, 10J
Winer Bonita Columbia College Chicago 16K
Wisotsky Jeffrey Bronx Community College 3G
Wolansky Paul Chapman University 3J, 5J, 11J, 12F
Woodgate Derek Plutopia Productions 15k
Woodson Mary Beth University of Kansas 13H
Wynter Dianah California State University, Northridge 14H
Yogerst Chris University of Washington 13H
Young Roger Director’s Guild of America 7K
Zaluski Christopher Elon University 16F
Zaylea Laura Temple University 6J, 7J, 13J
Zemel Dustin Louisiana State University 11C
Zhou Hong Southern Illinois University, Carbondale 5B, 6J, 13J, 16C
**TRAVEL AND TOURISM**

**Dining and Nightlife**
Walking distance from Chapman University:

- **Avila’s El Ranchito**
  *Mexican*
  182 S. Orange St.
  (714) 516-1000

- **Filling Station Café**
  *American*
  201 N. Glassell St.
  (714) 289-9714

- **Old Towne Diner**
  *American*
  152 N. Glassell St.
  (714) 532-9600

- **Francoli Gourmet**
  *Italian*
  100 S. Glassell St.
  (714) 288-1077

- **Old Towne Grinder**
  *Sandwiches/Ice Cream*
  177 N. Glassell St.
  (714) 289-1970

- **Taco Adobe**
  *Mexican*
  121 N Lemon St.
  (714) 628-0633

- **Bruxie**
  *Gourmet Waffle Sandwiches*
  292 N. Glassell St.
  (714) 633-3900

- **Gabbi’s Mexican Kitchen**
  *Gourmet Mexican*
  141 S. Glassell St.
  (714) 633-3038

- **O’Hara’s Pub**
  *Sports Bar*
  150 N Glassell St.
  (714) 532-9264

- **Tokyo Café**
  *Japanese*
  161 N. Glassell St.
  (714) 639-9536

- **Byblos Café**
  *Mediterranean*
  129 W. Chapman Ave
  (714) 538-7180

- **Haven Gastropub**
  *American/Californian*
  190 S. Glassell St
  (714) 221-0680

- **Paul’s Cocktails**
  *Bar*
  207 W Chapman Ave.
  (714) 639-2480

- **Wahoo’s Fish Tacos**
  *Mexican*
  234 W. Chapman Ave.
  (714) 289-1579

- **Cafe Lucca**
  *Salads, sandwiches, gelato*
  106 N. Glassell St.
  (714) 289-1255

- **Jalapeno’s**
  *Mexican*
  154 N. Glassell St.
  (714) 538-7328

- **Provisions Market**
  *Sandwiches, beer*
  143 N. Glassell St.
  (714) 997-2337

- **Watson’s Drug Store**
  *American/Soda Fountain*
  116 E. Chapman Ave.
  (714) 633-1050

- **Citrus City Grille**
  *American*
  122 N. Glassell St.
  (714) 639-9600

- **Kimmie’s Coffee Cup**
  *American*
  186 N Atchison St.
  (714) 639-7829

- **Ruby’s Diner**
  *American*
  156 N. Glassell St.
  (714) 771-2222

- **Zito’s**
  *Pizza & Pasta*
  238 W. Chapman Ave.
  (714) 744-3647

- **The District Lounge**
  *Bar/Food*
  223 W Chapman Ave.
  (714) 639-7777

- **Linx**
  *Artisan Sausage*
  238 W. Chapman Ave.
  (714) 744-3647

- **Rutabegorz**
  *American/Californian*
  264 N. Glassell St.
  (714) 633-3260
Felix
Continental Café
Cuban & Spanish
36 Plaza Square
(714) 633-5842

Mead’s Green Door Café
Vegetarian
642 W. Chapman Ave.
(714) 771-8556

Smoqued California BBQ
Barbeque
128 N. Glassell St.
(714) 633-7427

Beaches and Parks

Newport Beach
www.visitnewportbeach.com

Laguna Beach
www.lagunabeachinfo.com

Huntington Beach
www.huntingtonbeachca.gov/visitors

Irvine Ranch Conservancy
www.irconservancy.org

Orange County Zoo
www.ocparks.com/zoo

Entertainment and Attractions

Disneyland/ California Adventure
1313 S Disneyland Dr., Anaheim
(714) 781-4565

Knott’s Berry Farm
8039 Beach Blvd., Buena Park
(714) 220-5200

Angel’s Baseball Stadium
2000 E Gene Autry Way, Anaheim
(714) 940-2000

Aquarium of the Pacific
100 Aquarium Way, Long Beach
(562) 590-3100

Festivals and Historical Attractions

Mission San Juan Capistrano
26 miles
26801 Ortega Hwy., San Juan Capistrano
www.missionsjc.com

Pageant of the Masters
21 miles
650 Laguna Canyon Rd., Laguna Beach
www.foapom.com

Sawdust Arts Festival
21 miles
935 Laguna Canyon Rd., Laguna Beach
www.sawdustartfestival.org

Arden Helena Modjeska Historic House & Garden
17 miles
25151 Serrano Rd., Lake Forest
www.ocparks.com/historic/modjeska

The Balboa Fun Zone
18 miles
600 E. Bay Ave., Newport Beach
www.thebalboafunzone.com
KNOTT STUDIOS

Interior Map
MAP LEGEND

Food/Refreshment  Bus Stop  Emergency Phone  Rail Line

Buildings
1. Argyros Forum I-6
2. Beckman Hall I-6
3. Bertea Hall H-7
4. Bhathal Student Services Center E-7
5. Center for Global Education F-3
6. Center for the Arts - In Construction G-5
7. Center of Excellence F-5
8. Cortese Elder Law Center F-5
9. Campus Hall C-6
10. Cypress Street School C-3
11. DeMille Hall G-7
12. Elliott Alumni House E-9
13. Entertainment Technology Center B-7
14. Extended Education F-5
15. Fish Interfaith Center G-6
16. Hashinger Science Center I-7
17. Historical Core Classroom Building - In Construction G-7
18. Hutton Sports Center H-6
19. Irvine Lecture Hall I-7
20. Kennedy Hall F-6
22. Lastinger Athletics Complex H-5
23. Leatherby Entrepreneurship
24. Village F - 7
25. Leatherby Libraries H-6
26. Legal Affairs F-5
27. Memorial Hall G-7
28. Military Law Institute F-7
29. Moulton Hall I-7
30. Oliphant Hall H-7
31. Partridge Dance Center C-9
32. Public Safety F-6
33. Public Safety Administration & Risk Management G-1
34. Revers Hall G-7
35. Roosevelt Hall G-7
36. Smith Hall G-8
37. Student Health Services F-6
38. Student Counseling Services F-6
39. Von Neumann Hall B-7
40. Wilkinson Hall H-6
41. 625 W. Palm A-7
42. 633 W. Palm A-7
43. Wilkinson Hall H-7
44. Palm Avenue Lot B-8
45. Pralle-Sodaro Hall Lot I-4
46. Sandhu Residence Lot I-3
47. Villa Park Orchards Lot C-7
48. West Palm Industrial Lot B-7

Schools and Colleges
1. Argyros School of Business and Economics G-6
2. College of Educational Studies G-7
3. College of Performing Arts H-7
4. Dodge College of Film and Media Arts D-8
5. Schmid College of Science I-7
6. School of Law F-6
7. Wilkinson College of Humanities and Social Sciences G-7

Parking
1. Argyros Forum Lot I-5
2. Barrera Parking Structure E-6
3. Conference Center Parking Lot I-4
4. Cypress Street Lot C-5
5. Davis Lot I-2
6. Hashinger Lot I-7
7. Knott Studios Lot D-9
8. Lastinger Parking Structure (underground) H-5
9. Memorial Hall Lot H-7
10. Miller Parking Structure I-3
11. Morlan/Harris Lot I-2
12. Palm Avenue Lot B-8
13. Pralle-Sodaro Hall Lot I-4
14. Sandhu Residence Lot I-3
15. Villa Park Orchards Lot C-7
16. West Palm Industrial Lot B-7

Plazas
1. Attallah Plaza H-6
2. Escalante Plaza H-7
3. Atrium Plaza F-5
4. Panther Plaza H-6
5. Residence Life
6. Davis Apartments I-2
7. Davis Community Center I-2
8. Glass Residence Hall I-3
9. Harris Apartments J-2
10. Henley Hall I-4
11. Mission Beach Club J-4
12. Morlan Hall I-2
13. Pralle-Sodaro Hall I-4
14. Sandhu Residence & Conference Center I-3
Industry Insiders

Filmmaker-in-Residence
Each semester, a renowned filmmaker spends 15 weeks on campus screening films and working individually with 10 selected film scholars.


Hollywood connections
First Cut: Select student films are screened for industry representatives at the Directors Guild of America (DGA) in Los Angeles each fall and New York each spring.

Killer Scripts: Online database of top student scripts curated by faculty, open to external audiences.

Women in Focus: Annual conference featuring women in various aspects of the business; the 2013 conference featured Women in Comedy—writer Diablo Cody (Young Adult, United States of Tara, Juno), director/choreographer Anne Fletcher (The Guilt Trip, The Proposal, 27 Dresses, Step Up), Universal Pictures Co-Chairman Donna Langley (Identity Thief, Ted, Bridesmaids), Academy Award® nominated director/screenwriter Nancy Meyers (It’s Complicated, Something’s Gotta Give, What Women Want, The Parent Trap), actress Maya Rudolph (The Way, Way Back, Bridesmaids, Saturday Night Live), and director Penelope Spheeris (The Little Rascals, Wayne’s World, The Decline of Western Civilization documentary series). Together, the work of these women has earned more than $2-billion in box office.

International Initiatives
Travel courses that include making films in India and China.

Chapman offers a B.F.A. degree in Creative Producing in Singapore, in partnership with the School of Film and Media Studies at Ngee Ann Polytechnic.

A scholarship program enables students to travel to various countries to create documentaries about NGOs; students have made film in countries including Cambodia, Botswana, Cameroon, Uganda and Tanzania.

Film students participate in exchange programs with the Seoul Institute of the Arts and Dongseo University in Korea, the Graduate Institute of Filmmaking of Taipei National University of the Arts in Taiwan, and Ngee Ann Polytechnic in Singapore.

Chapman is one of 16 U.S. colleges and universities elected to membership in the Centre International de Liaison des Ecoles de Cinéma et de Télévision (CILECT), the preeminent international body of film schools.

Student production
• Students own their own films
• School-funded location film and television projects shoot in January with student scripts and crews selected competitively; some are shot on 35mm or in 3D
• Film Festival Coordinator helps students enter their work in festivals
• Students screen their final senior thesis and graduate thesis films each spring
• Students can take advantage of motion capture and green screen to create sophisticated composited projects

Marketing focus
• Public relations and advertising students use film and television to tell stories for business
• These students also partner with film students to write marketing plans for student films

Internships
Internships are available at the major studios, networks, independent production companies and public relations and advertising agencies.

Internships abroad are also available at the Cannes Film Festival.

Alumni
Chapman alumni are employed by the major production entities and agencies, including DreamWorks, Paramount, Universal, Warner Bros., Disney, CAA, ICM, CBS, NBC, Sony, Fox, and more.

Many alumni are independent filmmakers and producers, with films appearing at Sundance and in festivals around the world.

PR and Advertising students have gone to work for agencies such as Ketchum; Rogers and Cowan; Porter Novelli; Fleishman Hillard; Chiat Day; Saatchi and Saatchi; Foote, Cone & Belding; Allied-THA as well as for corporations and non-profit institutions.

Broadcast Journalism alumni have been producing for networks like CNN and appear on the air in Los Angeles, Toledo, Fort Worth and Pittsburgh, among other cities, on network affiliates as well as local channels.

The DeMille Connection
The lobby of Knott Studios is named for legendary director Cecil B. DeMille. The building features a priceless collection of movie art curated by Cecilia Presley, DeMille’s granddaughter, a longtime Chapman trustee.

Film School History
1970s: First film classes offered at Chapman
1981: First full-time film professor hired, Bob Bassett (now dean)
1983: First Location Filmmaking project
1992: Department of Film and Television formed
1996: The School of Film and Television founded
1999: First Filmmaker-in-Residence, director Arthur Hiller
2004: Film school named the Lawrence and Kristina Dodge College of Film and Media Arts
2006: Marion Knott Studios completed
2008: Dodge College Singapore campus opens doors
2011: Dodge College launches Chapman Filmed Entertainment, a micro-budget feature film production company offering key creative roles to Chapman alumni