



# *Story First*

JULY 29 - AUGUST 3

## UFVA 2013



CHAPMAN  
UNIVERSITY

DODGE COLLEGE OF  
FILM AND MEDIA ARTS

# 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**

**Avid**

**Entertainment Partners**

**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*



**CREATE  
SOMETHING  
INSPIRATIONAL**



**LIN JING**  
Animation Student  
Singapore Polytechnic

## 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](http://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.

[Justin Chouinard](#), *University of Utah*

Respondent: Sarah Abbott,  
*University of Regina*

### 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*

### SCREENING 2C

MKS 132

#### *Back to Me*

(MV, 3 min., NR)

A music video for the band Pie

[Vanessa Newell](#), *Loyola Marymount 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*

## 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 broaden 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

## 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

## 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.

## 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

## 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

**12:15 p.m. – 1:30 p.m.**

### **LUNCH BREAK**

**1 p.m.**

Beckman Hall, Room 404

### **NEW MEDIA EXHIBITS OPEN**

**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.

Jay R. Gemski, George Washington  
University & Russell Harnden III,  
Vision Editorial

## **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”.

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':  
Cutsene 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

MKS 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

MKS 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

MKS 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 fiancé. 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 in 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 Kravitz, 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.





Educational

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8:30 a.m. – 10:15 a.m.

## SESSION 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 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

### **Armed Defense**

(F, 10 min.)

Overnight a man turns his family home into a military stronghold fortified with machine guns, barbed wire, 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

### **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

### **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](#)

## 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

### **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

## 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.

## PANEL 5F

MKS 265

### **Process Or Product: Activism & Responsibility In The Creation Of The Documentary**

Shara Lange,

East Tennessee State University

*Opportunities for Engagement: Documentary Film & Public Health*

East Tennessee State University's College of Public Health seminar facilitates real-world interdisciplinary collaboration with Radio/TV/Film students and focuses documentary filmmakers on crucial issues for their communities.

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**

Beckman Hall, Room 404

**NEW MEDIA 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: Adrienne 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?

Alice Dull,  
University of North Carolina, Greensboro  
*Women and Television; Examining the story with the Bechdel Test*  
A look at alternative measurements to shed light on gender inequalities in serial television.

Chriss Williams,  
William Paterson University

*Just In Time Instruction:  
A New Model for Film Pedagogy*  
"Just In Time Instruction" presents ideas, concepts and theories "as needed," reducing the data loop of "explaining concepts-demonstrating methods-having students produce projects-evaluating the result" by using smaller, in/out of class assignments.

## PANEL 6H

MKS 119

### **Imagining Worlds, Designing Worlds, Building Worlds**

Academy Award-winning production designer Rick Carter and the panelists reveal how they capture primal energy in their designs and representation of space, unlocking the potential of cinematography and animation.

Allan Holzman, University of Southern California / Rick Carter, University of Southern California / Chip Sullivan, University of California, Berkeley / Julian Semilian, University of North Carolina School of the Arts

## 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 exponential expansion 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*

## 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

**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 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.



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**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 'rozznjogd' 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](#)

## 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 nation's most renowned 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**

Beckman Hall, Room 404

### **NEW MEDIA 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](#)

## **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**



**1:30 p.m. – 3:15 p.m.**

**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

*Removing Dams and Busting Silos:  
Cross-disciplinary filmmaking in the  
Delaware Watershed*

This artistic/educational project has college engineers and filmmakers collaborating to examine the environmental impact and human story of dam removal in the Delaware River

watershed in eastern Pennsylvania.

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.

## 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**

(D, 6 min.)

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

Atia 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**

[illegible]



# 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
- Explore more than 150 topics related to film and television production

[www.dga.org/visualhistory](http://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](http://www.scarecrowpress.com)**

**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 feeble-mindedness, 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).

**Jennifer Proctor, University of  
Michigan-Dearborn**

## **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**

**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 Pettit,

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

### ***(Super) Dan***

(F, 20 min.)

Dan DeMarco an awkward, unkept nerd whose fear of most things has left him floating in arrested development and facing daily ridicule. When Dan's unlikely companion turns to tough love to snap him out of his funk, he's forced to confront his greatest fear: letting go.

Timothy Tamisiea, Columbia College, Chicago

Respondent: Zachary Mehrbach, Columbia College Chicago

### ***Frames***

(F, 21 min.)

After not getting a foreman job, a small town carpenter faces the new boss in a bowling match that teaches him the importance of family.

Zachary Mehrbach, Columbia College, Chicago

Respondent: Joseph Kraemer, Temple 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 / Kristina 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

MKS117

### **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.**



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Heather Addison  
Western Michigan University

### Film & Video Screening Co-Chair

Laszlo Fulop  
The University of New Orleans

### New Media Co-Chair

Wenhua Shi  
Colgate University

### Panels and Papers Co-Chair

Francisco Menendez  
University of Nevada, Las Vegas

### Screenwriting Co-Chair

Michael Angelella  
Towson University

## SCHEDULED PRESENTERS

Last Name	First Name	Institutional Affiliation	Session
Abbott	Sarah	University of Regina	2B, 11D, 12D, 14D
Abraham	Maria	Columbia College Chicago	3C, 4A, 15H
Addison	Heather	Western Michigan University	6J, 13J, 14J
Akers	Will	Belmont University	5H, 6F
Albright	Michael	Otis College of Art and Design	15E
Alexander	Deborah Jae	University of Phoenix Louisville	12E
Amalya	Malic	San Francisco Art Institute	2F
Ambruso	Diane	Chapman University	4D
Arundale	Scott	Chapman University	14K
Barber	Kari	University of Nevada	9E, 13A, 15A
Barber	Brad	Brigham Young University	6A, 12B
Barr	Jon	Eastern New Mexico University	7D, 9K, 15B
Basche	Anastasia	Columbia College Chicago	4B
Bettman	Gil	Chapman University	16B
Beyer	Brian	Host Production	4G
Bierman	Joseph	Rowan University	13E
Block	Mitchell	Direct Cinema Limited	2E
Bloom	Alan	California State University, Los Angeles	16E
Blumberg	Julie	Ithaca College	10G, 12F
Bolia	Ly	Georgia State University	10F
Bondelevitch	David	CU Denver	7L
Booth	Marlene	University of Hawaii at Manoa	14F
Boozer	Jack	Georgia State University	12G
Bosmajian	Harlan	Emerson College	9L
Bottinelli	Connie	Grinning Dog Pictures	2E
Bouassida	Hafed	Minneapolis College	7F
Branch	River	Allegheny College	10B, 13B
Brand	Keith	Rowan University	3H
Bricca	Jacob	Wesleyan University	5A, 6B, 9A
Bridge	Yael	Stanford University	13A, 14C, 15A
Brower	Sue	Portland State University	13G
Brown	Jason	Valdosta State University	5J, 6J, 11J
Brown	Ross	Chapman University	10G
Brown	Joseph	University of North Texas	3E, 6C, 13A, 14B, 14C
Brown	Carolyn	American University	4D, 7D
Bursell	Cade	Southern Illinois University	4C, 5A
Canfield	Aubrie	Actuality Media	4E
Carageorge	Adrianne	Rochester Institute of Technology	6A
Carman	Emily	Chapman University	15E
Carren	David	University of Texas, Pan American	7F, 11K, 13G
Carson	Diane	St. Louis Community College of Meramec	12G
Carter	Rick	University of Southern California	6H

Caspersen	Randy	Northern Illinois University	4F
Castillo	Thomas	Bowling Green State University	6B, 15F, 16D
Chouinard	Justin	University of Utah	2B, 10B
Christopherson	Scott	St. Edward's University	3D, 9B, 14B, 16A
Clarke	Matt	Fairleigh Dickinson university	11K
Cobb	Warren	University of Nevada, Las Vegas	15F
Cohen-Sitt	Aaron	Jungle Software	12L
Conway	Dennis	Valdosta State University	6J, 13J, 14J, 16J
Coon	David	University of Washington Tacoma	5F
Corkey	Pamela	Hofstra University	5C, 12E
Daggett	Elizabeth	Rhodes College	2G
Dannenbaum	Jed	University of Southern California	11E
Davis	Adam	Nevada State College	3F
Davis	Northrop	University of South Carolina	6F, 14E
Decker	Cecil	University of South Carolina	9M, 10B, 11C
DeVault	Blis	Xavier University	3D, 15C
Dias	Kynan	University of California, Los Angeles	16H
Dickson	Pat	Wake Forest University	16F
Distefano	Sebastian	Adobe	5L
Dodd	Jacob	State University of New York, Oswego	13E, 15C
Dodd	RL Hhn	St. Louis Community College	13E
Donaldson	Michael	Donaldson & Callif	14G
Doyle	Barbara	Chapman University	10E
Dull	Alice	University of North Carolina, Greensboro	6G
Dull	Joe	University of Central Arkansas	3C, 6D, 10H
Dutcher	James	Chapman University	10G
Eckhardt	Ned	Rowan University	3H
Edson	Eric	California State University, Northridge	14E
Edwards	Emily	University of North Carolina, Greensboro	2J, 3J, 5J
Elliot	Lyn	University of Missouri, Kansas City	2B, 3C
Erman	Lara	Chapman University	7K
Fellion	Courtney	San Francisco State University	7H
Ferrario	Nicholas	Columbia College Chicago	4B, 5B
Fiasconaro	Dina	Stevenson University	13B, 14C
Finch	Zach	University of Wisconsin, Milwaukee	4H
Fink	Edward	California State University, Fullerton	6J, 13J, 14J
Fipps	Heather	California State University, Los Angeles	16E
Fraser	Emily	Stanford University	7D
Freund	Peter	Saint Mary's College of California	10L, 16H
Fulop	Laszlo	University of New Orleans	4M, 6A, 11B
Fung	Jonathan	Santa Clara University	5B
Gambino	Andrew	Western Michigan University	11J
Gateward	Frances	California State University, Northridge	14H
Gatlin	Matthew	California State University, Los Angeles	16E
Gemski	Jay	George Washington University Hospital	3A
Gilbert	Peter	Wake Forest University	16F
Gilois	Bettina	Chapman University	12F
Ginsburg	Fred	California State University, Northridge	2K, 10K, 12K
		Chapman University	

Glaros	Michelle	Centenary College of Louisiana	5D, 13B
Goodman	Andy	The Goodman Center	11E
Goodman	David	University of Memphis	6C, 7B, 13D
Gorzycki	Martha	San Francisco State University	6M
Gottlieb	Lisa	University of Miami	3C, 4A, 6E
Green	Michael	Arizona State University	9J, 10J
Green	Erick	East Carolina University	3K, 9D, 10A
Gulino	Paul	Chapman University	7F
Gunter	Mike	University of Central Arkansas	10H
Haaruun	Ayana	Kennedy King College	5G
Haas	Elizabeth	Fairfield University	3F
Haberkamp	Randy	Academy of Motion Picture Arts & Sciences	7E
Habraken	Joseph	University of New England	2J, 5J, 7J
Hackel	Kristina	California State University, LA	2D
Hansen	Nathaniel	Emerson College	11H
Haq	Sana	Wake Forest University	7D, 11B, 13A, 13D
Hardacker	Jennifer	Pacific University	7M
Harnden	Russell	Vision Editorial	3A
Harrington	Jason	Ithaca College	12H
Hartman	Jerry	Walla Walla University	11G
Haskell	Clay	Colorado College	10C
Hatch	Kristen	University of California, Irvine	14H
Hayward	Casey	Bentley University	5F
Hoekzema	Abbey	University of North Texas	7B, 14B
Hollyn	Norman	University of Southern California	5H, 9F
Holzman	Allan	University of Southern California	6H, 12A, 16A
Honthaner	Eve	University of Southern California	15G
Huston	Craig	Pro AD Seminars	7K
Izadi	Shahin	Temple University	4B, 5B
Jacobson	Matthew	University of Kansas	9D, 14D
Jameson	Katrina	Aperture Films	4G
Jaroszewicz	Adriana	Loyola Marymount University	12H
Jayaswal	Leenaq	American University	9K, 14F, 15A
Jenerson – Madden	Dolores	Fullerton College	4K
Jensen	J. Christian	Stanford University	9A
Jensen	James	Stanford University	14B
Johnson, Jr.	Rober	Framingham State University	2E, 4F
Jorgensen	Rebekah	Webster University-Geneva	4H, 6K
Joyce	James B.	Montana State University	5G
Karim	Bavand	Northern Kentucky University	3B, 9C
Kemper	Tom	University of Southern California School of Cinematic Arts	15E
Keplinger	G.T.	Stevenson University	2B, 3B
Kerins	Mark	Southern Methodist University	4A, 7J, 9J, 11D
Kingdon	Tom	Emerson College	3G, 7H
Kiss	Alison	Clery Center Security on Campus	3H



Kiwitt	Peter	Rochester Institute of Technology	6E, 7F
Kost	Dave	Chapman University	10F
Kraemer	Joseph	Temple University	7H, 13C, 15D
Krantz	Joel	California State University, Northridge	2K, 10K, 12K
Krasilovsky	Alexis	California State University, Northridge	2A
Krawitz	Jan	Stanford University	4E, 12A, 13B
Kreuzriegler	Mikael	Loyola Marymount, Los Angeles	6D, 9D, 12D
Krouch	Thavary	Columbia College Chicago	15H
Kunstler	Jochen	Roanoke Chowan Community College	3D, 5D, 6C, 7C
Landau	David	Fairleigh Dickinson University	11K
Lane	Andy	Chapman University	10F, 16B
Lange	Shara	East Tennessee State University	5F, 6B, 7A
Larke-Walsh	George S.	University of North Texas	5E
Larson	Brian	Rochester Institute of Technology	12H
Larson	Deborah L.	Missouri State University	4C
Leach	Yvonne	Drexel University	2H
Leake	Craig	University of Memphis	2G
Lehman	Susan	Desales University	12E
Leonard	Dan	Chapman University	10F, 13E, 14K
Levin	Ben	University of North Texas	5E
Levin	Melinda	University of North Texas	4E
Levine	Naomi	Temple University	5E
Levner	Brett	University of Nevada, Las Vegas	7G
Lewis	Richard	University of Texas	2J, 3J, 5J
Libov	Howard	Fairleigh Dickinson University	5A, 9K
Lieberman	Evan	Cleveland State University	16H
Lim	Adrian	Ngee Ann Polytechnic	11G
Lipkin	Steve	Western Michigan University	12E
Lu	Huixia	Champlain College	4A
Lucci	Fran	Entertainment Partners	4L
Lucido	Jack	Western Colorado State University	13E
Lyons	Kemp	Cornerstone University	9E
Macartney	Carolyn	Southern Methodist University	5C, 11C
Machioratti	Jennifer	Western Michigan University	5D, 11E
Mahamdi	Yahia	Santa Clara University	15B, 16A
Marcus	Hadas	Tel Aviv University	2F, 11F
Martin	Eugene	University of North Texas	10D
Martinez	Michelle	Arizona State University	16G
Masetti	Sara	University of North Texas	11B, 13D
Mason	Jonathan	Rowan University	15F
Mayank	J S	Western State Colorado University	3C, 4J, 7J, 10J
Mayer	Doe	University of Southern California	11E
McAlister	Andrew	The University of Tampa	3F
McKeever	Jane	California State University, Los Angeles	9E
McMillion	Elaine	Emerson College	11H
Meador	Scott	University of Central Arkansas	10H
Mehrbach	Zachary	Columbia College Chicago	1D, 15D
Menendez	Francisco	University of Nevada, Las Vegas	5G, 6F
Merzbacher	Charles	Boston University	15F
Meyer	Matt	George Fox University	7L

Minnis	Stuart	Virginia Wesleyan College	3D, 16A
Moffett	Joel	University of Hawaii	2F, 9G
Monroe	Vaun	Columbia College Chicago	2J, 13J, 14J
Moody	Marc	University of Hawaii at Manoa	7J, 10L, 16J
Moore	Jonathan	Vanguard University	2J, 3J, 11J
Morin	Ross	Connecticut College	4D, 11G, 13C
Morrow	Alison	Johns Hopkins University	4H
Morrow	Kacey	Western Washington University	13F
Moss	Bettina	National University	2H
Mulcahy	Michael	The University of Arizona	4D, 13C
Munson	Wayne	Fitchburg State University	16H
Murnane	Bridget	California State University, Los Angeles	5A, 15C, 16E
Napoli	James	National University	2H
Newell	Vanessa	Loyola Marymount University	2D, 4B, 5B
Nicolae	Diana	Rowan University	4F
Nielsen	Jeremy	Central Wyoming College	3F, 4A, 5B
Nomura	Art	Loyola Marymount University	7M
Olshefski	Jon	Rowan University	7D, 10B, 13F
O'Neill	Edward	University of Southern California	9G
Ormond	Rebecca	Webster University	5G
Ostrowski	Lucas	Bowling Green State University	5C, 11C
Pak	Susan	Northwestern University in Qatar	3L, 4J, 10J, 11J, 16J
Palmer	Augusta	St. Francis College	4C
Park	Joonhee	Wheaton College	4B, 5C
Parkin	Jeff	Brigham Young University	9C, 10D
Parrott	Janet	Ohio State University	6A, 12B
Patkanian	Irina	Brooklyn College of CUNY	4B, 5C, 11A, 12D, 16C
Payne	Megan	San Francisco State University	13G
Perreira	Christopher	University of California, San Diego	16G
Perrine	Toni	Grand Valley State University	13H
Peterson	Beverly	Montclair State University	11B, 14B
Petitt	Olivia	Lindenwood University	11B, 15B
Philbin	Harper	Grand Valley State University	10D
Pitzer	Juli	University of Kansas	9F
Poister	Geoffrey	Boston University	3D, 10C
Poland	Jennifer	Cleveland State University	3G
Porter	Marc	West Virginia State University	12F
Proctor	Jennifer	University of Michigan, Dearborn	9E, 13K
Proenca	Luis	Loyola Marymount University	7A, 9A, 11C, 12B
Pullen	Stephen	Old Dominion University	10C, 12D, 13C
Quadri	Atia	Rochester Institute of Technology	12H
Quetzalcoatl	Felipe	University of Western Ontario	16G
Quintanilla			
Rahman	Md	West Virginia State University	4H
Raia	Scott	Brigham Young University	13H
Rana	Anuradha	DePaul University	11B, 15H
Rankus	Edward	University of Chapel Hill at Chapel Hill	5C, 11C
Rappaport	Jared	California State University, Northridge	14E
Rarick	Jennifer	The University of the Arts	4M, 13F
Reed	Christopher	Stevenson University	2D, 4E

Rich Robinson	B. Nancy	Columbia College Chicago Academy of Television Arts & Sciences Foundation	13D, 14B, 15H 2D
Ross	Steven	University of Memphis	2G, 12D, 13C
Rubin	Sally	Chapman University	9K, 14F, 15E
Russo	Marc	North Carolina State	3G
Sabel	Michael	Entertainment Partners	4L
Sakellion	Yana	American University	9E
Sanders	Terry	American Film Foundation	2E
Savanyu	Steve	Audio Technica/Kent State University	2K
Schiesari	Nancy	University of Texas, Austin	10A
Schiffer	Sheldon	Georgia State University	2J, 9J, 10J, 13F
Schmidt	John	Grand Valley State University	4E
Schneider	Paul	Boston University	6E
Schroeder	Sheila	University of Denver	7G
Schulz	Ingrid	San Francisco State University	14C, 16C
Schwartz	Joseph	California State University, Northridge	10K
Scott	Ellen	Queens College	14H
Selbo	Jule	California State University, Fullerton	2H, 3J, 4J, 9J
Seri	Alejandro	Final Draft, Inc.	3L
Serlin	Beth	Loyola Marymount University	5J, 9J, 10J
Shears	Connie	Chapman University	7F
Shi	Wenhua	Colgate University	4C, 7M, 15C
Sholder	Jack	Western Carolina University	6E, 10E
Sikand	Nandini	Lafayette College	11G
Simon	Julie	University of Baltimore	4D, 10
Sinclair	Arturo	Ithaca College	12H
Slatton	Anne	University of North Carolina, Ashville	6G
Smartt	Sam	Wake Forest University	5A, 15C, 16F
Smith	Andy	Lafayette College	11F
Smith	Evan	Syracuse University	6F, 14E
Soans	Francesca	University of Northern Iowa	7A, 11A
Sobel	Anne	Northwestern University in Qatar	13L
Soltani	Ashkan	Minnesota State University, Mankato	3D, 15A
Soyk	Jeff	Emerson College	11H
Stenson	Molly	Creative Artists Agency	4G
Strickler	Elizabeth	Georgia State University	15K
Sullivan	Chip	University of California, Berkeley	6H
Sutera	David	University of Kansas	16D
Swann	Paul	Temple University	15G
Swartz	Scott	Palomar College	6J, 13J, 14J, 16J
Swimmer	Jeff	Chapman University	14F
Talenti	Francesca	University of North Carolina at Chapel Hill	6M, 10E
Tamisiea	Timothy	Columbia College Chicago	13C, 15D
Tarleton	David	Columbia College Chicago	9F, 16K
Taylor	Charlotte	Blue Ridge Community College	11M
Therkelsen	Jes	California State University, Fresno	6B, 7A
Thomas	Nate	California State University, Northridge	12K

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
Waldman	David	University of Nevada, Las Vegas	5H, 9L
Walker-Canton	Roxana	Fairfield University	7C, 14C
Walther	Jurg	Chapman University	14K
Wang	George	University of Hawaii at Manoa	7H
	Chun Han		
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

#### **(2) Starbucks**

101 East Chapman Ave.  
44 Plaza Square

#### **Blue Frog Bakery**

*Sandwiches, bakery*

136 S. Glassell St.  
(714) 538-3764

#### **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*

*Breakfast and Lunch*

190 S. Glassell St.  
(714) 288-2899

#### **Ruby's Diner**

*American*

186 N. Atchison St.  
(714) 639-7829

#### **Zito's**

*Pizza & Pasta*

156 N. Glassell St.  
(714) 771-2222

#### **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

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

### **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

### **Beaches and Parks**

**Newport Beach**  
[www.visitnewportbeach.com](http://www.visitnewportbeach.com)

**Laguna Beach**  
[www.lagunabeachinfo.com](http://www.lagunabeachinfo.com)

**Huntington Beach**  
[www.huntingtonbeachca.gov/visitors](http://www.huntingtonbeachca.gov/visitors)

**Irvine Ranch Conservancy**  
[www.irconservancy.org](http://www.irconservancy.org)

**Orange County Zoo**  
[www.ocparks.com/zoo](http://www.ocparks.com/zoo)

### **Festivals and Historical Attractions**

**Mission San Juan Capistrano**  
26 miles  
26801 Ortega Hwy., San Juan Capistrano  
[www.missionsjc.com](http://www.missionsjc.com)

**Pageant of the Masters**  
21 miles  
650 Laguna Canyon Rd., Laguna Beach  
[www.foapom.com](http://www.foapom.com)

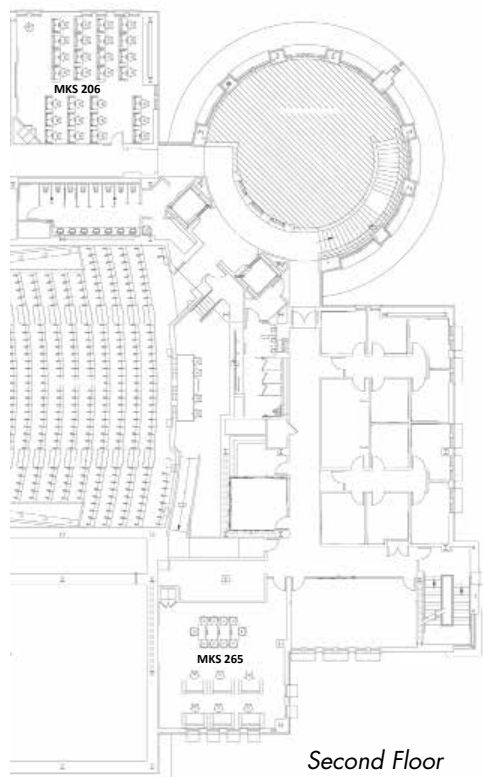
**Sawdust Arts Festival**  
21 miles  
935 Laguna Canyon Rd., Laguna Beach  
[www.sawdustartfestival.org](http://www.sawdustartfestival.org)

**Arden Helena Modjeska  
Historic House & Garden**  
17 miles  
25151 Serrano Rd., Lake Forest  
[www.ocparks.com/historic/modjeska](http://www.ocparks.com/historic/modjeska)

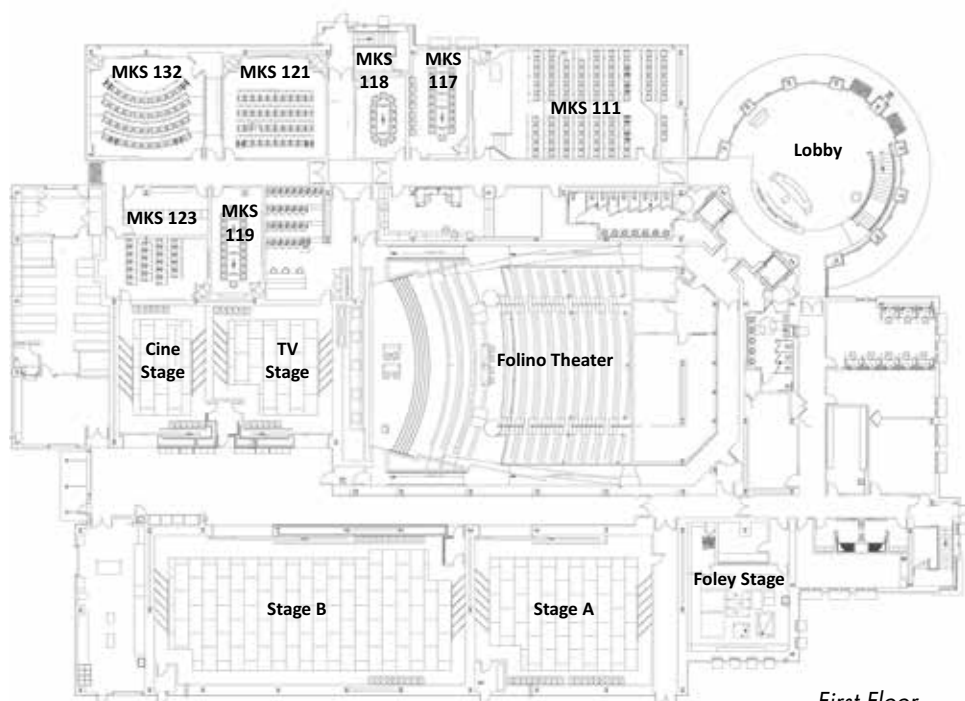
**The Balboa Fun Zone**  
18 miles  
600 E. Bay Ave., Newport Beach  
[www.thebalboafunzone.com](http://www.thebalboafunzone.com)

# KNOTT STUDIOS

## *Interior Map*

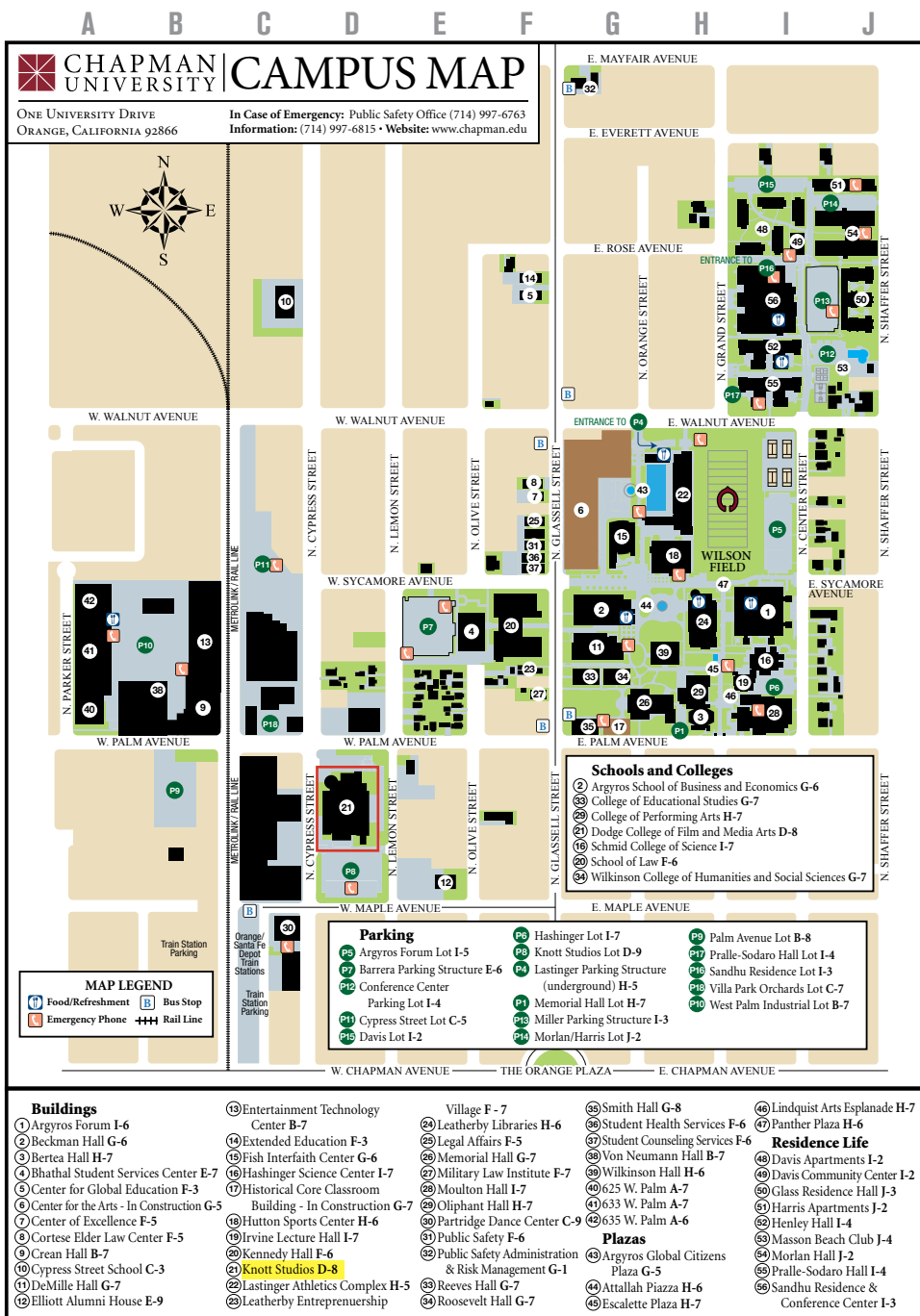


*Second Floor*



*First Floor*





## **Industry Insiders**

A steady stream of Hollywood guests has included Doug Belgrad, Frank Marshall, Jeff Berg, Sid Ganis, Mark Andrews, Robert Zemeckis, Bryan Singer, Garry Marshall, Franklin Leonard, Richard Donner, Rob Cohen, Butch Hartman, and executives from the major studios, cable networks, literary and talent agencies and many others.

## **Filmmaker-in-Residence**

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

Filmmakers-in-Residence have included directors Betty Thomas, Jonathan Sanger, Randal Kleiser, Richard Benjamin, Tony Bill, William Friedkin, Harold Becker, Carl Franklin, Arthur Hiller, Mark Rydell, Peter Medak, and Jocelyn Moorhouse; producers Cathleen Summers, JoAnne Sellar, Mace Neufeld and David Foster, production designer Polly Platt, editor Bob Jones, and television director Sheldon Epps, and screenwriter/producer Leslie Dixon.

## **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; Chiatt 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





Lawrence and Kristina Dodge College of Film and Media Arts  
Sodaro-Pankey Undergraduate School of Media Arts  
Conservatory of Motion Pictures

**Robert Bassett**

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