

**PLEASE READ ME BEFORE
YOU LOOK AT THE SCHEDULE!**

This is a first draft of the 2019 UFVA Conference Schedule "Land of 10,000 Tales" and while I did my best to make sure there weren't conflicts, it's possible one or two slipped past me. If you find one, please write to me *directly* at hdmotyl@siu.edu. Please do not send changes to the home office, because the message will only be forwarded to me. To eliminate the possibility of something getting overlooked or lost, please send your message directly to me.

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

What to report back to me from the searchable schedule:

1. Misspellings
2. **Screenings**, **New Media**, **Workshop** presenters! Please look for missing or wrong descriptions of your event.
3. **Papers and Panels** presenters! The title of your paper/presentation serves as the description of your event. Make sure the title is correct.
4. **Scripts** presenters! A logline of your script will appear in the next version of the schedule. I'll be using the loglines from Film Freeway, so please check there to make sure it's one you like.
5. Conflicts with another presentation/screening that you must attend because it's yours or you're participating in it. Not a friend's.
6. Updated (or missing) affiliations

What you must NOT ask for is to have your event moved because you want to sleep in, or go hiking, or go to

Paisley Park. Use this golden rule: If you wouldn't let your students get away with it, you can't either. ;)

Screenings people! Respondent responsibilities!

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

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

If you need to find the email for your respondent, or for the filmmaker whose work you're responding to, you can find the emails in the UFVA database. Sign into the site, and under the Membership pull down menu, click on "look up members." You can also search their institution's faculty website listings, since their name and institution is provided in the schedule.

Reminder on dates

Registration for the conference continues right up to and through the conference. The registration fee until July 1st is \$350; after July 1th, it will be \$400. **Anyone not registered by July 10th will have his/her name and event eliminated from the program—in print, online, or in the app.**

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

Revisions will be made and V.2 of the schedule will be sent within the next two weeks.

See you in Minneapolis!

HD

Your Conference VP

hdmotyl@siu.edu

UFVA 2019 SCHEDULE
"Land of 10,000 Stories"
Draft 1.0 27 May 2019

Caucus Meetings

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

Tues July 30

Inclusion and Diversity	Marshall Room
Entertainment Industry	Augsburg Room

Wed July 31

Script	Augsburg Room
Gender	Marshall Room
Accreditation	Riverside Room

Thur Aug 1

Documentary Working Group	Marshall Room
New Media	Augsburg Room
History and Theory	Riverside Room

Fri Aug 2

Environmental	Riverside Room
Graduate Student	Augsburg Room

Sports Tournaments

Golf

Wed, July 31 8AM tee time. XX

Basketball

Thur, Aug 1 400PM XX

LEGEND

Screenings are yellow.
Workshops are magenta.
Scripts are aqua.

Panels are green.
New Media is brown.

FOSS=Foss Lobeck Miles Center
HAGS=Hagsfor Center
CHRIS=Christensen Center
MUSIC=Anderson Music Hall
DORMS=Anderson Residence Hall


DOC=documentary
EXP=Experimental
FIC=Fiction
ANI=Animation

	MONDAY JULY 29
9A-12P	UFVF Board Meeting Riverside Room, Christensen Center 2 nd floor
12-1P	Lunch for UFVF/UFVA Boards
1-5P	UFVA Board Meeting Riverside Room, Christensen Center 2 nd floor
10-6P	Registration and Dorm Check-in Anderson Residence Hall
	TUESDAY JULY 30
9A-5P	Vendors Area Open
10-5P	Registration and Dorm Check-in
9A-1045A	Session 1
	Screening 1A <i>Quest</i> , Jon O, Rowan University, DOC, 104 mins Filmed with vérité intimacy for nearly a decade, QUEST is the moving portrait of the Rainey family living in North Philadelphia. Beginning at the dawn of the Obama presidency, Christopher "Quest" Rainey, and his wife, Christine'a "Ma Quest" raise a family while nurturing a community of hip hop artists in their home music studio. It's a safe space where all are welcome, but this creative sanctuary can't always shield them from the strife that grips their neighborhood. Epic in scope, QUEST is a vivid illumination of race and class in America, and a testament to love, healing and hope. Respondent <u>Jeremy S. Levine</u> , Hunter College
	Screening 1B <i>Silicone Soul</i> , Melody Gilbert, Frozen Feet Films, DOC, 71 mins. Explores the emotional connection some people have to their synthetic companions and what that means for the future of human

	<p>relationships. The film is a collection of resoundingly human stories that reflect universal themes—the desire for love, compassion and communication.</p>
	<p>Screening 1C <i>My Florida Home</i>, Matthew Herbertz, Florida Southern College, NAR 10 mins. An estranged daughter returns home to confront her elderly mother's caregiver. <u>Respondent</u> Edward Loupe, Ohio University</p> <p><i>Life After Life</i>, Christopher Boulton, University of Tampa, DOC 53 mins. When Sarah, Eneida, and Juanita join a dance outreach program for seniors, they catch the eye of a local choreographer who challenges them to create and perform an original modern dance in one week. <u>Respondent</u> Jonathon Leslie-Quam, Midwestern State University</p>
	<p>Screening 1D <i>Building A Dream</i>, Karl Ulrich, University of Nevada Las Vegas, DOC 5 mins. Villagers in the southern jungles of Belize must walk 30 miles of unpaved roads and trails to reach the nearest medical center, about 10 hours each way, resulting in the loss wages, and routine checkups a financial impossibility. One non-profit organization is changing that by building a small health clinic in the heart of the jungle. <u>Respondent</u> Bill Pace, Seton Hall University</p> <p><i>The Marrying Kind</i>, Michael Mulcahy, University of Arizona, DOC, 26 mins. The marriage, divorce and re-marriage of Lois and David Mulcahy is explored in this essay film. By witnessing the prosaic and poignant details of a relationship that spanned 55 years, the audience is invited to ponder why people get together and what drives them apart. <u>Respondent</u> Kristine Weatherston, Temple University</p> <p><i>Buying Time</i>, Sara Barger, Old Dominion University, DOC, 31 mins. Melanie Davis, a nurse and mother of 2, must illegally obtain cannabis products to treat her daughter's pain and seizures caused by a rare form of brain cancer.</p>
	<p>Screening 1E <i>Trump Dump</i>, Jennifer Zaylea, The University of the Arts, EXP, 2 mins. Questioning the ability of the American people to, once again, rise above the many differences that exist in the USA to maintain the dream of democracy.</p> <p><i>Representative</i>, Kelly Wittenberg, Western Michigan University, EXP, 9 mins. 1. typical of a class, group, or body of opinion. 2. a person chosen or elected to speak and act on behalf of others in a legislative assembly or deliberative body. 3. serving as a portrayal or symbol of something.</p> <p><i>Gull</i>, DK Odessa, Elon University, EXP, 2 mins. Smitten by the grace of the gull, a young woman rises to swim in the sky. <u>Respondent</u> Kate Raney, Ohio University.</p> <p><i>The Perfect Dancer</i>, Shaun Clarke, Emerson College, EXP, 17 mins. Exploring perfection in dance bodies and performance. An homage to Jorgen Leth's short film "The Perfect Human." <u>Respondent</u> Vincenzo Mistretta, University of Southern Mississippi.</p> <p><i>The Cage of Sand</i>, Edward Rankus, University of North</p>

	<p>Carolina at Chapel Hill, EXP, 11 mins. If asked to say what this work is about in one word, the answer—which is woven into the soundtrack—would be a Joycean one: it’s a “collideorscape.”</p> <p>Light of Its History, Alex Ingersoll, University of Wisconsin – Stevens Point, EXP, 7 mins. Mapping time with geological media. Fumbling to reach through time to the things themselves. Constructed using boulder stereograms, martian landscapes, mutable pixels, and glacial erratics. Subtitles from <i>The Story of an African Farm</i> (1883) by Olive Schreiner. <u>Respondent</u> Harrison Bach, Montana State University</p>
	<p>Panel 1F</p> <p>I Immersion: Human Connections in Virtual and Augmented Realities</p> <p>Daniel Cross, Concordia University “2D Imagery in 3D VR Immersive Environments”</p> <p>Heather McIntosh, Minnesota State University, Mankato “An Invitation to “Enter the Room:” Humanitarian Storytelling, Space, and Emotion in Augmented Reality”</p> <p>Rebecca Ormond, CSU Chico “Filming the Female Protagonist in a Frameless 360° Cinematic VR Experience”</p>
	<p>Panel 1G</p> <p>Future Directions/Global Perspectives</p> <p>Karla Berry, Southern Illinois Univ Carbondale Jean Desormeaux, Sheridan College Barbara Evans, York University Michael Kowalski, Chapman University Leena Jayaswal, American University</p> <p>Co-hosted by CILECT North America, this panel will address future directions of our courses and programs. Panelists will offer insights from their experiences as educators and institutional leaders. Through active Q & A we will solicit and propose ideas for best practices that will lead to the next generation of media education in the US and around the world.</p>
	<p>Panel 1H</p> <p>Dangerous & Powerful: Female Characters with Impact</p> <p>Ryan Copping “If You Have No Men: You Have No War!: Women and Pacifism in Great War Cinema of the 1930s”</p> <p>Anna Weinstein, Auburn University “When Wives Wander: An Analysis of Joanna’s Character in Kramer vs. Kramer and Other Depictions of the ‘Wife’ Role in 1970’s American Cinema”</p> <p>Mary Beth Woodson “‘This Girl is Dangerous’: White Women and Race in Get Out and BlacKkKlansman”</p> <p>Marc Porter, West Virginia State University “Selene is She Who Must Be Obeyed”</p>
	<p>Panel 1J</p> <p>Documentary Evolution & Revolution</p>

	<p>Jonathan Olshefski, Rowan University "Manifestations: The Excruciating Evolution of a Film"</p> <p>Elizabeth Collins, Bowling Green State University "Confronting Gish: A Legacy of White Supremacy on Campus and the Students Who Will Change Everything"</p> <p>G. T. Keplinger, Stevenson University "Non-traditional scholarship: From documentary to book and back"</p>
	<p>Panel 1K Not Joking Around: Humor and Social Change in Mediated Storytelling Giovanna Chesler, George Washington University "Can We Laugh at This? Comedy in Social Issue Storytelling"</p> <p>Nico Opper, Santa Clara University "Humor: A Dose of Medicine, A Coping Mechanism, A Storytelling Hook"</p> <p>Caty Borum Chattoo, American University "Funny Bedfellows: How Comedians and Social Justice Leaders Collaborate for Social Change"</p>
	<p>Script 1L The Shoot by Rani Crowe Love as Practice for Dying by Shayna Connelly, DePaul University I, Sphere by Andrew Gay</p> <p><i>Each of the writers will respond to the other authors' scripts.</i></p>
	<p>Workshop 1P Sticks & Stones, Tablets & Phones: Stop-Motion Animation with Mobile Devices Lynn Tomlinson, Towson University Jo Meuris, Nevada State College Natural objects and recycled materials can come to life through stop-motion animation. Apps for mobile devices help make animation portable and accessible for faculty and students alike. Animators Lynn Tomlinson and Jo Meuris lead this environmentally-oriented hands-on workshop. Participants will work quickly and collaboratively crafting short animated sequences.</p>
	<p>Workshop 1Q Experience The Three Wells of Screenwriting Matthew Kalil, Independent Writer/Director Learn how to inspire your students access their unique wells of creativity in order to create the kinds of screenplays and films that only they can write. In this experiential workshop, participants will learn fun exercises and workshop tools to help their students to be more effective and conscious creators of content that matters.</p>
1045-1115A	Coffee Break Vendors Area Sponsored by

	 SCHOOL of COMMUNICATION AMERICAN UNIVERSITY • WASHINGTON, DC Film & Media Arts
1115A-100P	Session 2
	<p>Screening 2A</p> <p><i>I Am, But I'm Not</i>, Barry Thornburg, Emerson College, DOC, 30 mins. Is about three women from the same orphanage in India who were raised separately by white Americans in the Western United States. Though they share common experiences, each of these Indian American adoptees choose a different way to grapple with the tug-of-war between their birth heritage and the culture in which they were raised. <u>Respondent</u> Ryan Murray, Towson University</p> <p><i>The Children's City</i>, Meghan O'Hara, Independent, DOC, 17 mins. JA BizTown is an 8,000 square foot kid-sized model city where each day over 150 students take on jobs from Mayor to Bank CEO to UPS driver in order to learn "how the real world works." This immersive short film offers a glimpse into the culture of work and the system of capitalism from a child's perspective.</p> <p><i>Carousel</i> (WIP), Stephen Crout, University of Illinois Urbana-Champaign, NAR, 17 mins. Explores the consequences faced when childhood trauma lingers unresolved into adulthood. <u>Respondent</u> Alex Ingersoll, University of Wisconsin - Stevens Point.</p>
	<p>Screening 2B</p> <p><i>The Lost City of the Monkey God</i>, Mitchell Block, University of Southern California, DOC, 103 mins. Follows explorer Steve Elkins and a team of archaeologists, anthropologists, scientists and filmmakers in this true-life adventure as they overcome torrential rains, dense jungles, poisonous reptiles and deadly disease carrying flies to search one of the last unexplored places on Earth for a lost Maya city.</p>
	<p>Screening 2C</p> <p><i>Damaged Goods</i>, Sarah Hogencamp, Asbury University, NAR, 70 mins. With an ex-boyfriend who is taking her money, a boss threatening to fire her, and a landlord who won't fix her apartment, Amanda's life may not be ideal, but she's fine - she's got things under control. That is, until her estranged father comes back into her life. <u>Respondent</u> Sonja Bertucci, University of Richmond.</p>
	<p>Screening 2D</p> <p><i>Trails Project</i>, Karla Berry & LeAnn Erickson, SIU Carbondale, Temple University, Cal State Bakersfield, DOC/360, 30 mins. The Trails project is a collaborative endeavor. Participants are asked to make use of 360 video technology to interpret the prompt 'trails'. Collaborators post their 360 video to the project Youtube site.</p> <p><i>The Garbage Man Cometh</i>, David Atkins, Quinnipiac University, DOC, 10 mins. Documents a day in the life of sanitation worker Frank Chesson, a hard-working, eternally optimistic, lover-of-birds. <u>Respondent</u> Giovanna Chesler, George Mason University</p>

	<p>Third Party Witness, Bill Pace, Seton Hall University, NAR, 11 mins. Two young lawyers meet to take the deposition of a witness with a secret... only to discover the truth of their own. <u>Respondent</u> David Atkins, Quinnipiac University</p> <p>Weep (WIP), Harrison Bach, Montana State University, DOC/EXP, 6 mins. Crying is a powerful form of human expression, yet society turns away from any discussion of its origins or intents. This film exposes the reasoning for these responses and the motivations behind them. <u>Respondent</u> Gregg Perkins, The University of Tampa.</p>
	<p>Screening 2E</p> <p>The Fountain, Stephen Crompton, Bowling Green State University, DOC, 5 mins. North Port, Florida's Warm Mineral Springs serve as a popular attraction for American and International visitors who believe its waters hold medicinal qualities, lending support to claims it is the mythical Fountain of Youth. Curt Bowen, a deep water explorer, ventures beneath the surface to discover what truths lie within. <u>Respondent</u> Joe Kraemer, Towson University.</p> <p>Are You Me?, Jennifer Suwak, Kutztown University, DOC, 49 mins. An examination of relationship dynamics, and the cyclical nature of living, relationships and adapting to life changes. It features Octogenarian Frieda Suwak, and the relationship with her daughter/caretaker as she navigates mid to end stage Alzheimer's. <u>Respondent</u> Randy Caspersen, Northern Illinois University.</p>
	<p>Panel 2F</p> <p>Combatting Lazy Sound Design in Student Productions of the Digital Age: Royalty-free Licensing, Fair-Use, Original Intent Stacy Barton, Metropolitan State University of Denver "Pitfalls"</p> <p>Jonathan Waters, Vanderbilt University "Strategies"</p> <p>Jessica McGaugh, University of Colorado Denver "Motivations"</p>
	<p>Panel 2G</p> <p>Documentary, Human Rights and Social Justice Beverly Seckinger, University of Arizona "Human Rights and Documentary Media: New Opportunities for Interdisciplinary Collaboration and International Outreach"</p> <p>Jenny Hanson, Augsburg University "Social Change Documentary"</p> <p>Rania Elmalky, University of North Texas "Animated Documentary and Testimonies of Suffering"</p> <p>Nicole Koschmann, Ithaca College "Experiential Learning in the Borderlands"</p> <p>Niklas Vollmer, Georgia State University "Community-based Mediamaking with Underrepresented"</p>


	Populations"
	<p>Panel 2H</p> <p>The New Moment: Teaching in the Wake of Social Change Megan Sperry, State University of New York at New Paltz "Teaching Women in Film in the midst of the #MeToo Movement"</p> <p>James Joyce, Montana State University "Addressing Accidental Bias when Telling Stories"</p> <p>Matthew Herbertz, Florida Southern College "Sexism in the Film Classroom: A Straight White Male Perspective"</p>
	<p>Panel 2J</p> <p>Your Film is Great But is It Marketable? How to Give Your Filmmaking Students the Marketing Edge Russel Schwartz, Chapman University Katherine MacDonald, Paramount Pictures Understanding the marketing process is essential for all filmmaking students, whether they are producers, directors, screenwriters or business and finance oriented. Incorporating marketing principals into the filmmaking curriculum will allow you to enhance your students' skill set and better prepare them for their post college careers. A sample lesson plan will be provided.</p>
	<p>Panel 2K</p> <p>New Cinemas (and Not-So-New): National and Regional Film in Context "Inventing Myth to Preserve Cultural Memory" Tom Brislin, University of Hawai'i at Manoa</p> <p>"Contemporary Myanmar Cinema: The Good, The Bad, & The Ugly in the Myanmar Film Industry" Sam Aung, American University</p> <p>"The Contribution of the Tanzanian Film Industry to Regional and National Development" Mona Mwakalinga, University of Dar es Salaam</p>
	<p>Script 2L</p> <p>Mannish Boy by Dan LaTourette, Rochester Institute of Technology</p> <p>Becoming Eddie by E L, XXX</p> <p>What We're Supposed to Be by Andrew Reed, University of Pikeville</p> <p><i>Each of the writers will respond to the other authors' scripts.</i></p>
	<p>Script 2M</p> <p>At Death's Door by Kat A. Cooper, American University</p> <p>Apples to Apples by Jen Poland, Cleveland State University</p>

	<p>Ferals: Pilot by Megan Fitzgerald, Nova Southeastern University</p> <p>Unaccompanied by Jessica Marcy, American University</p> <p><i>Each of the writers will respond to the other authors' scripts.</i></p>
	<p>New Media 2N CLASSROOM</p> <p>Forgiven/Forgotten Joonhee Park, Wheaton College Respondent: Stephanie Tripp, The University of Tampa A story of reconciliation post-Rwanda Genocide in 1994. This project is a series of video portraits of Rwanda Genocide victims and their perpetrators. This project blurs the boundaries of the documentary form from informing to experiencing, observing to meeting, and from conversing to contemplating.</p>
	<p>Workshop 2Q</p> <p>Why bother teaching lighting? David Landau, Farleigh-Dickinson University Cameras are so sensitive now why do we need to teach anyone lighting? A lot of reasons actually. students can shoot with fewer lights, even sometimes without lights, but they still need to compose and utilize the lighting to better enhance the picture and tell the support they are trying to tell.</p>
	<p>Workshop 2R</p> <p>Improvisation and Psychodrama as Forms of Alternative Scripting J.J. Murphy, University of Wisconsin Madison Based on examples and clips from my new book, <i>Rewriting Indie Cinema: Improvisation, Psychodrama, and the Screenplay</i> (Columbia University Press, April 2019), this workshop will explore an arsenal of alternative scripting tools and techniques that students can easily employ in making better and more spontaneous narrative films.</p>
1-215P	LUNCH Christensen Center 2nd floor
	<p>Caucus Meetings Inclusion and Diversity Marshall Room Entertainment Industry Augsburg Room</p>
215-4P	Session 3
	<p>Screening 3A <i>City Swim</i> (WIP), Joseph Brown, Marquette University, DOC, 15 mins. Chronicles the first open river swim in Milwaukee, Wisconsin in 75+ years. The film celebrates the renewed health of the Milwaukee River while telling the stories of the swimmers who participated in this historic swim. Respondent Elizabeth Collins, Bowling Green State University</p> <p><i>Prayers & Pollinators</i>, Randy Caspersen, Northern Illinois University, DOC, 45 mins. Logline here.. Respondent Jennifer Suwak, Kutztown University.</p>
	<p>Screening 3B <i>Burton Before and After</i>, Courtney Hermann, Portland State University, DOC, 15 mins. Fifteen years after Burton's</p>

	<p>gender-affirming transition, his longtime friend uncovers a cache of home video and invite him to go on-camera to revisit the old footage. Concerned about outing himself to co-workers unaware of his gender reassignment, Burton declines, until he has a change of heart.</p> <p><i>American Fumble: The Story of RJ Soward</i>, Carolina Posse, Columbia College Chicago, DOC, 30 mins. Logline XXX</p> <p><i>What Remains</i>, Emily Harmon, Independent, DOC, 13 mins. A mother fights to save the remaining 10 percent of a 12,000 year old forest, facing off against an energy company determined to cut down the remaining trees in order to mine coal. <u>Respondent</u> Scott Schimmel, University of Hawaii at Manoa.</p>
	<p>Screening 3C</p> <p><i>Through the Cracks</i>, Ben Scholle, Lindenwood University, DOC, 99 mins. In July, 2002, Johnny Johnson was arrested and charged with the abduction and murder of 6-year-old Cassandra Williamson in Valley Park, Missouri. A juror described the killing as "the worst possible crime." This film seeks to answer the question: Does the worst possible crime deserve the worst possible punishment?</p>
	<p>Screening 3D</p> <p><i>Firebones</i> (WIP), Bart Weiss, University of Texas at Arlington, NAR, 70 mins. An eight-episode serial intended for mobile devices. In the story, a poet and filmmaker travel to the Arkansas Delta in search of ice cream and get engrossed in the mystery of how a Pentecostal preacher disappeared. Along the way they meet a YouTuber from Lebanon, a beekeeper spaceman, and many other colorful characters. <u>Respondent</u> Sarah Hogencamp, Asbury University</p>
	<p>Screening 3E</p> <p><i>Dog Walker</i>, Susan Skoog, Montclair State University, NAR, 17 mins. After losing custody of her children in a contentious divorce, Jill who now works as a dog walker and lives in the low-income section of her upscale town, takes revenge on a privileged client. <u>Respondent</u> Maaman Rezaee, University of New Mexico</p> <p><i>The Bishop Massacre</i>, Jay Sykes, Ohio Wesleyan University, NAR, 10 mins. The film centers around a team of three student investigative journalists who try to find clues to the whereabouts of three students and one professor who all lacked one thing: school spirit. <u>Respondent</u> Calisto Lemashon Ololngojine, Independent.</p> <p><i>Dakota</i>, Brian MacNeel, Independent, NAR, 17 mins. When Dakota's transgender identity is finally revealed, Jace is confronted with a decision: betray his cousin or stand up to his friends and lose face in this small community.</p> <p><i>The Drone</i>, Wojciech Lorenc, Sam Houston State University, NAR, 14 mins. Written by BAFTA Nominee John J. McLaughlin (Black Swan, Hitchcock, Carnivale, and many more), The Drone tells a story of DJ - a small quadcopter who is simply trying to fit in. <u>Respondent</u> Susan Skoog, Montclair State University.</p>

	<p>Panel 3F Implementing Diversity and Inclusion In and Out of the Classroom Ruth Goldman, SUNY-Buffalo State "Creating & Sustaining a Diverse and Inclusive Media Arts Organization: A Case Study of Buffalo's Squeaky Wheel"</p> <p>River Branch, Allegheny College "Pedagogical Disruptions: Transformative Visual Storytelling as an Outgrowth of Privileging History, Theory, Industry and Context in the Classroom"</p> <p>Allie Sultan, Middle Tennessee State University "Using Web Series to Create an Inclusive Production Pipeline"</p>
	<p>Panel 3G Premiere: DePaul University Film and Television Faculty Reflect on the Importance of an Internal Student Film Festival Robert Steel, DePaul University Meghann Artes, DePaul University Shayna Connelly, DePaul University Scott Myers, DePaul University Savvas Paritsis, DePaul University</p>
	<p>Panel 3H Fronteras: The Borderlands of Latin American Nations and Identities</p> <p>Jessica Marcy, American University "Crossing Over: How Unaccompanied Minors are Transformed in Their Cinematic Journeys From Central America to the United States"</p> <p>Adán Avalos, California State University, Fresno "Disrupting Macho in Mexican Cinema: The Audience, Sexuality, and Gender-Bending Sexicomedias"</p>
	<p>Panel 3J Documentary How (and Why): Practice and Philosophy in Nonfiction</p> <p>Chase Ogden, Eastern Washington University "Documentary Ethics and Sound Design"</p> <p>Daniel Mydlack, Towson University "Any Random Image, Take Me There": A Radical Approach to Immediacy and Intimacy"</p> <p>Jacob Bricca, University of Arizona "Tips for Editing a Verité Dialogue Scene"</p>
	<p>Panel 3K Beyond Hollywood: Filmmaking As Today's Literacy Robert Gerst, Massachusetts College of Art and Design "In Today's Undergraduate Education, Filmmaking (and Performing) Can Take Center Stage"</p>


	<p>Rona Edwards, Chapman University & Columbia College Chicago "Global Storytelling for An International Community"</p> <p>Matthew Kalil, Michael Wiese Productions "Academics With 10,000 Ideas: How To Use Creative Theory To Ensure Your Idea Is Noticed In The Social Media Age"</p> <p>Deb Patz, Michael Wiese Productions "Media Literacy's New Frontier Beyond the Film Department"</p>
	<p>Script 3L Squeegee Boy by Chung Wei Huang, Towson University</p> <p>Dust by Jim Goodman, High Point University</p> <p>My Black Friend by James Martin, University of North Texas</p> <p><i>Each of the writers will respond to the other authors' scripts.</i></p>
	<p>Script 3M Downballot by John Goshorn, Georgia Southern University</p> <p>Counter Revolution by Duba Leibell, University of Miami</p> <p>Valet by Lyn Elliot, University of Missouri Kansas City</p> <p><i>Each of the writers will respond to the other authors' scripts.</i></p>
	<p>New Media 3N Wish You Were Here Wenhua Shi, University of Massachusetts Boston <i>Wish You Were Here</i> is a VR & Video Installation Wish You Were Here is inspired by the ancient Temple of Heaven, which is a traditional site for the ritual and praying for the good of the community, and wealth of society. Presently, the site of the temple has become a city park where locals practice their own version of entertainment. The footage was collected from 2010-2018.</p>
	<p>New Media 3P Circular Forest Zoya Baker, Hunter College <u>Respondent:</u> Aleem Hossain, Occidental College <i>Circular Forest</i> is an installation of animation and video projected onto a painting. Inspired by a single panning shot in Frederick Back's 1987 film "The Man who Planted Trees", I created a collage of still frames then paint over and beyond the collage to create an expanded space of the forest. I animated birds, leaves, stream, clouds using digital paint tools in Photoshop to emulate a real media style. Light and animation projected onto the painting bring the forest to life.</p>
	<p>Workshop 3Q</p>

	<p>"Effective Camera Exercises for Teaching Cinematography to Student Groups"</p> <p>Tonia Hoser, Independent Director of Photography This participatory workshop explores how complex cinematographic thinking can be taught through accessible exercises that can be modeled and scaffolded for student groups. A three-part developing shot exercise explores; how story can unfold in a single shot, how focal length affects the rendition of space, movement and relationships, and how composition and long/short-siding can modify meaning.</p>
	<p>Workshop 3R</p> <p>Teaching Documentary Online</p> <p>Betsy McLane, XXX Mitchell W. Block, University of Southern California How to create effective online courses and teaching tools for documentary. NOTE: I submitted this workshop last year, but was unable to attend the conference. I continue to teach a variety of subjects using online education. Mitchell Block is added to this proposal since he is teaching online courses for students in China.</p>
4-430P	<p>Coffee Break Vendors Area</p> <p>Sponsored by</p>  <p>SCHOOL of COMMUNICATION AMERICAN UNIVERSITY • WASHINGTON, DC</p> <p>Film & Media Arts</p>
430-6P	Session 4
	Plenary/Keynote
	Sateren Auditorium
6P-730	Welcome Reception
	FOSS Atrium
	WEDNESDAY JULY 31
9A-5P	Vendors Area Open
10-5P	Registration and Dorm Check-in
9A-1045A	Session 5
	<p>Screening 5A</p> <p><i>Empty Net</i>, Hans Rosenwinkel, University of Colorado Denver, DOC, 44 mins. The inspiring story of sacrifice, loss and redemption on Team USA's quest for a three-peat at the PyeongChang 2018 Paralympic Games. <u>Respondent</u> Sunil Kilaru, University of North Texas.</p> <p><i>The Derby</i>, Remington Smith, Independent, work at University of Louisville, DOC, 15 mins. Following the haves and the have-nots during Kentucky Derby weekend, <i>The Derby</i> explores unseen sides of this major sporting event. From an anonymous reveler on Millionaires Row, to Guatemalan equine workers supporting their relatives, the film offers a peek beyond the mint juleps and fancy hats and into the heart of the fastest two minutes in sports.</p>

	<p><u>Respondent</u> Raymond Rea, Minnesota State University Moorhead.</p>
	<p>Screening 5B</p> <p><i>Batay La</i>, Malia Bruker, Florida State University, DOC. 25 mins. In Haiti <i>Batay Lahas</i> been ongoing since before the slave revolution that founded the Caribbean nation. Led by anti-imperialist movement <i>Batay Ouvriye</i>, Haitian workers continue the revolutionary struggle. <u>Respondent</u> Abbey Hoekzema, Georgia Southern University.</p> <p><i>Families Can Be Together Forever</i>, Colleen Kelly Poplin, Emerson College, DOC, 30 mins. Follows the filmmaker's journey out of the Mormon church—a journey unexpectedly aligned with her first pregnancy, while exploring the emotional and spiritual weight of leaving Mormonism, its effect on the mother she hopes to become, and its effect on the mother who raised her. <u>Respondent</u> Mary Trunk, Mount Saint Mary's University</p>
	<p>Screening 5C</p> <p><i>Under The Walnut Tree</i>, Leah Bedrosian Peterson, Lycoming College, ANI, 7 mins. A young boy has been displaced during the massacre of his people. After wandering alone for days, he is ready to give up but fights to continue to safety. Loosely based on the true story of Shahan Natalie, who survived the Hamidian Massacres, the precursor to the Armenian Genocide. <u>Respondent</u> Jo Meuris, Nevada State College.</p> <p><i>489 Days</i>, Rania Elmalky, University of North Texas, ANI/DOC. 16 mins. The story of Egyptian-American Mohamed Soltan, who survived 16 months of hunger strike in an Egyptian prison. It is also the larger story of an estimated 60,000 political detainees currently held in Egypt without due process. <u>Respondent</u> Boaz Dvir, Penn State University</p> <p><i>Minuet for a Disappearance</i>, Maaman Rezaee, University of New Mexico, ANI/DOC/EXP. 6 mins. An experiment to bring to life the memories of her father, a political prisoner in Iran, through fragmentation of childhood violin practices, drawings on 16mm film, and documentation of letters, gifts and a video clip sent from prison. <u>Respondent</u> Wenhua Shi, UMass-Boston.</p> <p><i>SPS Programmatic Media Design Strategy</i>, Michael E. Eder, Columbia University, ANI. 3 mins. An animated road trip film: creating successful media in modern higher ed. <u>Respondent</u> Zoya Baker, Hunter College.</p> <p><i>Traces with Elikem</i>, Ariana Gerstein, Binghamton University, ANI/EXP. 8 mins. Traces performed and captured by scanner and monitor surfaces, punctuated by sounds vibrating and percussive. With the participation of Samuel Elikem Kwame Nyamuame, Ph.D. Visiting Assistant Professor of Ethnomusicology and Dance Departments of Music, Theater (Dance) & Africana Studies</p> <p><i>Tetradic Truchet</i>, Jeremy Bessoff, Ohio University, ANI/EXP, 3 mins. A study of pattern created through randomness. <u>Respondent</u> Kate Raney, Ohio University.</p>
	<p>Screening 5D</p> <p><i>For Ahkeem</i>, Jeremy S. Levine & Landon Van Soest, Transient Pictures & Wiseman Studio, DOC, 91 mins.</p>

	<p>After a school fight lands 17-year old Daje Shelton in a court-supervised alternative high school, she's determined to turn things around and make a better future for herself in her rough St. Louis neighborhood. <i>For Ahkeem</i> illuminates challenges that many Black teenagers face in America today, and witnesses the strength, resilience, and determination it takes to survive.</p> <p><u>Respondent</u> Balmiki Pokhrel, University of Texas Arlington</p>
	<p>Screening 5E</p> <p><i>Incognita's Infamous Adventures</i> (WIP), Allie Sultan, Middle Tennessee State University, NAR, 70 mins.</p> <p>AJ Pazeski (Incognita) has hit a slump in her superhero career. One day a new guy shows up at the office, her best friend and sidekick disappears, and her boss is on her case to work the weekend. -A musical web series featuring fifteen original songs by Nashville-based singer/songwriter Sarah Michele Bailey.</p> <p><u>Respondent</u> Lexi Bass, Duke University.</p>
	<p>Panel 5F</p> <p>New Directions for Digital Storytelling</p> <p>This panel looks at new ways that filmmakers are taking the issues of storytelling in the mobile age.</p> <p>Barton Weiss, University of Texas at Arlington "What is a Go-Show?"</p> <p>Joonhee Park, Wheaton College "The Lumiere Brothers' in the YouTube Era"</p> <p>David Tarleton, Columbia College Chicago "Immersive and Interactive Cinema"</p> <p>Gregg Perkins, University of Tampa "Moede NCMA"</p>
	<p>Panel 5G</p> <p>Helping Students Find Meaningful Work After Graduation</p> <p>Sam Kauffmann, Boston University Sarah Hogencamp, Asbury University</p> <p>This panel will give production faculty members ideas on how to help their students find jobs in the motion picture industry through proven tips and case studies.</p>
	<p>Panel 5H</p> <p>Auteurs and More: Women Behind the Screen (and Beyond It)</p> <p>Chrissy Guest, Ithaca College "The Formation and Advancement of Animation Studios Through the Innovation, Artistry, and Persistence of Women"</p> <p>Jonathan Cavallero, Bates College "Women Directors on Hill Street Blues: Gabrielle Beaumont and Randa Haines"</p> <p>Benjamin Ogrodnik, University of Pittsburgh "Dynamics of Precarity and Emotional Labor in Film Curatorship: The Case of Sally Dixon's Film Section at the Carnegie Museum of Art, 1970-1975"</p> <p>Bethany Burr, University of Utah "Stories We [Should] Tell (Me, You, and everyone we know):</p>

	<p>Crafting universal specificity through realistic multiplicity and Polley's call for the multi-player creator"</p>
	<p>Panel 5J Hybridity and Mixed-Media in Animation Brad Lewter, Ithaca College "3D to 2D: Mixed-Media Animation with Motion Capture"</p> <p>Tom Gasek, Rochester Institute of Technology "The Value of Photographic Reality in the World of Animated Imagination"</p> <p>Mari Jaye Blanchard, Rochester Institute of Technology "Line of Action: Two-Dimensional Animation in a Three-Dimensional Space"</p> <p>Jason Harrington, Ithaca College "Hybridity and Mixed Animation: From Spider-Verse to Roger Rabbit"</p>
	<p>Panel 5K Transracial Adoptees and Documentary Media This presentation will demonstrate the various ways in which adult transracial adoptees have been utilizing documentary media (still image, audio, and audio/visual) to enact change in the institutions and practices of adoption.</p> <p>Barry Thornburg, High Point University Ebony Johnson, University of North Texas</p>
	<p>Script 5L Seattle Noir: The Burden of Names by Robert Arnett, Old Dominion University 'Til Death by Jessica Folk, Western Kentucky University Ill Repute by Kynan Dias, University of Nevada Las Vegas</p> <p><i>Each of the writers will respond to the other authors' scripts.</i></p>
	<p>New Media 5N "There are people on this speck . . ." Tom Sanny, Colorado College (Retired) A meditation on our place as filmmakers in the solar system.</p>
	<p>New Media 5P Hutong in Live Weimin Zhang, San Francisco State University Hutong Days VR project for Oculus Rift. An immersive experience touring through Beijing hutongs to learn the cultural and history of old Beijing, an ancient capital city with over 700 years of history.</p>
	<p>Workshop 5Q Audio for Video Workshop</p>

	<p>Sho Torii, Workshop will cover what type of audio gear is best for different filming situations, tips for getting the best sound out of your audio gear and common pitfalls to avoid. Will include technical discussions about the physics of sound, microphones, mixers and connection types. Attendees will get hands on experience with audio gear and will have the opportunity to ask question and get answers from an audio expert.</p>
	<p>Workshop 5R Templates, Outlining & Prepping in Final Draft 11 Alejandro Seri, Final Draft A look at different Templates, various ways of structuring, and techniques for breaking down and prepping a short film in the newest Final Draft 11 screenwriting software.</p>
1045-1115A	<p>Coffee Break Vendors Area Sponsored by  SCHOOL of COMMUNICATION AMERICAN UNIVERSITY • WASHINGTON, DC Film & Media Arts</p>
1115A-100P	<p>Session 6</p> <p>Screening 6A <i>How Bluebirds Are Born</i>, Lexi Bass, Duke University, ANI/EXP, 65 mins. In my own records of 12 years, predatory birds repeatedly appear as emblems of sexual predation. <i>Bluebirds Are Born</i> highlights our ability to adapt, evolve, transcend and survive, this film elaborates a form of adaptation completely unique to the human animal - the ability to synthesize the knowledge of our unconscious with our concrete reality. <u>Respondent</u> Allie Sultan, Middle Tennessee State University.</p> <p>Screening 6B <i>Luminous</i>, Sam Smartt, Calvin College, DOC 25 mins. Astronomy professor Larry Molnar believes he can find the unfindable - a star that is about to explode. When Larry and his students stumble across a strange star, they embark on a dramatic journey of scientific discovery, which brings the unlikely team into the international spotlight. <u>Respondent</u> Julie Goldstein, Grand Valley State University.</p> <p><i>Suzuki Speaks</i>, Tony Papa, Independent, DOC, 36 mins. A thought-provoking film. Earth. Air. Fire. Water. Life. David Suzuki delivers one of the most powerful messages of his career - the relationship between the four 'sacred' elements and their influence on the 'interconnectedness' we feel individually, with each other and with the rest of the world.</p>
	<p>Screening 6C <i>The Pick Up</i>, Giovanna Chesler, George Mason University, NAR, 10 mins. Sullen teen Melanie's trip home from swim practice takes her on a bumpy ride, facing adulthood, when mom picks up a strange, hot jogger. <u>Respondent</u> Matthew Herbertz, Florida Southern College</p>

	<p><i>Detour</i>, Shelly Brandon, University of Texas, Arlington, NAR, 14 mins. A comedy about a suicidal girl who gets held up at gunpoint by a nice guy out to prove he can be a bad boy. <u>Respondent</u> DK Odessa, Elon University.</p> <p><i>Neil's Problem</i>, Brian MacNeel, Independent, NAR, 15 mins. After the traumatic death of his friend, the imaginative Neil becomes selectively mute. When his speech therapist tries innovative techniques to get him to speak again, Neil's life takes a strange turn. <u>Respondent</u> Jason Balas, University of North Texas.</p> <p><i>Quiver</i>, Shayna Connelly, DePaul University, NAR, 14 mins. Suzanne's grief transcends the boundaries of the natural world and arouses a primordial being. Can Suzanne force a rift into the supernatural realm to build a space where she can coexist with what haunts her? <u>Respondent</u> Brian MacNeel, Independent.</p> <p><i>The Cookie Bridesmaid</i>, James Joyce, Montana State University, NAR, 6 mins. A young woman struggles with always being the bridesmaid...and boundaries. <u>Respondent</u> Ulya Aviral, Rhode Island School of Design.</p>
	<p>Screening 6D <i>Elizabeth Bishop and the Art of Losing</i> (WIP), John Scott, Ithaca College, DOC, 90 mins. The story of Bishop's life and work. <u>Respondent</u> Jon O, Rowan University</p>
	<p>Screening 6E <i>Winter Cranes</i>, Joseph Brown, Marquette University, DOC, 4 mins. A short observational documentary that chronicles the Sandhill Crane migration near Baraboo, Wisconsin. Shot on location at the Aldo Leopold Center amidst 10,000 cranes in late November 2018. <u>Respondent</u> Aaron Schuelke, Cal State University, Fresno</p> <p><i>Tales of My Cities</i>, Sunil Kilaru, University of North Texas, DOC, 38 mins. The poetic observation of life in the cities of Hyderabad and Secunderabad, the first-person exploration of culture in the cities. The viewer finds a surreal peace in the life and atmosphere of the city where life extends from century old traditions to the hi-tech pace of life. <u>Respondent</u> Hans Rosenwinkel, University of Colorado Denver.</p> <p><i>The Villagers</i>, Stephen Crompton, Bowling Green State University, DOC, 30 mins. Home to 140,000 retirees and counting, is America's fastest growing community. Thousands migrate there each year in pursuit of the latter-life dream. <i>The Villagers</i> explores this ever-expanding network of senior citizens, as seen through the eyes of the residents themselves. <u>Respondent</u> Joonhee Park, Wheaton College.</p>
	<p>Panel 6F WOMEN DIRECTING DOCS: Opportunities and Challenges Documentary Working Group Panel Members of Minneapolis chapter of the Film Fatales, a global community of female feature-length film</p>



	<p>directors, will show clips and share stories about their experiences making their documentaries and discuss their careers as female directors in a male-dominated industry. Find out what they learned along the way as they share tips that can help you and inspire your students.</p> <p>Mark Freeman, San Diego State University Norah Shapiro, Flying Pieces Productions "Time for Ilhan"</p> <p>Dawn Mikkelson, Emergence Pictures "Risking Light"</p> <p>Melody Gilbert, Frozen Feet Films/University of Minnesota "Silicone Soul"</p>
	<p>Panel 6G</p> <p>Measuring Diverse Mushrooms: The Explosion of U.S. Film Festivals from 2005 – 2019 Dennis Conway, Valdosta State University</p> <p>Andrew Reed, University of Pikeville "Hosting a Film Festival on Campus"</p> <p>Gregg Perkins, University of Tampa "Launching A Film Festival in Your City"</p> <p>Enie Vaisburd & Jennifer Hardacker, Pacific University "The Pedagogical Approach to Film Festivals (Co-Presentation)"</p>
	<p>Panel 6H</p> <p>Here to There: Connecting Students to the Industry in a Non-Industry Town Kynan Dias, University of Nevada, Las Vegas Heather Addison, University of Nevada, Las Vegas Francisco Menendez, University of Nevada, Las Vegas Karl Ulrich, University of Nevada, Las Vegas Marc May, Towson University</p> <p>Many film programs situated outside of film and TV hubs have students who dream of working within the industry (and faculty who may not know how to help bridge the gap). This panel from the University of Nevada, Las Vegas, will present programs and initiatives, both in-classroom and extra-curricular, that have led to an outsized alumni presence in Los Angeles and may be replicable in other locales.</p>
	<p>Panel 6J</p> <p>Traumatic Cinema: Psychological Turmoil on Screen</p> <p>Julia Fahey, Boston University "The Articulation of Postwar Trauma in Italian Neorealism and Film Noir"</p> <p>David Coon, University of Washington Tacoma "Queer Counter-Storytelling in Films about Reparative</p>

	<p>Therapy"</p> <p>Adam Brockman, Illinois State University "Manchester by the Sea and Grief's Second 'Mirror Stage'"</p>
	<p>Panel 6K</p> <p>Building Blocks: Narrative Construction, Deconstruction, and Application</p> <p>Brian Price, University of California, Los Angeles "But I Don't Write Greek Tragedy!"</p> <p>E. Alyn Warren III, National University "What's in the Box? Breaking down the dramatic narrative"</p> <p>Rick Shepardson, Eastern New Mexico University "Musical Chairs: A Beginners Guide to Visual Storytelling"</p>
	<p>Script 6L</p> <p>Hawthorne: Betrayals by Scott Bastedo, Kutztown University</p> <p>How to Hunt an Angel by David Carren, University of Texas Rio Grande Valley</p> <p>Step-Angels by Anna Weinstein, Auburn University</p> <p><i>Each of the writers will respond to the other authors' scripts.</i></p>
	<p>Script 6M</p> <p>Camgirl by Warren Lewis, California State University Fullerton</p> <p>Land Lord by Remington Smith, University of Louisville</p> <p>Picture Man by Broderick Fox, Occidental College</p> <p><i>Each of the writers will respond to the other authors' scripts.</i></p>
	<p>New Media 6N</p> <p>I Never Told You Aleem Hossain, Occidental College</p> <p>Respondent: Zoya Baker, Hunter College</p> <p><i>I Never Told You</i> asks individual volunteers to speak directly into a virtual reality camera as if they are talking to a specific person in their life or from their past, and tell that person something they've never told them. Unlike a traditional doc where you might observe someone relating a personal message, in this project the user 'becomes' the recipient of the message. We are exploring a new relationship between audience and documentary subject.</p>
	<p>New Media 6P</p> <p>Things That Want To Be Held...That I Want To Hold Paul Echeverria, Western Connecticut State University</p> <p>Blanca Echeverria, Independent Artist</p> <p>Respondent: Lynn Tomlinson, Towson University</p> <p><i>Things That Want To Be Held...That I Want To Hold</i> examines the ritual of couvade, a process by which an expecting father accepts physical variation during the ongoing months of pregnancy. The project combines sculptural ceramic works, durational performance, and social media to establish an ongoing symbiosis that emulates the multiple stages of</p>

	child-bearing.								
	<p>Workshop 6Q Resolve: The Cut Page, Bart Weiss, University of Texas Arlington With the advent of Resolve 16, Black Magic design created a new interface for editing called the Cut page, a new way of editing quickly. This will be a hands-on workshop, where we use the program to learn how to create a quick edit or to make the first pass at a larger project. This was designed to work on a laptop, so bring yours with the FREE app already downloaded. Bring your own footage or I'll supply some. If you want my files beforehand email me bart@uta.edu</p>								
	<p>Workshop 6R AI and Generative Sound Design for Film and Media Woody Hood, Wake Forest University The central goal of this workshop is to demonstrate the application of AI music composition and sound design hardware and software. AI music, or generative composition, offers several great opportunities that I think will improve the creative work of our peers and sound design pedagogy in our production courses.</p>								
	<p>Workshop 6S Gameful Learning in Production Classrooms Jen Proctor, University of Michigan Dearborn I will share approaches, resources, and tools for introducing gameful course design (sometimes called gamification) into production courses. Gameful learning provides new kinds of incentives for students to engage course content and gives students greater agency over their learning and encourages greater risk-taking. The workshop will be hands-on with the LMS Gradecraft.</p>								
1-215P	LUNCH Christensen Center 2nd floor								
	<table> <tr> <td>Caucus Meetings</td> <td></td> </tr> <tr> <td>Script</td> <td>Augsburg Room</td> </tr> <tr> <td>Gender</td> <td>Marshall Room</td> </tr> <tr> <td>Accreditation</td> <td>Riverside Room</td> </tr> </table>	Caucus Meetings		Script	Augsburg Room	Gender	Marshall Room	Accreditation	Riverside Room
Caucus Meetings									
Script	Augsburg Room								
Gender	Marshall Room								
Accreditation	Riverside Room								
215-4P	Session 7								
	<p>Screening 7A <i>Making Montgomery Clift</i>, Robert Clift, University of Pittsburgh, DOC, 88 mins. Classic film star and queer icon Montgomery Clift's legacy has long been a story of tragedy and self-destruction. When his nephew dives into the family archives, a much more complicated picture emerges. Respondent John Scott, Ithaca College</p>								
	<p>Screening 7B <i>Other People's Footage: Fair Use In Fiction Films</i>, Robert Johnson, Carson Johnson Productions, LLC, DOC, 64 mins. Examines and clarifies how the three criteria that must be met to validate fair use in non-fiction films, also applies to their use in fiction films, presenting examples that interrogate the arguments for and against it.</p>								
	<p>Screening 7C <i>Life in Synchro</i> (WIP), Angela Pinaglia, Kutztown University, DOC, 51 mins. Follows a hodgepodge collection of ice skaters devoted to the little-known sport of synchronized skating. The film is structured around three main storylines during one skating season and interweaves back</p>								

	<p>and forth between the main characters and the teams they are connected to.</p> <p><u>Respondent</u> Kat A. Cooper, American University.</p>
	<p>Screening 7D</p> <p>Gems from the Archives Curated by Jay Gemski and Russ Harnden Listing TBD</p>
	<p>Panel 7E</p> <p>How to Get Your Book Published! Michael Wiese Productions actively seeks new authors at UFVA. In this Panel discussion find out a) What types of books Michael Wiese Productions www.mwp.com are looking for b) How to submit a proposal c) How a book can benefit your career d) How the publishing process works Ken Lee, Michael Wiese Productions Dorothy Rompalske, David Lynch Graduate School of Cinematic Arts William Lin III, Joseph Campbell Writers' Room Arvid Unsgaard, Film Gotland - Story Academy Greg Loftin, <i>Writing for the Cut</i> Kathie Fong Yoneda, <i>The Script Selling Game</i> Matthew Kalil, <i>The Three Wells of Screenwriting</i> Deb S Patz, <i>Film Production Management 101</i> and <i>Write, Shoot, Edit</i> Jason Kolinsky, Chief Marketing Officer at Save the Cat</p>
	<p>Panel 7G</p> <p>Remembering Steve Hank, Ray Fielding, and Norm Hollyn Diane Carson, St. Louis Community College at Meramec Francisco Menendez, University of Nevada Las Vegas This session will be a memorial to recently passed UFVA members who have contributed significantly to our organization. It will be an informal reminiscing about Steve Hand, Ray Fielding, and Norm Hollyn, as well as other colleagues we may lose this year or that we've overlooked. Feel free to come and go as your schedule permits to remember our dear friends.</p>
	<p>Panel 7H</p> <p>Write Now: Screenwriting Trends and Tips in the 21st Century Suzanne Regan, California State University Los Angeles "The Television Writers Room: The Organization of Long Form Storytelling"</p> <p>Andrew Millians, Lindenwood University "Truly Dramatic Chipmunk: The Use of Viral Video in the Serious Screenwriting Course"</p> <p>Richard Allen, Texas Christian University "No Small Parts: How Star Performances in Cameo Roles Elevate the 21st Century Screenplay"</p>
	<p>Panel 7J</p> <p>Situating New Media: Core Principles in Practice Jenny Hanson, Augsburg University Where is New Media situated in the University structure? This panel seeks to connect the practice of new media to the larger discipline of New Media as a theoretical and academic domain.</p>

	<p>Panel 7K</p> <p>Film Fronts: Non-Fiction Filmmaking On the Ground Francesca Soans, University of Northern Iowa "A River Speaks: Community Radio in the Himalayas"</p> <p>C. Thomas Lewis, Indiana University Purdue University - Indianapolis "Notes on Participatory Narrative Filmmaking from Kenya to Indiana"</p> <p>M. Africanus Aveh, University of Ghana, Legon "Sewoena – Act of Fate: The Challenges of Telling Sensitive but Necessary Stories"</p>
	<p>Script 7L</p> <p><i>The Snow Leopard</i> by Charles Dye, Virginia Tech</p> <p><i>The Roadie for Varmint Wraith: A Rock Story</i> by Conrad Coffee, XXX</p> <p><i>The High Road</i> by Troy Perkins, Southern Methodist University</p> <p><i>Each of the writers will respond to the other authors' scripts.</i></p>
	<p>New Media 7N</p> <p><i>This Is "I"</i> Jennifer Zaylea, The University of the Arts</p> <p>Respondent: Sharon Mooney, Loyola Marymount University Projection mapping (site specific) and audio installation questioning how we view ourselves in a public forum. Do we see ourselves as different from or the same as those we surround ourselves with? This question is being asked while simultaneously altering your view/sound of yourself (the viewer) as you see a distorted reflection of yourself projected into an architectural space that also speaks to this self-perceived image. Are we all immigrants? -- Are we all the exact same? -- When do we determine what difference is? -- Who has that right to proclaim such a category? Age old questions using new forms of media to implicate each of us in this system of categorization.</p>
	<p>New Media 7P</p> <p><i>What I remember may not be correct</i> Sharon Mooney, Loyola Marymount University</p> <p>Respondent: Jennifer Zaylea, The University of the Arts This augmented reality project consists of a series of very short, very dark, formative personal experiences that happened to the artist growing up. The stories are so surreal and sometimes off-putting, so much so that one questions if they actually happened.</p>
	<p>Workshop 7Q</p> <p>Score It! How to work with a composer for the results you want Scott Hallgren, Kent State University</p> <p>An exploration of practical scoring for picture, and how filmmakers and composers of all levels can work together to help achieve the best scores for student and professional projects.</p>
	<p>Workshop 7R</p> <p>Art of the Pitch: Pitching your Documentary Film, Meghan O'Hara, California State University Monterey Bay</p>


	<p>Mike Attie, University of the Arts</p> <p>The "Pitch Forum" is an increasingly common event at film festivals and markets, especially within the non-fiction filmmaking community. What was once a primarily national/international market-based event has expanded to become increasingly local and issue based. This hands-on workshop will lead participants through the development of a live pitch of their documentary work-in-progress.</p>
4-430P	<p>Coffee Break Vendors Area</p> <p>Sponsored by</p>  <p>SCHOOL of COMMUNICATION AMERICAN UNIVERSITY • WASHINGTON, DC</p> <p>Film & Media Arts</p>
430-600	Session 8
	Membership Meeting
	Sateren Auditorium
6-730	New Media Reception
730P-9P	 <p>Carole Fielding and UFVF/Kodak Scholarship Winners Screening</p> <p>Sateren Auditorium</p>
	THURSDAY AUGUST 1
9A-5P	Vendors Area Open
10-1P	Registration and Dorm Check-in
9A-1045A	Session 9
	<p>Screening 9A</p> <p><i>Atena/Nets</i>, Mark Freeman, San Diego State University, EXP, 7 mins. A site-specific contemporary dance set in Jamestown, a traditional fishing community in the capital of Ghana. Rising stars in Ghana's dance community, are enmeshed in the challenges of daily life, drawing from Ghanaian customs and traditions, they cast a wide net, remaking their world. <u>Respondent</u> Alex Ingersoll, University of Wisconsin - Stevens Point.</p> <p><i>Nadja</i>, Vincenzo Mistretta, University of Southern Mississippi, EXP, 17 mins. Inspired by the surrealist novel <i>Nadja</i> by Andre Breton, the film shuttles between everyday life, memory, fear, and longing—ultimately asking: what is reality, what is art, what is the self—and what is the nature of the veil that divides or fails to divide them? <u>Respondent</u> Jesseca Ynez Simmons, University of Dayton</p>

	<p><i>Glitchtown 02: Texting With Ruth</i>, Paul Echeverria, Western Connecticut State University, EXP, 9 mins. Our future relatives will be able to access an ongoing narrative of our daily selves. Conversely, the present generation has limited access to documentation about family members who lived during the pre-digital era and our perceptions regarding mortality and renaissance are in a state of fluctuation. <u>Respondent</u> Mark Freeman, San Diego State University.</p> <p><i>In Glass Houses</i>, Ariana Gerstein, Binghamton University, EXP, 8 mins. Exploring methods used to facilitate a real research project whose aim it is to capture and analyze human micro-expressions for use by a variety of industries. This film takes a moment to touch on our use of technology and vice versa.</p> <p><i>Portals of the Past</i>, Wago Kreider, Southern Illinois University Carbondale, EXP, 8 mins. Logline XXX</p> <p><i>XCTRY</i>, Bill Brown, UNC-Chapel Hill, EXP, 6 mins. Leaving one hometown and looking for the next one. <u>Respondent</u> Kelly Wittenberg, Western Michigan University</p>
	<p>Screening 9B <i>CUT: Exposing FGM Worldwide</i>, John Chua, Independent, DOC, 87 mins. Part adventure travelogue, part anthropological study, and certainly an explosive human rights exposé. An investigation of the secret practice of female genital mutilation (FGM) globally. <u>Respondent</u> Brigid Maher, American University</p>
	<p>Screening 9C <i>The Archivettes</i>, Megan Rossman, Purchase College, DOC, 61 mins. Deborah Edel and Joan Nestle co-founded the Lesbian Herstory Archives, the world's largest collection of materials by and about lesbians. For more than 40 years, through many of the major milestones in LGBTQ+ history, the all-volunteer organization has literally rescued history from the trash. <u>Respondent</u> Bart Weiss, University of Texas at Arlington</p>
	<p>Screening 9D <i>Time Machine</i>, Zoya Baker, Hunter College, ANI/EXP. 3 mins. An abstract meditation on how cinema and the mechanization of time shapes collective memory. <u>Respondent</u> Leah Bedrosian Peterson, Lycoming College.</p> <p><i>Dusky Seaside</i> (WIP), Gregg Perkins, The University of Tampa, ANI/DOC/EXP, 15 mins. Experimental Documentary about the Dusky Seaside Sparrow. <u>Respondent</u> Rania Elmalky, University of North Texas.</p> <p><i>Devour</i> (WIP), Kate Raney, Ohio University, ANI/EXP. 3 mins. Consumption considered, the din of dining. <u>Respondent</u> Michael E. Eder, Columbia University.</p> <p><i>Oh Baby!</i>, Meghann Artes, DePaul University, ANI/EXP. 9 mins.</p>

	<p>Miracle, science and luck all play a part in this vibrant and fantastic imagining of how life begins. <u>Respondent</u> Wojciech Lorenc, Sam Houston State University</p> <p><i>A Community Media Kit Show</i>, John Akre, Hamline University, ANI/DOC. 7 mins. How do you a build an understanding of the community you live in? I did this with several tools: a bicycle, a camera, and this movie.</p> <p><i>Gutai</i>, Wenhua Shi, UMass-Boston, ANI/EXP. 6 mins. A radical use of single frame image capture that examines his strange and familiar hometown in China. The film title comes from postwar Japanese avant garde artist group Gu-Tai. The film is the result of intense looking and seeing what might not be there. <u>Respondent</u> Jeremy Bessoff, Ohio University.</p> <p><i>Baghdad Graphic</i>, DK Odessa, Elon University, ANI/DOC, 17 mins. In this graphic novel "in motion," an Iraqi journalist comes to terms with the invasion and destruction of his country, his job, and eventually his family. An intensely intimate portrait of the costs of war. <u>Respondent</u> Stephen Crout, University of Illinois Urbana-Champaign.</p>
	<p>Screening 9E Citizen Blue: The Life of an American Filmmaker Daniel Miller, University of Oregon, DOC, 90 mins James Blue was a profoundly important and contributive cinema maker, scholar, teacher and director. He was, in every sense, a citizen of the world. This is his story and through him, the story of cinema, media and society in the transformative twentieth century, told by those who knew, loved, and were influenced by him, including George Stevens Jr., James Ivory, Sir Colin Young, and Adele Santos. It features his profoundly evocative, poetic, groundbreaking, and socially responsible films.</p>
	<p>Panel 9F On Campus, In Classrooms, For Careers: Why Festivals Have Us Reeling Laura Vazquez, Northern Illinois University "Festivals, Independent Productions and the Future of Film Culture"</p> <p>Elsa Lankford, Towson University "Sustainability of Film and Media Festivals Through the Lens of Academic Promotion and Workload"</p> <p>Ann Breidenbach, Stephens College "Citizen Jane Film Festival: Outtakes and Retakes"</p> <p>Susan Kerns, Columbia College Chicago "Indie and Short Film Distribution: What Filmmakers Need to Know Right Now"</p>
	<p>Panel 9G The Learning Cycle: Assessing Teachers and Students Kerri Yost, Stephens College "Experimenting with Assessment: Teaching Students to Be Artists and Taking Leadership Over Learning"</p> <p>Vaun Monroe, Wiley College</p>

	<p>Jack Lucido, Western State Colorado University "Through the looking glass: On perceiving and wringing bias from the student evaluation process"</p> <p>Troy McKay, University of Minnesota - Twin Cities "Film Instructor Approved: An emerging model of teacher focused assessment strategies"</p>
	<p>Panel 9H Technological Breakthroughs: Aftermaths for Film Makers and Film Watchers</p> <p>Sarah Sinwell, University of Utah "Infinite Access to Indie Cinema? Netflix and Media Convergence"</p> <p>Frank Deese, Rochester Institute of Technology "Projecting in the the Dark: The Uncertain Future of Mid-Budget Films in Movie Theaters"</p> <p>Shaina Holms, Syracuse University Imraan Farukhi, Syracuse University "Disorganized: Finding Fair Labor for VFX Artists"</p>
	<p>Panel 9J Opening Up: Personal Presentation in Film Production and Pedagogy</p> <p>Julia Smith, New Mexico State University "Stepping Out of the Classroom: Self-Presentation and Collaboration with Students on Creative Projects"</p> <p>Jordan Lord, Hunter College, CUNY "Take and Take: Access, Form, and Distribution"</p> <p>Roy Cross, Concordia University "Inclusive Pedagogy: Trust and Safety Inspired by Grief and Death"</p>
	<p>Panel 9K Backwards, Forwards, and Right In Front of You: New Orders of Operation</p> <p>Michael Grabowski, Manhattan College "Teaching Production Backwards: Cognitive Theory, Post-production, and Story"</p> <p>Michael Mulcahy, The University of Arizona "Backwards Design, or A Framework for Linking Outcomes, Assignments and Instructions"</p> <p>Andrew Gay, Southern Oregon University "The Available Resources Story Development Board"</p>
	<p>Script 9L <i>The Black Lens</i> by Jonathan Anderegg, George Fox University</p> <p><i>Journey to Questica</i></p>

	<p>by Cristina Pippa, Missouri State University</p> <p><i>Playing House</i> by Wenhwa Tsao, Columbia College Chicago</p> <p><i>The Crying Man</i> by Emily Edwards, University of North Carolina Greensboro</p> <p><i>Each of the writers will respond to the other authors' scripts.</i></p>
	<p>Script 9M</p> <p><i>Sunlight on the Banana Plantations</i> by Viviana Goelkel, Belmont University</p> <p><i>Foreign Encounters</i> (Working Title) by Maaman Rezaee, University of New Mexico</p> <p>The Pump by Maria Gigante, Western Michigan University</p> <p><i>Each of the writers will respond to the other authors' scripts.</i></p>
	<p>New Media 9N</p> <p>Behind the Wall Marc May, Towson University Francisco Menendez, University of Nevada, Las Vegas <u>Respondent</u>: Scott Schimmel, University of Hawaii Manoa</p> <p>A 9-minute, 360 video, story experience. In the desert of the American southwest, ICE raids a construction job and 17-year old undocumented Antonio secretly hides in the panic room of the house he's building. The owner? An infamous, anti-immigrant Sheriff who moves his family in. But as Antonio surreptitiously watches the family, he falls in love with the sheriff's gay teenage son.</p>
	<p>New Media 9P</p> <p>Goodby Paradise Scott Schimmel, School of Communications UH Manoa <u>Respondent</u>: Marc May, Towson University</p> <p>Journey to the Maskelyne Islands in Vanuatu, a tropical paradise on in the Pacific Ocean. Through this immersive experience learn firsthand the devastating effects that climate change is having on this community and reflect on our deeper responsibility to our fellow human beings.</p>
	<p>Workshop 9Q</p> <p>Movie Magic New Build Sneak Peek Melissa Van Noren, XXX Maury Leitner, XXX</p> <p>Movie Magic is is the entertainment industry's gold standard for budgeting and scheduling tols. Entertainment Partners is excited to share a sneak peek of a highly anticipated meaningful update of the software.</p>
	<p>Workshop 9R</p> <p>Teaching the Acting-Focused Filmmaking Class David Tarleton, Columbia College Chicago</p>

	<p>Adria Dawn, Actor, Independent Producer</p> <p>Most filmmaking classes focus on students learning to work in production: as directors, DPs, etc. We have now taught eight filmmaking classes for students who are principally actors, rather than crew. We will demonstrate this alternative model used in both "Filmmaking For Social Change" and "REEL Class": where students help ideate and act in films that the instructors produce, write and direct.</p>
1045-1115A	<p>Coffee Break Vendors Area</p> <p>Sponsored by</p>  <p>SCHOOL of COMMUNICATION AMERICAN UNIVERSITY • WASHINGTON, DC</p> <p>Film & Media Arts</p>
1115A-100P	<p>Session 10</p> <p>Screening 10A</p> <p>18 Years In, Jonathan Mabee, Missouri State University, NAR, 20 mins. As a Navy veteran who helped start both the wars in Afghanistan and Iraq, <i>18 Years In</i> explores the realities I would have faced as a father, had I had a daughter at age 20 (instead of 34) who wanted to join the military - just like her father, uncles, and great-grandfathers. <u>Respondent</u> Joseph Brown, Marquette University</p> <p>Reunion, Megan Fitzgerald, Ohio University School of Film, NAR, 18 mins. Amidst a deadly epidemiological outbreak, Eve performs a treacherous feat to protect her child and is abducted. Thereafter, two skilled professionals are hell bent to deliver Eve from the mercy of a researcher on the verge of inhuman vengeance.</p> <p>This is Cindy, Carolina Posse, Columbia College Chicago, NAR, 30 mins. A 'Super-Realtor' confronts her biggest challenge yet, to sell a house that is inhabited by a poltergeist.</p>
	<p>Screening 10B</p> <p>Rogers Park, Kyle Henry, Northwestern University, NAR, 85 mins. Two Chicago couples struggle to keep their love alive when secrets and long-simmering resentments rise to the surface.</p>
	<p>Screening 10C</p> <p>Land Hacks: Masculine Media Anxiety Disorder (or 55 Film Locations Near Bakersfield), John Caldwell, UCLA, and Agora Telefilm, LLC, EXP/DOC, 60 mins. Filmmaker retraces Oakies and 55 Hollywood locations in rural California, has three heart attacks, and uses them to narrate a snapshot of white male victimization in the Trump-era. A troubling reflection on industrial land- and mind-hacking at ground-zero in the red-vs-blue-state culture wars. <u>Respondent</u> Megan Rossman, Purchase College</p>
	<p>Screening 10D</p> <p>Legends of the Fabricated Wild (WIP), Nick Twardus, University of Central Florida, DOC/EXP, 15 mins. Subtle movement and precise compositions provide a transcendental perspective on the natural Florida landscape framing the complex interaction between a filmmaker and the collective unconsciousness of</p>

	<p>the natural environment. <u>Respondent</u> Mary Slaughter, CSU Bakersfield</p> <p><i>A Hole in the Ground</i> (WIP), Kelly Wittenberg, Western Michigan University, EXP, 10 mins. You're born alone and you die alone. No matter how you feel about that, this too shall pass. <u>Respondent</u> Paul Echeverria, Western Connecticut State University.</p> <p><i>In Case Things Go Poorly</i>, Alex Ingersoll, University of Wisconsin - Stevens Point, EXP, 7 mins. "And ever, when the dream of night renews the phantom to my sight, cold sweat-drops gather on my limbs." S. T. Coleridge, Ode on the Departing Year, VI. (1796) <u>Respondent</u> Ross Morin, Connecticut College</p> <p><i>Middle</i>, Ryan Murray, Towson University, EXP, 6 mins. Three meanings of the middle finger, explored through children's YouTube videos, 90s music video reenactment, and altered action movies. Changhee Chun, University of Texas at Arligton.</p> <p><i>Rebirth</i>, Changhee Chun, University of Texas at Arlington, EXP, 5 mins. Re·birth /rē'berTH/ noun the process of being reincarnated or born again. <u>Respondent</u> Bill Brown, UNC-Chapel Hill</p> <p><i>The Film Machine</i>, Also Sisters, University of Utah, EXP, 6 mins. An assault to the horror genre and the conceited traditional narrative starring Whitney Palmer. Shot in barely 5 hours on mostly three long takes.</p>
	<p>Panel 10F</p> <p>The Intrinsic Story: Screenwriting Lessons from Around Us Adam Davis, Nevada State College "The Intellectual Geometry of the Arc: Character and Dialectic"</p> <p>William Linn, Joseph Campbell Writers' Room on Campus of Studio School "Story Psychles"</p> <p>Patti McCarthy, Whittier College "Focus on "Her" in Your Hero: Crafting the Heroine's Journey for the Screen"</p>
	<p>Panel 10G</p> <p>Terms, Trends, and Troubles: The 21st Century Documentary Landscape Kevin Corbett, Central Michigan University "Stoking Fyres: the Dueling Documentary"</p> <p>Max Dosser, Sandhills Community College "Guilty Until Proven Innocent: A Taxonomy of Narrators in True Crime Documentary Series"</p>

	<p>Patricia Aufderheide, American University "Public TV, Filmmakers, and the Challenge of Change"</p>
	<p>Panel 10H Blurring the Documentary Lines: Lessons from Film, TV, and Theater David Resha, Oxford College of Emory University "'Extraneous Scenes': Audience Test Responses to the Drew Associates Films"</p> <p>O. K. Keyes, Virginia Commonwealth University "This History of Media Education in the South: An Oral History of Stan Woodward"</p> <p>Shanti Thakur, Hunter College "Verbatim Theater's Influence on Hybrid Documentary"</p> <p>Hugo Ljungbäck, University of Wisconsin-Milwaukee "Preserving UWM's Videotape Archive, or, How an Undergrad Recovered Willem Dafoe's First Screen Performance"</p>
	<p>Panel 10J Auteurs, Their Times and Places Toni Perrine, Grand Valley State University "Edward Curtis In The Land of the Headhunters"</p> <p>Aruna Ekanayake, University of California Los Angeles "Post-Colonial Domesticity, Imprisonment, and Invisibility in the Cinema of Haile Gerima"</p> <p>Youssef Osman, Elon University "The Creative Role of Visual Composition in Youssef Chahine's Storytelling"</p> <p>Johannes Bockwoldt, SUNY Geneseo "Ken Loach 101"</p>
	<p>Panel 10K Incorporating Accessibility Principles into Video Production Classes Nicole Triche, Elon University Sana Haq, Elon University Staci Saltz, Elon University At our university, we are interested in establishing guidelines for video production students to make their videos accessible to a variety of audiences and to be more in line with industry standards. Implementing these guidelines into the curriculum could give our students and faculty a deeper understanding of diverse audiences and steps needed to ensure their work can reach them.</p>
	<p>Script 10L Hyenas by Alex Bordino, Dutchess Community College Cuba Libre (A Serpent's Dream) by Ruth Halaj Reitan, Independent Filmmaker Steps to Bridgeport by Adam Brockman, Illinois State University Cornerstone by Christopher Arnold, Columbia College Chicago</p>


	<i>Each of the writers will respond to the other authors' scripts.</i>
	<p>New Media 10N On the Concord and Merrimack Tim Wojcik, Fitchburg State University Guy Dupont, Tufts University Respondent: Kevin Roy, Eastern Oregon University As you chart the course that Thoreau traveled in 1839, allow pollutants of mind to layer the surface you see. Submerged in the sounds of these waters, you see degrees of distress in the current—as caused by chemical pollution and driven by the individual's own brain wave activity. Along the way, you are encouraged to listen without association, to see without attachment, to breathe, and to be. Real-time experience.</p>
	<p>New Media 10P Kevin Roy, Eastern Oregon University Respondent: Tim Wojcik, Fitchburg State University Two figurative compositions, composed as a diptych, dynamically juxtapose as they animate in response to participant-viewer input. Programmable controllers connect to each separate panel to scroll, and thus activate each screen independently. The work explores the intersection of new and traditional media, inviting participant-viewers and a wider audience into a scrolling dialogue, a conversation.</p>
	<p>Workshop 10Q Crafting Useful Assessments Caitlin Horsmon, University of Missouri Kansas City This interactive workshop will cover the basics of degree, program and course assessment allowing participants to workshop their assessment materials and methods.</p>
	<p>Workshop 10P Experience 16mm filmmaking and film editing in this hands-on workshop. Welsey Ellenwood, XXX Participants will have the opportunity to discover or rediscover the mechanics of 16mm film camera, 16mm editing using splice blocks and viewers, and create a short work. Note: The workshop is limited in size. Final films will be sent out for processing and then transferred to vide. A link to the digital transfer will be shared when the film is processed.</p>
1-215P	LUNCH Christensen Center 2nd floor
	<p>Caucus Meetings Documentary Working Group Marshall Room?? New Media Augsburg Room History and Theory Riverside Room</p>
215-4P	Session 11
	<p>Screening 11A Fear Itself, Kat A. Cooper, American University, DOC, 6 mins. Laurel's House of Horror's art director, Anthony Casalotti takes us on a journey through one of Maryland's scariest haunted houses and what it takes to put it all together. Respondent Barry Thornburg, High Point University Under Pressure: The Hidden Story of Pregnancy and</p>

	<p>Preeclampsia, Kristine Weatherston, Temple University, DOC, 26 mins. <i>Under Pressure: The Hidden Story of Pregnancy and Preeclampsia</i> is a documentary that explores a serious but often misunderstood disease of pregnancy, its signs and symptoms, and the mothers and families affected by this disease. <u>Respondent</u> Michael Mulcahy, University of Arizona</p> <p>Mrs. Buck in Her Prime, Erick Green, East Carolina University, DOC, 11 mins. The story of an irrepressible 104-year-old pianist who, despite her many infirmaries, determinedly plays at her small-town church services.</p> <p>Toward A FutureLand, Tirrea Billings, Reflect Media Group, DOC, 10 mins. About the convening that took place at the Arcus Center for Social Justice Leadership (ACSJL) featuring land activists from across the globe. The ACSJL contends that this intimate convening based on global struggles for land allows us to examine the commodities and consumption of space as well as the reach and watch of colonial and corporate power.</p>
	<p>Screening 11B</p> <p>American Life, Calisto Lemashon Oloingoine, Independent, NAR, 9 mins. 17-year-old Michael uses boxing for moments of escape from his violent Chicago community. But, when a gang won't stop using his brother Tray, he leaves his gloves behind and does what he feels he must to protect his family. <u>Respondent</u> Ruth Halaj Reitan, University of Miami.</p> <p>The Black Basilisk (WIP), Edward Loupe, Ohio University School of Film, NAR, 10 mins. A woman, trying to get away with murder, receives help from the creature who lives in the drain under her bathroom sink. A short horror story in the vein of <i>The Twilight Zone</i>. <u>Respondent</u> Alex Willemin, Jacksonville University</p> <p>Matched, Alex Willemin, Jacksonville University, NAR, 10 mins. A man steals the kidney from his Tinder date in order to save is daughter. <u>Respondent</u> Robert Clift, University of Pittsburgh</p> <p>Hard Corn (WIP), Ruth Halaj Reitan, University of Miami, NAR, 8 mins. In this postmodern homage to communist montage cinema and its "desiring matrix," a post-apocalyptic Russian prostitute tries to fix her sexual fantasy coordinates by watching old Soviet movies. <u>Respondent</u> James Joyce, Montana State University</p> <p>Just Another Day, Joe Kraemer, Towson University, NAR, 11 mins. The experiences of a handful of students, professors and staff who come face to face with an active shooter attack on a college campus. Addressing what to do, this important public service message seeks to promote increased awareness and preparedness. <u>Respondent</u> Dana Ware, University of Utah.</p>
	<p>Screening 11C</p> <p>Movement in Structure, Shaun Clarke, Emerson College,</p>

	<p>EXP, 4 mins. A short dance film exploring the relationship between a dancer and the space he performs in. <u>Respondent</u> DK Odessa, Elon University</p> <p>Virtual Memory, Julie Goldstein, Grand Valley State University, EXP/DOC, 23 mins. Once there was a time when images were made from head to hand. Projection of a holographic image. Virtual becomes a replacement space. <u>Respondent</u> Sam Smartt, Calvin College</p> <p>Permutations, Gregg Perkins, The University of Tampa, EXP/DOC, 5 mins. An experimental film depicting the landscape of Florida. <u>Respondent</u> Thomas Castillo, Bowling Green State University.</p> <p>The Last Adjunct, Dorethea Braemer, SUNY Buffalo State College, DOC/EXP. 15 mins. Personal video about my experience as an adjunct instructor. <u>Respondent</u> Jordan Lord, Hunter College, CUNY</p> <p>In a Landscape, Dreaming, Ross Morin, Connecticut College, EXP, 7 mins. A pianist's reverie carries him through the mountains, featuring world renowned pianist, Pedja Muzijevic, performing the work of John Cage. <u>Respondent</u> Colleen Kelly Poplin, Emerson College</p> <p>Loops 1-3, Thomas Castillo, Bowling Green State University, EXP, 3 mins. A series of short looped videos. Experiment in iteration, meaning, and acts of remixing, recycling, gif-making, animation for pedants, and time travel. <u>Respondent</u> Jennifer Zaylea, The University of the Arts</p>
	<p>Screening 11D</p> <p>William Allen White: What's the Matter with Kansas, Mark von Schlemmer, University of Central Missouri, DOC, 86 mins. Nationally known as the editor of the Emporia Gazette, William Allen White was a progressive Republican in the early part of the 20th century with a commitment to racial tolerance. He was a friend to presidents and a prolific author. Connects White's use of words to drive the Ku Klux Klan out of Kansas and the responsibility modern journalists have when covering issues surrounding race, free speech, and demagoguery, making this early progressive writer/newspaperman as relevant today as ever before. <u>Respondent</u> John Chua, Independent Producer</p>
	<p>Screening 11E</p> <p>Experimental Curator: The Sally Dixon Story (WIP), Brigid Maher, American University, DOC, 60 mins. Delves into the life of experimental film curator Sally Dixon known as a trailblazer in the "film as art" movement and who created the film program at The Carnegie Museum of Art in 1970. <u>Respondent</u> Meg Knowles, Buffalo State College</p>
	<p>Panel 11F</p> <p>"SOS" - Safety On Set Ted Wachs, New York University Joe Wallenstein, University of Southern California</p>

	<p>Jeff Stolow, New York University Joseph Wallenstein, (author of "Nothing Dies For Film") on how USC made 15,000 films without a single accident, including the use of stunts and pyrotechnics. He explains the green light process employed at USC. Jeff Stolow will present the NYU Production Advisement program. All NYU intermediate and advance student productions are assigned a Production Advisor to assist in the creation of the Production Package. This is a professor that assists in solving production issues and helps the student directors/producers complete their production package and file for insurance in advance of the first day of their production. This allows the directors time to work with their cast before production begins. Ted Wachs, NYU, will present the "Production Safety and Set Protocol" class that is a prerequisite to all production classes and a degree requirement. This will include the history of safety training at NYU, where it is today, and the hope for the future. The NYU Safety Handbook, Production Safety & Safety Protocol syllabus, and equipment cheat-sheets will be discussed and shared with the attendees. The result of this program has been an outstanding safety record and better student final productions.</p>
	<p>Panel 11G Teaching Undergraduate Film Production Classes as a Graduate Teaching Assistant (GTA) Changhee Chun, University of Texas at Arlington</p> <p>Shelly Brandon, University of Texas at Arlington "The Blind Leading the Bold: Improving Communication Between Student Directors and New Actors"</p> <p>Kelly Gray, University of Texas at Arlington "The Independent Producer: The Micro Budget Producer"</p> <p>Tania Ali, University of Texas at Arlington "Auditioning for Mainstream TV and Film"</p> <p>Balmiki Pokhrel, University of Texas at Arlington "The Equipment Checkout Room: Learning and Connection Hub for Undergrad Filmmakers"</p>
	<p>Panel 11H Sight and Sound: Case Studies in the Development of Cinematic Style Jack Beck, Rochester Institute of Technology "Bressonian Method of 'Complementarity': Guiding Tenets to Image/Sound Imbalance"</p> <p>Joseph Colvin, University of Arkansas at Little Rock "'Ease Up a Little, Caravaggio!': Painterly Style in American Cinematography"</p> <p>John Overton, University of New Orleans "The Persistent Legacy of Rembrandt in Cinematic Lighting"</p>
	<p>Panel 11J Fostering Multidisciplinarity and Collaboration in the Film Curriculum Megan Rossman, Purchase College Sam Smartt, Calvin College This presentation will discuss different approaches to fostering film-based multidisciplinary experiences for students at liberal arts institutions. Each panelist will share a different approach with the shared goal to bring students together, foster strong group work, promote inclusivity, and complete dynamic projects that reflect a</p>

	diverse range of topics.
	<p>Script 11L</p> <p>Chapters from the Life of Maria by Laszlo Fulop, University of New Orleans</p> <p>The Last Solution by Michael McAlexander, California State University Fullerton</p> <p>Sweetheart Ranch by Giovanna Chesler, George Mason University</p> <p>Lost Sheep by Fred Jones, Southeast Missouri State University</p> <p><i>Each of the writers will respond to the other authors' scripts.</i></p>
	<p>New Media 11N</p> <p>Eyelydian Ryan Murray, Towson University Respondent: Elizabeth Leister, Multimedia Production, CTVA, CSUN <i>Eyelydian is a 360° video that uses abstraction, animated geometric patterning, and photographic images to call to mind the colors, patterns, and visions seen as light filters through closed eyelids.</i></p>
	<p>New Media 11P</p> <p>Aqua Dome Lynn Tomlinson, Towson University Elsa Lankford, Towson University Zoe Friedman & Multiple Student Collaborators (listed in gallery) Respondent Paul Echeverria, Western Connecticut State University <i>Aqua Dome is a collaborative animated dome-film and artwork. Working with over 150 collaborators across disciplines and age groups, Aqua Dome combines mixed-media stop motion animation and animated kaleidoscopic collage video projection with an immersive soundscape in four movements.</i></p>
	<p>Workshop 11Q</p> <p>The Long and Winding Road: Finding Allies and Strategies in the Tenure and Promotion Review Process Jennifer Machiorlatti, Western Michigan University Wenhwa Tsao, Columbia College Chicago David O. Thomas, Ohio University Dr. Wen-Shing Ho, Shanghai Jiao Tong University</p> <p><i>This workshop offers insights on the preparation of Academic Review, Tenure and Promotion materials. Four diverse scholars/educators share experiences and case studies across the curriculum.</i></p>
	<p>Workshop 11R</p> <p>Flash Fiction: A Savior for Production Classes Harlan Bosmajian, Emerson College <i>This workshop will explore how faculty can use Flash Fiction stories (stories under one page long) as source material for a wide range of filmmaking classes. The concise narrative, distinct voice, and visually evocative nature of Flash Fiction stories elegantly lend themselves as creative springboards for production classes that are</i></p>

	not screenplay focused. The workshop will demonstrate how Flash Fiction can be utilized to create 2-3 minute student projects in the context of a narrative filmmaking class, and how these stories are adaptable to all other film genres as well.
4-430P	<p>Coffee Break Vendors Area Sponsored by  SCHOOL of COMMUNICATION AMERICAN UNIVERSITY • WASHINGTON, DC Film & Media Arts</p>
430-615	Session 12
	<p>Screening 12A <i>I Can Only Be Mary Lane</i> (WIP), Jesseca Ynez Simmons, University of Dayton, DOC, 59 mins. At 82, Mary Lane is one of the last legendary Blues musicians that made the Great Migration from America's south. She is widely respected in Chicago; she has never gotten the wider recognition she deserves. We see Mary as she records her second studio album and first in 20 years. Her producer thinks it could win her a Grammy. <u>Respondent</u> William Allen, Florida Southern College</p>
	<p>Screening 12B <i>Rubi: A DACA Dreamer in Trump's America</i>, Carolyn Brown, University of North Texas, University of Richmond, DOC, 28 mins. Rubi is an intimate true-life portrait of 22-year old Rubi Escalona, an undocumented Mexican-American DACA DREAMer. Rubi and her parents (also undocumented) recount their family's harrowing immigration story. <u>Respondent</u> Roslin Smith, SUNY Fredonia.</p> <p><i>Among the Hemlocks. Fantastic Stories from Fredonia, NY</i>, Roslin Smith, SUNY Fredonia, DOC, 27 mins. Logline XXX <u>Respondent</u> Carolyn Brown, Marquette University.</p> <p><i>El País de la Eterna Primavera</i> (Land of the Eternal Spring), Boaz Dvir, Penn State University, DOC, 4 mins. Follows San Francisco-based photojournalist Jason Henry as he treks to Guatemala's most infamous landfill, Teculután. He tries to maintain his composure as he shoots children rampaging through the garbage searching for shreds of sustenance in a monstrous heap of human and animal waste and burning ash. <u>Respondent</u> Joseph Brown, Marquette University.</p>
	<p>Screening 12C <i>For the Birds</i>, Aaron Schuelke, California State University, Fresno, NAR 23 mins. Eight-year old Gabe is struggling to come to terms with his mother's death and trying to connect with his distant father. As he wrestles with the meaning of mortality, he develops a fixation on birds, especially dead ones. <u>Respondent</u> David Goodman, University of Memphis.</p> <p><i>In Transit</i>, Harlan Bosmajian, Emerson College, NAR, 21 mins.</p>


	<p>Eight-year old Gabe is struggling to come to terms with his mother's death and trying to connect with his distant father. As he wrestles with the meaning of mortality, he develops a fixation on birds, especially dead ones. <u>Respondent</u> Jonathan Mabee, Missouri State University.</p> <p><i>A Peculiar Thud</i>, Ross Morin, Connecticut College, NAR, 13 mins. Billy wakes up in the middle of the night to find a man at his door who wants to come in – and he won't take no for an answer.</p>
	<p>Screening 12D <i>Seeing the Invisible Dulong River</i>, Wei Zheng, Jinan University, DOC, 85 mins Logline XXX <u>Respondent</u> Mark von Schlemmer, University of Central Missouri</p>
	<p>Panel 12F Publish Not Perish Moderated by David Landau, Farleigh Dickinson University A panel discussion of published authors and publishers on and how to get published in book, magazine and on-line form. Publishing helps in the promotion and tenure process in all colleges. It's also a way to share your expertise with generations to come.</p>
	<p>Panel 12G Better Together: Hybrid Learning and Teaching Shara Lange, East Tennessee State University "The Virtues of Ambiguity: Drawing and Filming Reality TV Together"</p> <p>Karl Ulrich, University of Nevada, Las Vegas "Integrating Cooperative Learning and Peer Teaching with Production Based Research Assignments"</p> <p>David Wang, James Madison University Adrienne Hooker, James Madison University "Infusing Creative Energy to Encourage Civic Values and Action in Project-Based Learning and Community-Based Research"</p>
	<p>Panel 12H Noir: A Genre Redefining Itself Robert Arnett, Old Dominion University "Transition Noir 1960s-Early 1970s"</p> <p>William Covey, Slippery Rock University of Pennsylvania "Old Media: Genre, The Press Kit, and NIGHT MOVES"</p> <p>Nathan Scoll, University of Utah "Notes on Neon Noir: A Bout Of Souffles"</p>
	<p>Panel 12J Teaching Inside/Out: New Ways to Promote Diversity in Media Programs Rani Crowe, Ball State University "Introducing Mixtape: The Inclusive Educator's Diverse Playlist"</p>

	<p>Emily Edwards, University of NC Greensboro "Storyboarding Theory: Teaching Abstract Ideas to Visual Students"</p> <p>Bobby Chastain, Purdue University "Using Learning Communities and Other Co-Curricular Opportunities to Promote Diversity in Media Education"</p>
	<p>Script 12L Deathdealer by Andy Watts, Ithaca College Stranger on a Page by Dennis Conway, Valdosta State University Top Secret Rosies by LeAnn Erickson, Temple University</p> <p><i>Each of the writers will respond to the other authors' scripts.</i></p>
	<p>Workshop 12Q Being Creatively Limited William Pace, Seton Hill University Ingrid Stobbe, William Paterson University All too often student filmmakers bemoan the lack of their institution's equipment and resources, thus "limiting" their creativity. However, very often it's the lack of specialized resources that sparks filmmakers to become truly creative. This workshop aims to show how by providing students with a precise set of limitations and restrictions teachers can help them tap into true creativity.</p>
	<p>Workshop 12R Virtual Cinematography Julie Goldstein, California State University San Marcos This workshop will introduce you to a three-dimensional interface and the tools associated with simulating cinematic experiences. These techniques can be used as an introduction to cinematic space, for pre-visualization, generating computer graphics, as well as in the animation and new media classrooms. Issues related to integrating these techniques into curriculum models will be addressed.</p>
630P-930P	<p>BBQ and Mini-golf at Walker Art Center WALKER</p>
	<p>Annual Photo</p>
	<p>FRIDAY AUGUST 2</p>
9A-3P	<p>Vendors Area Open</p>
9A-1045A	<p>Session 13 Screening 13A After We Leave, Aleem Hossain, Occidental College, NAR, 82 mins. The story of Jack who has a once-in-a-lifetime chance to emigrate off Earth... if he can find his estranged wife. There's a catch: it's a couple's visa and Jack cannot leave Earth without his wife.</p>

	<p>Screening 13B</p> <p><i>Runaway</i> (WIP), Meg Knowles, Buffalo State College, DOC, 59 mins. In the summer of 1973, my sister disappeared from a New England riding camp at age 14. My family (and police) could find no trace of her, and lived for months with traumatic uncertainty before discovering her in San Francisco where she was living in a White Panthers collective/commune. Since the day of her return, our family has never discussed our dramatically different experiences of that summer – until now. <u>Respondent</u> Wei Zheng, Jinan University</p>
	<p>Screening 13C</p> <p><i>Floating Pilgrims</i>, David Goodman, The University of Tampa, DOC, 22 mins. Floating Pilgrims is a yearlong portrait of a southern, marina community who resides on a forgotten lake located just off the Mississippi River. <u>Respondent</u> Karl Ulrich, University of Nevada Las Vegas</p> <p><i>Chroma</i>, Mary Trunk, Mount Saint Mary's University, DOC, 18 mins. <i>Chroma</i>, a collaboration between abstract painter Margie Schlossman and composer Lisa Bost-Sandberg follows in the spirit of the project, showcasing both the 8 pairings of paintings and music, as well as the individual participants, rehearsal and public performance. <u>Respondent</u> Changhee Chun, University of Texas at Arlington.</p> <p><i>Quadnickel</i>, Tania Khalaf, University of North Texas, DOC, 3 mins. Logline XXX <u>Respondent</u> Wojciech Lorenc, Sam Houston State University.</p> <p><i>The Fishing Widows of Bay St. Lawrence</i> (WIP), Mary Jane Doherty, Boston University, DOC, 17 mins. Five selected scenes from a short feature. A portrait about a tiny town in a remote part of Nova Scotia where both the town and the fishing industry are now dominated by a group of sisters, all widows in their sixties.</p>
	<p>Screening 13D</p> <p><i>My First Funeral</i>, Kourtney White, University of Northwestern- St. Paul, NAR, 14 mins. Fresh out of seminary, Pastor Paul has diligently prepared for his first funeral. He soon realizes that no amount of preparation can ready him for this funeral.</p> <p><i>A Dark Matter</i>, Jason Balas, University of North Texas, NAR, 14 mins. His world perfect and madly in love with his wife, Jim studies and contemplates the Universe when an unspeakable tragedy shatters it all. <u>Respondent</u> Shayna Connelly, DePaul University.</p> <p><i>A Little Help Here</i>, Alyn Warren, National University, Digital Cinema MFA program, NAR, 13 mins. Walter orders Chinese food and plans to watch an old movie with his younger sister Sarah, an aspiring actress. She reveals she's going on a date with a guy she just met at the market, and she wants to sell their childhood home and move to New York. <u>Respondent</u> Bethany Joy Burr, University of Utah.</p>

	<p><i>Seen from Above</i>, Patrick Brooks, Fairfield University, NAR, 12 mins. While vacationing with her family at a mountain lake, teenage Vivian finds herself drawn to a boy neighbour and his remote-control drone.</p>
	<p>Panel 13F Sally's Cinematic Impact The panel will focus on four major contributions of Sally Dixon who started as the first Film Curator at the Carnegie Museum of Art in 1969. Sally Dixon later moved to the Twin Cities where she was an active member of the film scene starting in 1979 when she became the Acting Executive Director of Film in the Cities.</p> <p>Brigid Maher, American University "The Impact of Sally Dixon"</p> <p>Lindsay Mattock, University of Iowa "Sally Dixon's Travel Sheets"</p> <p>Sheryl Moseley, Walker Art Center "Sally and Film in the Cities"</p> <p>Ben Ogrodnik, University of Pittsburgh "Sally as a Feminist Curator"</p>
	<p>Panel 13G Producing Roundtable: Fundamentals for Student Producers Charles Merzbacher, Boston University Barbara Doyle, Chapman University David O. Thomas, Ohio University Stanislav Semerdjiev, The National Academy for Theater and Film Arts - Sofia, Bulgaria This panel will take a deep dive into the challenges of producing student productions. From script development through pre-production, production, post-production and distribution, a team of veteran film educators will discuss road-tested strategies for teaching each aspect of the student producer's role.</p>
	<p>Panel 13H Off On the Right Foot: Preparing Students for Life After Film School Ryan Watson, University of South Florida "Encouraging Film/Video Entrepreneurship Among The Next Generation"</p> <p>Dorothea Braemer, SUNY Buffalo State College "Teaching Alternative Distribution Models"</p> <p>Jeffrey Wisotsky, Bronx Community College "How to Produce a Live Web-Cast and TV Series on Campus That Creates Opportunities for Film Students Looking to Join NY State's Thriving Film and Television Industry"</p> <p>Courtney Hermann, Portland State University "Beyond Career Services: Incorporating Professional Development into an Undergraduate Film Curriculum"</p>

	<p>Panel 13J In-the-Know: Practical Lessons for Film Production and Education Dennis Keeling, Columbia College Chicago "Demystifying the Digital Cinema Package: A Do-It-Yourself Workflow"</p> <p>Eileen White, Queensborough Community College "Getting out of the (8)K Hole of Gear Acquisition: Teaching for the Unwritten Future"</p> <p>Brian Plow, Ohio State University Jeremy Bessof, Ohio State University "Recycled Images: The Use of the Found Film to Teach Creative Formalist Editing Techniques in the Digital Age"</p> <p>Troy McKay, University of Minnesota - Twin Cities "Collaboration across disciplines: Applying streaming video production as an educational platform"</p>
	<p>Script 13L The Watch by Max Dosser, Sandhills Community College</p> <p>Dead in the Water by Alex Willemin, Jacksonville University</p> <p>Even Cowgirls Love Retail by Stacy Barton, Metropolitan State University of Denver</p> <p><i>Each of the writers will respond to the other authors' scripts.</i></p>
	<p>New Media 13N Designed by Konstantia Kontaxis, University of Miami Ed Talavera, University of Miami "Designed by" visits the studios of three emerging female product designers for an intimate look at their process. An immersive companion to anyone who is interested in learning more about women in the field of industrial design.</p>
	<p>New Media 13P Labors of Commemoration, Part 2 Stephanie Tripp, The University of Tampa Respondent: Joonhee Park, Wheaton College This project explores the paradoxical negotiations between memory and forgetting that populate our personal and family narratives. It combines 360-degree video of the artist's family home just before it was sold with objects that once filled the home, and images and audio recordings of the people who once lived there.</p>
	<p>Workshop 13Q Creating a Summer Film Program: How to Take Your Classroom on Set Steph Borklund, Stephens College Kerri Yost, Stephens College</p>

	<p>Chase Thompson, Stephens College</p> <p>This workshop is a how-to guide to create a real "film set" on your college campus offering your students the experience of working with filmmakers and mentors in a guided environment that offers them hands-on responsibilities and leadership experiences. Most importantly, students have the chance to take risks in a nurturing environment, ask questions, and learn all the roles of a true film set.</p>
	<p>Workshop 13R</p> <p>Crosstalk 2: Creating Curriculum that Bridges the Live Action-Animation Divide</p> <p>Ellen Besen, Sheridan College Jo Meuris, Nevada State University Deb Patz, Michael Wiese Productions Tony Papa, Independent Roy Cross, Concordia University</p> <p>Crosstalk the Sequel! Join us for a return to the Great Live Action-Animation Divide in search of solutions. Live action and animation are increasingly overlapped, yet still taught separately. In 2018, we discussed the nature of this educational gap, uncovering deficits both technical and conceptual. This year we're going hands-on to explore concrete ways the gap can be bridged.</p>
1045-1115A	<p>Coffee Break Vendors Area</p> <p>Sponsored by</p>  <p>SCHOOL of COMMUNICATION AMERICAN UNIVERSITY • WASHINGTON, DC</p> <p>Film & Media Arts</p>
1115A-100P	<p>Session 14</p> <p>Screening 14A</p> <p><i>What Is Done</i>, Michael Murphy, University of Montana, NAR, 29 mins. Jennie, a caring and respected nurse is filled with rage and self-loathing, seeking out violent sexual encounters and drinking to blackout. This, in a big way since she made the decision to take in her estranged father, a WWII vet and alcoholic, who is showing signs of dementia. This takes place in a 24-hour period on the family's modest farm on the hottest day of the summer. Respondent John Goshorn, Georgia Southern University.</p> <p><i>Divided States: Pilot</i>, John Goshorn, Georgia Southern University, NAR. 29 mins. When a religious vision convinces cash advance tycoon Teddy Richardson that he is the chosen one to stop the president's agenda, he enlists the help of his mischievous 90-year old grandmother to take over the local party chapter and jumpstart his political career. Respondent Michael Murphy, University of Montana.</p>
	<p>Screening 14B</p> <p><i>Cojot</i>, Boaz Dvir, Penn State University, DOC, 81 mins. Logline XXX Respondent Jacob Bricca, University of Arizona</p>
	<p>Screening 14C</p> <p><i>Hebo</i>, Kevin Wells, University of North Carolina at Greensboro, DOC, 11 mins. Explores the work of Sam Ezell, an outsider folk artist in Hillsborough, North Carolina. He had a stroke that blinded him in one</p>

	<p>eye, and he feared he'd have to quit painting. Sam began experimenting with painting large abstracts as a way to improve his vision, and has been hooked ever since. <i>Hebo</i> chronicles Sam's surprising artistic journey and explores the creative spirit in the face of adversity. <u>Respondent</u> Angela Pinaglia, Kutztown University</p> <p><i>Ghostal's Galaxy</i> (WIP), William Allen, Florida Southern College, DOC, 58 mins. Logline XXX <u>Respondent</u> Jesseca Ynez Simmons, University of Dayton</p>
	<p>Screening 14D</p> <p><i>Empathy in VR</i>, Dana Ware, University of Utah, VR/DOC, 13 mins. This video essay demonstrates how the viewer's ability to control the gaze increases their presence and can help invoke empathy and ultimately lead to action. <u>Respondent</u> Shelly Brandon, Quinnipiac University</p> <p><i>Beaver, Shields, and Superstar(s)</i>, Bethany Joy Burr, University of Utah, EXP/NAR, 11 mins. This video essay argues that indie media has produced work that evidences the need for rethinking copyright as a concept. <u>Respondent</u> Alyn Warren, National University.</p> <p><i>Branch</i>, Kelly Gray, University of Texas at Arlington, NAR, 8 mins. Aretha's book store has become a victim of a hate crime but she finds a way through a secret coded slave language called "tut" to seek out revenge. <u>Respondent</u> David Tarleton, Columbia College Chicago.</p> <p><i>AM I</i>, Balmiki Pokhrel, University of Texas at Arlington, NAR, 7 mins. A comedy social drama that circles around the idea that yawning is contagious and if a person sitting next to yawning person doesn't yawn, he/she is considered a psychopath. <u>Respondent</u> Kevin Obsatz, University of Minnesota.</p> <p><i>Century</i>, Kevin Obsatz, University of Minnesota, NAR, 7 mins. A listless suburban matriarch has a torrid affair with a punching bag, upsetting the delicate ecosystem of electronic ennui in her household. <u>Respondent</u> Kelly Gray, University of Texas at Arlington.</p> <p><i>Two More Minutes</i>, Erik Gunneson, University of Wisconsin - Madison, NAR, 7 mins. After a couple orders a pizza at their favorite bar, a difficult conversation collides with a children's music concert.</p> <p><i>Blackout</i>, David Tarleton, Columbia College Chicago, NAR, 7 mins. A teen girl wishes for a deeper connection to her older brother, when he throws a party at their house, she will do anything to be accepted. Made in collaboration with middle-school-aged children, inspired by their stories and the development process, the film is intended to foster social awareness and change. <u>Respondent</u> Stephen Crompton, Bowling Green State University</p>
	<p>Screening 14E</p> <p><i>On the Road</i>, Changhee Chun, University of Texas at Arlington, DOC, 19 mins.</p>

	<p>Highlighting the journeys of Moazzem and Maruf, two migrant workers from Bangladesh in Korea, on their quest for a brighter future—the “Korean Dream.” <u>Respondent</u> Mary Trunk, Mount Saint Mary's University</p> <p>Aurora, Jo Meuris (WIP), Nevada State College, ANI, 6 mins. The love story of a little girl and a horse. <u>Respondent</u> Meghann Artes, DePaul University</p> <p>Change Takes Courage (WIP), Ulya Aviral, Rhode Island School of Design; Berklee College of Music, MUSVID, 4 mins. A woman faces hatred in a form of energy in an altered state of mind and fights it to save her inner youths. <u>Respondent</u> Jay Sykes, Ohio Wesleyan University</p> <p>Self-Portrait: Impermanence, Nick Twardus, University of Central Florida, EXP, 4 mins. Examining impermanence within the natural Florida landscape. <u>Respondent</u> Tania Khalaf, University of North Texas</p> <p>Valley Girl, Shaun Wright, James Madison University, DOC/EXP, 4 mins. Explores the reality and challenges that one young woman faced growing up as an undocumented immigrant in Virginia's Shenandoah Valley.</p> <p>Clown Alley, Tania Khalaf, University of North Texas, DOC, 2 mins. Logline XXX <u>Respondent</u> Gregg Perkins, The University of Tampa</p>
	<p>Panel 14F “Tales From The Trenches:” Life in the Big City for Millennial Filmmakers and How We Can Help Them Survive Jeff Phillips, Belmont University Barbara Doyle, Chapman University We send students out with a degree in their hands, but is it enough? Today's film school graduates face new and unique challenges in transitioning to the professional world. Film schools need to adapt to their changing needs by teaching them skills beyond the college curriculum.</p>
	<p>Panel 14G FLOW Film's workflow and immersive media's pipelines are being intertwined to create new avenues to produce projects. This panel looks at different flows and pipelines for immersive media and film from the perspective of filmmakers who moved into immersive media.</p> <p>Jeremy Warner, California State University, Bakersfield “Back to the Workflow: Utilizing XR Pipelines to Create Traditional Films”</p> <p>Scott Hallgren, Kent State University “XR Production Audio - Almost The Same As It Ever Was”</p> <p>Mary Slaughter, California State University, Bakersfield “She's a Maniac on the Flow, and She's Making Films Like She's Never Made Before: A Filmmaker's Journey into Immersive Media”</p>

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

	<p>Caitlin Horsmon, University of Missouri Kansas City Chrissy Guest, Ithaca College Ruth Goldman, SUNY Buffalo</p> <p>This workshop is focused on exploring best practices for mentoring members of marginalized and under-represented contingent and full-time faculty. This two-part workshop will utilize 'speed mentorship' exercises and mock case studies to explore workshop participants' mentorship needs and provide building blocks for mentorship skills to support faculty growth and retention.</p>
	<p>Workshop 14R B&H Workshop Ariel Sobin and others</p>
1-215P	LUNCH Christensen Center 2nd floor
	<p>Caucus Meetings Environmental Riverside Room Graduate Student Augsburg Room</p>
215-4P	Session 15
	<p>Screening 15A</p> <p><i>Twenty Years Old Again</i>, Joonhee Park, Wheaton College, DOC, 30 mins. A twenty-year-old young lady who has four names: Esther, Jinhyun, Jean, and Charis. As a missionary kid, she has moved 27 times in her life and remembers airports as her home. Each country she has lived counts age differently. This film asks her simple questions like what her names are and how old she is. Respondent Stephen Crompton, Bowling Green State University</p> <p><i>Mentor</i>, Abbey Hoekzema, Georgia Southern University, DOC, 25 mins. An exploration of Tre's mission to change the prospects for the young men in West Savannah. Respondent Malia Bruker, Florida State University.</p> <p><i>The Past in the Present: At Home with Gunther Schuller</i>, Mary Trunk, Mount Saint Mary's University, DOC, 11 mins. Captures Pulitzer-Prize-winning composer, Gunther Schuller at his home as he goes about his daily routines revealing his creative process and love of both Classical and Jazz music that culminated in his creation of Third Stream music. Respondent Bridget Fitzgerald, Wake Forest University</p>
	<p>Screening 15B</p> <p><i>The Album</i>, Raymond Rea, Minnesota State University Moorhead, DOC/EXP. 15 mins. Pays homage to a photo album from the 1940s/50s/60s given to me by a Great Uncle who was also a pre-Stonewall Gay Man. The film examines generational changes in one family by looking at the changes in GLBT presence. Respondent Remington Smith, University of Louisville</p> <p><i>After...After... (Access)</i>, Jordan Lord, Hunter College, CUNY, DOC/EXP. 16 mins. An essay film that confronts questions of accessibility through the filmmaker's attempt to record their recent open-heart surgery. The film seeks to be accessible to blind and deaf viewers, by making audio description and closed captioning inseparable aspects of the film. Respondent Dorothea Braemer, SUNY Buffalo State College.</p> <p><i>Emerald Ice</i>, Jesseca Ynez Simmons, University of Dayton, DOC/EXP. 16 mins.</p>

	<p>A cinematic journey exploring the mind of the American poet Diane Wakoski. This short experimental film brings to the screen her work--the sprawling beauty that is Diane's emotional spectrum. <u>Respondent</u> Shaun Clarke, Emerson College</p> <p>A Place of Bones (WIP), Mary Slaughter, CSU Bakersfield, DOC/EXP. 16 mins. A meditation on the devastating effects of climate change on California's environment, and the collective unwillingness of many communities to enact changes that could slow the process. <u>Respondent</u> Nick Twardus, University of Central Florida.</p>
	<p>Screening 15C Missing in Brooks County (WIP), Jacob Bricca, University of Arizona, DOC, 81 mins. A portrait of Brooks County, TX, where death is a way of life, and of two migrants who did not survive their journey to reunite with their families. An urgent film about the meaning of place, the longing for home, and the human need for freedom of movement. <u>Respondent</u> Boaz Dvir, Penn State University</p>
	<p>Screening 15D Masterjam, James Curry, Augsburg University, DOC, 57 mins. The fallout of a sibling's suicide on a family, the accelerated deaths of the parents and the investigation into the root cause, the challenges of American (and African-American) family life are presented in a vulnerable and relatable way.</p>
	<p>Panel 15F Creative Shifts: Impacts of Evolution in Academic Creative and Research Agendas Panelists will share stories of the changes in their creative work as their academic careers have progressed and discuss the benefits and challenges facing academics who evolve in their work. Audience participation is encouraged.</p> <p>Casey Hayward, Bentley University "See Change: Evolving my Creative Agenda Mid-Career"</p> <p>Danielle Beverly, Northwestern University Ben Scholle, Lindenwood University "Jack of All Trades or Master of None?: Specialization Versus Versatility in Academic Film Careers"</p> <p>Sheila Schroeder, University of Denver "Jill of All Trades"</p>
	<p>Panel 15G How Students & Faculty Filmmakers Can Show Their Shorts at Cannes Film Festival Monika Skerbelis, AMPAV Student Programs at the Cannes Film Festival Michael Bremer, AMPAV Student Programs at the Cannes Film Festival Short Film Programmer Monika Skerbelis and American Pavilion Student Programs Director Michael Bremer will demystify the various opportunities that film educators and student filmmakers have at the world-renowned Cannes Film Festival, including the Cannes Marché's Short Film Corner, The American Pavilion's Emerging Filmmaker Showcase, and Cinéfondation.</p>

	<p>Panel 15H From Intermediate to Advanced: Teaching Screenwriting Past the Basics David Carren, University of Texas Rio Grande Valley David Landau, Farleigh Dickinson University This roundtable discussion will focus on the most effective approach to the instruction of an intermediate or advanced class in screenwriting as opposed to the basic introductory course usually offered in a department's degree plan. Analysis will focus on teaching tips, sources, and materials for this level of course with particular attention paid to the efficacy of utilizing produced screenplays.</p>
	<p>Panel 15J Digital Stories: How Technology is Transforming the Narrative Experience Evan Lieberman, Cleveland State University "Open Channels: How Digital Distribution Has Transformed the Moving Image" Cigdem Slankard, Cleveland State University "Looking Around: Cinematic VR and Content Creation/Distribution" Jennifer Poland, Cleveland State University "The Buzz in Your Pocket: How Technology is Changing Narrative and the Narrative Experience" Maria Gigante, Cleveland State University "I'll Do It Myself: Underrepresented Creators Bring the Authenticity We've Been Missing"</p>
	<p>Panel 15K Teaching the Hidden Ethical Concerns in Documentary Courses Jonathan Quam, Midwestern State University "Teaching Documentary and the Unwritten Ethical Code" Bobby Lewis, Missouri State University "Informed Consent: Subject and Filmmaker" David Goodman, University of Memphis "Preproduction Research and The Development of Critical Awareness" Abby Hoekzema, Georgia Southern University Gender Relationships in Documentary Production</p>
	<p>New Media 15N CLASSROOM Rockhaven Creepers Trilogy Elizabeth Leister, Multimedia Production, CTVA, CSUN Respondent: Ryan Murray, Towson University Inspired by "The Yellow Wallpaper" written by Charlotte Perkins Gilman in 1932, Rockhaven Creepers Trilogy utilizes cinematic virtual reality to bring the viewer into the space of the abandoned Rockhaven Sanitarium. Each room is inhabited by a dancer, a character, who through movement, embodies the various "nervous disorders" associated with female health in the 1930's, through present day.</p>
	<p>Workshop 15Q</p>

	<p>Volumetric Film and Photogrammetry Amelia Tyson, Independent Filmmaker Carlos Macher, Independent Filmmaker This workshop will cover how these technologies fit in the Artificial Reality Continuum (ARC), including a description of the ARC, and what their respective characteristics are and what is involved in their image/shape capturing processes. We will look at the tools used to record in a volumetric fashion and how to recreate an object from hundreds of pictures through photogrammetry. The workshop will include examples of completed work and will end with a hands-on experience in class using both technologies.</p>
	<p>Workshop 15R 0 Plus Ideas About Short Films Mitchell Block, University of Southern California So many short films are made and so few succeed. I have been working in short films for over 40 years. This is a workshop I do for students about how to make a great short film. The goal is to win awards, make money and get work.</p>
	<p>UFVA Board Meeting (2-6P)</p>
430-615	<p>Session 16</p> <p>Screening 16A <i>Confronting Gish</i>, Elizabeth Collins, Bowling Green State University, DOC, 15 mins. The students of Bowling Green State University fight to change the name of the Gish Film Theater. Respondent Harlan Bosmajian, Emerson College</p> <p><i>32°</i>, Bridget Fitzgerald, Wake Forest University, DOC, 13 mins. About the economic impact of climate change on the Appalachian ski industry, offering insight into what the future holds for a sport threatened by global warming. Respondent Mike Attie, University of the Arts</p> <p><i>Mickey's Pets</i>, Ashley Brandon, Quinnipiac University, DOC, 13 mins. With a trusty peacock in tow a young taxidermist must overcome her insecurities to win first place at the U.S. National Taxidermy Championships.</p> <p><i>Moment to Moment</i>, Mike Attie, University of the Arts, DOC, 13 mins. Follows Carl and Susan, husband and wife, scientist and artist, as they navigate the challenges of Carl's Alzheimer's diagnosis. Is both a love story and an incredible testament to human resilience and creativity in the face of a debilitating disease. Respondent Emily Harmon, Independent.</p> <p><i>Xiqu Goes West</i>, Scott Schimmel, University of Hawaii at Manoa, DOC, 12 mins. As western cultural expansion wreaks havoc on traditional Chinese arts, four Chinese opera masters travel to Hawaii to train a group of American students in their disappearing craft. Respondent Kevin Wells, University of North Carolina at Greensboro</p>
	<p>Screening 16B</p>

	<p>Stranger from Within (<i>Etranger de l'Interieur</i>), Sonja Bertucci, University of Richmond, DOC, 77 mins. Logline XXX Respondent John Caldwell, University of California Los Angeles</p>
	<p>Screening 16C</p> <p>Shaholly, Wojciech Lorenc, Sam Houston State University, DOC, 4 mins. Shaholly Ayers, a congenital amputee, was told she could never become a model. We see her struggles, and eventual big break that allows her to live her dreams and change the way people perceive disability. Respondent Nick Twardus, University of Central Florida</p> <p>Forward, Jonathon Leslie-Quam, Midwestern State University, DOC, 54 mins. An observational portrait of a progressive city at a crossroads of racial disparity. Examining how Madison dealt with this same crossroads at other points in its history and how the community uses this new opportunity to come together for change. Respondent Christopher Boulton, University of Tampa</p>
	<p>Panel 16F</p> <p>Future Tense: Questioning Our Understanding of Animation, Virtual Reality, and Gaming Imraan Farukhi, Syracuse University Shaina Holms, Syracuse University "Visual Sampling: The Practice, Liability, and Ethics of VFX Composites and Animation"</p> <p>Jeremy Warner, California State University, Bakersfield "Don't You Forget About Me: Using Film History to Evolve Virtual Reality"</p> <p>Jeff Spoonhower, University of Notre Dame "What Lies Beneath: Subtextual Storytelling Techniques in Video Games"</p>
	<p>Panel 16G</p> <p>Divergent Cinematic Practices: Innovative Approaches to Teaching Novel Student Populations</p> <p>Michelle Glaros, Centenary College of Louisiana "Highland Story Project: Deploying Documentary Filmmaking Techniques in First-Year Research and Writing Seminars"</p> <p>Philip Hopper, University of Northern Iowa "The Portrait Project or the Presentation of the Self in a Studio Context"</p> <p>Eileen White, Queensborough Community College "Preaching to a Different Choir: Production Pedagogy in Non-Production Courses"</p>
7P	<p>Red Carpet Event Foss Atrium and Sateren Auditorium Event co-sponsored with</p>

