

FLORIDA ATLANTIC UNIVERSITY™

Graduate Programs—NEW COURSE PROPOSAL¹

UGPC APPROVAL _____
 UFS APPROVAL _____
 SCNS SUBMITTAL _____
 CONFIRMED _____
 BANNER POSTED _____
 CATALOG _____

DEPARTMENT: SCHOOL OF COMMUNICATION &
MULTIMEDIA STUDIES

COLLEGE: ARTS & LETTERS

RECOMMENDED COURSE IDENTIFICATION:

PREFIX MMC _____ COURSE NUMBER 6440 _____ LAB CODE (L or C) _____

(TO OBTAIN A COURSE NUMBER, CONTACT [MJENNING@FAU.EDU](mailto:mjennin@fau.edu))

COMPLETE COURSE TITLE: EXHIBITION PRACTICES IN FILM, VIDEO & NEW MEDIA

EFFECTIVE DATE

(first term course will be offered)

FALL 2014

CREDITS²: 4

TEXTBOOK INFORMATION:

Explorations in New Cinema History: Approaches and Case Studies - First Edition

Editors: Richard Maltby, Daniel Biltereyst & Phillipe Meers; Publisher: Wiley-Blackwell, USA/UK, 2011.

Exhibition, The Film Reader - First Edition

Editor: Ina Rae Hark; Publisher: Routledge - New York, NY, 2002.

GRADING (SELECT ONLY ONE GRADING OPTION): REGULAR SATISFACTORY/UNSATISFACTORY _____

COURSE DESCRIPTION, NO MORE THAN THREE LINES: This course will introduce students to a number of exhibition techniques and practices for film, video, media, sound, and installation art. The course will explore the fundamental forms, structures, and ideas behind film and video exhibition. Students will be exposed to the processes involved in curatorial duties, administrative responsibilities, and programming detail for screenings.

PREREQUISITES*: MFA GRADUATE STATUS IN MEDIA, TECHNOLOGY & ENTERTAINMENT

COREQUISITES*:

REGISTRATION CONTROLS (MAJOR, COLLEGE, LEVEL)*:

MFA IN MEDIA, TECHNOLOGY & ENTERTAINMENT THROUGH THE SCHOOL OF COMMUNICATION & MULTIMEDIA STUDIES

* PREREQUISITES, COREQUISITES AND REGISTRATION CONTROLS WILL BE ENFORCED FOR ALL COURSE SECTIONS.

MINIMUM QUALIFICATIONS NEEDED TO TEACH THIS COURSE: MFA OR PHD IN FILM & VIDEO PRODUCTION

Faculty contact, email and complete phone number:
eason@fau.edu
(954) 236 1374

Please consult and list departments that might be affected by the new course and attach comments.³

Approved by:

Department Chair: _____

College Curriculum Chair: _____

College Dean: _____

UGPC Chair: _____

Graduate College Dean: _____

UFS President: _____

Provost: _____

Date:

12/6/13

12/17/13

1/20/14

2/26/14

3/3/14

1. Syllabus must be attached; see guidelines for requirements: www.fau.edu/provost/files/course_syllabus.2011.pdf

2. Review Provost Memorandum: **Definition of a Credit Hour** www.fau.edu/provost/files/Definition_Credit_Hour_Memo_2012.pdf

3. Consent from affected departments (attach if necessary)

Email this form and syllabus to UGPC@fau.edu one week before the University Graduate Programs Committee meeting so that materials may be viewed on the UGPC website prior to the meeting.

MMC 6440-001 | Exhibition Practices in Film, Video & New Media
Spring 2013 | 4 Credits
Tues. 1 p.m.-5 p.m. | AT-416 FTL Campus

Florida Atlantic University
Dorothy F. Schmidt College of Arts and Letters
School of Communication and Multimedia Studies

Contact Info: 954-702-5246 | cason@fau.edu
Office Location: Askew Tower 819, FAU Fort Lauderdale Campus
Office Hours: Monday from 7 am - 9 a.m., by appointment
Tuesday from 10 am - 1 p.m., by appointment
Wednesday from 10 am - 1 p.m., by appointment

Important University Dates for Spring 2013

January 5	Beginning of Semester
January 21	M. L. King Jr. Holiday (No Class; University Closed)
March 4-10	Mid-Semester Break (No Class)
April 25 - May 1	Final Exam Period
May 3	End of Semester

Disability

In compliance with the Americans with Disabilities Act (ADA), a student that requires special accommodations regarding course work due to a physical or mental disability, must register with the Office of Students with Disabilities. It is the responsibility of the student to find the assistance needed, and register properly with FAU OSD at these locations: Boca Raton SU-133, Davie LA-240 and Jupiter SR-110. Additional information regarding registration with OSD can be found at www.osd.fau.edu.

FAU Honor Code

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, copy and paste the University Regulation 4.001 link at http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf.

Plagiarism

The most common offense under the Academic Code of Conduct is plagiarism which the code defines as "the presentation of the work of another person as one's own or without proper acknowledgment." This could be material copied word for word from books, journals, internet sites, professor's course notes, etc. It could be material that is paraphrased but closely resembles the original source. It could be the work of a fellow student, for example, an answer on a quiz, data for a lab report, a paper or assignment completed by another student. It might be a paper bought through one of the many available sources. Plagiarism does not refer to words alone – it can also refer to copying images, graphs, tables and ideas. "Presentation" is not limited to written work. It also includes oral presentations, film and video assignments, and artistic works. If you translate the work of another person into another language and do not cite the source, this is also plagiarism. If you cite your own work without the correct citation, this too is plagiarism. In simple words: do not copy, paraphrase or translate anything from anywhere without saying from where you got it. Use quotation marks appropriately. For more information regarding plagiarism, please see www.fau.edu/handbook.

Gordon Rule - Writing Across the Curriculum (WAC)

To comply with the Florida State Board of Education regarding the Gordon Rule, all students must successfully complete 12 credits of writing and 6 credits of mathematics, with grades of "C" or higher, as a requirement for admission to the upper division. Courses approved to satisfy the Gordon Rule's writing component, administered through the Writing Across Curriculum Program at FAU, are coded as WAC (Gordon Rule) in the FAU course schedule and catalog. Courses approved to satisfy the Gordon Rule's mathematics component are coded as Gordon Rule, computational in the FAU course schedule and catalog. To have courses from out-of-state institutions evaluated as Gordon Rule equivalent, students must provide either a course syllabus or a letter from the previous institution on official letterhead that demonstrates they have fulfilled the writing or mathematics criteria listed above. Please see www.fau.edu/registrar for additional information.

Zero Tolerance

No food or drink in labs or equipment area; use of cell phones during class is prohibited; access to the internet during class lecture is prohibited; FAU campus is a smoke free environment; a 20 minute break will be supplied for a 3 and 4 credit course.

Equipment, Lab + Studio Access

Current communication students that are enrolled in good standing in the SCMS at FAU may reserve production equipment, external hard drives, and labs. All field equipment will be checked in or out during scheduled hours from AT-914, unless an arrangement is made in advance. All equipment must be returned on time and in proper working order. Late returns and negligent handling of equipment will result in suspended equipment access, grade penalties, course failure, and/or fines for replacement or repair. Students are responsible for all loss and damage to equipment while it's in their possession. Proper care and maintenance of production facilities and equipment is important. Be forewarned that the mishandling of equipment or facilities at any time during the semester will result in suspension of your privileges. All students must participate fully in workshops to access specific equipment and facilities. Review attached policy and procedures for more information pertaining to equipment and facility usage.

Equipment + Facility Access

Equipment for check-out and check-in is located in AT-914. The Multimedia Labs are located in AT-414, AT-415, AT-416, and AT-928. The production studio is located in AT-921. Access to equipment and facilities are determined by the professor and will be announced in the first week of the current semester. Additionally, an open lab with similar hardware, software, and printing capabilities is available in HEC-611. Please refer to www.fau.edu/oit/broward for policy and operation hours for that lab.

Goals + Objectives for MMC 6903 Exhibition Practices in Film, Video and New Media

This 3 credit course will introduce students to a number of exhibition techniques and practices for film, video, media, sound, and installation art. The course will explore the fundamental forms, structures, and ideas behind film and video exhibition. Students will be exposed to the processes involved in curatorial duties, administrative responsibilities, and programming detail for screenings. Students of the course will also develop the skills involved in the research and planning of exhibition space utilization. Extensive screenings, readings, discussions, and curatorial projects will guide students through some fundamental issues in the theory and practice of exhibition. This course will introduce students to the exhibition field as it combines production, history and analysis of past and contemporary exhibition practices and alternative spaces for screenings. The course will give each student the opportunity to use various exhibition methods as a tool for developing their own style for programming and curatorial duties.

By the end of the semester students should have achieved the following objectives:

Become familiar with the major developments of the history of exhibition in North America and abroad; understand the history of film and video in its exhibition form; understand exhibition structure; understand early radical exhibition spaces and its curators; learn the relation between film, video, and the rise (or fall) of alternative exhibition spaces; become familiar with modern and postmodern exhibition aesthetics; understand the growth, and lack thereof, independent film and video exhibition outlets.

A student should develop an understanding of the central aesthetic and be aware of the critical questions of the cinematic field, such as the specific features of the exhibited medium such as real time, screen space, feedback, liveness, portability, etc.; a student should understand the relationship between film and video exhibition, and other forms of exhibition in the visual and performing arts; also a student will need to look at the areas of cultural production through photography, painting, television, sculpture, dance, etc, and how it relates to film exhibition; also, a student should become familiar with the politics of discursive form and structure in film exhibition; the object status of the film or video work; objective, subjective, abstract films; and understand the difference between shorts, experimental, documentary, observational, participatory, reflexive, performance, poetic, expository, historical, and research based films programmed for exhibition.

This course is also designed to facilitate the development of a personal voice and point of view in film and video exhibition. Students will develop their communicative skills through the medium, and begin to develop a unique style of expression in formed and topical programming. The goal is for students to develop a forum for exploring and transmitting their raw, personal experience and use the exhibition medium in a manner that can effectively communicate original ideas as filmmakers, artists, and curators. Students will be instructed to prepare historical documentation, budgets, rental fees, program design, poster design, judgment, space reservations, filmmaker's permissions, etc, as well as develop a general understanding of the various steps of the production and exhibition in preparation, narratives, and executions of screenings, programming, and curatorial issues. Student must also understand the different modes of distribution available to independent and studio filmmakers. Students will be obligated to discuss and defend their ideas, research, and work with the class.

To complete the course, a student must complete a number of exhibition projects, which engage some of the questions and issues addressed from class readings, lectures, screenings, and discussions. Students should be able to articulate the relationship between one work and the field as a whole. Students will present their work to the class and lead discussion of both technical and aesthetic points and well as conduct an oral and written self-critique that addresses their work in the above contexts. A student should demonstrate an ability to respond to, analyze, and evaluate work within programming for exhibition or public screening.

Expectations + Prerequisites

A willingness to read, write, work, and discuss. Much of what we do in class involves higher-level thinking; conceptualizing and planning projects; evaluating the meanings generated by a particular screening; and engaging aesthetic, political, and philosophical questions about film and video. You should be prepared for critical discussion when you come to class. This is an active production class, therefore visitors are not permitted unless permission is granted by the professor.

Students should possess an open mind. The work presented in class will bear very little relationship to "mainstream" or "Hollywood" cinema. Instead, the course asks students to explore new areas of media production, and perhaps even rethink some of their presumptions in existing areas. Watching certain types of film can be challenging, and even frustrating at first. To benefit most from this class, you will undoubtedly have to adjust your preconceptions as a spectator, your habits of attention, your viewing practices, and personal thresholds.

Furthermore, consider this as a safe space classroom. To create a climate for open and honest dialogue, and to encourage the broadest range of viewpoints, it's important for class participants to treat each other with respect. Name calling, accusations, verbal attacks, sarcasm, and other negative exchanges are counterproductive to successful teaching and learning.

The purpose of class discussions is to generate greater understanding about different assignments and topics in cinema production. The expression of the broadest range of ideas, including dissenting views, accomplishes this goal. However, in expressing viewpoints, students should try to raise questions and comments in a way that will promote learning, rather than defensiveness and conflict in other students. Thus, questions and comments should be asked or stated in such a way that will promote greater insight into and awareness of topics as opposed to anger and conflict.

Remember that it's all right to disagree with each other. The purpose of dialogue and discussion is not to reach a consensus, nor to convince each other of different viewpoints. Rather, the purpose of dialogue in the classroom is to reach higher levels of learning by examining different viewpoints and opinions.

Disclaimer

Be aware that the film, video, and other media screened in class may contain content unsuitable for some, and is therefore for mature persons. Each screening is done regarding artistic development, ideas, philosophy, cinematic attributes, cinematic history, and stylistic approach.

Attendance + Presentation

All classes start on time. Tardy arrivals or an early departure from class may constitute a grade loss. Proper reason and documentation must be given in this situation. Three late arrivals and/or early departures may result in one full day of absence.

Being absent on a presentation day, may count against a project grade. Attendance and participation on days that the class is discussing and screening assignments are vital to your development. Your presence on these days figures into your attendance grade. If a class is missed, it is your responsibility to cover all assignments and readings. Discuss a missed class with your peers or review the course syllabus. There is little time for repetition.

If three or more classes are missed in the semester, without proper reason and/or documentation, you will lose 25% of the final grade. Being absent for 5 or more classes during the semester, without proper and/or justified reasons, will result in a failing grade.

Prompt and regular attendance for the full class period is extremely important. Your classmates are a valuable source of support and idea generation within your development. For this reason, you will be asked to share your ideas, work in progress, and completed work with classmates for critical opinion and discussion. Each production assignment will have a formal screening and critique.

Grading

All students must be enrolled with Florida Atlantic University in good standing. A student whose GPA (Grade Point Average) is below 2.5 will be dropped from the FVNM track and placed into the Media and Cultural Studies track. A GPA of 2.5 is required for transfer into the program. Please review your FAU catalog or go online to www.fau.edu/scms for more information regarding the FAU School of Communication and Multimedia Studies.

Grade Scale

100 - 95 = A	94 - 90 = A-	89 - 86 = B+	85 - 83 = B	82 - 80 = B-	79 - 76 = C+
75 - 73 = C	72 - 70 = C-	69 - 66 = D+	65 - 63 = D	62 - 60 = D-	59 - 0 = F

Required/Recommended Text Books + Supplies

1. Exhibition, The Film Reader - First Edition
Editor: Ina Rae Hark; Publisher: Routledge - New York, NY, 2002. (REQUIRED)
2. Explorations in New Cinema History: Approaches and Case Studies - First Edition
Editors: Richard Maltby, Daniel Biltereyst & Phillippe Meers; Publisher: Wiley-Blackwell, USA/UK, 2011. (REQUIRED)
3. The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age - 3rd Edition (RECOMMENDED)
Ascher, Steven & Pincus, Edward. Published by Plume of the Penguin Group - New York, NY, USA, 2007.
4. Final Cut Pro 7 Visual Quickpro Guide - 10th Edition (RECOMMENDED)
Brenneis, Lisa. Published by Peach Pit Press - California, 2010.
5. DV/HD Tapes, CD-RWs, DVD-RWs, External Hard Drive, SD Card, Flash Drive, Video Equipment, Editing Programs, Journal, Sharpies, etc. (RECOMMENDED)

*Note: Some material in #5 above is supplied. However, be prepared to purchase additional material. These additional costs may range from hundreds to thousands of dollars, depending on what you need purchased. If desired, you may use a home computer and editing program, portable hard drives, and personal film or video equipment. However, on campus workshops and quizzes will make use of FAU SCMS gear, editing labs and software. Regarding textbooks, most are available to buy new or used. Further, some textbooks are available for rent and may be downloadable. Textbooks can be found at the [FAU Bookstore](#) and through [Amazon.com](#), [Alibris.com](#), [Half.com](#), and [Textbooks.com](#). It's your responsibility to find books and supplies within your budget.

Required Articles + Screenings

Additional readings may be assigned on a weekly basis. Film and video screenings will be done in class. There may be instances when extra credit is available for off campus events or screenings. Announcements regarding off campus events will be presented in advance or when available.

Assignments + Workshops

Your grade will be determined by your exhibition assignment performance during the semester. Your grade will also be determined by your performance and your familiarity with basic operating procedures and the integrity of your work. By the end of the semester, you will have assumed new skills, (or advanced your skills), for programming, design, facilitation, curating, etc. You will lead discussion of a number of exhibition assignments for presentation to the class and grade points. All course work should hold emotion and convey a sense of direction. Do not be afraid of taking risks with each assignment. This is a liberal environment.

Students must supply proper production notes with each assignment when requested. Grades for all exhibition assignments are based on the work in progress, formal screenings, and the required proposals and paperwork. For each individual exhibition assignment, marks will be distributed into a number of categories. The project categories will be for ideas, research notes, execution, image treatment, sound treatment, formal presentation, roles, etc.

Each assignment will be discussed and reviewed at various stages of development before its final presentation date. All assignments and presentations must be approved by the professor before moving forward.

Classes may also consist of workshops of the facilities and equipment. Once a workshop is complete, you may access the facility or equipment. Missing a workshop will jeopardize your chances of using the equipment properly, or entirely. It is up to you to find time outside of class following lectures and workshops to practice and advance your skills with the equipment and facilities offered through the FAU School of Communication and Multimedia Studies.

Late Policy for Assignments

Proposals and projects will be marked down one full letter grade per day after the due date. Assignments turned in after class on the day it's due will be considered one day late. Projects turned in without the required paperwork are considered incomplete and will be marked down for each day that the paperwork is not turned in. In addition, you must complete all assignments on time to pass the course.

Arriving late on a day of a quiz, workshop, or presentation may result in a zero. Extensions or rewrites are not an option for assignment completion unless a dire need is presented. Assignments will not be accepted through e-mail or web sites. Nor will assignments be accepted through the means of others; accepted after hours; or left outside of, or under doors.

If an assignment is going to be late, you **MUST** drop off material to AT-812 during normal operating hours, 10 a.m. - 4 p.m., M - F. There, you will be instructed by a staff member to sign paperwork. Your material will be stamped with a received date. If this procedure is not followed, your material will become void and graded as is, late, or incomplete. Be aware that the time listed herein is subject to change and is dependent on staff availability.

Exhibition Assignment 1: Film Festival Presentation (10)

You will be required to present an annual film festival to the class. The film festival should be active and an alternative to mainstream festivals. Online festival are also encouraged. A list of film festivals will be given to you if requested. The film festival you present to the class should include historical aspects, screening attributes and venues, examples of films screened, etc. Some film festival examples to consider include: HOT DOCS, ANN ARBOR FILM FESTIVAL, FLIFE SUNDANCE, SIAM DANCE, SXSW, ANTIMATTER, etc. The presentation should be done in Microsoft Power Point™ or Apple Keynote™. You must incorporate audio, video, text, web sites, etc. The duration of the oral presentation is 30-45 minutes. A short 2 page supplement will accompany the presentation. The paper supplement is a brief description of the of the exhibition practices of the festival with the important points that you covered. The supplement should also include and a list of all resources and references. The 2 page supplement is due the same day as your presentation. Aside, be confident and fully prepared for the presentation. Learn and understand all media and equipment that you will be using.

Exhibition Assignment 2: Film, Video, Media Cooperative Presentation (10)

You will be required to present a film, video or media cooperative to the class. The cooperative should be active, although defunct collaborative groups can also be presented. A list of film cooperatives and collaborative groups will be given to you if requested. The collective or collaborative group you present to the class should include historical aspects, screening attributes, examples of films produced, equipment options, membership offerings, facility options, etc. Some cooperative examples to consider include: SQUEEKY WHEEL, LIFT, MAIN FILM, IFCO, QUICKDRAW, SASK FILMPOOL, FILMMAKERS' CO-OP, etc. The presentation should be done using Microsoft Power Point™ or Apple Keynote™. You must incorporate audio, video, text, web sites, etc. The duration of the oral presentation is 30-45 minutes. A short 2 page supplement will accompany the presentation. The paper supplement is a brief description of the of the exhibition practices of the cooperative or collective with the important points that you covered. The supplement should also include and a list of all resources and references. The 2 page supplement is due the same day as your presentation. Aside, be confident and fully prepared for the presentation. Learn and understand all media and equipment that you will be using.

Exhibition Assignment 3: Film, Video, Media Festival Submission (10)

For this assignment, you will need to have a completed film project. You will then submit the film to an active film festival in North America or abroad. You will need to present to the class the rules and regulations of the particular festival, why you chose the festival, and a receipt of submission, accepted film project or not. The receipt can be of a letter, email, or paid festival fee receipt. This assignment is to get you familiar with how some rules work for programing festival and gives you a chance to screen at an event outside of South Florida.

Exhibition Assignment 4: Exhibition Screening Space and Distribution Presentation (10)

You will be required to present on an alternative or independent screening space for film, video, and media. The space can be active or defunct, however it must be an alternative to corporate theaters that usually screen big budget Hollywood films. Online screening spaces and distributors are also encouraged. A list of alternative spaces will be given to you if requested. The exhibition space you present to the class should include historical aspects, screening attributes, examples of films screened, past programming, etc. Some of these exhibition spaces also offer distribution for artists. Exhibition venue examples to consider include: O CINEMA, NFB, LIGHT CONE, ATOM FILMS, TIFF CINEMATHEQUE, CANYON CINEMA, etc. The presentation should be done with Microsoft Power Point™ or Apple Keynote™. You must incorporate audio, video, text, web sites, etc. The duration of the oral presentation is 30-45 minutes. A short 2 page supplement will accompany the presentation. The paper supplement is a brief description of the of the exhibition practices of the venue or distributor with the important points that you covered. The supplement should also include and a list of all resources and references. The 2 page supplement is due the same day as your presentation. Aside, be confident and fully prepared for the presentation. Learn and understand all media and equipment that you will be using.

Exhibition Assignment 5: Microcinema - Film, Video, Media Curatorial and Programming Presentation (20)

You will be required to program a short public screening. The screening date will be set accordingly to reflect the current semester. It should not interfere with any other course work. You will build a short film program around a theme that you'll choose. All film and video used for the screening must be researched and found by you. There will also be a requirement from you as programmer to obtain permission for specific films, unless the films are public domain. You will be required to develop a one-sheet, throw-card and poster for the event. Collectively, the class will decide on a title for the microcinema. Before the screening, you will need to discuss the theme and how you went about collecting the films shown. You should include a question and answer period at the end of the screening. Aside, if you program films that are local, those filmmakers can be invited to the event. Screening fees are not available. The duration of the screening should be 30-45 minutes. Films in the screening package should be under 10 minutes. To get you started thematically, try looking at films that you're interested in, or films that are similar to your work. You may also want to go with a theme that's more abstract, short narratives, shorts documentaries, similar subject matter, etc. Sources for finding interesting work vary. You may look at FAU's Media Center, public libraries, filmmaker's compilation discs, or websites. Consider the following to start your research: WHOLPHIN, BASEMENT FILMS, FOUND FOOTAGE FEST, ARCHIVE, VIMEO, LOWAVE, CINEMA 16, etc.

Exhibition Assignment 6: International Student Film and Video Festival (30)

Students enrolled in the course will be required to collectively work on an ongoing formal film festival for emerging student filmmakers. The film festival will take place at the end of the semester. An official date, location and screening times will be set to reflect the semester. The event will be coordinated, curated, programmed, designed, budgeted, to include local, national and international student films. Therefore, a call for film work must go out soon! Deadlines for submission will be consulted with the professor. Further, each student will have a number of delegated activities for the event. These jobs may be advertising, poster design, program design, sponsorship, venue bookings, food, budgeting, press, technical, transportation, correspondence, fundraising, promotion, etc. A jury of professional filmmakers and/or film faculty will select the films to be screened. Therefore, if you wish to submit, there shouldn't be a conflict of interest. Keep in mind that it will be a competitive festival and not all films submitted will be screened. Also, we can only do so much out of pocket, so donations, sponsorship and fundraising is key for an event such as this to have success. As a side note, this would be the fourth festival of its kind at FAU. As example, consider the following student film festivals: ANGELUS, SILVER SCREEN, CAMPUS MOVIEFEST, FRESH FILM FEST, CITY UNIVERSITY NEXT FRAME, etc.

Oral Presentations + 2 Page Supplements (Herein)

You are required to present formal presentations on an alternative film festival and exhibition space. A list of film and video exhibition spaces will be supplied. You will then be required to choose one from the list. It may be a good idea to research a few spaces and institutions, as you may be unfamiliar with them. Aside, a film space cannot be chosen if previously presented by another student or the professor. The oral presentation should be done with Microsoft Power Point™ or Apple Keynote™. You must incorporate audio, video, text, web sites, etc. The duration of the oral presentation is 30-45 minutes. A short 2 page supplement will accompany each of the presentations. The paper is a brief description of the of the exhibition space with important points that you covered in the presentation. The supplement should also include and a list of all resources and references. The 2 page supplement is due the same day as your presentation. Aside, be confident and fully prepared for the presentation. Learn and understand all media and equipment that you will be using.

In-Class Assignments, Workshops + Participation (10)

There will be no production quizzes or exams for this course through out the semester. However, there will be formal oral presentations. There may also be a number of in-class assignments and/or workshops throughout the semester. To obtain potential full marks, participation is key and every assignment must be completed in full and on time. There will be no formal production assignment presentations with critiques. Furthermore, participation marks will be deducted for unauthorized cell phone use, internet use, and class interruptions. Participation grade points will be calculated at the end of the semester and are at the discretion of the professor.

Evaluation and Mark Distribution

Exhibition Assignment 1 - Film Festival Presentation	10
Exhibition Assignment 2 - Film, Video, Media Cooperative Presentation	10
Exhibition Assignment 3 - Film, Video, Media Festival Submission	10
Exhibition Assignment 4 - Exhibition Screening Space and Distribution Presentation	10
Exhibition Assignment 5 - Microcinema Film, Video, Media Curatorial and Programming Presentation	20
Exhibition Assignment 6 - International Student Film and Video Festival	30
Additional Participation and Attendance	10
Total Marks Attainable	100

2013 Spring Semester Agenda - MMC 6903 Exhibition Practices in Film, Video and New Media

Key - READ = Readings DNC = Due Next Class SCR N = Screening RVW = Review TBD = To Be Determined

Week One - 01/08/13

Course Introduction
Production Experience Questionnaire
Syllabus Review
Exhibition Assignments
Equipment and Facilities Regulations
Equipment and Facilities Walk Through
Student Introductions
Open Discussion

READ: The Nickelodeon Theater 1905-1914, Russell Merritt, Exhibition Film Reader, pages 21-31.

READ: At the Picture Show, Kathryn Helgesen, Exhibition Film Reader, pages 41-51.

Week Two - 01/15/13

The Film Theater
The Picture Show
The Art House
Open Discussion

SCR N: ART 21 - Season 1: Identity w/Bruce Nauman (13 minutes, 2001, USA, PBS)

SCR N: ART 21 - Season 1: Place w/Laurie Anderson (3 minutes, 2001, USA, PBS)

SCR N: ART 21 - Season 1: Consumption w/Matthew Barney (13 minutes, 2001, USA, PBS)

DNC: List of Presentation Topics.

Week Three - 01/22/13

The Microcinema
Independent Theaters
Exhibition Presentation Topics
Open Discussion

READ: Discourse on Art Houses in 1950s, Barbara Wilinky, Exhibition Film Reader, pages 67-77.

READ: The K-mart Audience at the Mall Movies, William Paul, Exhibition Film Reader, pages 77-89.

DNC: Film Festival Presentations

Week Four - 01/29/13

Film Festival Presentations
Open Discussion

READ: The Rise of National Theater Chains Balaban & Katz, Douglas Gomery, Exhibition Film Reader, pages 91-107.

READ: The Relationship Between Motion Picture Exhibition and Distribution, Suzanne Schiller, Exhibition Film Reader, pages 107-123.

DNC: 3-5 questions for guest speaker Alex Rogalski

Week Five - 02/05/13

Exhibition and Distribution
National Theaters
Cult Audiences
The Underground Cinematheque
Guest Speaker - Alex Rogalski, Curator for Hot Docs, OTS8 Event (via Skype™) *Subject to change.
Open Discussion

READ: Blindsiding: Theatre Owners, Political Action and Industrial Change in Hollywood, 1975-1985,
Deron Overpek, Explorations in New Cinema History, pages 185-197.

DNC: Film, Video, Media Cooperative Presentations

Week Six - 02/12/13

Film, Video, Media Cooperative Presentations
Open Discussion

READ: Going Underground with Manny Farber and Jonas Mekas: New York Subterranean Film Culture in the 1950s and 1960s, Peter Stanfield, Explorations in New Cinema History, pages 212-226.

Week Seven - 02/19/13

Field Trip: Museum of Contemporary Art, North Miami *Subject to change.

MOCA NOMI Exhibit: Bill Viola

DNC: Film, Video, Media Festival Submission Presentation

Week Eight - 02/26/13

Film, Video, Media Festival Submission Presentation

Open Discussion

Week Nine - 03/05/13

No Class Scheduled - Mid-Semester Break (University Closed)

READ: Film Distribution in the Diaspora: Temporality, Community and National Cinema, Deb Verhoeven, Explorations in New Cinema History, pages 243-261.

Week Ten - 03/12/13

International Student Film and Video Festival Discussion and Prep

DNC: Exhibition Screening Space and Distribution Presentations

Week Eleven - 03/19/13

Exhibition Screening Space and Distribution Presentations

Open Discussion

DNC: Microcinema 1 - Film, Video, Media Curatorial and Programming Presentation

Week Twelve - 03/26/13

Microcinema 1 - Film, Video, Media Curatorial and Programming Presentation

Open Discussion

DNC: Microcinema 2 - Film, Video, Media Curatorial and Programming Presentation

Week Thirteen - 04/02/13

Microcinema 2 - Film, Video, Media Curatorial and Programming Presentation

Open Discussion

DNC: Microcinema 3 - Film, Video, Media Curatorial and Programming Presentation

Week Fourteen - 04/09/13

Microcinema 3 - Film, Video, Media Curatorial and Programming Presentation

Open Discussion

DNC: International Student Film and Video Festival Discussion and Prep

Week Fifteen - 04/16/13

International Student Film and Video Festival Discussion and Prep

Open Discussion

DNC: International Student Film and Video Festival Discussion and Prep

Week Sixteen - 04/23/13

International Student Film and Video Festival Discussion and Prep

Open Discussion

Week Seventeen - 04/30/13

Flamingo Film Festival: A Showcase of International Student Film and Video - Place and Time TBD

End Notes

*Changes to the agenda may develop.

*Screenings, editing, lab work and open discussion will occur only if time permits.

*Note that all assignment will be graded and returned one week following due date.

*For assignments that fall at the end of the semester, please pick up material in AT-812 one week later.

*If the material cannot be retrieved at the end of the semester, supply a full sized self addressed stamped envelope for return.

*All editing lab hard drives will be erased and reformatted one week following the end of the semester.

*All material is held for a 12 month period and then destroyed if unclaimed.

*FAU is not responsible for material lost, stolen, or left behind in a classroom. There is a lost and found located in AT-914.