(FIL 4613) COM 4930-001 | Exhibition Practices in Film, Video & New Media

Spring 2013 | 3 Credits

Tues. 1 p.m.-5 p.m. | LA-415 | Davie Campus

Prerequisites: DIG3305C, DIG3110, or RTV3260

Florida Atlantic University

Dorothy F. Schmidt College of Arts and Letters

School of Communication and Multimedia Studies

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Office Location: LA-414, FAU Davie Campus

Office Hours: Monday, 7 am - 9 a.m., by appointment

Tuesday, 10 am - 1 p.m., by appointment

Wednesday, 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

*Students with Disabilities*

*In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) located in Boca Raton SU 133 (561-297-3880), in Davie - LA 240 (954-236-1657), and follow all OSD procedures.*

Code of Academic Integrity

A student is expected to maintain the highest ethical standards. 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 others. 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.

The FAU Code of Academic Integrity prohibits dishonesty and requires a faculty member, student, or staff member to notify an instructor when there is reason to believe dishonesty has occurred in a course/program requirement. The instructor must pursue any reasonable allegation, taking action where appropriate. Examples of academic dishonesty include, but are not limited to, the following:

(a) Cheating

1. The unauthorized use of notes, books, electronic devices, or other study aids while taking an examination or working on an assignment.   
2. Providing unauthorized assistance to or receiving assistance from another student during an examination or while working on an assignment.   
3. Having someone take an exam or complete an assignment in one’s place, including in class iClicker questions.  
4. Securing an exam, receiving an unauthorized copy of an exam, or sharing a copy of an exam.

5. Having another student use your iClicker.

(b) Plagiarism

1. The presentation of words from any other source or another person as one’s own without proper quotation and citation.   
2. Putting someone else’s ideas or facts into your own words (paraphrasing) without proper citation.

3. Turning in someone else’s work as one’s own, including the buying and selling of term papers or assignments.

(c) Other Forms of Dishonesty

1. Falsifying or inventing information, data, or citations.   
2. Failing to comply with examination regulations or failing to obey the instructions of an examination proctor.   
3. Submitting the same paper or assignment, or part thereof, in more than one class without the written consent of both instructors.   
4. Any other form of academic cheating, plagiarism, or dishonesty.

\*For full details of the FAU Code of Academic Integrity, see University Regulation 4.001 at

http://www.fau.edu/ctl/4.001\_Code\_of\_Academic\_Integrity.pdf

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](http://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 it’s exhibition form; understand exhibition structure; understand early radical exhibition spaces and it’s 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 there of, 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 programing 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 posses 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 counter productive 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 from class may result in one full day of absence.

Unexcused absences on a presentation day, may count against a project grade. Attendance and participation on days that the class is discussing and screening assignments is vital to your development. Your presence on these days ﬁgures into your overall attendance grade. If a class is missed, it is your responsibility to cover all assignments and readings. Therefore, discuss a missed class with your peers or review the course syllabus. There is no time for repetition.

If three or more unexcused 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.

*Accommodations for religious observances and University recognized events will be excused but require advance notice.*

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](http://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](http://www.routledge.com/books/details/9780415235181/)

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

2. [Explorations in New Cinema History: Approaches and Case Studies - First Edition](http://www.wiley.com/WileyCDA/WileyTitle/productCd-1405199490.html)

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

3. [The Filmmaker’s Handbook](http://www.penguin.com/book/the-filmmakers-handbook-by-steven-ascher/9780452297289)

Ascher, Steven & Pincus, Edward. Published by Plume/Penguin Group - New York, NY, USA, 2013. (RECOMMENDED)

4. [Final Cut Pro 7 Visual Quickpro Guide - 10th Edition](http://www.peachpit.com/store/product.aspx?isbn=0321636813)

Brenneis, Lisa. Published by Peach Pit Press - California, 2010. (RECOMMENDED)

5. DV/HD Tapes, CD-RW’s, DVD-RW’s, 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](http://fau.bncollege.com/webapp/wcs/stores/servlet/BNCBHomePage?storeId=23051&catalogId=10001) and through [Amazon.com](http://www.amazon.com), [Alibris.com](http://Alibris.com), [Half.com](http://Half.com), and [Textbooks.com](http://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, grade points will be distributed into a number of categories. The project categories will be for concept, research notes, execution, image treatment, sound treatment, formal presentation, roles, etc.

Each assignment will be discussed and reviewed at various stages of development before it’s ﬁnal presentation date. The professor must approve all assignments and presentations 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 are 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, FLIFF, SUNDANCE, SLAM 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 it’s 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 Microso6 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 - COM 4930 Exhibition Practices in Film, Video and New Media

Key - READ = Readings DNC = Due Next Class SCRN = 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

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

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

SCRN: 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 Subtereanean 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.

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