

 <b>FLORIDA ATLANTIC UNIVERSITY</b>	<b>COURSE CHANGE REQUEST</b> <b>Undergraduate Programs</b>	UUPC Approval _____ UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	Department _____ College _____	
<b>Current Course Prefix and Number</b>		<b>Current Course Title</b>
<i>Syllabus must be attached for ANY changes to current course details. See <a href="#">Checklist</a>. Please consult and list departments that may be affected by the changes; attach documentation.</i>		
<b>Change title to:</b>  <b>Change prefix</b> From: _____ To: _____ <b>Change course number</b> From: _____ To: _____ <b>Change credits*</b> From: _____ To: _____ <b>Change grading</b> From: _____ To: _____ <b>Change WAC/Gordon Rule status**</b> Add _____ Remove _____ <b>Change General Education Requirements***</b> Add _____ Remove _____ <small>*Review <a href="#">Provost Memorandum</a></small> <small>**WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to this form. See <a href="#">WAC Guidelines</a>.</small> <small>***General Education criteria must be indicated in syllabus and approval attached to this form. See <a href="#">GE Guidelines</a>.</small>		<b>Change description to:</b>  <b>Change prerequisites/minimum grades to:</b>  <b>Change corequisites to:</b>  <b>Change registration controls to:</b>  Please list existing and new pre/corequisites, specify AND or OR and include minimum passing grade (default is D-).
<b>Effective Term/Year for Changes:</b>		<b>Terminate course? Effective Term/Year for Termination:</b>
<b>Faculty Contact/Email/Phone</b>		
<b>Approved by</b> Department Chair <u>Comello</u> _____ College Curriculum Chair _____ College Dean _____ UUPC Chair _____ Undergraduate Studies Dean _____ UFS President _____ Provost _____		<b>Date</b> <u>4/5/2020</u> _____ _____ _____ _____ _____

Email this form and syllabus to [mjenning@fau.edu](mailto:mjenning@fau.edu) seven business days before the UUPC meeting.



FIL 4613-001 Exhibition Practices in Film, Video and New Media (CRN 16164)  
School of Communication and Multimedia Studies  
Dorothy F. Schmidt College of Arts and Letters | Florida Atlantic University  
2020 Fall Syllabus | 4 Credits | Thursday @ 2 p.m. - 5:50 p.m. | LA-415A | Davie  
Image © S. C. Eason

Professor: Shane Christian Eason, BFA, MFA  
Contact: [eason@fau.edu](mailto:eason@fau.edu)  
Online Resources: [www.fau.edu/scms](http://www.fau.edu/scms)  
Office Location: LA-414, FAU Davie Campus, Liberal Arts Building  
Office Hours: Tuesday, 11 a.m. - 1 p.m., by appointment  
Wednesday, 11 a.m. - 1 p.m., by appointment  
Thursday, 11 a.m. - 1 p.m., by appointment

#### Important University Dates

01.11.20	Classes Begin
01.17.20	Last Day to Add/Drop by 5 p.m.
01.20.20	MLK Jr. Day (No Classes; University Closed)
03.07.20 - 03.13.20	Spring Break (No Classes; University Open)
03.27.20	Last Day to Drop/Withdraw from course without receiving an F
04.27.20	Last Day of Classes
04.28.20 - 04.29.20	Reading Days
04.30.20 - 05.06.20	Final Exams

#### Course Catalog Description

This class introduces students to a number of exhibition techniques and practices for film, video, media, sound and installation art. It explores the fundamental forms, structures, and ideas behind film and video exhibition. Students are exposed to the processes involved in curatorial duties, administrative responsibilities and programming detail for screenings that include: DIY Cinematheque and the Flamingo Film Festival, an international screening of student film and video.

#### Course Prerequisites

FVNM Majors; Film, Video and New Media Majors; RTV 3531: Video Production; DIG 3110: Fundamentals of Multimedia; DIG 3305C: Fundamentals of Computer Animation; Permission of Instructor.

#### Placement in Program

This course fits within [SCMS Context and Production Courses](#) for Film, Video and New Media.

### Course Delivery Mode

This course will be conducted in face-to-face meetings with some material posted to Canvas.

### 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.

\*Full details of the FAU Code of Academic Integrity, can be reviewed under University Regulation 4.001 at [www.fau.edu/ctl/AcademicIntegrity.php](http://www.fau.edu/ctl/AcademicIntegrity.php).

### Communication

All one-on-one communication is done during the course period or office hours held by the professor. Other or additional communication regarding course work or FAU SCMS policy will be done through FAU email. There is no communication through third party email addresses such as Gmail, Yahoo, etc. Access your FAU email and other account information through [myfau.fau.edu](http://myfau.fau.edu) or through [FAU Canvas](#). Responses generally take 24-48 business hours. Weekends and holidays are exempt.

### Disability Policy Statement

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's

campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at [www.fau.edu/sas/](http://www.fau.edu/sas/).

#### Counseling and Psychological Services (CAPS) Center

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more info go to [www.fau.edu/counseling/](http://www.fau.edu/counseling/).

#### Religious Accommodation Policy Statement

In accordance with rules of the Florida Board of Education and Florida law, students have the right to reasonable accommodations from the University in order to observe religious practices and beliefs with regard to admissions, registration, class attendance and the scheduling of examinations and work assignments. For further information, please see [Academic Policies and Regulations](#).

#### University Approved Absence Policy Statement

In accordance with rules of the Florida Atlantic University, students have the right to reasonable accommodations to participate in University approved activities, including athletic or scholastics teams, musical and theatrical performances and debate activities. It is the student's responsibility to notify the course instructor at least one week prior to missing any course assignment.

#### Disruptive Behavior Policy Statement

Disruptive behavior is defined in the FAU Student Code of Conduct as "... activities which interfere with the educational mission within classroom." Students who behave in the face-to-face and/or virtual classroom such that the educational experiences of other students and/or the instructor's course objectives are disrupted are subject to disciplinary action. Actions are at the instructor's discretion and can be, but not limited to: course failure, resource and/or equipment ban; grade penalties, requests to leave classroom, security intervention, etc. Such behavior impedes students' ability to learn or an instructor's ability to teach. Disruptive behavior may include, but is not limited to: non-approved use of electronic devices (including handheld devices/headphones/earbuds/etc.); cursing or shouting at others in such a way as to be disruptive; or, other violations of an instructor's expectations for classroom conduct.

#### Faculty Rights and Responsibilities

Florida Atlantic University respects the right of instructors to teach and students to learn. Maintenance of these rights requires classroom conditions, which do not impede their exercise. To ensure these rights, faculty members have the prerogative:

- a) To establish and implement academic standards.
- b) To establish and enforce reasonable behavior standards in each class.
- c) To refer disciplinary action to those students whose behavior may be judged to be disruptive under the Student Code of Conduct.

(\*Instructor reserves the right to adjust this syllabus as necessary.)

#### 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

#### Incomplete Grade Policy Statement

A student who is passing a course, but has not completed all work due to exceptional circumstances, may,

with consent of the instructor, temporarily receive a grade of incomplete (“I”). The assignment of the “I” grade is at the discretion of the instructor, but is allowed only if the student is passing the course.

The specific time required to make up an incomplete grade is at the discretion of the instructor. However, the College of Arts and Letters policy on the resolution of incomplete grades requires that all work required to satisfy an incomplete (“I”) grade must be completed within a period of time not exceeding one calendar year from the assignment of the incomplete grade. After one calendar year, the incomplete grade automatically becomes a failing (“F”) grade.

#### Withdrawals

Any student who decides to drop is responsible for completing the proper paper work required to withdraw from the course. Review dates and policy on withdrawals through [www.fau.edu](http://www.fau.edu).

#### Grade Appeal Process

A student may request a review of the final course grade when s/he believes that one of the following conditions apply:

- There was a computational or recording error in the grading.
- Non-academic criteria were applied in the grading process.
- There was a gross violation of the instructor’s own grading system.
- The procedures for a grade appeal may be found in [Chapter 4 of the University Regulations](#).

#### Attendance and 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.

#### Text Books, Materials and Supplies

[Exhibition, The Film Reader - First Edition](#) (REQUIRED)

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

[Explorations in New Cinema History: Approaches and Case Studies - First Edition](#) (REQUIRED)

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

OTHER:           1 TB External Hard Drive (REQUIRED)  
                  Class 10 32GB SD-Cards (REQUIRED)  
                  32GB Flash Drives (REQUIRED)  
                  HD Audio/Video/Photo Equipment and Accessories (RECOMMENDED)  
                  Nonlinear Video/Audio Editing Software (RECOMMENDED)  
                  Apple Computer or PC with up-to-date Operating System (RECOMMENDED)  
                  Writing Journal and Sharpies (RECOMMENDED)

\*Note: Some material above is supplied. However, be prepared to purchase additional material. These additional costs may range from hundreds to thousands of dollars, depending on your needs. If desired, you may use a home computer and editing program, portable hard drives, and personal film, video and audio equipment. However, on campus workshops and quizzes will make use of FAU SCMS gear, editing labs and software. Regarding textbooks, most are available for purchase in print or e-book form, or available for rent. Textbooks can be found at the FAU Bookstore or through [Amazon.com](https://www.amazon.com), [Alibris.com](https://www.alibris.com), and [Textbooks.com](https://www.textbooks.com). It's your responsibility to find books and supplies within your budget.

#### Required Articles and 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.

#### 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.

#### Equipment, Lab and 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 ES-404 or LA-419, 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, academic holds, 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 demos and workshops to access equipment and adjacent SCMS facilities. Review attached policy and procedures for more information pertaining to equipment and facility usage. Once a workshop is completed in full, equipment reservations must be done in person during posted hours or through [scmsproduction@fau.edu](mailto:scmsproduction@fau.edu).

#### Equipment and Facility Access

Equipment for check-out and check-in is located in ES-404 and LA-419. The Multimedia Labs are located in LA-415, LA-415A, LA-432, ES-411, and ES-402. Access to equipment and facilities will be determined by the professor and announced in the first weeks of the current semester. Additionally, an open lab with similar hardware, software, and printing capabilities is available in LA-303. Please refer to [www.fau.edu/oit/broward](http://www.fau.edu/oit/broward) for policy and operation hours for the LA-303 lab.

#### 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.

#### Goals and Objectives for FIL 4613 Exhibition Practices in Film, Video and New Media

The 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 further 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, 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 formal 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. Students 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. Students should demonstrate an ability to respond to, analyze, and evaluate work programming and exhibition.

### Expectations

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.

#### Assignments, Assessments and Workshops

Your grade will be determined by your performance as a time based media artist and filmmaker 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 skills), for camera work, editing, lighting, sound, etc. You will produce a number of short videos for presentation to the class and grade points. All video work should hold emotion and convey a sense of direction. Do not be afraid of taking risks with assignments. It's a liberal environment.

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

Each production assignment will be discussed and screened at various stages of development before it's final cut date. Film forms such as animation or music video will not be accepted. Popular music for use in soundtracks is discouraged. Aside, all assignments and presentations must be approved by the professor before moving forward.

Classes may consist of workshops of the facilities and equipment. Once a workshop is completed, you may access the facility or equipment. Missing a workshop will jeopardize your chances of using the equipment properly, or entirely. It's up to you to find time outside of class following lectures and workshops to 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 DW-300 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.

### Academic Service-Learning Statement

This course is designated as an “academic service-learning” course. The assistance you provide to the agency/organization during your academic service-learning (AS-L) experience is a service to the community and will allow you to apply knowledge from the course to local, national, and/or global social issues. Throughout this course you will be participating in AS-L activities while demonstrating civic engagement at campus, local, national, and/or global community levels. You will also reflect on your AS-L experience and the impact on the community as well as your professional development.

Academic service-learning notation of hours will post to your transcript with submission of hours to your faculty instructor. An Academic Service-Learning Student Survey is required to be taken at the end of your AS-L project. Please visit the Weppner Center for LEAD & Service-Learning website, [www.fau.edu/leadandserve](http://www.fau.edu/leadandserve), for the survey link and more information on FAU's Academic Service-Learning program.

### Assumption of Risk Statement for Student

I understand that there are certain physical risks inherent in every form of service-learning. I understand the risks associated with this Academic Service-Learning assignment. I nonetheless agree to assume those risks so as to gain the benefits from participation in this valuable learning experience. I hereby release the state of Florida, the Board of Trustees, Florida Atlantic University and its agents and employees from any and all liability associated with my participation in this assignment at Florida Atlantic University.

### Grade Distribution

Exhibition Assignment 1 - Film Festival Presentation	10
Exhibition Assignment 2 - Film, Video and/or Media Cooperative Presentation	10
Exhibition Assignment 3 - Art Gallery, Exhibition Space and/or Distribution Presentation	10
Exhibition Assignment 4 - Film, Video and/or Media Festival Submission Presentation	10
Exhibition Assignment 5 - Microcinema (Film, Video, Media Curatorial and Programming)	20
Exhibition Assignment 6 - Flamingo Film Festival (A Showcase of International Student Film)	30
General Participation and Attendance	10
Total Attainable Grade Points	100

### Exhibition Assignment 1: Film Festival Presentation

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. 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 20-30 minutes. A short 2 page supplement will accompany the presentation.

The supplement is a brief description of the exhibition practices for 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 and/or Media Cooperative Presentation

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. 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 20-30 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: Art Gallery, Exhibition Space and/or Distribution Presentation

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. 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, 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 20-30 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 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'll be using.

#### Exhibition Assignment 4: Film, Video and/or Media Festival Submission

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 programming festival and gives you a chance to screen at an event outside of South Florida.

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

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

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. This will require a minimum of 10 Academic Service hours. 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 sixth 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. A Critical Reflection discussion will take place after the event to evaluate how this project links to course objectives, the impact of your work in the community, and the impact on the your personal and professional development.

#### Quizzes, In-Class Assignments, Workshops a n d Participation

There are no course quizzes scheduled for the semester. There will be a number of assignments and presentations throughout the semester. To obtain full grade points, participation is key, and every assignment must be completed in full, and on time. Participation points may 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.

#### Supplementary Information

\*The instructor reserves the right to make adjustments to assignments and to the course syllabus.

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

\*Assignments 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 DW-300 one week later. If material cannot be retrieved at the end of the semester, you must supply a full sized self-addressed stamped envelope for return.

\*SCMS lab computers will be reformatted one week following the end of the semester. (Back-up files.)

\*All physical material is held for a 12-month period, then destroyed if unclaimed.

\*FAU is not responsible for materials lost, stolen, or left behind. (Lost/found located in ES-404 or LA-419.)

Key    READ = Readings            DNC = Due Next Class            SCRN = Screening  
       RVW = Review                TBD = To Be Determined        TRT = Total Running Time

Week One - 01.16.20

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 - 01.23.20

The Film Theater  
The Picture Show  
The Art House  
Open Discussion

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

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

ART 21 - Season 1: Consumption w/Matthew Barney (13 min., 2001, USA, PBS)

DNC: List of Presentation Topics.

Week Three - 01.30.20

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 - 02.06.20

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 questions for guest speaker Alex Rogalski (\*Subject to change.)

Week Five - 02.13.20

Exhibition and Distribution  
National Theaters  
Cult Audiences  
The Underground Cinematheque  
Guest Speaker - Alex Rogalski, Curator, Hot Docs, OTS8 Event (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, pgs. 185-197.  
DNC: Film, Video, Media Cooperative Presentations

Week Six - 02.20.20

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.  
DNC: Exhibition Screening Space and Distribution Presentations

Week Seven - 02.27.20

Exhibition Screening Space and Distribution Presentations  
Open Discussion

DNC: Field Trip: NSU Art Museum Fort Lauderdale (\*Subject to change.)

Week Eight - 03.05.20

Field Trip: NSU Art Museum Fort Lauderdale - Exhibit: Ana Mendieta (\*Subject to change.)  
DNC: See week nine and ten.

Week Nine - 03.12.20

Spring Break - No Class Scheduled

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

Week Ten - 03.19.20

International Student Film and Video Festival Discussion and Prep  
DNC: Film, Video, Media Festival Submission Presentation

Week Eleven - 03.26.20

Film, Video, Media Festival Submission Presentation  
Open Discussion

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

Week Twelve - 04.02.20

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

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

Week Thirteen - 04.09.20

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

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

Week Fourteen - 04.16.20

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

DNC: International Student Film and Video Festival Discussion and Prep

Week Fifteen - 04.23.20

International Student Film and Video Festival Discussion and Prep

Flamingo Film Festival: A Showcase of International Student Film and Video

Open Discussion

DNC: International Student Film and Video Festival Discussion and Prep

Week Sixteen - 04.30.20

Reading Days and Final Examinations