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Stevenson University  
 FMI331-ON1, Spring 2018  
 Major Directors/Movements: Film Festivals  
 OFFICE HOURS: TBD

### MAJOR DIRECTORS/MOVEMENTS: *Film Festivals*

Wk	Date	Class	Reading, Work, etc
1	1/22-1/26	<b>Introduction to Course + SXSW Festival:</b> What to expect from course and SXSW. Watch movie that played at SXSW that emerged from fest with big splash. Choose a Cannes Film Festival movie (from list on syllabus) for first assignment.	Read assigned reading. Watch and review your chosen Cannes Film Festival movie
2	1/29-2/2	<b>Cannes Film Festival:</b> Presentations on Cannes films. Choose a Sundance Film Festival movie (from list on syllabus) for next assignment.	Read assigned reading. Watch and review your chosen Sundance Film Festival movie
3	2/5-2/9	<b>Sundance Film Festival:</b> Presentations on Sundance films. What are main differences between Cannes and Sundance?	Read up on all the latest SXSW news. What films are playing? Make a first-draft schedule
4	2/12-2/16	<b>SXSW 2018, Part 1:</b> Discuss ins and outs of SXSW. Discuss this year's upcoming schedule (email me yours). Watch ultra-indie film that played at SXSW. Choose a SXSW movie (from list on syllabus) for next assignment.	Read assigned reading. Watch and review your chosen SXSW movie.
5	2/19-2/23	<b>SXSW 2018, Part 2:</b> Presentations on SXSW films. Further discussion of how this particular festival works (screening venues, etc.)	Using the SXSW app and the website, create your personal, detailed digital, online SXSW 2018 program, including films, panels, etc.
6	2/26-3/2	<b>SXSW 2018, Part 3:</b> Brief presentations on your final SXSW schedule (emailed to me ahead of time) Make sure you are all signed up for SXSW social. Watch final SXSW movie example	Get ready for - and go on - SXSW 2018 trip!
7	3/5-3/9	FINAL PREP for SXSW trip	Pack
8	3/12-3/16	<b>SPRING BREAK - @ SXSW FESTIVAL (leave either March 9 and return March 16, or leave March 10 and return March 17)</b>	
9	3/19-3/23	<b>SXSW Trip Recap:</b> Now that we're back, what are your immediate takeaways? Watch Maryland Film Festival movie	Work on SXSW 2018 Reports
10	3/26-3/30	<b>SXSW Reports, Part 1:</b> Presentation (with visual support) of your SXSW Reports	Work on SXSW 2018 Reports
11	4/2-4/6	<b>SXSW Reports, Part 2:</b> Presentation (with visual support) of your SXSW Reports Choose a Berlin, Toronto or Venice Film Festival movie (from list on syllabus) for next assignment	Read assigned reading. Watch and review your chosen Berlin, Toronto or Venice movie

12	4/9-4/13	<b><u>Berlin, Toronto &amp; Venice Film Festivals:</u></b> Presentations on Berlin/Toronto/Venice film. Choose a Maryland Film Festival film (from list on syllabus) for next assignment.	Read assigned reading. Watch and review your chosen Maryland Film Festival movie
13	4/16-4/20	<b><u>Maryland Film Festival, Part 1:</u></b> Presentations on MD Film Festival film	Read assigned reading. Plan your MD Film Fest Schedule
14	4/23-4/27	<b><u>Maryland Film Festival, Part 2:</u></b> Discuss ins and outs of MdFF. Discuss this year's upcoming schedule (email me yours). Watch another MdFF film.	Research other, alternative (niche- or genre-oriented) festivals we have not discussed here. Create presentation on one of these festivals
15	4/30-5/4	<b><u>Alternative Film Festival:</u></b> Presentations on Film Festivals of your choice	Get ready for MdFF 2018!
16	5/7-5/11	<b>EXAM WEEK - FINAL ASSIGNMENT DUE</b>	

### **CATALOG DESCRIPTION:**

Engages in a focused analysis of the work of one particular film director or one major film movement, or the work derived from an emerging trend in film media. Students research the topic in depth building on knowledge from previous courses, particularly that gained in FMI231. Students write critical analyses and apply concepts learned in the course to their own film and moving image projects.

### **COURSE FORMAT and OBJECTIVES:**

Do film festivals still matter today, in a world where media is more available than ever on your laptop or smartphone? And how did film festivals begin? How have they helped filmmakers launch their careers over the years? In this course, we will study the history and evolution of festivals, from Cannes to Sundance to SXSW to the Maryland Film Festival and beyond. As part of this course, students will travel to the SXSW Festival (one of America's premier annual media showcases, which includes Film, Interactive Media and Music) in Austin, Texas, during our Spring Break, to get a first-hand look at a major film festival in action. We will also visit the Maryland Film Festival, in May, at the very end of the semester. You may not enroll in this course unless you have purchased a SXSW badge and reserved a spot in our room/board package.

This course will immerse students (and the instructor) in the world of film festivals, with SXSW as the end-goal. As such, the portion of the course (weeks 1-7) that takes place before the trip will consist primarily of research and preparation for that trip, while the portion of the course (weeks 9-15) that takes place after the trip will consist of reactions presentations about that trip and research about the Maryland Film Festival, which arrives at the end of the semester.

Week 8 is Spring Break, during which we will travel to Austin, Texas, for the SXSW Festival. This trip is mandatory. You cannot pass the course if you do not attend (family and medical emergencies are the only valid excuse).

Course Objectives:

Upon successful completion of this course, the student will be able to:

1. Describe, in depth, the work of specific directors, major movements, or emerging trends
2. Articulate the value and importance of a director, a movement, or an emerging trend, considering the context in which it is/was situated
3. Apply filmmaking strategies relevant to the given topic in his or her own work
4. Summarize the course's topic relative to current film theories and practices

In general, classes will consist of lectures, film and clip screenings, oral presentations by students, as well as discussions of the weekly required readings. All films screened in class are considered required texts.