

STEVENSON

U N I V E R S I T Y

FMI331: Special Topics in Moving-Image Media – Film Festivals & Media Marketing Spring 2020

INSTRUCTOR INFORMATION

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Office hours: **TBD**

COURSE INFORMATION

FMI331: SPECIAL TOPICS in MOVING-IMAGE MEDIA – FILM FESTIVALS & MEDIA MARKETING

Section number: ON1

Credits: 3

Prerequisite(s): FMI231

Classroom Location: OM North Academic Center, S321

Scheduled Class Days and Time: TBD

Course Description:

General Description of Course, from Stevenson Catalog: Engages in a focused analysis of the work of a particular director, movement, historical period, or past or emerging trends in moving-image 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.

Specific Description of This Iteration of Course: 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 evolution of festivals, from Cannes to Sundance to South by Southwest (SXSW) to the Maryland Film Festival (MDFF) and beyond. As part of this course, students will travel to SXSW (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 MDFF, 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 primary focus, as well as in emerging media and marketing trends. 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). 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 presentations about that trip and research about the Maryland Film Festival, which arrives at the end of the semester.

Instructional Methods Used in this Course: Screenings, lectures, individual student projects, readings, quizzes, attendance at two film festivals (SXSW and the MDFF).

Required and Recommended Texts, Manuals, and Supplies:

1. All movies screened in class.
2. Trips to SXSW and the MDFF.
3. *The Complete Filmmaker's Guide to Film Festivals: Your All Access Pass to Launching Your Film on the Festival Circuit*, by Rona Edwards and Monika Skerbelis. Michael Wiese Productions, 2012. ISBN: 978-1615930883. Available at SU bookstore and online. Approximately \$27.
4. *Transmedia Marketing: From Film and TV to Games and Digital Media*, by Anne Zeiser. Focal Press, 2015. ISBN: 978-0415716116. Available at SU bookstore and online. Approximately \$31.

COURSE OUTCOMES

Course Objectives/Learning Outcomes: 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

This course is a major requirement for all FMI students.

GRADING STANDARDS

Grading Scale:

A	93-100	4.0
A-	90-92	3.7
B+	87-89	3.3
B	83-86	3.0
B-	80-82	2.7
C+	77-79	2.3
C	73-76	2.0
C-	70-72	1.7
D+	67-69	1.3
D	60-66	1.0
F	1-59	0.0

Students must earn a minimum grade of "C" in courses that are used to fulfill the SEE requirement and major requirements.

Continuance and Progression Policies, if applicable This is a requirement of the FMI major, which has the same minimum "C" requirement, and so to meet FMI requirements, you must earn a C or better.

Course Requirements, as follows:

I. Participation & Professionalism: 30%

This includes in-class discussion of films and readings, as well as basic attendance. It also includes attendance on our SXSW trip (the majority of this grade - missing that trip for anything but a medical or family emergency will result in a 0% participation grade) and at the MD Film Festival. You are expected to be in class at *all times*. If you miss class without a documented excuse, I will expect you to make up the work and notes missed, *on your own*. If you have a valid, documented excuse, then I will be happy to help you make up the work missed. Excessive and frequent lateness to class will result in a lower class-participation grade, as will disruptive in-class behavior. Disruptive and irresponsible behavior - as per Stevenson's Student Handbook - at the SXSW festival will also result in a reduced participation grade.

II. Reading Summary Quizzes: 10%

These are weekly short-answer open-book summary quizzes, to be taken on Blackboard by the start of class every Monday (when there is reading) to test your understanding of our texts. These will be posted on Blackboard by the day before that week's class meeting, and even if you miss class, you are expected to complete these on time.

III. In-Class Presentations on Movies Watched Outside of Class: 30% (6 each at 5% per presentation)

These are up-to-10-minute PowerPoint (or Keynote, or some slide-show application) presentations (no more than 10 minutes), complete with clips (and/or any other visual materials you wish to use), on the topic for that week. The first five will be on the following topics, in order:

1. A movie that won an Oscar for Best Picture. Trace and explain the film's trajectory from festival screenings to award.
2. A movie that premiered at SXSW and then went on to big box-office receipts. Trace and explain the film's trajectory from SXSW to theaters.
3. A movie that won an award at SXSW. Explain the award, and then trace and explain the film's post-SXSW life.
4. An episodic series that premiered at SXSW. Trace and explain the show's post-SXSW life.
5. A movie that screened at the Maryland Film Festival. Trace and explain the film's post-MDFF life.

For each of the first five assignments, above, you will choose a film, or series, from the assignment lists that follow the curricular grid in this syllabus. In your presentation, explain the effect of the festival circuit on the success (or lack thereof) of the film in question. What kind of reception did it receive at the festival, from audiences, critics and jurors? Make sure to list writers/directors/showrunners/actors and years of production and release. Be specific. And don't forget the visuals.

For the final, 6th, presentation, you will research and choose a transmedia marketing campaign of your own preference, and make that the subject of your lecture. Again, you will list all pertinent credits (people and years), awards (if any), and success/failure of the transmedia storytelling techniques, using appropriate visuals (photos, videos, etc.).

For all these presentations, be sure to list your sources in a final bibliography slide. As always, spelling and grammar do count, as does the proper formatting of titles (using *italics*, underlining, "quotes," or ALL CAPS). Though you will present the lecture using the application in which you designed it, you must also upload a PDF of your presentation to Blackboard before the start of class that day, to the appropriate assignment column.

IV. SXSW Schedule: 5%

Using the SXSW website and/or the SXSW smartphone app, you must design your festival schedule before we leave. First you will email me a preliminary draft, by Week 4, and then a final one by Week 6. Any changes you make to your schedule after that are up to you, but you must plan it out beforehand, to organize your options.

V. SXSW Top 5: 5%

On the first Monday after Spring Break, you must upload your Top 5 screenings/experiences at SXSW to the appropriate assignment column on Blackboard, as a Word doc or PDF. This list must include detailed single-paragraph capsule reviews of each item in the list. Again, complete credits are necessary, as are spelling and grammar, and proper formatting of titles.

VI. SXSW Video Recap: 15%

This is an up-to-5-minute (no less than 3) documentary film about your experience at SXSW. You may shoot it on whatever camera is most convenient for you to use over Spring Break – including your iPhone – or on a variety of cameras. You may shoot some footage – such as interviews with yourself and/or classmates – beforehand or afterwards, in Maryland, or you can shoot the entire film in Texas. However you shoot and edit the film, I expect to look and feel as artistically and professionally accomplished as possible, with decent exposure, compositions and sound.

If you add music, you must use music to which you have the rights. A good source of such music is De Wolfe Music (<http://www.dewolfemusic.com/>), with whom we have a contract. Any piece of music you use for a Stevenson project will remain legally usable with that project even if we cancel our contract and you are years beyond Stevenson. The user name with which to log on to the site is: **studentmusic@stevenson.edu**, and the password is **littleredridinghood**.

In this short film, you should explore the depth and breadth of your experience at SXSW. What did you see? What did you learn? Are there any lessons that you can take into your own film career? Did anything surprise you? Make this personal, but also relevant to the themes of the course. On the day the film is due, you must deliver a full-res, Apple ProRes file to me in class.

VII. MDFP Capsule Recap: 5%

On the Monday of exam week, after attending one day of the Maryland Film Festival, you must upload your capsule reviews of your top screenings/experiences at the MDFP (however many) to the appropriate assignment column on Blackboard, as a Word doc or PDF. This list must include detailed single-paragraph capsule reviews of each item in the list. Again, complete credits are necessary, as are spelling and grammar, and proper formatting of titles.

COURSE POLICIES

Policies: Students are expected to attend all classes and participate in learning activities. Students who stop attending and fail to officially withdraw from a class will be given a grade of "FX" which calculates as an "F." Participation involves completion of assigned reading, viewing assigned films, and other preparation in advance of each class meeting, and appropriate responding, discussing, questioning, and interacting during class time.

Classroom and Studio Policies: Use of phones, laptops, tablets or other electronic equipment for non-class related purposes is NOT PERMITTED during class time, unless authorized by the instructor for class purposes. If you are caught using a device during class for personal reasons, you will receive a ZERO for that day's "Participation & Professionalism" grade. Use of any kind of social media or any other non-class related programs, apps or websites is NOT PERMITTED during class time, unless authorized by the instructor. Again, if you are caught doing so during class, you will receive a ZERO for that day's "Participation & Professionalism" grade.

Submission of Assignments or Projects: All writing assignments are due on assigned date by the start of class. They should be uploaded to the appropriate assignment column (as a Microsoft Word document or PDF) in our course's Blackboard grade book. **Late assignments will be lowered by 5 points for every day late.** If assignments are not turned in within 1 week of the due date, they will not be accepted, and the student(s) will receive a zero for that assignment. All Blackboard quizzes must also be completed by start of class on assigned date, and cannot be taken after then without an officially sanctioned excuse. All makeup quizzes and exams must be taken *within the same week* as the missed quiz/exam, or the student will receive a zero.

Attendance

Each student is responsible for his or her own class attendance and regular attendance is expected. Every student is responsible for the material covered or the skills exercised during scheduled classes. Grades will be based on demonstrated achievement of the objectives of the course, not on attendance in class as such. Students who stop attending and fail to officially withdraw from a class will be given a grade of "FX" which calculates as an "F" in the GPA.

Course-Specific Attendance

Students are expected to attend every class, with exceptions made only in case of officially documented medical absences or other emergencies. Outside work is NOT a valid excuse for absence.

UNIVERSITY GUIDELINES

Diversity Statement

Stevenson University commits itself to diversity as it relates to awareness, education, respect, and practice at every level of the organization. The University embraces people of all backgrounds, defined by, but not limited to, ethnicity, culture, race, gender, class, religion, nationality, sexual orientation, gender identity or expression, age, physical ability, learning styles, and political perspectives. The University believes its core values are strengthened when all its members have voice and representation. The resulting inclusive organizational climate promotes the development of broad-minded members of the University who positively influence their local and global communities.

Standards of Academic Integrity

Stevenson University expects all members of its community to behave with integrity. Honesty and integrity provide the clearest path to knowledge, understanding, and truth – the highest goals of an academic institution. For students, integrity is fundamental to the development of intellect, character, and the personal and professional ethics that will govern their lives and shape their careers. Stevenson University embraces and operates in a manner consistent with the definitions and principles of Academic Integrity as set forth by the International Center for Academic Integrity.

Students are expected to model the values of academic integrity (honesty, trust, fairness, respect, responsibility, and courage) in all aspects of this course. Students will be asked to assent to and to uphold the University Honor Pledge:

*"I pledge on my honor that I have neither given nor received
unauthorized assistance on this assignment/exam."*

Suspected violations of the Academic Integrity Policy will be reported and investigated as outlined in the Policy Manual, Volume V.

ACADEMIC SERVICES AND RESOURCES

Disability Services

Stevenson University will make reasonable accommodations for students with disabilities. The Office of Disability Services (ODS) facilitates equal access for every student who self-identifies as having a disability. If you are a student with a disability who needs accommodations in this class, please contact the Director of Disability Services located in Garrison Hall South Room 138 or send an email to ODS@stevenson.edu. Once accommodations are authorized by ODS, please provide me (your instructor) with your approved accommodations memo as soon as possible.

Accommodations are not retroactive.

This is the link to the University's Office of Disability Services: <http://www.stevenson.edu/academics/academic-resources/disability-support-services/>

Academic Link

The John L. Stasiak Academic Link, located on Owings Mills in the Center for Student Success (GHS 101), provides free tutoring for many classes. If you are having difficulty with or would benefit from discussing the material with an upper level peer, seek assistance early in the semester. Tutoring often makes a difference in a student's grade. For more information regarding hours, scheduling appointments and accessing additional resources, please visit:

<http://www.stevenson.edu/academics/academic-resources/academic-link/>

SU Library

The SU Library provides electronic and print resources to support your coursework. Subject specific Research Guides and Databases by subject can be found on the library home page as well as brief tutorials and directions to assist you in using these resources.

Online Learning Resources

Atomic Learning, available through Blackboard, is an online learning resource available to all Stevenson students that provides video tutorials for instruction on a wide variety of topics.

Lynda.com is an online learning resource available to all Stevenson students. On lynda.com students can view video tutorials for hundreds of computer applications, including the Adobe Creative Suite.

STEVENSON EDUCATION EXPERIENCE (SEE) LEARNING GOALS AND OUTCOMES

SU Goal No. 1: Intellectual Development (ID)

The SU graduate will use inquiry and analysis, critical and creative thinking, scientific reasoning, and quantitative skills to gather and evaluate evidence, to define and solve problems facing his or her communities, the nation, and the world, and to demonstrate an appreciation for the nature and value of the fine arts.

SU Goal No. 2: Communication (C)

The SU graduate will communicate logically, clearly, and precisely using written, oral, non-verbal, and electronic means to acquire, organize, present, and/or document ideas and information, reflecting an awareness of situation, audience, purpose, and diverse points of view.

SU Goal No. 3: Self, Societies, and the Natural World (SSNW)

The SU graduate will consider self, others, diverse societies and cultures, and the physical and natural worlds, while engaging with world problems, both contemporary and enduring.

SU Goal No. 4: Experiential Learning (EL)

The SU graduate will connect ideas and experiences from a variety of contexts, synthesizing and transferring learning to new, complex situations.

SU Goal No. 5: Career Readiness (CR)

The SU graduate will demonstrate personal direction, professional know-how, and discipline expertise in preparation for entry into the workplace or graduate studies.

SU Goal No. 6: Ethics in Practice (EIP)

The SU graduate will practice integrity in the academic enterprise, professional settings, and personal relationships.

For more information about the SU learning outcomes and goals, please see the Stevenson catalog.

This course satisfies Goals 1-3, above.

COURSE SCHEDULE INFORMATION

Course Calendar: *[subject to change - all changes will be posted on Blackboard]*

Wk	Date	Class	Reading, Work, etc
1	1/27	Introduction to Course + SXSW Festival: What to expect from course and SXSW. Watch selections from past SXSW keynote addresses. Choose an Oscar-winning movie (from list on syllabus) for first assignment.	Read Edwards/Skerbelis, Ch. 1-3 Watch your chosen Oscar winner. Prepare your presentation for Week 2.
2	2/3	From Festivals to the Academy Awards: In-Class Presentation #1, on Oscar-winning films. Choose a big box-office SXSW movie (from first SXSW list, on syllabus) for next assignment.	Read Edwards/Skerbelis, Ch. 4-6 Watch your chosen big box-office SXSW movie. Prepare your presentation for Week 3.
3	2/10	From SXSW to Blockbuster: In-Class Presentation #2, on films that premiered at SXSW and then went on to big box-office success.	Read up on all the latest SXSW news and schedules. What films are playing? Make a first-draft schedule and email it to me by start of next class.
4	2/17	SXSW 2020 Prep, Part 1: Discuss ins and outs of SXSW. Discuss this year's upcoming schedule. What kinds of events are planned beyond movie screenings? What kinds of new technology can you expect to see? Watch <i>MOST BEAUTIFUL ISLAND</i> (Ana Asensio, 2017), from SXSW 2017. Choose a SXSW award-winner (from second SXSW list, on syllabus) for next assignment.	Read Edwards/Skerbelis, Ch. 7-9 Watch your chosen award-winning SXSW movie. Prepare your presentation for Week 5.
5	2/24	SXSW 2020 Prep, Part 2: In-Class Presentation #3, on award-winning SXSW films. Further discussion of how this particular festival works (screening venues, etc.)	Read Zeiser, Ch. 1-3 Using the SXSW app and the website, create your personal, detailed digital, online SXSW 2020 program, including films, panels, etc.
6	3/2	SXSW 2020 Prep, Part 3: Brief presentations on your final SXSW schedule (emailed to me ahead of time). Make sure you are all signed up for SXSW social and have app on phone. Watch final <i>IN PURSUIT of SILENCE</i> (Patrick Shen, 2016), from SXSW 2016. Choose a SXSW episodic series (from third SXSW list, on syllabus) for next assignment.	Read Zeiser, Ch. 4-8 Watch pilot episode of your chosen SXSW episodic series. Prepare your presentation for Week 5. In your presentation, discuss the marketing of the series at the festival. Get ready for our SXSW 2020 trip!
7	3/9	SXSW 2020 Prep, Part 4: In-Class Presentation #4, on SXSW episodic series. FINAL PREP for SXSW trip!	Pack and get ready for a fun and rewarding trip!
8	3/16	SPRING BREAK - @ SXSW FESTIVAL (leave March 14 (or 13) and return March 21) Be sure to keep notes, during festival, on the series/films you watch, so that you can write about your Top 5 (with single-paragraph capsule reviews) for Monday, 3/23. Be sure to gather video footage of the festival - Q&As, other live events, you and others about town, expo hall, etc. – so that you can prepare your post-fest video recap (due Monday, 4/13)	
9	3/23	SXSW 2020 Top 5: NO CLASS No class today, but make sure I receive your SXSW Top 5 list, with capsule reviews, by end of the day.	Read Edwards/Skerbelis, Ch. 10-14 Work on SXSW 2020 Video Recap

Wk	Date	Class	Reading, Work, etc
10	3/30	SXSW 2020 In-Class Discussion Recap: Discuss our respective experiences. What did we like (and dislike)? Screen 2020 Keynotes and other live events that we missed.	Read Zeiser, Ch. 9-12 Work on SXSW 2020 Video Recap
11	4/6	Transmedia Marketing, Part 1: Discuss examples of such marketing that you saw/noticed at SXSW 2020. Watch selections from <i>FROM DUSK TILL DAWN</i> movie (Robert Rodriguez, 1996) and series (also Rodriguez, 2014-), and look at graphic novel (there is video game, as well).	Complete SXSW 2020 Video Recap (due next week)
12	4/13	SXSW 2020 Video Recap: Watch your completed video recaps of your experiences at SXSW 2020. Choose Maryland Film Festival from list in syllabus. Watch selected short films that have played at MDFF in the past.	Read Zeiser, Ch. 13-16 Watch and review your chosen Maryland Film Festival movie. Prepare your presentation for Week 13.
13	4/20	Maryland Film Festival, Part 1: In-Class Presentation #5, on MDFF films. Watch <i>THE FITS</i> (Anna Rose Holmer, 2015)	Read Zeiser, Ch. 17-19 Plan your MD Film Fest Schedule. Choose your top 5 choices (you will probably only be able to see three) before the start of class next week, with your reasons why.
14	4/27	Maryland Film Festival, Part 2: Discuss ins and outs of MDFF. Discuss this year's upcoming schedule and your top choices (emailed to me by start of class). Watch <i>BREAKING a MONSTER</i> (Luke Meyer, 2015)	Read Zeiser, Ch. 20-22 Research innovative transmedia campaigns of today. Choose one, and prepare a presentation on it for next week.
15	5/4	Transmedia Marketing, Part 2: In-Class Presentation #6, on innovative transmedia campaigns. Discuss our MDFF plans for this coming weekend.	Get ready for MdFF 2020! Prepare capsule reviews of your MDFF experience for next week's exam slot.
16	5/11	FINAL EXAM SLOT (for MDFF Recap) = TBD	

MOVIE LISTS for PRESENTATION ASSIGNMENTS

Oscar Winners List

1. *Moonlight*
2. *Spotlight*
3. *Birdman*
4. *12 Years a Slave*
5. *Argo*
6. *The Artist*
7. *The King's Speech*
8. *The Hurt Locker*
9. *Slumdog Millionaire*

SXSW List #1 (Big Box Office)

- 1 *Furious 7*
- 2 *Bridesmaids*
- 3 *Neighbors*
- 4 *Spy*
- 5 *21 Jump Street*
- 6 *Source Code*
- 7 *Trainwreck*
- 8 *Evil Dead (2013 version)*
- 9 *Kick-Ass*

SXSW List #2 (Award Winners)

1. *A Brave Heart: The Lizzie Velasquez Story*
2. *Cesar Chavez*
3. *DamNation*
4. *Exists*

5. *Fort Tilden*
6. *I Am Another You*
7. *Landfill Harmonic*
8. *Tower*
9. *Transpecos*

SXSW List #3 (Episodics)

1. *American Gods*
2. *Dear White People (on Netflix)*
3. *Outcast*
4. *Preacher*
5. *Vice Principals*
6. *iZombie*
7. *Mr. Robot*
8. *Penny Dreadful*
9. *Silicon Valley*

MDFE List

1. *Beach Rats*
2. *The Black Panthers: Vanguard of the Revolution*
3. *Hellion*
4. *The Interrupters*
5. *Kumiko, The Treasure Hunter*
6. *Little Accidents*
7. *Motherland*
8. *Ping Pong Summer*
9. *Princess Cyd*

Graded Assignments: Due dates as follows (descriptions earlier in syllabus)

I. Participation & Professionalism: **30%**

II. Reading Summary Quizzes: **10%** (*due every Monday when there is reading*)

These are weekly short-answer open-book summary quizzes, to be taken on Blackboard by the start of class every Monday (when there is reading) to test your understanding of our texts. These will be posted on Blackboard by the day before that week's class meeting, and even if you miss class, you are expected to complete these on time.

III. In-Class Presentations on Movies/Shows/Campaigns Watched on Your Own: **30%** (**6 each at 5% per presentation**)

1. Best Picture Oscar (*due 2/3*)
2. SXSW blockbuster (*due 2/10*)
3. SXSW award-winner (*due 2/24*)
4. SXSW episodic (*due 3/9*)
5. Maryland Film Festival movie (*due 4/20*)
6. Transmedia marketing campaign (*due 5/4*)

IV. SXSW Schedule: **5%** (*first draft due 2/117; final draft due 3/2*)

V. SXSW Top 5: **5%** (*due 3/23*)

VI. SXSW Video Recap: **15%** (*due 4/13*)

VII. MDFE Capsule Recap: **5%** (*due 5/11*)

COURSE CONTRACT

FMI331-ON1

Spring 2020

Your signature below indicates your acceptance of the following statements:

- I have read and understood the entire course syllabus for FMI331-ON1
- I understand, accept and will abide by the terms detailed in this course syllabus

Student's Printed Name: _____

Student's Signature: _____

Date: _____