

## Rod Bingaman

329 Douglas Drive  
State College, PA 16803  
(814) 861-7590  
[rbb11@psu.edu](mailto:rbb11@psu.edu)

### EDUCATION

Boston University College of Communication, **M.S. in Film Production** 1992  
University of Missouri-Kansas City, **B.A. in Communication Studies** 1986

### TEACHING EXPERIENCE

#### **Penn State University:**

**Vice President's Award for Innovation, Outreach Faculty, 2006.**

**Excellence in Teaching Award, College of Communications Alumni Society Board, 2005.**

**Dean's Excellence Award for Teaching, May 2001.**

**Faculty Excellence Award, Student Film Organization, 2000.**

**Penn State Institute for High School Filmmakers, 2002-present, Co-founder.**

**Film/Video Curriculum Review Committee, 2002-2004, 2008-2010.**

**Film/Video Media Studies Enrichment Committee (Alumni Relations), 2009-2010, 2011-present.**

**Chair, Film/Video Media Studies Website Committee, 2006-present.**

**President's Committee, Frank Sinatra School Initiative, 2011**

#### **Senior Lecturer:**

#### **Intermediate Cinematography and Editing Techniques**

A junior level required of all Film-Video majors covering camera systems and cinematography skills, both technical and aesthetic, as well as production sound, and post-production techniques. Students work individually and in groups on practical applications of techniques studied in the course and gain a working knowledge of professional practice and procedures, including safety.

#### **Senior Thesis Project**

Course is a two semester project-oriented capstone course designed for students to pitch, crew and produce advanced film and video projects in all genres. Course focuses on production issues and execution of completed project, with emphasis on advanced post-production and preparation for film festivals. Instructor oversees four or more films from concept to completion.

#### **Directing I**

Course covers basic techniques of film directing, including aesthetics; script breakdown; development; casting; set decorum and procedures. Course also introduces of classical composition in art, dramaturgy and related social science topics. Students direct individual exercises that emphasize both technique and personal expression.

#### **Advanced Directing**

Focuses on advanced directing aesthetics and techniques, combining lecture, screening and practicum. Students explore interpretive aspects of directing including acting techniques, art design, staging and rhythm/tempo. Additional emphasis on related philosophy and communication science topics. Focus is on individual style and preparation for senior capstone projects. Taught in collaboration with a Theatre course, Acting for the Camera.

#### **Camera Acting Workshop**

Class meets concurrent with Advanced Directing. Students participate in exercises and scene work that explore aspects of camera presence, focus of attention and other technical considerations related to screen acting.

#### **Tech Topics**

Course covers all junior level film and video equipment in preparation for course work and beyond. Students receive instruction in digital video cameras and technology; digital sound recording; lighting and grip equipment; intermediate non-linear editing techniques and sound editing. Students shoot exercises and work in groups.

#### **Advanced Cinematography & Color Grading Techniques**

Course covers all upper-level film and video equipment in preparation for senior level work and professional entry. Students receive instruction in HD digital video cameras and technology; advanced lighting concepts; and post-production related to all visual elements in filmmaking. Students shoot exercises and work in groups.

**Intermediate Narrative Filmmaking**

Course is an introduction to synchronous sound filmmaking and narrative filmmaking techniques. Focuses on script interpretation and organizational practices as well as the overall production process of producing a short fiction film. Students work in groups in both film and digital video and complete three projects.

**Basic Filmmaking**

Course is an introduction to 16mm filmmaking and digital video, as well as an introduction to the philosophy and rigors of the major. Students produce a video assignment, a film project and a final project. Course is designed to introduce students to basic film photography, scene construction and non-linear editing.

**Production Administration**

Course emphasizes producing in electronic field production, as well as production in digital video. Students produce three projects suitable for corporate communications and web streaming, with emphasis on professional practice.

**Boston University College of Communications:**

<b>Instructor, Filmmaking II, with George Vela, visiting professor from the Czech Republic</b>	1992
<b>Graduate Assistant/Chief Officer, Boston University Film Unit</b>	1989-90
<b>Graduate Teaching Assistant, Mass Media &amp; Society</b>	1989-90
<b>Graduate Teaching Assistant, Introduction to Communication</b>	1987-88

**Book reviews:**

Prentice Hall 2001

Allyn & Bacon 2003

Focal Press 2007

**Other activities:**

Pennsylvania Film Labor Task Force Representative, 2009.

Judge, Frederick Festival of Film, 48-Hour Film Contest, 2004-2005.

Director's Panel, Frederick Festival of Film, 2004.

**Creative activities:****DIRECTING****"Ripped!" Writer/Director/Co-Producer**

Feature film, CineRED format, work-in-progress. Began principle photography August 1, 2011. Will resume principle photography July 19, 2012.

**"Chasing Butterflies" Writer/Director/Editor.**

Feature film, DVC-PROHD format, 96 min., 2008. Distributed by Vanguard Cinema (U.S. territories) and Echelon Studios (International). Philadelphia Independent Film Festival, 2009. Available Internationally at Netflix, Blockbuster, Hollywood Video, HMV, Target, Borders, Sears, Barnes and Noble, Gigiplex multiplatform app.

**"Hooray For Mister Touchdown" Writer/Director/Editor.**

16mm feature film. 80 min. Frederick Festival of Film, 2004, Palmer Museum of Art, Society of Sports Journalists Event, 2004, (Official Selection) Sedona International Film Festival, 2005, FirstGlance Philadelphia, 2005, Harrisburg ArtsFest Film Festival, 2005, Asheville Film Festival, 2005, Iris Film Festival, 2006. Distributed by Goliath Motion Picture Promotions Internationally for IPTV delivery.

**"A Holiday Affair" Writer/Director/Editor.**

16mm feature film, 86 min, Brooklyn Film Festival 2000 (Audience Award, Best Feature Film), FirstGlance Philadelphia 2001, Press Screening at Tribeca Grand Hotel, *New York Magazine*, 2001, Woods Hole Winter Film Series 2002, VideoCentro, Italy.

**"The Yankee Paddler," Writer/Director/Editor.**

16mm film and art installation, Mass Cultural Council Artist Grant recipient, 1999.

**"Why Wilbur Bowls..." Writer/Director.**

16mm short, 40 min, Premiered Nov. 1994, Coolidge Corner Theater, Boston. Award winner Somerville Film Festival, 1995, Woods Hole Film Showcase, Zeitgeist Gallery (w/installation), Local Sightings Film Series.

**"Fetal Mistake" Director.**

National public service announcement in English and Spanish, Cosmopoulos, Crowley and Daley, Boston, 1990.

**"Puppy Love" Writer/Director/Editor.**

National television spot for Together Dating, Inc., Boston, 1989.

**"My Divine Comedy" Writer/Director.**

16mm short film, 7 min, 1988. Redstone Film Festival, 1989.

**SCRIPTS**

"45," documentary project, in development.

"Ripped!" feature-length comedy, 2010, in production.

"Knotholes," (formerly "Happy Days are Here Again"), feature-length comedy, 2008.

"Chasing Butterflies" feature-length comedy, 2001.

"A Holiday Affair" feature-length comedy, 2000.

"Hooray for Mister Touchdown," *feature-length* comedy, 1997/2001.

"Seaside Murders," rewrite, feature-length drama, 1996 (Coppola Entertainment, Boston).

"The Yankee Paddler," comedy short, 1996-97.

"Bottoms Up," feature-length comedy, 1995 (Coppola Entertainment, Boston).

"Why Wilbur Bowls...," short feature comedy, 1994.

**PROFESSIONAL EXPERIENCE****"No Can Do" Co-producer/Cinematographer**

Public service video for Penn State Office of Physical Plant, 2011. Used to educate employees about green office practices. Director: Maura Shea.

**"These Things are Important to Remember," Cinematographer**

Filmed interviews for documentary in remembrance of the late Mayor Bill Welch. Director: Dorn Hetzel.

**"My Name is Pablo Picasso," Cinematographer, Editor**

Filmed stage presentation, edited and authored promotional DVD, 2009. Writer: Mary Gage. Director: Elaine Meder-Wilgus.

**"Public Interest," Gaffer, Contributing Editor, Post Production Colorist**

Feature Film, DVCA format, 87 min. Nomad Productions, Philadelphia, 2007. Director: Brad Robinson. Responsible for lighting designs on film that satires the demise of a reality television show. Contributed as 2<sup>nd</sup> editor and was responsible for color correction on final release version of film.

Best Feature Award, Iris Film Festival 2007, Best Independent Film, Downbeach FF, 2008, Best First Time Director Award, Philadelphia Independent FF, 2008, Official Selection: Wildwood By The Sea Film Festival, 2007; Poconos FF, Rehoboth FF, Berks Madness FF, Thin Line FF, Denton, TX, Project Twenty1 FF, Philadelphia, Trenton FF, all 2008.

**"Land of Confusion," Post Production Colorist**

Feature length documentary, 92 min. Zerechak Films, Pittsburgh, 2007. Director: Jeremy Zerechak. Responsible for color correction on final release version of film recounting a National Guard unit's experience in Iraq searching for weapons of mass destruction. Special Jury Award, Florida Film Festival, Special Jury Award, Atlanta Film Festival, Official Selection: Philadelphia FF, Jacksonville FF, Dances With Films, all 2008. Distributed by Anywhere Road Entertainment, San Francisco.

**"Black Studies USA," Contributing Interviewer/Cinematographer**

Short historical documentary film, 39 min. Director: Niyi Coker, University of Missouri, St. Louis, 2007. Hollywood Black Film Festival 2007, Winner Silver Remi Award Worldfest Houston, 2007.

**"Pitstop," Post Production Supervisor.**

35mm feature film, 96 min, Highway Five Productions, Boston, 1999. Premiered at Boston Museum of Fine Arts, December 1999. Woods Hole Film Festival 2000, Rhode Island Film Festival 2000, Wine Country Film Festival 2000, Independent Feature Film Market 2000, WGBH Boston "Viewpoint" series. Director: Dennis Lanson. Responsible for final cut and post production sound.

**"Seaside Murders," Post Production Supervisor /Editor.**

35mm feature film, 104 min, Pleiades Prods, Boston, 1998. Movie Repts International, Tapeworm Video, American Film Market 1999. Director: Patrick Coppola. Responsible for final cut and post production sound.

**"The Women 'Joe' Left Behind," Editor with Maura E. Shea.**

Extended trailer for feature-length video documentary, 17 min, 1996. Producer/Director: David Goodman.

**"Jane Street," Editor with Maura E. Shea. Post-production sound.**

16mm feature film, 106 min, Altar Rock Films, New York, 1995. Premiered at Boston Museum of Fine Arts, July 1996; IFFM, New York, 1996; Philadelphia Gay/Lesbian Festival 1997. Director: Charles Merzbacher.

**"Scales of Passion," Cinematographer/Post-Production Supervisor.**

16mm short film/video, A. J. Barlow Productions, Boston, 1995. Producer/Director: Andrew Barlow.

**"Where Angels Dance," Editor with Maura E. Shea. Post-production sound.**

35mm feature film, 110 min, Cinequanon Pictures Intl., Coppola Entertainment, 1994. Premiered at Coolidge Corner Theatre, Boston. IFFM 1995, AFM 1995. Director: Patrick Coppola.

**"Looking For Nicole," Consultant with Maura E. Shea. Negative Conforming Editor.**

16mm feature film, 80 min, Premiered at Brattle Theatre, Cambridge, MA, 1994. Director: F. W. Penn Young.

**"Sexual Harassment," Videographer.**

Educational video, 20 min, Newton, MA, School District, 1995. Director: Roseann Howard.

**"Land of Our Ancestors," Archival Editor.**

16mm historical film/video, Seneca Nation of Indians, Lonach Productions, 1994. In charge of compiling all archival materials (vintage 16mm, circa 1965). Director: Alan Forbes, Jr.

**"The Uprising of 1934," Production sound.**

Feature-length documentary, American Experience/PBS. Director: George Stoney, 1994.

**Archival Editor, Fourth Floor Productions, Cambridge, MA.**

35mm. Footage for "Fast Cheap and Out of Control," Miramax Films, Director: Errol Morris, 1998.

**Additional Videography credits:**

Rule Broadcast Inc., Boston, 1995-96.

Thomson Financial, Boston, 1994;

High School Sex Education Series, Newton, MA, School District, 1994;

Daniel Webster College, Nashua, NH, 1994;

Misc. Legal work, 1993-94 (Coherent Productions).

**Additional experience:**

*Coherent Systems*, Camera media and support for Charles River Studios, Boston, 1988-91. Clients included Universal Television, Paramount, and various independents, including Universal Studios Film & Television, Blackside Productions (*Eyes on the Prize*) and Florentine Films (dir. Ken Burns), et al.

*Boston Connection*, Post Production sales and rental serving Charles River Studio clients and miscellaneous independent and educational institutions, 1991-92. Clients included Blackside, Florentine Films, Frederick Weisman, David Mamet, Pamela Berger, Brad Anderson, Emerson College, Boston U, Harvard, Rhode Island School of Design, Syracuse, Rochester Institute, Keene State, et al.

*Cine Labs*, Boston, skilled in all phases of cinema lab and printing techniques, including negative conforming. 1988-94.

**OTHER RELATED ACTIVITIES**

**Arts Administrator**, Bellefonte Historical & Cultural Association, Bellefonte, PA

1996-97

Responsible for management, public relations and grant writing for a community arts organization.

**Local Sightings Film Series**, Coolidge Corner Theatre, Brookline, MA

1996

Responsible for scheduling, confirming dates and print availability. Oversee calls for film submissions, curate short film programs with the Artistic Director. Research and assist in fundraising and promotional activities, write press releases, design flyers and program notes.

**Angry Tuxedos Improv Troupe**, Cambridge, MA, 1990-91.

**PROFICIENCIES**

**16MM Cameras:** Bolex; Arriflex S, M, BL, SR; Éclair NPR; CP 16.

**Video Cameras:** RedOne MX, Panasonic HVX200, Canon and Nikon DSLR, JVC GY-HM100U, DVX100; Sony HDV, PD series; Canon XL series; various older cameras.

**Lighting & Grip:** Arri, DeSisti, Frexi, Kinoflo, HMI, Lowell, various dollies, all grip gear, expendable media.

**Sound:** Zoom H4N, Fostex Pro, HBB disk recorder, DAT, Nagra, Shure field mixer, Sennheiser and other mics.

**Editing:** Avid Media Composer, Avid Xpress Pro, Final Cut Pro (HD workflow experience), Adobe Première.

**Traditional film:** 16 & 35mm, including AB rolling, processing, printing and color correction; Mag. Transfer, track building and mixing, projection pull up; some optical printer experience.

**Sound:** ProTools, Soundtrack Pro, Sound Hack, Audacity. Experience with stereo and surround mixing.

**Post Production:** After Effects, Motion, Compressor, Photoshop, Illustrator, Maya, DVD Studio Pro, BitVice.