

IMA MFA SUMMER 2023 CLASSES

COURSE#	CLASS	DAY + TIME	INSTRUCTOR
IMA 78337	1-credit New Media Storytelling + Mapping Strategies <i>(focus on sound walks + AR)</i> production	3 sessions - <i>in person</i> Friday June 30th Saturday July 1st Friday, July 7th 12pm - 5pm	Betty Yu
IMA 70200	3-credit History of New Media Art and Exhibition Practices analytical	13 sessions - <i>hybrid</i> 5 in-person sessions at Swale House on Governors Island: Tuesday May 30, 1-5pm Thursday June 1, 1-5pm Saturday June 3, 1-5pm Tuesday June 6, 1-5pm Thursday June 8, 1-5pm 8 online sessions: Tues June 13, 5-7:30pm Thurs June 15, 5-7:30pm Tues June 20, 5-7:30pm Thurs June 22, 5-7:30pm Thurs June 29, 5-7:30pm Thurs July 6, 5-7:30pm Tues July 11, 5-7:30pm Thur July 13, 5-7:30pm	Amanda McDonald Crowley
IMA 78502	3-credit Story Strategies 3 credits production	11 sessions - <i>online</i> Tuesdays May 30 - August 15 (no class July 4) 9am - 12:30pm **9am-12pm on May 30th + June 6	Andrew Lund

SUMMER 2023 COURSE DESCRIPTIONS

IMA 78330

1-credit - production

New Media Storytelling & Mapping Strategies

Betty Yu

3 sessions - in person

Fri, June 30th, Sat. July 1st and Fri, July 7th

12:00pm - 5:00pm

This 3-day intensive class examines best practices and strategies for using art, culture, media and emerging technologies to advance place-based, site specific community collaborations. Students will explore participatory, new media, interactive and cultural production approaches to engage community members in peacekeeping and collective storytelling. The class will introduce immersive new media tools for creating geolocated audio walking tours, augmented reality experiences, and online mapping stories.

Students should have an idea of what issue, community or group they want to work with. Students are also encouraged to incorporate existing media and archive material into their projects. Students will have a week to capture placekeeping stories using a variety of new media approaches. During the 2nd class, students can work in teams or individually to create cohesive community-based multimedia story-based projects.

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IMA 78502

3-credit - production

Story Strategies

Andrew Lund

11 sessions - online

Tuesdays, May 30th - August 15th (no class July 4)

9:00am - 12:30pm **9am-12pm on May 30 + June 6

Story Strategies teaches fiction filmmaking and screenwriting concepts for students interested in integrating narrative techniques into their media making practice. An intensive writing workshop in which students explore essential techniques for the effective creation of organic cohesive stories for the screen, students employ conventional and alternative dramatic structures and characterizations, amplify audience engagement, implement and subvert genre conventions, and refine expressive script language. The course covers ideation and story development methods and analyzes writing practice approaches that support varied modes of creative expression. During workshop sessions students will develop critique approaches and systems to synthesize feedback. They learn to analyze the writing of others and offer

constructive feedback to improve work that is not their own while enhancing their own writing and revision process. Dramatic elements analyzed include: central question, plot goal, life need, obstacles, conflict, complication, tension, rising action, character arc, parallel action, POV, and exposition. Storytelling techniques covered include: surprise and suspense, plant and payoff, motifs and patterns, information disparity and dramatic irony, turning points and reversals, slow disclosure and revelation, subjective and objective drama, temporal compression and expansion, objects and locations as narrative devices, and narrative progression in the cut.

Students will learn to:

- Embrace cinematic storytelling by constructing narratives with images rather than illustrating with them.
- Dramatize internal states (thoughts and feelings) by generating external representations through action, behavior, setting, framing, composition, and other concrete details.
- Use sound as a core storytelling component to define space, reveal character, establish mood, and generate rhythm and tone.
- Deploy narrative conventions to amplify audience engagement and activate audience participation in the storytelling process.
- Apply narrative strategies to reenactments, non-linear stories, experimental films, social action narratives, and documentary projects.
- Intentionally articulate your connection to your story, your rationale for telling it, your way of structuring it, and your intended audience for it.
- Develop your authorial voice through a commitment to writing craft, word choice, action and image order, using language as a lens, and revision.
- Incorporate filmmaking craft in writing by applying acting, directing, and editing techniques throughout the writing process.
- Learn screenwriting form and format conventions to create scripts that serve as foundations for collaboration across film departments.
- Analyze short fiction films to excavate meaning, core narrative concepts, structural approaches, story conventions, and short form tropes.

Projects include:

- Children's picture book
- Day in the life visual narrative
- Personal story pitch
- Fictional adaptation of a nonfiction story
- Short script exercises that explore voice over narration, non-chronological structures, neutral dialogue and subtext, character discovery and decision reversal stories, and odd couple frameworks.
- Final project: a short fiction film script, the first act of a feature script, or a documentary treatment

Remote mode:

As a writing intensive critique focused class, Story Strategies is an ideal course to run remotely. Critique discussions work well on Zoom, and this will constitute the bulk of what we do together. We will also take advantage of Zoom breakout rooms for periodic exercises that highlight various aspects of the scriptwriting process as well as to facilitate smaller group discussions.

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IMA 70200

3-credit - analytical

History of New Media Art Theory and Exhibition Practices

Amanda McDonald Crowley

13 sessions - hybrid

5 in-person sessions at Swale House on Governors Island

5/30, 6/1, 6/3, 6/6, 6/8 from 1pm-5pm

8 online sessions

6/13, 6/15, 6/20, 6/22, 6/29, 7/6, 7/11, 7/13 from 5pm-7:30pm

The term *New Media Art* is used to describe a range of practices and processes that relate to art combined with contemporary digital media, technological tools, and scientific research methodologies. The class will address these practices, especially as they relate to the ubiquity of contemporary networked internet culture, interactive display of work, and audience engagement strategies for new forms of expression. This course will introduce key themes, processes, networked social movements, as well as diverse & intersectional cultural trends. It will ask students to analyze and discuss central debates in emerging media studies by looking at the key components of algorithmic and digital culture (interactivity, cybernetics, networks, databases, surveillance, artificial intelligence, virtual reality, internet culture, computer code as language ...). It will also place these concepts within historical and cultural contexts in order to unpack and explain how these developments continue to construct the world around us. A particular emphasis will be placed on diversity as it relates to digital culture by exploring environmental, social, cultural and avant-garde histories of media and art, drawing on global traditions and on diverse communities and knowledge systems. Topics will be tailored to research interests of participating students, but will include seminars on topics such as: surveillance society; cyberfeminism, glitchfeminism, and object oriented

feminism; afrofuturism; vernacular video and techno-vernacular creativity; indigenous knowledge systems. To borrow from James Bridle's *New Dark Age: Technology at the End of The Future*, we'll cover Computation, Climate, Complexity, Cognition, Complicity, and Conspiracy. Digital culture is, after all, ubiquitous to contemporary new media theory. We will interrogate and critique examples of new forms of expression in art, media culture, as well as computational sciences. In particular we will explore ways that artists consider presenting work using interactive media techniques and technologies that provide audiences with particularly interactive experiences in the reception of interactive media works including interactive projection, augmented reality, virtual reality. We will additionally explore curatorial strategies for presenting complex, computational work and consider timeframes and strategies for engaging audiences in non-traditional formats, and participatory frameworks.

Objectives:

Students will come away from this course with a broad understanding of major themes and discussions in the field of emerging media studies. Students will gain knowledge of seminal "new media art" and artists and develop an appreciation for the way that technological developments, culture, science, and society influence one another. Students will also gain an understanding of alternate, participatory exhibition strategies for presenting Interactive Media Arts. This is an analytical course, and students will be provided with opportunities to develop critical thinking, close reading, research, and note taking as well as critical writing skills.

Assignment/Course Structure:

We will analyze relevant historic and recent works drawing on a range of practices in art, media, performance, and design, parallel with assigned readings. Students will be expected to lead discussion about readings twice in the semester (and are encouraged to research and share works relevant to their reading) and submit a written response to the readings, write a midterm art/culture review of an online or physical exhibition or presentation of work. Students will write a final critical research paper and present a short synopsis of this paper in class.

SUMMER 2023 FACULTY BIOS

Andrew Lund is a narrative filmmaker and entertainment lawyer. He produced and co-edited the feature film *Brief Reunion*, which was distributed internationally on television, VOD, and digital outlets following theatrical exhibition in New York and LA, and a successful festival run, including the award for best narrative film from the University Film and Video Association (UFVA) and the audience award for best film at the Gotham International Film Festival. *My Last Day Without You*, on which Andrew served as a producer, was also recently released theatrically after winning top producing honors at the Brooklyn International Film Festival. Andrew is the Executive Producer of nine feature films that tackle social and political issues, including *The Hungry Ghosts*, *Vanaja*, named by Roger Ebert as one of the top five foreign films of 2007, and *Arranged*, an international hit that *Variety* called “a pure pleasure to watch.” Andrew has been a judge in the narrative short film category at the Rhode Island International Film Festival (an Academy Award and BAFTA qualifying festival). He also created and curates the Short Film Repository, which houses educational extras that support the study and production of shorts. Andrew’s writing on film includes an essay, “What’s a Short Film, Really?” in “Swimming Upstream: A Lifesaving Guide to Short Film Distribution” by Sharon Badal, and two upcoming books for Peter Lang Publishers that examine the short film as its own art form and explore the relationship between a film’s running time and its form and content. Since 2011, Andrew has been Director of the IMA MFA Program. In this role, he has focused on how narrative strategies and storytelling techniques can contribute to a wide range of media projects. A Faculty Associate at the Roosevelt House Public Policy Institute, Andrew served on the College’s Committee on Interdisciplinary Programs, the Presidential steering committee for the formation of an Arts Administration Program, and the advisory board for the Mellon Foundation funded Arts Across the Curriculum initiative. Andrew also founded CinemaTalks, an independent film screening and discussion series. Andrew serves on the Advisory Board of the Rhode Island International Film Festival and the Vision Committee for the Gamm Theatre in Pawtucket, Rhode Island. An Associate Professor in Hunter’s Film & Media Department, Andrew has an honorary advisory appointment to the Film Studies Department at the University of North Carolina Wilmington and has taught in the Graduate Film Division of Columbia University, where he received J.D., M.F.A. and B.A. degrees.

Amanda McDonald Crowley is a cultural worker, curator, and educator. Amanda works at the intersection of art, science, and technology; and supports public art platforms that bring together professionals and amateurs from varied disciplines to generate dialogue and create space for audience engagement and social change. Amanda is currently working towards an exhibition at the Center for Book Arts, NYC for winter 2022; with Mary Mattingly on *Swale*, a public food forest, currently on Governors Island, NYC; LigoranoReese on *School of Good Citizenship*, a participatory platform addressing voting rights in the US; has advisory roles on artist-led projects including *Vibha Galhotra’s S.O.U.L Foundation*, Delhi; *Juanli Carrión’s OSS Project*, NYC; *Di*

Mainstone's Human Harp, UK; and in 2019 curated Amy Khoshbin's TinyScissors pop-up tattoo parlor for Detroit Art Week. Amanda was consultant artistic director at the Bemis Center in Omaha NE in 2013/2014; has held leadership positions with Eyebeam art + technology center, NYC; Australian Network for Art and Technology; ISEA2004 (International Symposium of Electronic Art), Helsinki, Finland; Adelaide Festival 2002, Australia; and has done curatorial residencies at HIAP (Finland), Santa Fe Art Institute (USA), Bogliasco Foundation (Italy), Sarai New Media Initiative (India), and Banff Center for the Arts (Canada) among others. www.publicartaction.net

Betty Yu is a multimedia artist, photographer, filmmaker and activist born and raised in NYC to Chinese immigrant parents. Ms. Yu integrates documentary film, new media platforms, and community-infused approaches into her practice. She is also a co-founder of Chinatown Art Brigade, a cultural collective using art to advance anti-gentrification organizing. Ms. Yu has been awarded artist residencies and fellowships from the Laundromat Project, A Blade of Grass, International Studio & Curatorial Program, Intercultural Leadership Institute, Skidmore's Documentary Storytellers' Institute, KODA, Asian American Arts Alliance, En Foco, China Residencies, Flux Factory and Santa Fe Art Institute. Her work has been presented at the Brooklyn Museum, Queens Museum, NY Historical Society, Artists Space/ISP Whitney Museum, Margaret Mead Film and Video Festival, Tribeca Film Festival's Interactive Showcase, 2019 BRIC Biennial; Old Stone House, and Squeaky Wheel Film and Media Art Center. In 2018 she had a solo exhibition at Open Source Gallery in New York. Ms. Yu has received numerous grants for our work including support from Art Matters Foundation, Brooklyn Arts Council, En Foco, Laundromat Project, Foundation for Contemporary Arts, Wave Farm Media Arts, Asian Women Giving Circle, Culture Push, City Artist Corp and the Paul Robeson Fund for Independent Media. In 2017 Ms. Yu won the Aronson Journalism for Social Justice Award for her film "Three Tours" about U.S. veterans returning home from war in Iraq, and their journey to overcome PTSD. She holds a BFA from NYU's Tisch School of the Arts, a MFA in Integrated Media Arts from Hunter College and a One-Year Certificate from International Center Photography New Media Narratives program. Ms. Yu teaches video, social practice, art and activism at Pratt Institute, Hunter College, and The New School, in addition she has over 20 years of community, media justice, and labor organizing work. In the Fall 2020, Betty had her curatorial debut as she presented Imagining De-Gentrified Futures, an exhibition that featured artists of color, activists and others along with her own work at Apexart in Tribeca, NYC. She is currently part of the 2021-22 Social Practice CUNY Cohort. Betty sits on the boards of Third World Newsreel and Working Films; and on the advisory board of More Art. <http://www.bettyyu.net>