

## IMA MFA SUMMER 2024 CLASSES

COURSE #	CLASS	DAY + TIME	INSTRUCTOR
IMA 78067	<a href="#">Psychology and Practice of Sound Design in Media</a> 3-credits	11 sessions Wednesdays, May 29-Aug 7 5-9pm hybrid	<a href="#">David Briggs</a>
IMA 78502	<a href="#">Story Strategies</a> 3-credits	11 sessions Tuesdays, May 28-Aug 13 9am-12:30pm Online	<a href="#">Andrew Lund</a>
IMA 78383	<a href="#">Body in Art: Health and Care</a> 1-credit	3 sessions August 6, 9 and 14 1pm-5pm in person	<a href="#">Zorica Čolić</a>

### >>>>> SUMMER 2024 COURSE DESCRIPTIONS

IMA 78067 : 3 credits

#### **Psychology and Practice of Sound Design in Media**

[David Briggs](#)

11 sessions

Wednesdays, May 29 - Aug 7, 5pm-9pm

hybrid | production

#### **Course Description:**

This course puts equal emphasis on both the creative and practical aspects of the art and craft of sound design in media. The current industry-standard post-production sound editorial process for film and television streaming media will be presented; students will learn how this process can then be applied to any media project involving audio. While this is not a software course per se, students will be introduced to Pro Tools software, the industry standard tool for sound editing. In class and through assigned exercises, students will be empowered to conceive the sound design for their own projects, regardless of the editing software employed. Additionally, we'll screen examples of the inspired use of sound in a wide range of films, so that students can see and hear how an intentional use of sound can elevate their work and enhance their visions. Ultimately the goal is to open students' minds and ears to the influence that sound has over our perceptions and emotions, so that the use of sound can become a powerful tool in any of their creative projects.

IMA 78502 : 3 credits

## **Story Strategies**

[Andrew Lund](#)

11 sessions

Tuesdays, May 28 - Aug 13, 9am-12:30pm

online | production

### **Course Description:**

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.

IMA 78383 : 1 credit

**Body in Art: Health and Care**

[Zorica Čolić](#)

3 sessions

August 6, 9 and 14, 1pm-5pm

In person

**Course Description:**

This three-day course will focus on the representation of health and care in art from the 1970s to the present. Through screenings, close readings, and discussions, we will examine how artists express the vulnerability of our bodies and the maladies that afflict them, revealing structural aspects of our societies. While focusing on video practices, the course will also cover artworks in other media—photography, performance, installation, and mixed-media works—that are crucial for understanding these themes. We will examine how artists destabilize the separation of public and private spheres, starting with the AIDS crisis that mobilized the art community to engage with medical topics (Gregg Bordowitz, David Wojnarowicz), through narratives and documentation of illnesses such as cancer (Hanna Wilke), as well as women's health, reproductive rights,

menopause/aging (Lynn Hershman Leeson, Yvonne Rainer), and artists revealing not only personal struggles but also institutional implications (Carolyn Lazard). We will explore artists addressing ableism (Park McArthur, Berenice Olmedo, Panteha Abareshi). Finally, we will explore the concept of 'radical kinship,' a project for interdependent sociality and a politics of collective care. Students will develop a project—individually, in groups, or pairs—in their chosen medium (video, sound, text, performance, or a combination of media) that reflects some of these themes. Their work will be supported through presentations, analysis, independent research and discussions.

## >>>>> SUMMER 2024 FACULTY BIOS

**David Briggs** is a professional sound editor whose Supervising Sound Editor credits include the television series Tokyo Vice, Palm Royale, Tales of the City, Divorce, and for film, Anne McCabe's Idina Menzel: Which Way to the Stage, Matt Wolf's Recorder: the Marion Stokes Project, Mitchell Lichtenstein's Teeth, David Thorpe's Do I Sound Gay?, and Sam Feder's Kate Bornstein is a Queer and Pleasant Danger. He is a two-time MPSE Golden Reel nominee for his Dialogue/ADR editing on Severance and Wes Anderson's Moonrise Kingdom. Since 2008 he has been an Adjunct Professor teaching Sound Design for Filmmakers in the Graduate film program at City College New York.

**Zorica Čolić** is a visual artist and educator, born in the former Yugoslavia (now Serbia) and based in New York City. Using a wide range of media such as video, sound, found objects, text and installation, she explores issues around the human body as a cultural symptom, focusing on how its health and well-being intersect with politics, sexuality, gender, class, and economy. Čolić was a resident artist at the Whitney Museum's Independent Study Program, The Bronx Museum of the Arts, NYFA's Immigrant Artist Mentoring Program, Institute for Electronic Arts, and International Summer Academy, Salzburg, Austria, to name a few. She is a 2023 NYFA/NYSCA Artist Fellow in Digital/Electronic Arts. She has been exhibiting in solo and group shows internationally, including exhibitions in New York at: Elizabeth Foundation for the Arts Project Space, Microscope Gallery, WhiteBox, The Bronx Museum of the Arts, Harvestworks Digital Media Arts Center, and in Europe: Museum of Contemporary Art, Leipzig, Germany, The Energy Museum of Santralistanbul, Istanbul, Turkey, Museum of Yugoslav History, Belgrade, Serbia, and many more. She earned an M.F.A. in Electronic Integrated Arts from Alfred University (Alfred, NY), and a B.F.A. in Painting from Academy of Arts (Novi Sad, Serbia). She also publishes her texts and media works, most recently, a video and text "Cutaneous Vision" were included in the Issue "Touch" of the Flat journal, published by UCLA's department of Design Media Arts.

**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.