

INGRID STOBBE

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Assistant Professor

Department of Digital Filmmaking

College of Art + Design

Lesley University

EDUCATION

MFA Media Art, Emerson College, Boston, MA 2012

B.A. Communication and Theatre Arts, John Carroll University, Cleveland, OH 2007

TEACHING EXPERIENCE

Assistant Professor of Digital Filmmaking

Lesley University, Cambridge, MA

(2019 - Present)

Digital Filmmaking Techniques I (IDFLM1210)

Working on a wide variety of projects, students build skills through hands-on practice, demonstrations and assignments that explore the many ways the camera and lens can tell a visual story. New techniques and equipment are introduced each week to build the students' vocabulary with the camera and filmmaking toolset.

Sophomore Seminar I: Concepts (IDFLM2410)

Presents the wide variety of ideas and concepts currently used by digital filmmakers. This class places emphasis on reading, writing and discussion of ideas, as well as visits to museums, galleries and subsequent presentations on presented material. Assignments encourage a broad understanding of the interdisciplinary nature of artistic expression.

Sophomore Seminar II: Projects (IDFLM2420)

Sophomore Seminar is an examination of the ideas behind digital film and art making. This class places an equal emphasis on creative projects, readings on film and art, visits to museums and galleries, and responses and presentations on the ideas brought forth by our investigations. Assignments are structured to encourage thoughtful, individual responses. The intent of this course is to encourage critical thinking about attitudes towards film and art.

Junior Seminar: On & Off the Set (IDFLM3430)

The Junior Seminar explores all elements of the pre-production and production processes for the development and execution of a narrative film. This course serves as the theoretical basis for students' work in Production & Management, and is aligned to support the success of the production of an original short, narrative film. Students work both independently and collaboratively to develop a script, participate as part of a production team and edit a film. Each step of these processes is covered in depth, including: devising detailed budgets and production plans, practices associated with developing a working script and pitching a film, identifying and securing crew members and locations, roles and responsibilities on the set, and casting and working with actors. The course will culminate in finished films and a thorough evaluation of the process.

Thesis Seminar I (IDFLM4210)

Throughout the semester, students focus on the pre-production and production of their final project, built for submission to the festival circuit by the following semester's end. Emphasis is given to refining cinematic language, storytelling, preparing the shooting script, creating storyboards, location scouting, casting, rehearsal, and directing in dramatic or documentary settings. Paperwork and preliminary photography will be evaluated by review at the end of the semester.

Thesis Seminar II (IDFLM4220)

This final semester is dedicated to editing and refining the student film. The same group will reassemble and new duties are assigned for each member of the team. Students additionally create a strategic plan of execution for film festivals. Various market places (festivals, exhibitions...etc) are introduced, and students create posters, websites, and strong marketing materials geared towards festival submission and the exhibition circuit.

Experimental Media Production (IDFLM)

This course explores the overlap and intersection of genre, and how structural differences in filmmaking can combine and be isolated to create striking, exploratory works. Projects are designed to encourage exploration and individual thought in the filmmaking process.

Filmmaking Essentials (Pre-College)

A hands-on intensive course offers high school students the opportunity to create individual and collaborative video projects. They'll gain an understanding of experimental video forms as well as narrative work.

SERVICE-

Department Service

2019-2020

Lesley University National Portfolio Day Representative for the Department of Digital Filmmaking.

Lesley University Fall Open House Attendee & Digital Filmmaking Representative.

Lesley University + Massachusetts Production Coalition Student Media Summit Host & Attendee.

Digital Filmmaking Junior end of year "Shark Tank" Juror, mid-semester "Shark Tank" Attendee.

Digital Filmmaking Representative, PAC Meeting at The Cambridge Rindge and Latin School.

Internship placement of numerous students in collaboration with Women in Film & Video New England.

Developed "Experimental Media Production" Elective.

Developed and Moderated "Networking with the Pro's: WIFVNE at Lesley University" event for Spring 2020.

In Coordination with the Office of Community Engagement, establishment of relationships with the International School of Boston and The Cambridge Rindge and Latin School.

Accepted Students Outreach and Acclimation.

University Service

2019-2020

"Community of Scholars Day" Committee Member, Lesley College of Art + Design Representative.

Diversity, Equity and Inclusion Committee Member, Lesley College of Art + Design.

Member of Review Panel for "Human Relationships to the Natural and Physical World," of the Outcome-based General Education Program, Lesley University College of Art + Design.

Faculty Development Day Attendee.

Forum for Financial Equilibrium, Office of Strategy & Implementation Attendee.

Lesley University Board of Trustees + New Faculty Dinner Attendee.

- Service for Outside Organizations

2019-2020

Board Member, Women in Film & Video New England.
Marketing Committee Member, United States National Committee for UN Women, Metro NYC Chapter.
Editorial Board Member, *The Journal of Film and Video*, University Film and Video Association.
Review Panelist, University Film & Video Association Papers and Panels Submissions.
Juror, Westfield International Film Festival.
Juror, Scout Film Festival.
Juror, SOMA Film Festival.
Development and Juror, 2020 Women in Film & Video New England Screenplay Competition.

Assistant Professor of Video Production

William Paterson University, Wayne, NJ

(2018 - 2019)

Video Production and Editing (COMM2260)

An introductory course in Electronic Field Production (EFP) and video editing. In field situations, students create, produce, record and edit video exercises, documentaries, news packages, public service announcements and instructional projects to demonstrate how television functions as a medium of communication.

Television Studio Production (COMM2270)

An introductory course that provide students with a solid foundation of studio production including theory, aesthetics and operational techniques of studio television equipment. It is a lecture and workshop-oriented class that provides students with opportunities to write, direct and produce in a variety of television program formats, and to learn the responsibilities of every production crew member by practicing each role on a rotational basis throughout the semester.

SERVICE-

Department Service

2018-2019

Social Media Lab Steering Committee Member.
Accepted Students Day Admissions Event- Academic Sessions.
Accepted Students Scholarship Brunch.
“NBC Universal at William Paterson” Attendee.
Faculty Minutes for the Department of Communication Faculty Meetings.

University Service

2018-2019

COAC Dialogue Series Committee Member -The New Foundation | The Bauhaus Transcended.
William Paterson University Undergraduate Graduation Ceremony Participant.
The Center for Teaching Excellence’s “Information Literacy Pedagogy Workshop” Attendee.
The Center for Teaching with Technology’s “Technology Across the Curriculum: A Hands-on Approach to Open Educational Resources” Attendee.
Presidential Investiture Attendee, President Richard Helldobler, PhD.

Service for Outside Organizations

2018-2019

Marketing Committee Member, United States National Committee for UN Women, Metro NYC Chapter.
SOMA Film Festival Seton Hall University Student Film Selection Judge.
Independent Study Advisor for Seton Hall University: Short Screenplay, *Crumbs*, by Andrew Proctor.

Term Professor of Visual and Sound Media
Seton Hall University, South Orange, NJ

(2017 - 2018)

Introduction to Visual Theory (COBF2122)

Students leave the course with an understanding of the evolution of the film as a storytelling medium from early photographic discoveries to the high definition stories we watch now. They will also possess a set of tools for discussing them in the context of a greater film language.

Introduction to Film & Television Production (COBF2220)

Introduction to the foundational knowledge and skills essential for creating quality film and video content. Through lecture and hands-on workshops this course explores the basic elements of both on-location and studio production using cameras, lenses, lighting and audio equipment.

Television and Film Writing (COBF2222)

Introduction to the format, art and craft of writing short fictional, narrative screenplays and short, nonfiction, documentary scripts for both Television and Film scripts.

Digital Cinema Production I (COBF3222)

Students develop an understanding of the tools used to create visual media, as well as the post production tools for editing and media sharing. They will also further their understanding of the manner in which different forms of media play a role in the evolution of the visual image.

Television Field Production (COBF3224)

Learning proper techniques for production and editing of short videos designed for television content. Each student progresses through a series of introductory camera and editing exercises related to electronic field production and advanced studio production to create an original television program via lectures, demonstrations and exercises.

Advanced Screenwriting (COBF3922)

Students develop screenwriting abilities through gaining knowledge of and experience with story conception and development, character development, story structure, dramatic action, dialogue, scene/sequence construction and writing for emotional impact.

Digital Cinema Production II (COBF4222)

Expanding upon principles learned in Digital Cinema Production I, Students use HD production techniques and form production groups to produce original 5-10 minute HD productions.

SERVICE-

Department Service

2017-2018

Independent Study Advisor: Feature Length Screenplay and WINNER Grand Jury Prize, 2019

Cannes Screenplay Competition, *Plato's Cave* by Andrew Proctor.

Seton Hall University Undergraduate Graduation Ceremony Attendee.

Event Planning and Chaperone- Visual and Sound Media Department field trip to *Countdown to the Closing Bell* with Liz Claman.

Seton Hall University Open House Instructor for the College of Communication and the Arts.

University Service

2017-2018

Seton Hall University *Parents' Experience* Lecturer.

Service for Outside Organizations

2017-2018

SOMA Film Festival Seton Hall University Student Film Selection Judge

**Instructor, New York Film Academy
Harvard University, Cambridge MA**

(2017)

Screenwriting

This course introduces students to the craft of screenwriting: it prepares students for every phase of storytelling, from pitching their ideas, to outlining their stories to finally writing their screenplays. Workshop classes cover the following topics: Screenplay Format, Three-Act Structure, Story Development, Character Development, Planting & Payoff, Advertising, Elements of the Future, Subjective Drama, Objective Drama, Action and Dialogue.

Director's Craft

The role of the director in narrative film production, explored through group work and crew assignments, and the completion of a short film. Through demonstrations, students learn the terms and purposes of basic composition, lenses, angles and camera movements.

Acting for Film

The nuances of acting for the camera, explored with students whose overall project in the Academy was completing a short scene as well as a monologue. Theatrical vs Film approaches to acting and expression.

Project Advisement

Overview and constructive critique of student films, animation, and scripts.

**Affiliated Faculty, Department of Visual and Media Arts
Emerson College, Boston, MA**

(2013 - 2017)

Foundations in Visual and Media Arts Production (VM120)

A combination of lectures and hands-on workshops examines the relationships among photography, graphics, audio, film, video, and digital media within the context of cross-media concepts, theories and applications. Traces the creative process from conception and writing through production and post-production. Students proceed through a series of exercises that lead to a completion of a final project, establishing a foundation for advanced production coursework.

Introduction to Film Production (VM230)

An introductory level course in the basics of non-synchronous 16mm filmmaking, including basic camera operation, principles of cinematography and lighting, black-and-white film stock information, Bolex camera operation, light meters, introduction to non-sync sound recording and transfers, and picture and sound editing.

Introduction to Narrative Drama (VM243)

This course introduces students to the crew and the techniques of single camera narrative fiction production. Emphasis is placed on organization and the translation of the script into a visual narrative. Students have the opportunity to hone their production skills on a variety of creative projects. The class prepares students for advanced-level course work in narrative fiction.

SERVICE-

Department Service

2016-2017

Emerson College Graduate Portfolio Review Committee Member, Department of Visual and Media Arts.

2015-2016

"The Bolex Camera and Experimental Film" Workshops.

**Teaching Fellow, Department of Digital Media
Harvard University Extension School, Cambridge, MA**

(2013 - 2017)

Digital Video and Field Production (DGMD E30)

Working in small groups, students learn the basics of single-camera video production, field audio recording and lighting for documentary and narrative film. Applying learned techniques, students produce a short documentary or narrative film and edit using Adobe Premiere.

Video Editing and Digital Design (DGMD E35)

This course serves as an introduction to the art of video post-production. The theory and practice of various editing styles are explored to gain a better understanding of how stories are most effectively constructed in the editing room. Through demonstrations and hands-on experience, students learn advanced editing techniques with an in-depth examination of Adobe Premiere.

**Instructor of Digital Media
The Cambridge Rindge and Latin School, Cambridge, MA**

(2012 - 2016)

Digital Media and Web Technology

An introduction to both the fundamentals of video and audio production, as well as html coding and website design.

Digital Film and Studio Television Production

A 3-Camera studio design in which students created and executed their own scripts as part of a bi-weekly news program called "Youth View Cambridge".

Animation

Flash-based and After Effects animation projects, spanning length, message and genre. Students over the course of one semester create both personal creative work as well as work promoting the local student news station.

Media Production Levels 1, 2, and 3 (T621)

Over the course of three semesters, students gradually increase proficiency and awareness of the basics and more advanced techniques involved independent as well as group film production. Projects ranged from documentary work and narrative work to music videos and animation.

SERVICE-

2012-2016

Cambridge Rindge and Latin School Graduation Ceremony Broadcast.
Cambridge Rindge and Latin School Sports Broadcast Recording.

**Instructor of Acting
John Robert Powers Talent Agency, Pittsburgh, PA**

(2008 - 2009)

Acting for Television

Geared specifically for commercial acting, exercises of confidence in front of the camera as well as different product reactions and audience adaptations.

**Instructor of Acting
The Academy of Cinema and Television Pittsburgh, PA**

(2008)

Acting for Film and Television

Youth centered program focusing on different techniques for developing confidence in front of the lens, and approaches toward self-promoting and marketing in the acting field.

SCREENINGS, EXHIBITIONS, and AWARDS

Lisbon Film Rendezvous International Showcase, Lisbon Art Center & Studios, Cais Rocha Conde de Óbidos, *Orange*, Lisbon, Portugal, 2020
Another Experiment by Women Film Festival Screening Series, The Anthology Film Archives, New York, NY, *Orange*, 2020
XXIIIèmes Rencontres Internationales Traverse, Toulouse, France, *Orange*, 2020
193rd RSA Annual Exhibition: "Open Art: SSA + VSA;" Society of Scottish Arts and Visual Arts Scotland, The Royal Scottish Academy of Art and Architecture, Edinburgh, Scotland, *Orange*, 12/22/2019 – 2/5/2020
Semi-Finalist, International Moving Image Festival, Abadan, Khuzestan Province, Iran, *Orange*, 2019
Starlight Film Awards, Hyderabad, Telangana, India, *Orange*, 2019
Pop Up Anthology, The James Ward Mansion, Westfield, NJ, *Orange*, 2019
The Lift-Off Global Network Sessions, Iver, England, UK, *Orange*, 2019
MOHA Short Film Night, Budapest, Hungary, *Orange*, 2019
The Film Collective Philadelphia Independent Film Awards, Philadelphia, PA, *Orange*, 2019
Alchemy Film and Moving Image Festival, Hawick, Scotland, UK, *Orange*, 2019
Katra Film Series, New York, NY, *Orange*, 2018
Interbay Cinema Society's Engauge Film Festival, Seattle, WA, *A Four/Five Bleed*, 2018
Show Your World Exhibition, RE:ARTISTE Gallery MC, New York, NY, *Orange*, 2018
Semi-Finalist, LA Cinefest, Los Angeles, CA, *Orange*, 2018
West Virginia Mountaineer Film Festival, *Train*, 2018
SOMA Film Festival, Maplewood, NJ, *EIES of New Jersey*, 2018
Video Dimensions Exhibition, Lunder Art Center, Lesley University, Cambridge, MA, 2017
A Four/Five Bleed, The Nature of Sound, The Brain Reconstructs the Pixellate Map, A Celluloid Process
Yoni Fest, Boston, MA, *A Celluloid Process*, 2016
American Movie Awards Film Festival, Best Produced Screenplay, Los Angeles, CA, *Get It Together*, 2015
SENE Film, Music and Art Festival, Providence, RI, *Please*, 2013
Cineink Film Festival, New York, NY, *Vibes*, 2013
Give Luck a Chance: ProArts Consortium, Berklee College of Music, Boston, MA, *A Celluloid Process*, 2012
Installation Ceremony, Inauguration of Emerson College President Dr. M. Lee Pelton, *Title Sequence*, 2012.

FILMOGRAPHY

The Dog Star, (pre-production), analogue, digital, paint, 2020
Contextual Bodies, Media Installation, (pre-production), digital, 2020
Orange, 5 minutes, digital, handwriting, 2018
Train, 8 minutes, digital, 2017
After Image, 13 minutes, VHS, 2016
Get It Together, 39 minutes, digital, 2013
The Brain Reconstructs the Pixellate Map, 12 minutes, 8mm, digital animation and digital export, 2012
Vibes, 11 minutes, Red Cow Entertainment, digital, 2011
Music, 3 minutes, animation, 2011
A Title Sequence, 2 minutes, animation, 2011
Bodybuilding, 3 minutes, animation, 2011
Digital Chamber Apparatus, 4 minutes, digital, 2011
Language Barrier, 2 minutes, soundscape, 2011
Story of Words, 2 minutes, animation, 2010
A Celluloid Process, 2 minutes, animation, 2010
The Monkey Movie, 4 minutes, archival footage, 2010
Andro bounce, 4 minutes, soundscape, 2010

FILMOGRAPHY (cont.)

The Nature of Sound, 3 minutes, digital, 2010
A Four/Five Bleed, 5 minutes, 16mm, 2009
Vois Trois Fois, 3 minutes, 16mm, 2009

SCREENPLAYS

Celeste, (in progress), 2020
Get It Together, 2013
L'Aventure des Vibrateurs, To Rehash a Rash, Harold Page 2009
Paradise Ivanovo, 2006

PUBLICATIONS

Books

Being Creatively Limited, Co-Author with William Pace, Focal/Routledge Press, est. 2021

Articles

"Humor and Inclusivity in the Classroom," *EDIT Media*, 2020
"Orange," *Soanyway Magazine*, Vol. 2, Issue 5, 2020
"The Art Edit," feat. *Half, House & Garden, UK*, Condé Nast Publications, 2019
"Orange," *Palaver Journal*, Spring 2019 ed.
"Taking Time to Know Yourself," *The Glossary*, 2018
"In Defense of Story" *Yoni Fest*, 2016
"The Navigated Space: Female Filmmakers," *Yoni Fest*, 2016
"The New 29," *Psychology Tomorrow Magazine*, 2014
"Internet Dating Revamped," *Psychology Tomorrow Magazine*, 2014
"Where the Sidewalk Ends," *Coffee Meets Bagel*, 2014
"Date for Yourself," *Coffee Meets Bagel*, 2014
"The Simulacra, Simulation, and the Pseudo-Reality of Online Dating," *Coffee Meets Bagel*, 2014
"The Double Dot," *Coffee Meets Bagel*, 2014
"A Boy Named Boob," *Coffee Meets Bagel*, 2014
"The Role of the Individual in the Modern Renaissance," *Reflections of the First Year Seminar*, 2005

GRANTS / CONFERENCES / INVITED LECTURES

"Networking with the Pros Career Symposium," Panel Moderator & Event Overview, Lesley University, Cambridge, MA 2020
Lesley University Travel Grant Recipient, Spring 2020
"Media and Social Impact," The Murrow Symposium, Washington State University, Pullman, WA 2020
"Experimental Filmmaking Workshop," The Cambridge Rindge and Latin School, Cambridge, MA 2019
"Being Creatively Limited," Co-Author with William Pace, University Film & Video Association Conference, Minneapolis, MN 2019
"Cool Women, Hot Jobs," The Young Women's Leadership School, Astoria, NY 2019
"Angles in Storytelling," Lesley University College of Art and Design, Cambridge, MA, 2019
"Filmmaking and Social Impact," Massachusetts Institute of Technology, Cambridge, MA, 2018
"Avant-Garde Filmmaking and Editing," Harvard University Extension School, Cambridge, MA, 2016
"Experimental Media," Cambridge Community Television Cambridge, MA, 2014
"Foundations of Video and Audio Production," Community College of Rhode Island Warwick, RI, 2012

PROFESSIONAL AFFILIATIONS

University Film & Video Association, Editorial Board Member, *Journal of Film & Video*, 2019 - present
Women in Film & Video New England, Board Member, 2019 – present
Innovation Women, 2019 - present
United States National Committee for UN Women, Metro NYC Chapter, Marketing Committee, 2018 - present

ADDITIONAL RELEVANT PROFESSIONAL EXPERIENCE

Cinematographer

SOPAC's *Entertaining the Future Campaign Series*, 2018
Everyday Struggles, Dir. Jon Dorn, Four String Films, 2017
Johnson String Project Dir. Jon Dorn, Four String Films, 2015
Deep in the Dirt, Dir. Jon Dorn, Four String Films, 2014
No Looking Back, Dir Eli Meade, Clay Dry Films, 2011

Editor

SOPAC's *Entertaining the Future Campaign Series*, 2018
He For She Campaign Panel, United States National Committee for UN Women, 2018
The Art of Jazz, Cambridge Rindge and Latin School Media Arts Studio for the Harvard University Cooper Art Gallery, 2016

Gaffer

Please, Dir. Jon Dorn, Four String Films, 2012

Art Direction

Pickles, Dir. Ericka Nelson, 2012
Jack, Dir. Heather West, 2012

Production Assistant

Full Throttle Saloon, Reality Series, Laconia, NH, 2011
Conan O'Brien *Can't Stop* (2011), Dir. Rodman Flender, Boston, MA 2010
"Cool Sculpting Segment," Good Morning America, Boston, MA 2010
"Samuel Adams Brewery Tour," Spike TV, Boston, MA 2010
Kind Hearted Woman, David Sutherland Films, Waltham, MA 2009

Location Assistant

FINRA Investment Fraud, Hazlett Theatre Shoot, Pittsburgh, PA, 2009

Theatre Production: Stage Manager, Assistant Stage Manger, Lighting Designer

John Carroll University, Cleveland, OH: Shows available upon request, 2003-2007

Additional Skills and Competencies

Sony, Canon, Nikon, JVC, Arri, Bolex & PMW Camera lines • Steenbeck Flatbed 8mm, 16mm and 35mm Film/Mag Stock Editing Proficiency • Premiere • Avid • Final Cut Pro X & 7 • Audition • Pro Tools • After Effects • Apple Motion • Photoshop • Flash • DVD Studio Pro • Compressor • Final Draft • Celtx • Adobe Story • Microsoft Office • Filmorago • Adobe Clip • Quick • Magisto